

NASHVILLE SINGLE & ALBUM REVIEWS

ESTABLISHED 1981 • VOL. 17 • #5 • MARCH 23 - APRIL 7, 1997

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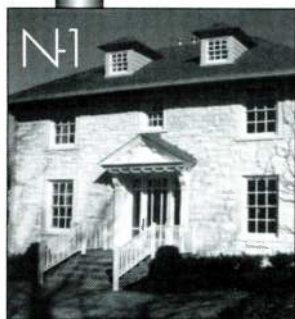


ALAN JACKSON  
ENTERTAINER OF THE YEAR  
TOP MALE VOCALIST  
TOP VOCAL DUET  
(WITH JEFF FOXWORTHY)



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MARCH 23, 1997 VOLUME 17 NUMBER 5



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Great oaks from tiny acorns grow

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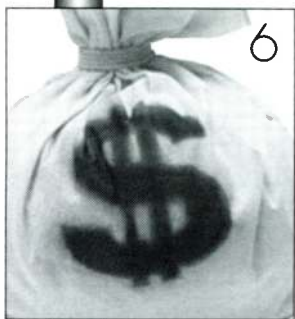
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## COVER ARTIST



**Artist Name:** Big House  
**Label:** MCA **Current Single:** "Cold Outside"  
**Current Album:** Big House **Current Video:** "Cold Outside"  
**Current Producers:** Peter Bunetta, Monty Byrom, David Neuhauser  
**Member Names & Instruments:** Monty Byrom, guitar & lead vocals; David Neuhauser, guitar & slide; Chuck Seaton, guitar; Sonny California, harmonica & percussion; Ron Mitchell, bass; Tanner Byrom, drums; everyone contributes to harmony vocals  
**Hometown:** Bakersfield, CA  
**Management:** Al Bunetta & Dan Einstein, Al Bunetta Management; Robbie Randall, Robbie Randall Management  
**Booking:** Bernie Driscoll, William Morris Agency  
**Birthdates:** M. Byrom—7/3, Neuhauser—11/21, Seaton—6/25, California—11/16, Mitchell—2/25, T. Byrom—6/26  
**Birthplaces:** M. Byrom—Corpus Christi, TX; Neuhauser—Houston,

TX; Seaton—Bakersfield, CA; California—Wendell, ID; Mitchell—Fresno, CA, T. Byrom—San Jose, CA

**Interesting Facts:** Monty and Tanner are brothers; Ron was a football star at USC; The first electric guitar Monty ever bought once belonged to Don Rich; Buck Owens recently called David to request some slide guitar lessons; Even though the members have been interconnected for years in various Bakersfield bands, they didn't play together as "Big House" until a New Year's Eve gig in 1994.

**Outside Interests:** Music. They play and write even when they are not performing in front of a crowd or recording in a studio.

**Musical Influences:** Buck Owens, Steve Earle, Merle Haggard, Linda Ronstadt, The Outlaws, Rodney Crowell, Elvis, Roy Orbison, Andrew Gold, Otis Redding, The Eagles

**Favorite Records:** Anything by Merle Haggard

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

### SUBSCRIPTION INFORMATION

Send name, address, and payment to:  
**MUSIC ROW**  
 P.O. Box 158542  
 Nashville, TN 37215

One year subscription (23 issues)

U.S./Second class.....	\$80.00
U.S./First class.....	\$105.00
Canada.....	\$80.00
Overseas (surface).....	\$95.00
Overseas (air).....	\$150.00

MUSIC ROW® (ISSN 0745-5054) is published semimonthly except for January (23 times per year) for \$80.00 per year by Music Row Publications, Inc. 17th Avenue South, Nashville, TN 37212. Periodical postage paid at Nashville, TN

POSTMASTER: Send address changes to Music Row, P.O. Box 158542, Nashville, TN 37215 ©1997 Music Row Publications. Nothing may be reproduced without the written permission of the publisher. Music Row® is a registered trademark of Music Row Publications, Inc.





# MUSICAL CHAIRS

by LISA BERG

## ZOMBA ACQUIRES BENSON MUSIC GROUP

### FAST BREAKS

► New York-based Zomba Group recently acquired Benson Music Group through its Christian music company, Brentwood Music. Benson Music Group was sold by Music Entertainment Group, a venture capital company formed by the late **Wes Ferrell** and the venture banking firm of E.M. Warburg, Pincus and Co. Approximately 51 positions were to be eliminated at Benson as a result of the purchase. Terms of the deal were not disclosed at press time. **Jeff Moseley**, former President of StarSong Communications, was appointed President of the Benson Record Division; Brentwood Music's **Dale Mathews** was named President of the combined Benson, Brentwood and Diadem Music Publishing Division; and **Steve Fret**, currently the Music Entertainment Group President and CEO, will be based in New York and work with Zomba on restructuring the company's Christian and gospel interests...

► **LeAnn Rimes'** new MCG/Curb album, *Unchained Melody: The Early Years*, recently debuted at No. 1 on both the country and pop charts. The album is a collection of songs Rimes recorded prior to recording her debut project, *Blue*...

► **Bill Isaacs** has been appointed Vice President, A&R of K-tel International, Inc. In his new position, Isaacs will be responsible for overseeing the company's A&R division, all packaging activities, management of all acquisitions and the aggressive expansion of K-tel's owned master catalog, including a stepped-up re-record operation. Isaacs worked for K-tel's A&R department from 1978 to 1983 and rejoins



Bill Isaacs

the company from Malaco Records and Music Group, where he served as Vice President of Nashville Operations for eight years. He will report directly to **David Weiner**, President of K-tel International, in Minneapolis...

► Legendary blues disc jockey **Bill "Hoss" Allen** passed away February 25 at Nashville's St. Thomas Hospital. A member of the Blues Hall of Fame, Allen had been receiving treatment at St. Thomas since suffering a thoracic aneurysm in December...

### BUSINESS NEWS

Speer Productions has appointed **Debbie Wamsley** as General Manager, **Bob Fenstermaker** as Production Manager and **Steve Gumm** as Graphics Artist. Wamsley was previously Director of Operations for Speer Productions. Before joining Speer, she was Director of Operations at PostMasters in Nashville. Fenstermaker was formerly Videographer at the company, while Gumm joins Speer from WHNT-TV in Huntsville...Speer WorldWide Digital Transmission & Vaulting, a subsidiary of Speer WorldWide Holdings, Inc., was recently awarded the AT&T Uplink of the Year Award for 1996. Speer was recognized for outstanding achievement in satellite transmission with 69 satellite uplinks to AT&T satellite systems with no interference. Speer was one of only five companies in Tennessee to receive the award...

CMA recently made several staff additions and changes in the Special Projects and Communications Departments. **Tina Graham**, formerly an intern with CMA, International Artist Management and PLA Media, joins as Special Events Assistant in the Programs and Special Projects Department. **Bobette Dudley** rises to Director of Events and

continued on page 17

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# THE HIGH COST OF UNSOLICITED MATERIAL

by Charlene Blevins

The story goes that a while back there was a guy in town who sent tapes of songs to almost every publisher on the Row. Everybody knew what his deal was going to require. He wasn't really a songwriter, though. His job was suing publishing companies and record labels for copyright infringement. "Everybody knew who he was and what it would take to settle out of court," relay Robin Ruddy and Larry Sheridan of Best Built Songs. The guy had some success in getting low settlements on his unfounded infringement suits because it cost less to settle than to defend. Actually going into litigation has been rare, says Woody Bomar of Little Big Town. "Usually it's someone making an accusation who wants a settlement and doesn't want to get the lawyers involved. We've had one situation like that," says Bomar. "It's amazing that our company hasn't had more. We've been in business 9 1/2 years, and most companies that have had the number of hits we've had have been challenged. But they almost invariably are frivolous law suits."

Response to several recent copyright infringement suits indicate that Music Row will no longer, if they ever did, suffer quietly. While the cost to defend can be 5 to 10 times higher than a settlement, the general consensus is that long-term benefit may be worth a short-term financial hit. David Wyckoff, Music Row attorney, says he can see someone mistakenly thinking Music Row publishers are an easy mark, but is even surer that is not the case. "I can tell you that most of the non-multi-national corporations would defend those cases. They would not pay any money because they don't want more people to come after them."

Recently, when a local songwriter was served such papers, his co-writer, publisher and record label joined forces to share in the

cost of defending the suit. The group won the case, but it cost them \$110,000 to do so. A major star recently had a similar experience, and won her case at a cost of \$80,000.

The copyright act provides for the judge to be able to grant attorneys' fees to the prevailing parties in such cases, a point of consideration for plaintiffs. Frivolous lawsuits, however, rarely get to trial.

"There's really only two things you're dealing with in an infringement suit," says Wyckoff, "access and similarity. If you can't prove access, first of all, then it doesn't matter how similar they are." Attorney James Harris agrees, but cautions that those two little elements constitute a complex process. "I don't think most people, plaintiffs or defendants, have any idea how difficult it is to establish an infringement. It's not an easy case to mount, it's not an easy case to try, and it's not an easy case to win. A lot depends on the musical work itself. The more complicated the music, the greater ease with which you're going to be able to establish substantial similarity. The more common the melody, the more likelihood a variety of common sources. But you still have to go through a whole lot of elaborate preparation to mount and try a copyright infringement lawsuit."

So why, with the litigious nature of our society, do publishers still accept unsolicited material? The answer is, by matter of 'policy,' they don't. "We have enough material being turned in by our current writers," says BMG's Randy Hart, "and these are people that we've made an investment in timewise, in energy and certainly financially. That's where our focus has to be."

David Conrad at Almo Irving & Coes



"We've got our hands full with the load and the input from writers that we pay a lot of money to. That's our first responsibility. And second, unfortunately, are legal concerns." Almo Irving has dealt with unsolicited material by creating a rubber stamp that says, "Unsolicited. Return To Sender."

Of course, all publishers will take referrals from successful writers and the performing rights organizations. And some, like Jody Williams at MCA, have managed to retain some 'heart and feel' when they have a package in their hands. "Sometimes a package will come, and it'll be from Memphis, and I'll think 'maybe this is that friend of so and so and maybe I better open it.' And then maybe I find it's something that I really don't even want to listen to, then I'll write a letter to that person and say, 'opened your package, I have not listened to your tape, we don't accept unsolicited material, thank you very much.'"

Still, with policy firmly in cheek, a few of the major publishers will—dare I say it—take a couple of minutes, on the rare occasion that they have it, with someone new. Someone who's taken the time to be professional and persistent and managed to get through the formidable barricades that are designed to protect. Says Conrad, "If I've got five, ten minutes to do it, I'll sit face to face with somebody. I'm not afraid of that. It's just when I come back from lunch and there's a tape on my desk that says 'Please Listen'—like I'm running some kind of a free clinic and they've come by for a flu shot! But yes, because I've been on the other side of the desk. If somebody is here in person and they took the time and effort to get here and beat the streets, and if I've got the time, I will render my humble opinion. And I hope they're ready to take it."

A word of warning to would-be street-beaters: your songs should be ready, as well. Conrad, and most every publisher contributing to this story, advises new or up and coming writers to work through the performing rights organizations and NSAI. "...all those entities exist to further the cause of songwriting in America and to support songwriters

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that are new or young or average," says Conrad, "and can be used effectively as clearing houses so they don't come to us, a major publisher, until they're ready, so they haven't wasted any time or burned any bridges. That's the key. You don't want to waste anybody's time." Sheridan agrees. "If they (the PROs) think there's enough there for me to listen to, they'll call me. That stuff I can take and feel like I'm safe."

As one might guess, smaller publishers are a little more likely to be open to hearing new writers. Sherrill Blackmon, who has a catalog of 'eclectic songs' and is an independent pluggger for 'five or six hit songwriters around town' actually says he "occasionally takes unsolicited material. Most of the time, if somebody calls and is real professional, I'll give 'em a shot and listen. But they have to do the right thing. They have to contact me in writing or contact me on the phone."

Tricia Walker of Crossfield says they also listen "on occasion." "When we first started, we took anything and everything and we found some wonderful single songs as we started to build our company. And then, as we began to sign writers on an exclusive basis, we had to begin to close the door. Which for me, personally, I hate to do, because I remember what it was like when I first came to town, trying to get songs heard."

Ruddy and Sheridan also suggest that an invitation to a writers night is an acceptable method. If they're in town says Sheridan, "they can call and say 'I'm a new writer and I'm playing out.' I'll go listen, because I am looking for hit songs." Best Built gets requests over the Internet too, at least three or four a day, but take nothing that comes over the Web.

But still they come, daily. Sometimes it's four or five a week, sometimes four or five a day. The number varies, but seems evenly spread across the board between publishers of every size. And most



publishers have learned that they can 'return to sender' without incurring cost other than that of their staff member handling the mail.

And sometimes they come in interesting ways. Woody Bomar admits, "Once I got a tape with a rubberband around it and under the tape was a silver bullet. I did listen to that tape." He appreciated the writer's creativity and effort but nothing happened with the song. Tapes have come on top of pizzas, in gift baskets and tied to balloons. They've come with cartoons attached, in boxes of cookies and once, recalls Blackmon, "We got a tape from an exotic dancer from Las Vegas. We opened the package and there was her 'portfolio'—photos of the woman in all her glory. And a tape of her songs. I don't remember the songs, but I remember the photo vividly."

Does the origin of the package or phone call make a difference? Yes. Usually. Randy Hart explains it thusly, "There's a part of me that really would like to see outside writers. Few people are born to Nashville and to songwriting. It's a process that develops. I think this is one of the great ways that NSAI plays a very positive role in providing an avenue for the people who are outside of Nashville to somehow direct their skills and talents." Hart continues, "Gary Burr is from Connecticut. Hugh Prestwood is from Texas. I don't think any of the great songwriters today were born in Nashville. Those guys evolved into who they are and they're finally here. Reality, right or wrong, is you've got to be here, in this arena to play the game and if you're really serious, it's virtually impossible to generate anything as an absentee writer. Usually, if they're willing to make that commitment and are that serious and will come here, they'll understand a thousand percent better what it's all about."

And what it's all about, everybody agrees, is finding hit songs. ♦

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# EXTRAVAGANZA: THE SPARK & SPIRIT!

**W**hat a week. The NeA Extravaganza was just that—a gluttonous feast of some of the best unsigned musical fare Nashville has to offer. I'll get my few gripes out of the way right up front. First, where were Jeff Finlin, Steve Conn and Mark Germino? Second, as this was about *listening to music*, why hold events in so many acoustical abysses? I have little patience with untrained sound people who over-drive amps in a room where a two on the main sounds better than a 10. When excellence is supposedly the watermark in booking the talent, why diminish their opportunities and credibility by having them perform in caverns with bludgeoned-eared board operators? Whew. Thanks for indulging me that. Now...

Began the week **WEDNESDAY** at Victor Victoria's. My only note on **Lime** was: *earplugs*. And just when I was thinking I had outgrown rock and roll, the **Rayon City Quartet** took the stage and renewed my faith that good music crosses all boundaries. Electric songs with an acoustic heart were the order, great vocals (**Bobby Greene**), great guitar from former Black Crowes' **Jeff Cease**, solid rhythm section from bassist/harmony singer **Jack Garland** and drummer **Jeffrey Perkins** (Billy Joe Shaver/Sam Moore). While much of the melodic integrity was sacrificed to volume, some sparser parts of "Modern Lovers" and "32nd Avenue" opened up the sonic field so the groove came through. Lots of deserving label interest here. Made a dash to **Robert Earl Keen** at the Exit Inn. Even the zombie-vocals of **Margo Timmins** couldn't dampen Keen's rollicking Texas spirit. We were dancin'.

**THURSDAY** was the killer. 12th & Porter. 7pm: **Liz Hodder** turned in a rousing performance that compelled a little old lady to stand up & boogie! Not her mother! Groovy beats, vocal fire. Grab this girl. **Angels of Avalon** followed. Nice harmonies, tight band, but nameless, faceless alterna-pop that incited only a yawn.

And now, ladies and gentlemen, let me introduce you to the Next Big Thing: **Paul Thorn**. Even the (here I go) cavernous acoustics of Al E. Kats could not diminish the beaming talent of this young artist. (A&M/LA). A sense of humor, a storyteller's heart and a broad music sensibility betraying his youth, this fella's genre-

bending country/rock/blues is the most accessible music to come along in ages, and may award him the honor of music's missing link. And we'll not even discuss that scrubbed-face Cheshire-cat grin. This one's a winner. As my friend said as we dashed to the next event. "He's gonna be HUGE."

Jack's Guitar Bar, 9pm: My guess is that when Bill Monroe died, Elvis, Buddy Holly and Roy Orbison came down from heaven for his funeral and their spirits fused and flew right into one **Eric Heatherly**. With more authentic rockabilly verve than the rocketing BR5-49, Heatherly should soon be "Swimming In Champagne"—possibly the most beautiful song I heard all weekend. Somebody sign this boy! Since Paul Thorn is signed from LA, Heatherly could be the Next Big Nashville Thing.

10pm: Wolfy's. **Mark Irwin**. The boy is definitely "Here In The Real World." Great writer, great singer, great band. Just had to go by and say "Hello-lo-lo-lo..." (Get it?) And, while I dearly wanted to stay for **Darrell Scott**, one of the most talented writers, singers and pickers in this town, the unveiling of **Tiny Town** at 328 Performance Hall held too great a mystery. Great expectations in **Pat McLaughlin**, **Johnny Ray Allen**, **Kenneth Blevins** (no relation) and **Tommy Malone**, one of my favorite singers and writers of the past decade. Dug the new energy but I'm too big a subdules fan to be objective. My mind wouldn't quite wrap around the harmonic change. Maybe if I could've actually *heard* it...

Thank God and Nations Bank that **FRIDAY** required my continued presence in one room. It was 12th and Porter again for the Oh Boy showcase (termed by The Girls 'The Cute Boy Showcase'). **Jamie Hartford** turned in a typically wonderful set. Unveiling a new tune called "What About Yes." Hartford continues to stretch musical boundaries in an undulating country/blues rhythm that is both highly original and completely accessible. Number after number rings emotional bells with sensual undertones softening the cold hard truth. Why does this man not have a deal? Country radio listeners and record buyers are obviously bored these days. Here's the antidote.

MCA's **Todd Snider** was understandably dismayed at having to follow "Angel From

Montgomery"—given by the evening's host and between-set entertainer **John Prine**—but had no trouble entralling the audience with his gritty-wise songs and engaging storytelling. Love him. Prine introduced headliner **RB Morris** by saying he'd met and began to follow Morris three years ago, "and he had all these songs that kept blowing my head apart." A heady endorsement lived up to by this literate poet/songwriter who is able to take his complex visions to the simplest country forms. And just when we were thinking it was old time country, Morris moved to the middle with a plaintive alterna-pop tune. Next, the accomplished quartet turned up a flawless cabaret jazz number and then sucker-punched the crowd with a poetic recitation about the music business and other stream of consciousness observations tripping over a kickass funky rhythm. This is one intelligent, eclectic artist. Keep your eyes peeled for the May Oh Boy release.

**SATURDAY** night at The Sutler (praise be, great acoustics and sound man!) started off with the picturesque Appalachian folk of **Tom Roznowski**, flowed effortlessly into contemporary folk with the soothing **Terri Allard**, and then drop-kicked us into hillbilly heaven with one **Davis Raines**. Country/Swing/honky-tonk whistlin' shuffle storytelling blues that made me want to do a soft shoe, the two step and the twist all at once. This is country music in a really good mood. The band was having fun, the crowd was having a blast and said so with a rare NeA encore. Hello, Davis Raines.

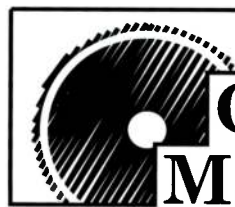
Next up was Boston's **Dennis Brennan**, who turned in a lively mixture of pop alterna-rock with a good-song acumen and infectious energy most pleasing in his rockabilly mode. The night's—and the weekend's—finale was a top form **Bob Woodruff**, who has some of the most finely tuned musical sensibilities in the Americana genre. With an all-star band that included E-Street bassist **Gary Tallent**, **Paul Deakin** on loan from the Mavericks and steel/Dobro/guitar man **Tommy Hanham**, Woodruff delivered a kicking country rock set interspersed with rapt power ballads that led one audience member to exclaim, "This is GOOD." Yes it was. Thanks, NeA. Now, if you'd like help with choosing acoustically appropriate venues next year...

One final note: It took a lot to get me out of the house after NeA week, but the **Macky Hooper** showcase at Douglas Corner (2/27) was intriguing enough, and I'm glad I went. Holy cow. Hooper is a beautiful (yes, beautiful!) young man with more real raw country panache than I've seen in many years. Try to imagine George Jones in Brad Pitt's body, with some Garth showmanship thrown in. Hooper and his Asheville, NC band—with Lorrie Morgan's steel and fiddle players—delivered a set of new country radio-ready tunes that radio would be lucky to have. Impressive. If I had a label, Macky Hooper would have a development deal.

—Charlene Blevins

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# FINANCIAL

by Jack Williams, CPA, O'Neil Hagaman, A Professional L.L.C.

## THE ELUSIVE ART OF TRACKING ALBUM SALES

"How many albums have I sold?" A straightforward sounding question for which, unfortunately, there is no simple answer. Tracking the success of an album is a matter of considerable interest to artists, songwriters and publishers, record companies, manufacturers and retailers, among others. But there are sales and there are sales, and the answer depends on which of several possible measures of album sales is used.

Consider the understandable confusion felt by an artist/songwriter who returns home from a party celebrating his current album, just certified "platinum" (1 million units sold) to find:

- a fax from his personal manager with the latest SoundScan figures showing 600,000 units sold to date;
- his artist royalty statements, reporting that he has been paid on US sales of 470,000 units; and;
- his songwriter royalty statements, reporting that he has been paid on US sales of 400,000 units.

"What gives?" the artist may well ask. The differences among the numbers lie in the definitions (what transactions are included in each sales amount) and timing (what sales have occurred but have not yet been included on royalty statements). Stay tuned and we will briefly examine how each of these four "sales" numbers is derived.

**RIAA "SALES"** – Gold and platinum albums represent certifications by the Recording Industry Association of America (RIAA) of 500,000 or 1,000,000 in "sales" under this organization's definition. The figures used for the certification are provided by the record label, and include net domestic shipments to

the label's customers (distributors, chain stores, PX outlets) plus units shipped by record clubs.

**SOUNDCAN "SALES"** – Generally albums are "sold" twice, at the wholesale level by the record company to its distributors, and at the retail level to the consumer. Unlike the RIAA, SoundScan measures domestic retail transactions, and excludes club and PX sales. Thus, units for which the first (wholesale) sale has taken place, but not the second (retail) sale, are "on the shelf," which can mean literally in the record store's racks, in a warehouse, or in transit between wholesaler and retailer.

**ARTIST "SALES"** – As is the case with RIAA certifications, artist royalties start with wholesale shipments; but the units on which they are based are calculated quite differently. Under a typical artist contract the chief differences are:

- royalty bearing club units can be 50% or less of the total units distributed, due to free records shipped as "joining bonuses" and other marketing plans;
- shipments through "normal retail channels" are royalty bearing sales only after the subtraction of "free goods", or physical units which are not invoiced to the customer, which can amount to 20% of units shipped;
- many labels withhold a percentage of otherwise payable units in reserve, reporting them for royalty purposes up to two years after the sale actually occurred.

**SONGWRITER "SALES"** – The method by which record companies calculate payable units for mechanical royalty purposes is generally similar to that used for artist royalties, with some key differences. First, for artist/writers, the payment on normal retail channel "free goods" is covered by the artist's controlled composition provision; a common arrangement is for payment on 50% of these units. Secondly, for mechanical royalty purposes, substantially more units are held in reserve, particularly during the initial periods after an album's release. Also, songwriter mechanical royalties often experience a time lag of one or more calendar quarters, since sales are first reported by record labels to publishing companies, who must in turn process and re-report the sales activity to their songwriters.

TRANSACTION	RIAA	SoundScan	Artist Statement	Writer Statement
<b>Net domestic shipments to distributors</b>	700,000		700,000	700,000
Songwriter reporting delay			(140,000)	(65,000)
Non-royalty bearing free goods			(240,000)	(300,000)
Units held in reserve				
<b>Net shipments by US record clubs</b>	300,000		300,000	300,000
Songwriter reporting delay			(150,000)	(30,000)
Non-royalty club "bonus" units				(135,000)
<b>Retail sales (excludes club and PX)</b>		600,000		
<b>TOTAL "SALES"</b>	1,000,000	600,000	470,000	400,000

**AN EXAMPLE** – The table above traces shipment and sales activity of our artist's album, to demonstrate the various meanings of "sales" under four definitions. The example is fictitious but plausible; depending on the circumstances, the disparities between sales figures from these sources can easily be as great as the table indicates. Thus while individually none of the four methods provides the complete picture, studied together, and taking their differences into account, they can give us the best currently available measurement of an album's sales success. ♦

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# DISCLAIMER

by ROBERT K. OERMANN

## SPRING FRESHNESS

The pile of music was enormous, which I guess is a healthy thing. The diversity of sounds was broad, which I'm certain is a good thing for Music Row. And the amount of excellent new talent was particularly impressive, which is perhaps the best news of all.

The Christian industry showed remarkable vigor. Caedmon's Call and Considering Lily were two newcomers I especially liked. The Billy & Sarah Gaines track and the new one by Newsong were also great listening experiences.

I also commend to your attention a Nashville pop-rocker named Park Ellis. And have you heard the wry, sardonic outing by John Jennings yet? Both are highly recommended.

As has become common lately, the ladies have the best singles in the country field. Lari White's duet with Esera Tuaolo is a glorious thing, as is Audrey Wiggins's harmony work with her brother John. Rising Tide's Kris Tyler, Warners' Anita Cochran and Decca's Lee Ann Womack are all being introduced with refreshing new sounds.

In a crowded talent pool, give **Considering Lily** a **DISCOVERY Award** for alternative excellence and **Lee Ann Womack** a **Disc of the Day** salute for country purity.

**Label of the Day?** No question about it. When you've got Diffie, Ty, Chet and Trevino all at once, you walk off with the prize, **Sony**.

### COUNTRY

#### **SAMMY KERSHAW "Fit To Be Tied Down"**

Writers: Wynn Varble/Charles Victor. Producer: Keith Stegall. Publisher: Starstruck Angel/Music of Moo. BMI: Mercury CDX.

Amen. The boy can sure-nuff sing.

#### **ALABAMA "Sad Lookin' Moon"**

Writers: Randy Owen/Teddy Gentry/Greg Fowler. Producers: Don Cook/Alabama. Publisher: Maypop. BMI: RCA CDX.

Their ability to reinvent themselves over and over again continues to amaze me. Every act in country music should take a page from Alabama's lesson book. Enduring creativity makes for enduring stardom. A lovely little single—the spotlight is on the rhythm track and Randy's expressive vocal.

#### **DRIVIN' SIDEWAYS "What Else Would I Do On Sunday"**

Writers: Mike Estes/Paul Abraham. Producers: Mike Estes/Howard Steele. Publisher: Mad Mtuffin/Easy Mountain. ASCAP; Eagle CDX.

Somebody get that NASCAR pinhead outta the recording studio. Anybody that spends hours watching cars go around in circles waiting for a crash should be automatically barred from making music.

#### **TIM WILSON "Dale Darryl Waltrip Richard Petty...."**

Writers: Tim Wilson/Dean Daughtry. Producer: Dean Daughtry. Publisher: Louery/Timothy C. Wilson/Lou-Sal. BMI: Souther Tracks 0083.

Possibly the only way this format could get any worse would be a string of songs about NASCAR. Here's another one, only one IQ point above its predecessor. And neither one is in double digits.

#### **LEAH STARR "I Have To Call It Love"**

Writers: none listed. Producer: Mark Oliverious. Publisher: none listed. Exley 197 (918-663-8412).

Call the bimbo police.

#### **PAUL BRANDT "Take It From Me"**

Writers: Roy Hurd/Paul Brandt. Producer: Josh Leo. Publisher: Warner-Tamerlane/Pollywog. BMI: SOCAN. Reprise 8665.

Utterly routine. Until now, I regarded him as a breath of fresh air. This time out, he proves he can be just as boring and shallow as everyone else on country radio.

#### **SUZY BOGDUSS "She Said, He Heard"**

Writers: Suzy Bogduess/Don Schlitz. Producers: Trey Bruce/Scott Hendricks. Publisher: Loyal Duchess/Famous/New Don/New Hayes/Don Schlitz. ASCAP. Capitol 6-10383.

You know that book "Men Are From Mars, Women Are From Venus?" This song says all that and more. Brilliantly written. Anyone who's ever been in a relationship will respond strongly to this. Extremely insightful; and sung with Suzy's usual clarity and personality.

#### **PERFECT STRANGER "Fire When Ready"**

Writers: Tom Shapiro/Tony Martin. Producer: Clyde Brooks. Publisher: Hamstein Cumberland/Tom Shapiro/Baby Mae. BMI: Curb 1311.

From "9 to 5" through "Take This Job and Shove It," country has a noble tradition of telling the boss to go to hell. This sass-filled tune takes a proud place in this heritage. It's loaded with stick-it-to-him lines. Liked it a lot.

#### **LEE ANN WOMACK "Never Again, Again"**

Writers: Monty Holmes/Barbie Isbam. Producer: Mark Wright. Publisher: Malaco/Isbam Ryle. BMI: Decca 55320.

Straight country, complete with swaying fiddle, sighing steel, a waltz tempo and chorus harmonies. This is the way this stuff is supposed to be done. Honesty and purity on disc. A standing ovation from this corner.

#### **TY HERNDON "Loved Too Much"**

Writers: Don Schlitz/Billy Irsey. Producer: Doug Johnson. Publisher: New Don/New Hayes/Irving. ASCAP/BMI: Epic 78539.

Rolling like waves on the ocean. Mighty, mighty listenable.

#### **JOE DIFFIE "This Is Your Brain"**

Writers: Craig Wiseman/Kelly Garrett. Producers: Johnny Slate/Joe Diffie. Publisher: Almo/Daddy Rabbit/Sony-ATV Songs. ASCAP/BMI: Epic 78521.

The lyric is ultra cute. But what's even better is Diffie's ultimate-country delivery and the runaway-train production. A smash.

#### **TAMMY GRAHAM "A Dozen Red Roses"**

Writers: John Greenerbaum/Archie Jordan/Carrie Folks. Producer: Barry Beckett. Publisher: Major Bob/Poor Folks. ASCAP/BMI: Career 3075.

What a snooze—I completely nodded off.

#### **DARYLE SINGLETARY "The Used To Be's"**

Writers: Michael Huffman/Donnie Kees/Bob Morrison. Producers: James Stroud/David Malloy. Publisher: Dixie Stars/Southern Days/Actuff-Rose. ASCAP/BMI: Giant 8641.

Daryle pays homage to Buck Owens. Need I add that I think that is just splendid?

#### **LARI WHITE & ESERA TUAOLO "Another Broken Heart"**

Writers: L.White/C.Cannon. Producer: Lari White. Publisher: Almo/Lasongs/Wacissa River/Taste Auction. ASCAP/BMI: Castle 130 (track).

The *NFL Country* album is almost a complete waste of time. Its one outstanding track is this luscious love duet. I've always known that Lari had a spectacular set of pipes. Minnesota Vikings Samoan Esera Tuaolo is the stunning surprise. He's a stylist of breathtaking ability. This is so good it ought to be nominated for Country Vocal Collaboration of the Year.

#### **LEANN RIMES "The Light In Your Eyes"**

Writer: Dan Tyler. Producer: Chuck Howard/Wilbur Rimes. Publisher: Mota. ASCAP. MCG-Curb 1194.

This girl is an A&R emergency. She has such a great vocal gift, yet precious little of her output to date has been outstanding songs. This is merely so-so material. She deserves first class.

#### **JOHN & AUDREY WIGGINS "Somewhere In Love"**

Writers: Kerry Kurt Phillips/Chuck Leonard. Producer: Dann Huff. Publisher: Emular/Texas Wedge/Willdawn. ASCAP. Mercury 154.

At first, you'll think it's a standard-issue Music Row outing. But something really magical happens when these kids join voices on the chorus. Their harmonies are like cloudless blue sky.

### AMERICANA

#### **JOHN JENNINGS "Everybody Loves Me"**

Writer: John Jennings. Producer: John Jennings/Bob Dawson. Publisher: Obie Diner. BMI: Vanguard 79496 (track).

Best known as Mary Chapin Carpenter's producer and bandmember, Jennings shows us here that he has plenty of personality as a record maker on his own. Hilariously conceited in tone and rollickingly bluesy in delivery.

#### **CHET ATKINS & TOMMY EMMANUEL "The Day Finger Pickers Took Over The World"**

Writers: Emily Cuttz/Dave Pomeroy/Chet Atkins. Producer: none listed. Publisher: Pingleblobber/Earwave. BMI/ASCAP: Columbia 67915 (track).

Relaxed and blues-dipped, this is the title tune to a charming album of acoustic guitar and occasional living-room vocals. You'd have to be made of stone not to like it.

#### **KRISTINA OLSEN "Better Than TV"**

Writer: Kristina Olsen. Producer: none listed. Publisher: none listed. ASCAP. Philo 1195 (track).

It's about accidentally watching her roommate having sex. It is absolutely hysterical.

#### **ALISON KRAUSS & UNION STATION "Find My Way Back To My Heart"**

Writer: Mark Simos. Producers: AKUS. Publisher: Devachan. BMI: Rounder 0365 (track).

Sparkling like water droplets in the sunshine.



## R &amp; B

**JOOSE** "If Tomorrow Never Comes"

Writers: Kent Blazy/Garth Brooks; Producers: Leonardo Pettis/Hanza Lee; Publisher: Eranlee/Major Bob. ASCAP: Eastwest Flavor Unit 9761.

I've always believed that country and r&b are kissing cousins and recent events like "I Swear," "She'd Give Anything," "I Will Always Love You," "I Can Love You Like That," "Nobody Knows" etc. etc. etc. have only reinforced that belief. Here's another example, a harmony-group rendition of one of Garth's signature songs. A little synth-y, but extremely well done.

**BILLY & SARAH GAINES**  
"A Promise That I Will Keep"

Writers: Billy Gaines/Michael Omartian; Producer: Michael Omartian; Publisher: Billy Gaines/Middle C. ASCAP: Warner Alliance Soundhouse 946266 (track).

Omartian's production is a lush curtain of sound. Nashvillians Billy and Sarah soulfully sing their tails off. The song is a sparkling diamond of pledged love that ought to be a wedding standard. Warners is totally missing the boat on this duo; they just might be the greatest CCM r&b act in Music City.

## POP/ROCK

**PARK ELLIS** "Crow's Nest"

Writer: Park Ellis; Producers: Grey Garner/Park Ellis; Publisher: Mountain Edge. ASCAP: Marengo 1277 (track) (1-800-528-7664).

I picked this up at this guy's show at Henry's downtown a few weeks ago. Then as now, I think he's a real find as a songwriter and roots rocker. Think of a younger, folkier Mellencamp and you'll be in the general territory. Next time you see his name in the

club listings, go. And when you do, buy yourself one of these *Crow's Nest* CDs. I consider it money well spent.

**CONSIDERING LILY** "I Don't Need A Picture"

Writer: Bob Halligan; Producer: Brent Milligan; Publisher: BMG Songs/WBOB Music. ASCAP: Forefront 5153 (track).

State-of-the-art alternative rock. It's being marketed as a Christian product, but I don't hear that, at least on this track. What I hear is pop talent on the march. Check this out.

## CHRISTIAN

**THE CHRIST CHURCH CHOIR**  
"When Jesus Lifts The Load"

Writer: Elizabeth Goodine; Producer: Lari Goss; Publisher: Wayne Goodine. ASCAP: Spring Hill 404 (track).

As a rule, I don't care for choir records. But when a group of people breathes together like one mighty organism, my ears perk up. So does my spirit. This is uplifting and inspiring in the extreme.

**ACAPPELLA** "And They Praised God"

Writer: Keith Lancaster; Producer: Keith Lancaster; Publisher: Anthony K. ASCAP: Accappella Word.

Smug, priggish, self-important, egotistic and thoroughly disgusting. Did your arm get sore patting yourself on the back for going overseas to tell all those poor, ignorant people about your religion? The Russians' eyes "were so cold and empty." Up yours.

**MICHAEL CARD** "To The Overcomers"

Writer: Michael Card; Producer: Phil Naish; Publisher: Mole End. ASCAP: Myrrb 9015209154.

I recognized it as a religious single from the first notes of his breathy, preachy, oozing-sincerity tenor. Once I got into the lyrics I was even more repelled.

**KATHY TROCCOLI** "Love One Another"

Writers: none listed; Producer: Peter Banelta/Rick Chudacoff; Publisher: none listed; Reunion 40163 (track).

Considering her previous work, this is a disappointment. The rhythm track plods, the lyrics are run-of-the-mill and the production lacks imagination.

**CAEDMON'S CALL** "Lead Of Love"

Writer: Aaron Tate; Producer: Don McCollister; Publisher: Cumbee Road. ASCAP: Warner Alliance 8671 (track).

Gorgeous. The thing kicks off with rippling acoustic guitar, moves into a bass-driven groove and soars into a chorus that's straight from Rock 'n' Roll Heaven. I don't think this act has come through my reviewer's speakers before, but I sure hope they do again.

## HONORABLE MENTIONS

- Mindy McCready** "A Girl's Gotta Do" BNA.  
**Mike Ward** "God Knows What"/Critique/World.  
**Don Cox** "Sweet Sweet Woman"/SOR.  
**Steve Dan Mills** "Homeless All My Life"/Millstream.  
**Rick Trevino** "I Only Get This Way..." Columbia.  
**Steve Sparkman** "Harlan County..." Copper Creek.  
**Tim Graves** "Walking On New Grass" Pinecastle.  
**Chris Proctor** "Only Now"/Flying Fish.  
**Anita Cochran** "I Could Love A Man..." Warner Bros.  
**Newsong** "Miracles"/Benson.  
**Barry & Holly Tashian** "Don't Kneel..." Rounder.  
**Kris Tylor** "Keeping Your Kisses"/Rising Tide.  
**The Dead Reckoners** "Workin'..." Dead Reckoning.  
**George Strait** "One Night At A Time"/MCA.  
**Jacky Jack White** "Old Son"/Buffalo Run.  
**Brooks & Dunn** "Why Would I..." Arista.



## ROW FILE

### STEVE GOETZMAN

Vice President, The Bobby Roberts Company  
 P.O. Box 3007, Hendersonville, TN 37077  
 615-859-8899 • FAX: 615-859-2200  
 Member: NAPM, NATD, CMA, ACM

One might say that Steve Goetzman's life is about making dreams come true. As the drummer for Exile, his personal dreams of being an artist and a star came true in the late seventies when "Kiss You All Over" broke big on the pop airwaves. The group eventually transitioned to country, and by the late eighties, Goetzman started to feel the wear and tear of the road. When his first child was born in 1990, packing a tour bag became too much, so Goetzman, the administrative partner for the group, began looking for a way to stay home. Management seemed an obvious choice. "That way I could continue vicariously as an artist and nurture careers of other artists and help facilitate their dreams in the way that mine had come true. My only concern was, 'Is it creative?'" Goetzman discovered that management, "starting fires," was indeed creative, and admits, "perhaps for me, even more creative than being an artist. And now, as a manager, I am completely fulfilled."

That fulfillment came home to roost when Goetzman presented Regina Lee King, one-half of Regina Regina, with their "very slick marketing package." King opened the box and gasped. "Steve, you have no idea how long I've waited for this." Goetzman, deeply moved, knew then, "Yes. This is what I want to do." Dream facilitation realized.

When Exile disbanded in 1994, Goetzman managed Steve Wariner for a year, then joined the Bobby Roberts Company assisting with management duties and backing the West Coast. Their planned expansion never materialized, so Goetzman and Roberts parted friends.

At the same time Tim DuBais's executive assistant took maternity leave. Filling that temporary slot "was like getting a master's degree in the music business," says Goetzman. Being involved in the massive volume of business inside Arista and getting to watch managers' interaction with that label provided Goetzman with an invaluable perspective. Then, with gratifying timing, earlier initiatives began to pay off, and Goetzman returned to Bobby Roberts, now co-managing Regina Regina, Eric Heatherly, Shawn Camp, Brent Lamb, and a new incarnation of Exile.

"Management is a style," says Steve Goetzman. "As you manage, you learn where your strengths are. One of my strengths clearly is my music sensibilities. When I'm preparing to advise an artist, before I open my mouth, I can put myself in his shoes. I can put myself on stage, in an interview, on a bus. Because I've done it." Another strength grown out of being an artist is his ability to identify with and honor the artist's personal muse. "Something that I see happen in the business that is hurtful in a lot of ways is marketing built around an artist that doesn't relate to that artist. I think what's missing in the puzzle is that if you want the artist's energy in the project, you have to capture his muse and that muse will change. And you have to be able to follow that."

Following that muse, it seems, is especially challenging in the course of today's falling record sales and radio listenership. "Our view of the industry is 'opportunity,'" he explains. "There's challenge, and challenge stimulates imagination. This is a time when everybody must be a little more creative." And, with the wisdom of a literate, 26-year veteran of the music business, he reminds us: "The Chinese word for crisis is made of two symbols. One symbol represents danger and one represents opportunity." The potential danger, he believes, exists in the realities of radio, and the opportunity could be in discovering a way to break artists through "alternative marketing."

That in mind, we who love the music business can be grateful and somewhat comforted that this man, who "thinks in grandiose terms," is so thinking, and that he finds it "tremendously exciting." After all, how else are dreams realized?

—Charlene Blevins



## THE THREE HANKS/ Men With Broken Hearts

(Curb D2-77868) *Producer: Chuck Howard*

**Prime Cuts:** Frankly, none of them, but at a push, "Men With Broken Hearts" and "Lost Highway"

**Critique:** It was Red Foley who said to an 8-year old Hank, Jr., "You're a ghost, son, nothin' but a ghost of your daddy." In that case, he would probably have said of Hank III, 'you're a clone, son, nothin' but a clone of your grand-daddy.' When Hank, Jr. was first launched by Audrey Williams, he was indeed just a young reflection of Hank Williams, and it was only when he found his *own* self that he became the respected entertainer he is. Surely, that lesson should have manifested itself on Hank III and his management. Will the real Hank III please sing out? Now, pet peeve time. For some reason, whoever wrote the notes refers to Hank Williams as Hank Williams, Sr.—wrong!! There was and is no such being. If the world was content to call him Hank Williams for the last 50 years, why does Curb (and I know they are not alone) find it necessary now to change his name? Please don't say that fans will get confused. Also, the credit for "Lost Highway" should go to Leon Payne, one of the most underrated songwriters in country music, and not Hank Williams. As to the record, when Fred Rose recorded the original Hank Williams sides, he had the finest country musicians in Nashville at his disposal. Why therefore did Chuck Howard not leave well enough alone? To update the sonic values? Most of the musicians on this recording are playing rock grooves and licks. I really didn't want to hear Hank Williams meets Confederate Railroad. Also, the mixing is all wrong. I love Eddie Bayers, but he should be much further back in the mix. I also love Hank, Jr. but why couldn't "Hand Me Down" have stayed lost? It's pompous and presumptuous. Now, please, go back in the studio and sing over the original tracks. Please, let's give Hank Williams the respect he deserves.

—Barry McCloud

## VARIOUS ARTISTS/Peace In The Valley

(Arista/Nashville 07822-18821-2) *Executive*

*Producer: Jim Scherer*

**Prime Cuts:** "John The Revelator," "Oh Sacred Head, Now Wounded"

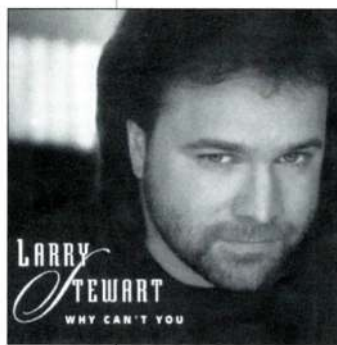
**Critique:** Sometimes, you can indeed judge a book by its cover. Or in this case, an album by its title. Several Arista artists have performed a gospel song or two during their live shows in recent times, hence, the idea for *Peace In The Valley - A Country Music Journey Through Gospel* was born. Even in light of the recent glut of "tribute" and "project"-type releases, this sounded like a good idea on the surface. Unfortunately, much of *Peace In The Valley* is just that—a peaceful, clean, safe production without many inspired or new and interesting takes on songs. True standouts are the numbers with some real grit, such as Lee Roy Parnell's swampy, soulful version of "John The Revelator," with The Fairfield Four providing wonderful backing vocals. Radney Foster's take on the hymn "Oh Sacred Head, Now Wounded" begins with a nifty, almost tribal-sounding fiddle and drum intro. Add to it a stellar string arrangement, and we have another winning cut. Less involved production-wise, but still effective, are "Farther Along," which fits BlackHawk's harmony sound like a glove, and Pam Tillis' breathtakingly beautiful "Morning Has Broken." On the whole, this isn't a bad album. It's just a bit too...well, peaceful.

—Lisa Berg



THREE  
HANKS

Men With Broken Hearts



LARRY  
STEWART  
WHY CAN'T YOU

## LARRY STEWART/Why Can't You

(Columbia 67410) *Producer: Emory Gordy Jr.*

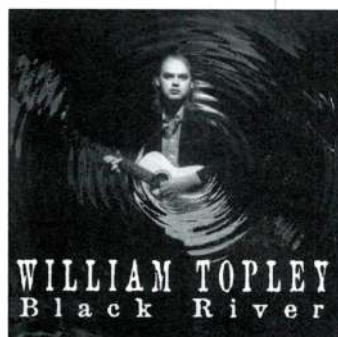
**Prime Cuts:** "That's What One Night Can Do," "Why Can't You," "As Time Goes"

**Critique:** There are some familiar names in the liner notes for this album. Songwriters include Tom Shapiro, Fred Knobloch, Bob DiPiero and Jamie O'Hara. The usual suspects (do we even need to list their names anymore?) show up in the studio and Larry even brought in a few people he bumped into at his manager's office (read: Vince and Patty). While the familiarity probably felt very comfortable, it is also the main problem with this album. It kicks off with the unremarkable "They Ain't Made Enough Road" followed by the miscellaneous ballad du jour

"Always A Woman." The third song, "That's What One Night Can Do," is a gem among pebbles, but by the time you get to "Shake, Rattle and Rollin' In The Country" you understand what Larry means when he sings, "If you wanna come and make your stand/You'd better bring yourself a kickin' band." The album doesn't seem to have any (kick, that is). But just when you're getting ready to give up, the first of two songs Stewart co-wrote gives you pause. It's a shame you have to wait for the album's seventh song for something to sink your teeth into, but what a meal! "Why Can't You" is nothing short of stunning and

the other Stewart-penned tune, "This Heart," isn't slouching. That kickin' band arrives just in time for "I'll Know When I Get There" and the album closes with the excellent "As Time Goes." The strong finish almost compensates for the par-for-the-Nashville-course beginning. "Why Can't You" is a prime example of an album that would benefit from more artist and less Music Row machinery.

—Chuck Aly



WILLIAM TOPLEY  
Black River

## WILLIAM TOPLEY/Black River

(Mercury 314-532-844-2) *Producer: Barry Beckett*

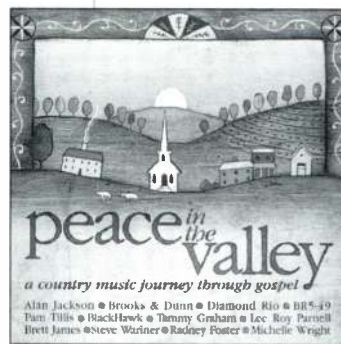
**Prime Cuts:** "The Ring," "Drink Called Love," "Sink Like A Stone," "Mannish Water"

**Critique:** My wife, who never gushes about anything, turned to me during Topley's recent Caffe Milano showcase and said, "You know, if I were rich I'd hire this guy to follow me around and just sing." I, on the other hand, have been blathering like an idiot about this album for months. Yes, William Topley's voice *is* that good. While he doesn't have incredible range and isn't technically perfect, his voice has a resonance, depth and power that is simply awesome. Luke Lewis first heard Topley fronting an English

band (The Blessing) and jumped at the chance to sign him to a solo deal. *Black River's* bluesy rock is spiced with reggae and Beckett's production is right on, though I'm convinced you could record this guy singing the phone book in rush hour traffic and it would still be compelling. Don't let my enthusiasm for the vocals fool you, this album is rife with good songs all of which Topley either wrote or co-wrote. The easy groove of "The Ring" builds to an emotional finish that passes the goose bump test time and again. "Stabroek Woman" begs some kind of rhythmic movement of the listener and "Drink Called Love" is a soaring, soul-searching ballad. And those are just the first three songs. You're in this business because you love music, at least you used to be. Buy this album and proclaim it from the rooftops. First, because it's a great album.

Second, because if Mercury Nashville can make a rock album happen it will be a wonderful thing for this town. Better yet, buy two in case the first person you play it for steals your only copy.

—Chuck Aly

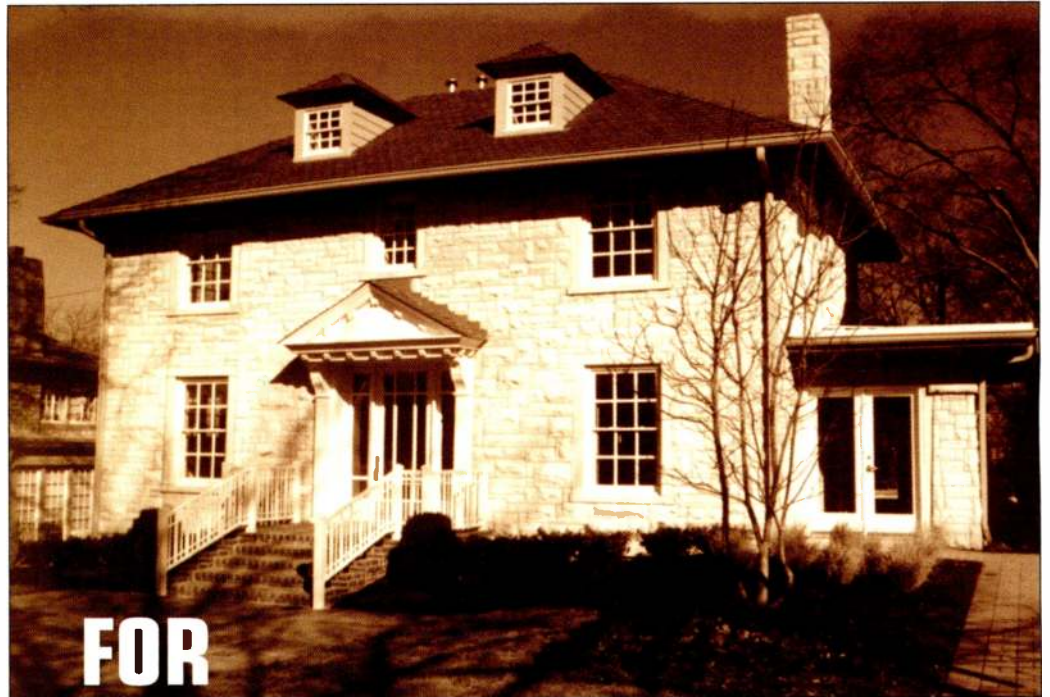


peace in the valley  
a country music journey through gospel  
Alan Jackson • Brooks & Dunn • Diamond Rio • BR5-40  
Pam Tillis • BlackHawk • Tammy Graham • Lee Roy Parnell  
Brett James • Steve Wariner • Radney Foster • Michelle Wright



# NARAS

## A NEW ERA DAWNS



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For Nashville NARAS Senior Executive Director Nancy Shapiro, 1904 Wedgewood Avenue is more than a building. It is a vision for the future of the entire music community in Tennessee's state capital.

"This has already become a place where the music industry gathers," she says, seated in the facility's spacious new conference room, "here we celebrate, educate, award scholarships and help our own in times of need."

Written By  
Robert K. Oermann

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Jim Black.....	1983-84
Jim Black.....	1984-85
Ralph Murphy.....	1985-86
Roger Sovine.....	1986-87
Roger Sovine.....	1987-88
Merlin Littlefield.....	1988-89
Jimmy Gilmer.....	1989-90
Jimmy Gilmer.....	1990-91
Jack Weston.....	1991-92
Jack Weston.....	1992-93
John Sturdivant.....	1993-94
Katie Gillon.....	1994-95
Katie Gillon.....	1995-96
Pete Fisher.....	1996-97

"No other city has the sense of community that Nashville does. That's what is unique about Music Row. There is such a neighborly quality here. The resources that the Academy has provided us, combined with the willingness of the community to get involved will mean great things for Nashville."

The 5,000 square foot headquarters is a beautifully restored historic stone home that boasts an inlaid marble foyer, a circular staircase, a gleaming reception area, kitchen facilities, a patio, space for a MusiCares operations center and beautifully decorated offices, as well as the modern conference room with light spilling through its many windows. A downstairs area will include a library and resource center.

"This building is for the members," says Shapiro. "We want everyone to use it. We plan to open up the conference room to community groups. The Nashville Chapter Board of Governors will meet here every month. They are the top leaders in our industry who come together to work for common goals. Those goals are quite ambitious; their role is now going to be more important than ever."

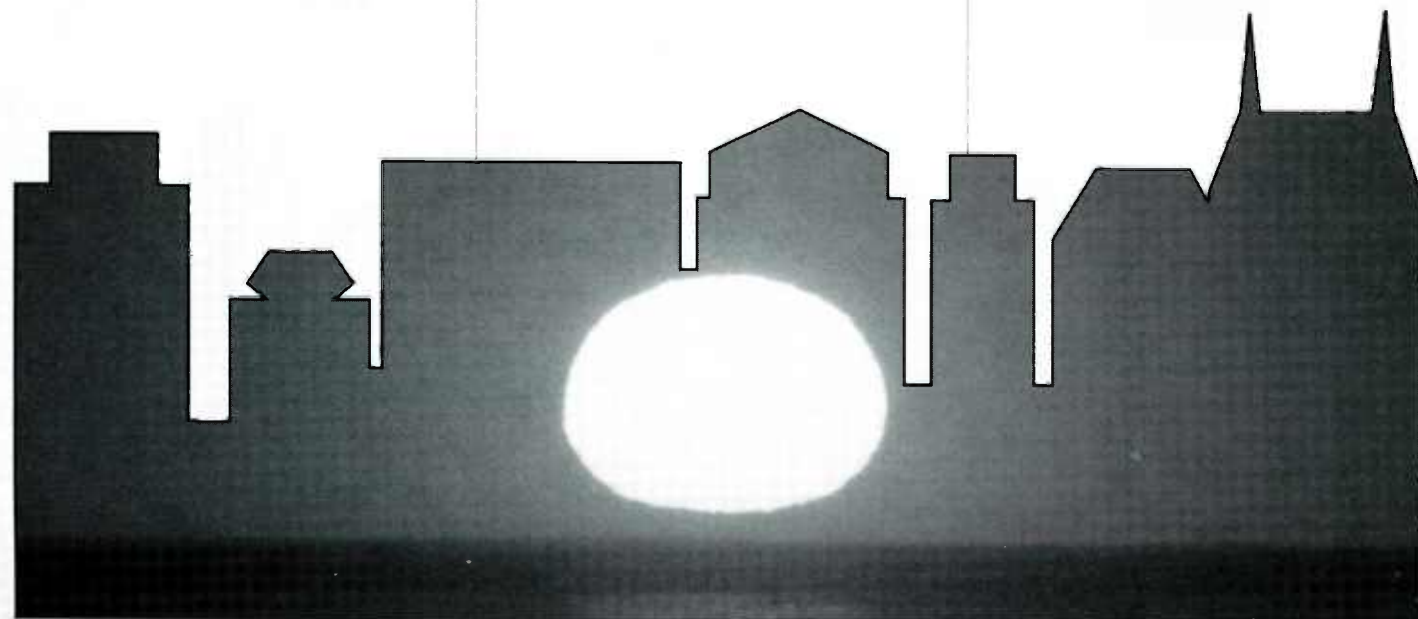
When the new facility was announced last October, it made front-page news in Nashville. It marked the first time that the National Academy of Recording Arts & Sciences had invested in any property besides its national headquarters in Santa Monica, CA.

"The Recording Academy's strong commitment to Nashville will come as no surprise to those who've been associated with NARAS," says National President CEO Michael Greene. "Nashville has always

been the personification of what a great music city should be.

"Nashville has always supported NARAS. Nashville leadership has been vital to the growth of the organization. Nashville nurtures every category of NARAS membership — musicians, songwriters, producers, engineers, graphic designers, annotators, singers, video makers, composers. Nashville creates virtually every genre of music. Nashville has great music publishing, performance rights organizations, studios and record labels. Most importantly, it has a true sense of community identity and pride.

"No other  
city has the  
sense of  
community  
that Nashville  
does."





"That's why Nashville has long been recognized as one of our most dynamic and progressive chapter cities. Its unparalleled support for music and arts education will insure that the Recording Academy's physical, grammatical and staff expansions will be of great value to the entire region the Nashville Chapter serves."

As Greene indicates, hand in hand with the expansion of the organization's physical space come expansions in staff size and in program services. The Nashville Chapter's already aggressive professional education program will gain a warmer, friendlier tone now that it has a permanent home. The building is becoming a gathering place for the exchange of ideas, opinions, information, plans and dreams. The addition of a MusiCares program is making the Nashville chapter more service oriented than ever.

Shapiro is quick to thank the organizations that have supported NARAS during the many years it took to build the chapter to this level. Prior to the purchase and renovation of the new Wedgewood headquarters, the chapter depended on the conference rooms of BMI and ASCAP for its monthly board meetings. Loews Vanderbilt Plaza has been extraordinarily generous with its ballroom in hosting both the annual GRAMMY announcement press conferences as well as the GRAMMY nominees parties.

"I could never express how grateful we are to the sponsors of our educational programs. ASCAP, BMI, First American, First Union, SunTrust and NationsBank are all committed partners in bringing quality educational programming to the Nashville music community."

She is seated in one of 40 sleek black chairs that furnish the conference room. Scenes of outdoor greenery are to her back through the high windows that surround the room. The overall effect is one of classy serenity.

"The Recording Academy wanted the building to convey professionalism, yet have it be inviting and airy," states Laret Casella of Anderson Design Studio. She was in charge of creating the new facility's interior appearance.

"The existing house is very traditional, so the space has very clean lines and a very classic look. The marble and wood was kept light in color. There are black accents in the kitchen and bathrooms, but wherever we used color, we went for classic tones, shades that will last a long time, a look that will never be 'dated.' One thing they did request was light tones.



Founding Nashville NARAS executive director Emily Bradshaw sits at an early board meeting with GRAMMY winning instrumentalist Danny Davis, the Chapter's 1970-71 president. Bradshaw's office became the inaugural headquarters of the Recording Academy in Nashville.

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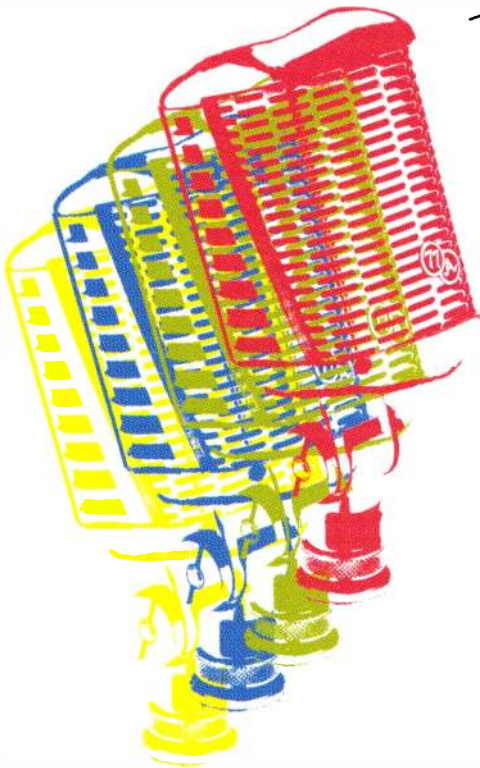
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"That boardroom is so light and open, so for the window treatments we used a subtle tone-on-tone weave. The reception is in dark beige and gray. Throughout the downstairs, we used greens in the furniture.

"Upstairs, again, a lot of the color was done with furniture. We used more color upstairs, because that is where the staff will be spending most of its time. We used more golds and blues there.

"We are going to try and have artwork from local people in Nashville on the walls. And throughout the building, we wanted to keep the colors warm.

"I think it's a lovely space."

What's more, it is physical evidence of a new commitment by the National Academy of Recording Arts & Sciences to the Nashville community. It is the embodiment of a vision. It is the dawn of a new era of service, productivity, spirit and leadership for Music City's music people.

"I've been inviting everybody I see to come over," says Shapiro, beaming. "I love to give tours; it's just such a wonderful building.

"People ought to feel free to drop by. After all, this is a place for all of us." ❖



Loretta Lynn, Lynn Anderson and Tammy Wynette were three GRAMMY winning country queens at the mammoth 1987 StarWalk induction ceremonies at Fountain Square. Fifty stars were inducted that day, including The Judds, Rosanne Cash, Ronnie Milsap, Bobby Bare, Johnny Cash and Ricky Skaggs.

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# NARAS® IN NASHVILLE

## HOW THE CHAPTER



GROW

### *Great oaks from tiny acorns grow.*

When the National Academy of Recording Arts & Sciences, Inc. chartered its Nashville Chapter in 1964 there was no office, no Executive Director, no membership and no money.

Today there are more than 1,400 Nashville Recording Academy members, including the most gifted instrumentalists, brightest stars, applauded composers and most powerful executives on Music Row. This year the organization celebrates the opening of a headquarters that is unparalleled in any other chapter city.

NARAS was founded in Los Angeles in 1957. A New York Chapter was added in 1958. An attempt to start what Daily Variety called a "hillbilly music" Chapter failed in 1960, so Chicago became the third Chapter city instead, in 1961. Nashville's 1964 founding placed the fourth jewel in the NARAS crown.

Illustration: Robert K. Oermann



# Congratulations

f r o m   o u r



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o n   t h e



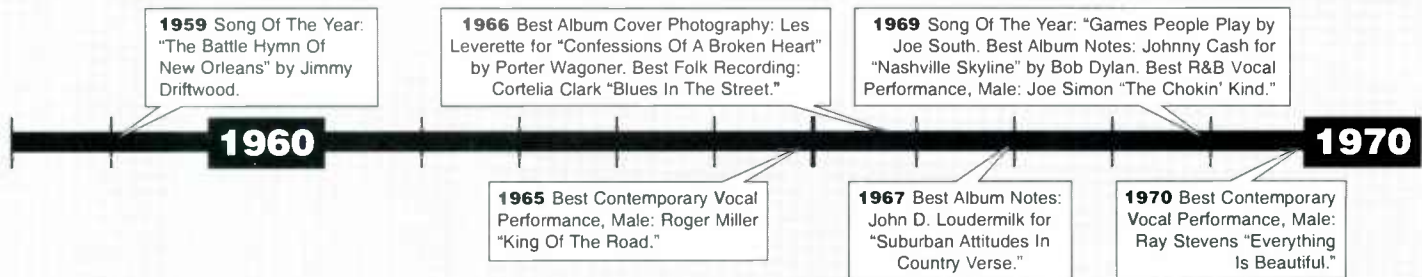
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1 0   m u s i c   s q u a r e   e a s t





Music City has traditionally dominated the country and gospel fields at the GRAMMY Awards. But its sounds have popped up in many less expected areas over the years. The time line above and on following pages point out a few.

## THE 1960's

With Harold Bradley as the Nashville Chapter's first president, the organization entered 1965 with Chet Atkins, Roy Acuff, Boots Randolph, Grandpa Jones, Owen Bradley and Boudleaux Bryant among those on its inaugural board. Jan Howard was the lone female. Acuff-Rose executive Wesley Rose emerged as the baby chapter's most influential force. He and Monument Records chief Fred Foster became the first Nashvillians to sit on the National Board.

The Chapter grew quickly. By April of 1965 it had passed Chicago in membership by recruiting 140 members. By 1967 that number had increased to 450; and membership climbed to 683 in 1970.

In those days, the organization's sole activity was the GRAMMY Awards. Chapters hosted their own dinner ceremonies simultaneously. The first one in Nashville was held at the Carousel Club in Printer's Alley on April 13, 1965 with 200 in attendance. Atkins, Randolph, Bill Pursell and singer Kay Golden entertained. Presenters included Anita Kerr, George Hamilton IV and Frances Preston.

From the outset, Music City made its voice heard in the national organization.

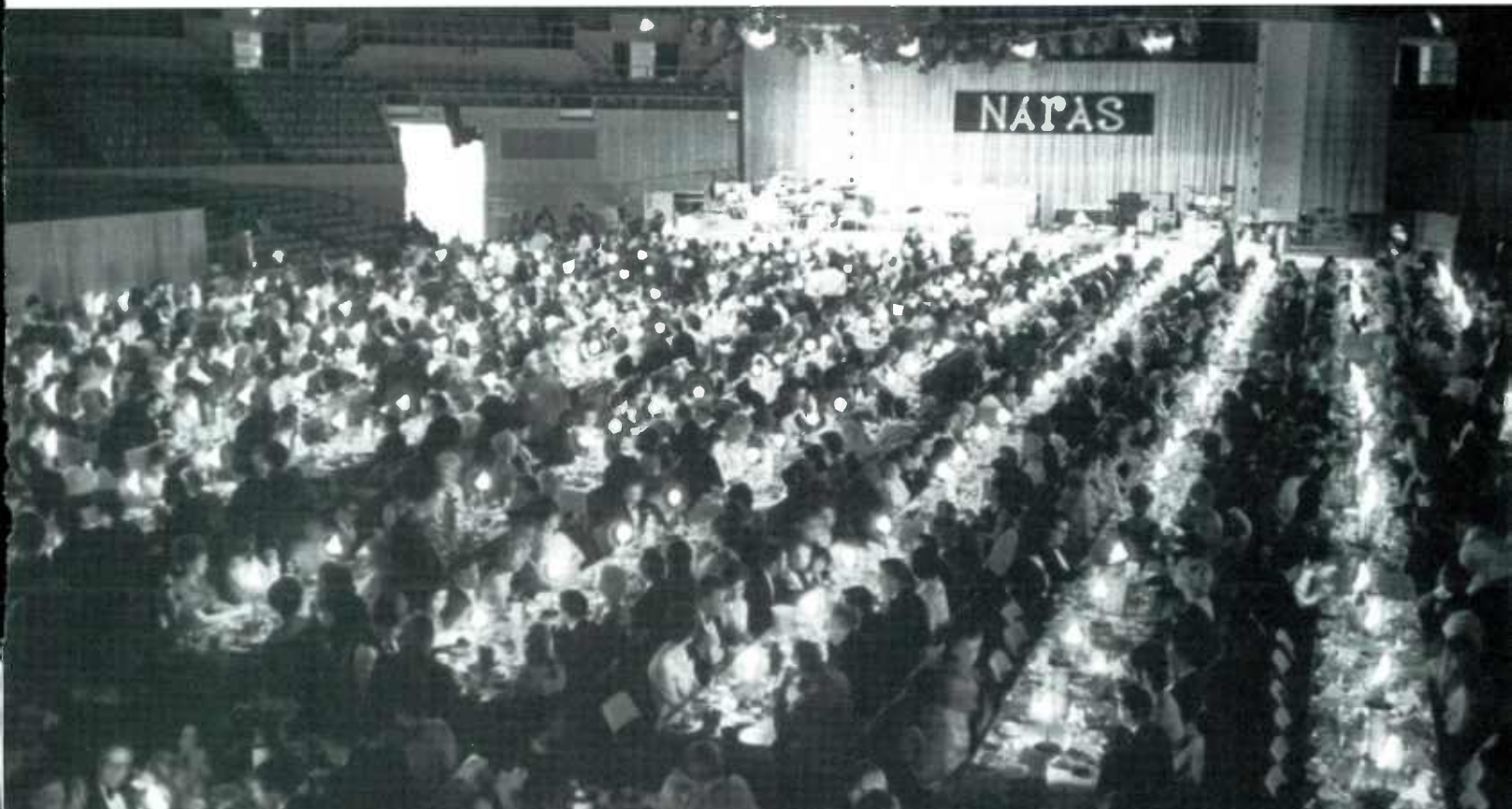
"Nashville leaders have been instrumental in charting the course of NARAS for decades," observes National President/CEO Michael Greene. That was true from the beginning," agrees Bill Ivey of the Country Music Foundation. "Nashville always had a large role in the national agenda."

The Chapter moved swiftly to ensure that its board contained the most powerful and influential members of the Music Row community. Rose was a particular activist on the national level. Under influence from Nashville the number of country GRAMMYS was increased from one in 1958-63 to five in 1964 and six in 1965. This led to the structure the awards have to this day, with male, female, group, song and instrumental categories for other genres as well.

"There was a lot of competition among the chapter cities in the early years," says Ivey. "Nashville was really aggressive about protecting its interests."

Nashville's clout became clear at the 1965 and 1966 ceremonies when Roger Miller swept the GRAMMYS and The Statler

**BELOW:** Municipal Auditorium served as the site of Nashville's GRAMMY galas in 1970 and 1971. The pre- and post-show festivities were also staged there in 1973, the year the national telecast emanated from Music City's Tennessee Theater. In this shot, the venue is all dolled up for the 1970 soiree.





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Brothers and Anita Kerr Singers beat The Beatles. The Music City ceremony in 1966 was held at Hillwood Country Club with chapter president Eddy Arnold presiding, Ralph Emery hosting and Atkins, Randolph, the Statlers, Don Gibson, Don Bowman and the Owen Bradley Orchestra entertaining the 400 attendees. The 1967 ceremonies at the same location marked Brenda Lee's first concert appearance in Music City. Winners Jeannie Seely, Glenn Sutton and Billy Sherrill, Les Leverett and David Houston were all present. Folk winner Cortelia Clark was not. "I don't like to stay up that late," said the downtown street bluesman.

In 1968 Emily Bradshaw became the Nashville Chapter's first Executive Director. Her one-room Promotions by Emily office at 1905 Broadway became the first NARAS Nashville office; and she launched the chapter newsletter Nashville NARAS News. Joe Tex, Tammy Wynette, Booker T & the MGs, Roger Miller and the Owen Bradley Orchestra performed at the Nashville GRAMMY ceremony at the National Guard Armory that year.

The inclusion of the R&B stars indicates that the Nashville Chapter was reaching out to Memphis by then. In fact, the chapter was referred to as the Nashville/Memphis Chapter well into the 1970s. Today, the NARAS offices in Memphis, Atlanta and Austin are all the result of the Nashville Chapter's efforts, and it also attempted to organize Muscle Shoals.

An era of new professionalism for the Chapter began in 1969. A new constitution was drafted, a legal advisor was retained and the following year monthly educational seminars were introduced. Rose became the first Nashvillian elected as national NARAS President. Attendance at the Nashville GRAMMY Awards ceremony swelled to 950 at the Armory. Dick Clark hosted. Jerry Lee Lewis, Jeannie C. Riley and Sam & Dave performed, the last-named to a standing ovation. Riley, Johnny Cash, Bobby Russell, Dottie Rambo and The Happy Goodman Family were among those accepting statuettes.

## THE 1970's

Chapter fundraising began in earnest in 1970 with Owen Bradley as the subject of a testimonial dinner in February and



Joe Simon, left, and producer/label executive John R. (Richbourg) share a moment amid the more than 1,270 attendees of Music City's 1970 GRAMMY banquet. That night, Simon's "The Chokin' Kind" won Nashville's only R&B GRAMMY Award to date.

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.....



**1991** Best Rock Vocal Performance, Duo or Group: Delbert McClinton & Bonnie Raitt "Good Man, Good Woman." Best Jazz Vocal Performance, Group: Take 6 "He Is Christmas." Best Contemporary Folk Album: John Prine "The Missing Years."

**1995** Best Recording for Children: "Sleepytime Lullabies." Best Contemporary Folk Album: Emmylou Harris "Wrecking Ball"

**1990**

**2000**

**1993** Best Contemporary Folk Album: Nanci Griffith "Other Voices, Other Rooms"

**1994** Best Recording Package: Buddy Jackson for "Tribute to the Music of Bob Wills & The Texas Playboys." Best Contemporary Folk Album: Johnny Cash "American Recordings"

**1996** Song Of The Year: "Change The World" by Wayne Kirkpatrick, Tommy Sims and Gordon Kennedy. Best New Artist: LeAnn Rimes. Best Pop Instrumental: Bela Fleck & The Flecktones "The Sinister Minister."

Don Law the following January. In September, Nashville was announced as the host city for the national NARAS Institute, the educational division that was the forerunner of today's NARAS Foundation.

"The NARAS Institute was way ahead of its time," comments Ivey. "It was to be a national center for music-business education. But after a few years it faded away." In 1970-73 the NARAS Institute organized week-long summer seminars in Nashville offering a wide spectrum of music-industry coursework to college students. Their legacies are the music-business degrees offered by Belmont and Middle Tennessee State universities today.

Meanwhile, the Nashville/Memphis GRAMMY ceremony moved to Municipal Auditorium in 1970 with Jack Palance as host. More than 1,270 members of the industry attended. The following year, the concept of simultaneous GRAMMY ceremonies in chapter cities was abandoned and ABC-TV began carrying a 90-minute live GRAMMY show from Hollywood. Ray Stevens, Lynn Anderson, Marty Robbins and Ray Price represented Nashville on that landmark telecast. The Municipal Auditorium event featured 800 people watching the show on big-screen TV, followed by entertainment from The Oak Ridge Boys, Rufus Thomas, Danny Davis, Sammi Smith, The Bar-Kays and The Vogues. Also in 1971, the first of three annual Music Row street carnivals was inaugurated as a chapter fundraiser. The Nashville/Memphis GRAMMY banquet moved back to the Armory in 1972 to serve mainly as a 700-person fundraiser. Al Green, Conway Twitty & Loretta Lynn, Mickey Newbury, Candi Staton, Freddie North and The Statesmen entertained with Ray Stevens hosting.

After considerable lobbying and controversy, the national GRAMMY ceremony came to Nashville in 1973. This marked the first international broadcast of the GRAMMYS as well as the first for CBS-TV. The 2,000-seat Tennessee Theater was the location, with Municipal Auditorium serving as the pre and post-show party and awards presentation site. A power failure during rehearsals panicked everybody, but the telecast was a winner with The Fifth Dimension, Curtis Mayfield, Johnny Cash,



Bluegrass patriarch Bill Monroe salutes 1,000 Nashville students at the 1994 GRAMMY In the Schools program. Monroe and others presented the history of American acoustic instruments at the event.



Wesley Rose was the most influential Music Row executive during the Recording Academy's early years. In 1971 he became the first Nashvillian to serve as NARAS National President.

*Congratulations*

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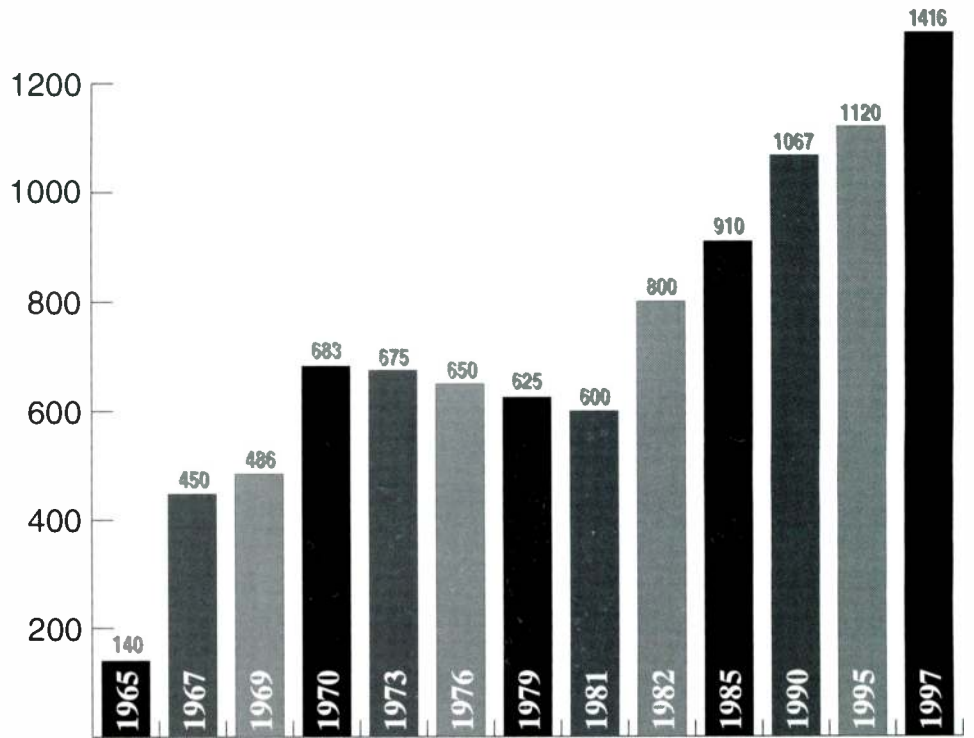
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**GROWTH**



Nancy Shapiro and then Chapter President Jimmy Gilmer pose amid the country-star items obtained for the 1990 NARAS fundraising auction conducted in the pages of *Music City News*. Nancy is demonstrating how excited a fan will be when she wins a telephone call from a honky-tonk hero.

Donna Fargo, Andy Williams and others. Attendees included Aretha Franklin, Ringo Starr, Don McLean, Helen Reddy, Gilbert O'Sullivan, Moms Mabley, Harry Nilsson, Dusty Springfield, Skeeter Davis, Joey Hetherington, Charley Pride, Loggins & Messina, Roy Orbison, Mac Davis, Smokey Robinson, Bobbie Gentry, Art Garfunkel, David Clayton-Thomas, Merle Travis and Rod McKuen. It remains the highest rated GRAMMY TV show in history.

"Once again, Wesley Rose was instrumental," Ivey reports. "The original idea of bringing the show to Nashville was that the GRAMMY location would rotate among the chapter cities." But the experiment has not been repeated to date.

The idea of a party on GRAMMY night was abandoned by the Nashville Chapter in 1974. Instead, a 300-person nominees party was staged at the Armory. Few nominees showed up, so the chapter replaced that event with its Super Picker Awards for studio musicians at the downtown Sheraton Hotel in 1975. The Music City Horse Show was adopted as a Chapter fundraiser, 1974-77.

Francine Anderson became the Chapter's second Executive Director in 1975 and the office moved to two rooms in the old CMA building at 7 Music Circle N. The Super Picker banquets continued until 1980. Mickey Gilley kicked off a series of country concerts to raise Chapter funds at George Jones's Possum Holler club in 1976; among others who starred in these during

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the next two years were Ronnie Milsap, Kenny Rogers, Crystal Gayle, Barbara Mandrell, Bill Anderson, The Kendalls and Ferlin Husky. Forums and educational seminars continued; and the Chapter began showcasing jazz, blues, contemporary Christian pop, disco and other diverse styles in 1977-80.

"On the national level, things began to change when Bill Denny became Nashville NARAS President in 1977," Ivey recalls. "That is when a lot of the competition among chapters began to improve. The Nashville trustees were always pretty fair in national meetings. They didn't vote for narrow self interest—they voted, in general, for the common good. That's true whether it was Glenn Snoddy, Roger Sovine, Don Butler or whoever.

"As a result, we had more of a move toward consensus and cooperation from the 1980s onward. And I think Mike Greene has furthered that."

**THE 1980's**

In 1980, Don Butler became the first person to serve two consecutive terms as Nashville Chapter President. That was also the year when Larry Butler became the first Nashvillian to be named Producer of the Year at the GRAMMYS. In 1981, Ivey ascended to the national presidency of the



Roger Miller makes his way through the crowd at Hillwood Country Club to collect one of his six GRAMMY Awards for 1965. He was late in arriving that night, having flown to Nashville on a chartered jet from a show in Illinois.

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EMMYLOU HARRIS

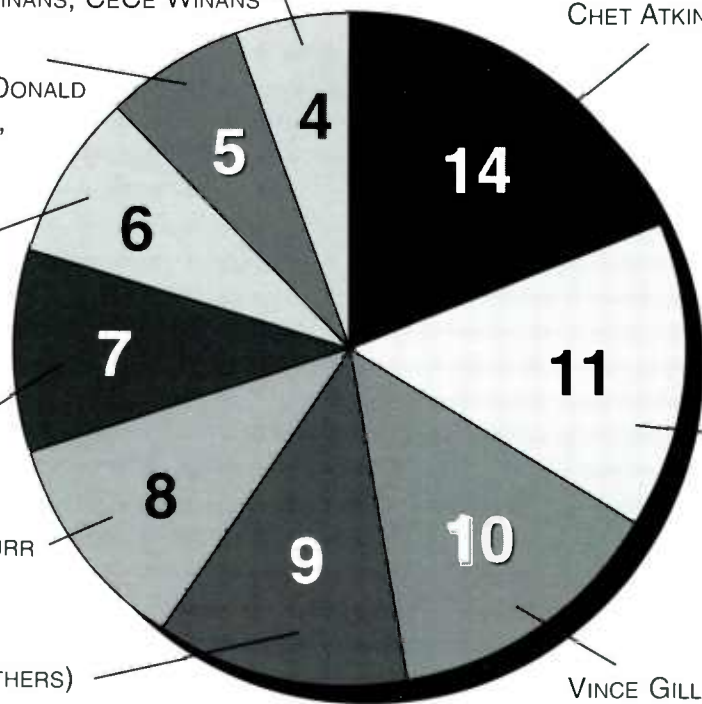
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"From Wesley Rose to Bill Denny to Bill Ivey, Nashville can be extremely proud of the way its members have shepherded the national growth of NARAS," comments Greene. "They helped pave the way to where we are today. In fact, it was Bill Ivey who first recruited me to run for national NARAS office."

After Carolyn McClain was hired as the Nashville Chapter's Executive Director in 1982, a new page was turned in its history.

"When I came on board, membership and finances had been stagnant for nearly a decade," she recalls. "So my first order of business was to take everybody I could think of out to lunches, recruiting." As a result of her efforts, Nashville's NARAS membership got younger and climbed to over 800. The Chapter's increased size soon gained it a fifth National Trustee. McClain also began the annual Nashville press conferences that announce GRAMMY nominees. Barbara Mandrell starred at the first of these, staged at the Hermitage Hotel in 1983.

Nancy Shapiro's hiring as Executive Director in 1985 marked the birth of the modern era for NARAS in Nashville.

"When I started, we had to use SESAC's copier and the computer at Warner Bros.," she recalls. "The furniture was hand-me-downs and we had a two-room space. We've come a long way, baby."

Although she had no experience in the music business, her skills as a leader, fundraiser and membership motivator quickly earned her enthusiastic support on Music Row. The Chapter had been using the retired rock 'n' rollers in its membership to stage annual fundraising concerts in 1977-81. Shapiro revived this "sock hop" concept around Ronnie Milsap's GRAMMY-winning "Lost in the '50s" hit with annual shows in 1985-90. She inaugurated Celebrity Luncheons, the Music City News Fantasy Auction, the StarWalk exhibit of GRAMMY winners at Opryland and Nashville's GRAMMY in the Schools program.

In 1987-88, Roger Sovine became the only person to serve three terms as President of the Nashville Chapter (his prior tenures were in 1977-78 and 1986-87). He remains a National Trustee today, along with Ivey, Jimmy Gilmer, Robert K. Oermann and Katie Gillon (who became Nashville's first female



Conway Twitty gives a high sign as he puts his prints and signature into wet cement at the debut StarWalk induction ceremony in 1987. Twitty's plaque and the others representing Nashville's GRAMMY winners are displayed at the Opryland theme park.

Chapter President in 1994).

Under Greene's leadership, the GRAMMY Award gained increasing respect and prestige during the late 1980s and early 1990s; and Nashvillians were there to claim their share of the glory. Branching beyond their traditional strengths in country and gospel, the Chapter's members won in the jazz field in 1988, '89, '90, '91 and '94; in the folk field in 1991, '93, '94 and '95; in album design in 1987, '88 and '94 and in the Song of the Year category in 1982, 1989 and 1990.

## THE 1990's

In 1994, NARAS expanded and reorganized. Shapiro was named Southeast Regional Director in charge of an 11-state area. No other director in the country was



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## 39th Annual Grammy Awards: Final Nominations

Category	Artist/Master	Client
Song of the Year	"Change the World" Tommy Sims (Writer)	Tommy Sims
Best New Artist	Jewel	Ben Keith - Producer
Best Female Pop Vocal Performance	"Who Will Save Your Soul" Jewel	Ben Keith - Producer
Best Pop Performance Duo or Group	"Fire On The Mountain" Neville Brothers	Neville Brothers
Best Pop Performance Duo or Group	"When You Wish Upon A Star" Take 6	Take 6
Best Pop Collaboration with Vocals	"Count On Me" Whitney Houston & Cece Winans	Cece Winans
Best Rock Instrumental Performance	"SRV Shuffle" Art Neville - w- Jimmie Vaughan, Eric Clapton, Bonnie Raitt, Robert Cray, B.B. King, Buddy Guy, Dr. John	Art Neville
Best Country Collaboration with Vocals	"Hope: Country Music's Quest for a Cure" Faith Hill	Faith Hill
Best Country Album	"Gone" Dwight Yoakam	Pete Anderson - Producer
Best Song for Motion Picture or Television	"Count On Me" Whitney Houston & Cece Winans	Cece Winans
Best Instrumental Arrangement with Accompanying Vocals	"When You Wish Upon A Star" Take 6, Arranger	Take 6
Best Polka Album	"Songs of the Polka King Vol. 1" Frank Yankovic and Friends	Cleveland International



charged with as much responsibility.

Shapiro was quickly promoted to National Field Director in 1995 which took her all over the country. She organized music communities in several cities and developed them into new NARAS branches. During this time, the Academy opened branches in Austin, Miami, Philadelphia and Seattle. A Washington D.C. branch will open soon. Domestic expansion has paused for now as international expansion comes to the forefront. Under Greene's leadership, a Latin Academy is now on the horizon.

In 1995, then Executive Director Julie Clay helped the Chapter stage its first MusiCares event by honoring Owen Bradley and Chet Atkins with Governors Awards (previous recipients have been Roy Acuff, Bill Hall, Brenda Lee, Ronnie Milsap, Willie Nelson, Wesley Rose and Kitty Wells).

When Clay moved to New York last year, Shapiro became Senior Executive



Jerry Reed, left, and Chet Atkins clown around at the podium during the 1971 GRAMMY ceremonies at Municipal Auditorium in Nashville. WSIX-TV carried the event locally, immediately after the national telecast from Hollywood. Years later, in 1992, Atkins and Reed shared a GRAMMY for their duet album.

## OFFICE LOCATIONS

**1958-1964**

No Nashville NARAS Chapter

**1965-1970**

No physical NARAS office

**1970-1973**

1905 Broadway

(1 room, shared w/Promotions  
by Emily)

**1973-1978**

801 16th Ave. S., Rm 203

(one room at 25 Music Sq. E.)

**1978-1986**

7 Music Circle North

(2 rooms, in the old CMA building)

**1986-1994**

2 Music Circle South

(3 rooms, in the Joe Talbot building)

**1994-1997**

1017 16th Ave. S. (7 rooms, upstairs)

**1997**

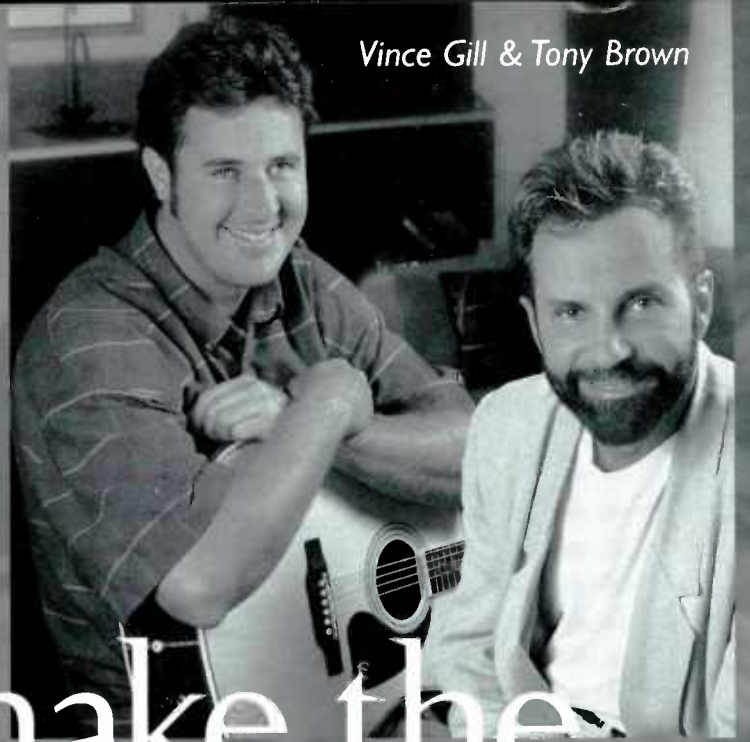
1904 Wedgewood (5,000 sq. ft.)



Drummer Willie Ackerman, left, receives a plaque from Charlie McCoy that salutes his role in establishing the Super Picker Awards. The Nashville NARAS Chapter gave these honors to Music Row's top session musicians for five years, in 1975-79.

Between 1971 and 1973 a separate office was maintained for the NARAS Institute at 1804 Hayes St. It moved to 1516 Hawkins in 1973-75.

Vince Gill & Tony Brown



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Director, Nashville Operations. The bi-monthly Professional Education Series was launched as the Chapter's most aggressive educational outreach to its members to date. In addition, seminars were conducted on international business issues, hearing loss, secondary uses of music and multimedia technologies. And, at last, the Nashville Chapter acquired property for a permanent home.

This year begins on a high note for the Chapter. GRAMMY in the Schools featured Richard Marx, Deana Carter, Genesis drummer Chester Thompson and dozens of other music-industry professionals at Belmont University. The GRAMMY nominees party attracted more nominees than ever, setting a record for the Nashville Chapter. Now, the grand opening of 1904 Wedgewood Ave. adds yet another feather to the chapter's cap.

"I am very proud and so happy," says Shapiro. "I am thrilled to share this place with the community."

"Nashville has been viewed with admiration as a model NARAS Chapter," says

Ivey. "This is another great step forward."

"I think the opportunity we have before us is pretty significant," observes current President Pete Fisher. "NARAS is about making a difference. I am honored to be a part of this." ♦

## EXECUTIVE DIRECTORS

Emily Bradshaw.....1968-1975  
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 Carolyn McClain .....1982-1984  
 Paul Jackson .....1984-1985  
 Nancy Shapiro .....1985-1994  
 Julie Clay.....1994-1996  
 \*Nancy Shapiro.....1996-present

\*In 1994 Nancy Shapiro was named Southeast Regional Director of NARAS, based in Nashville. In 1996 she became Senior Executive Director, Nashville Operations, combining her duties as a regional NARAS administrator as well as a chapter executive.



National NARAS President and CEO Michael Greene, left, greets Nashville's Nancy Shapiro and Garth Brooks at the 1991 GRAMMY In the Schools event. Other Music City stars who have participated in these educational programs include Vince Gill, Deana Carter, Billy Dean, Dobie Gray, The Kentucky HeadHunters and The Fairfield Four.

# CONGRATULATIONS

to Mikey,  
 Joel,  
 Rob,  
 Nancy,  
 Pete,  
 and the  
 Whole  
 Gang  
 at the  
 Dawn of a  
 New Era  
 in the  
 History of  
 NARAS  
 Nashville

Thanks  
 for the  
 20+ years  
 of Good  
 Fellowship  
 and Fun

Bill Ivey



**MusiCares®**

# *The Conscience Of The Recording Academy Opens Nashville Division*

***In 1994, a sold-out crowd of Music Row dignitaries attended a black-tie event at the Loew's Vanderbilt Plaza Hotel that honored Owen Bradley and Chet Atkins as "the architects of the Nashville Sound." This event marked Music City's introduction to the work of MusiCares, the Recording Academy's charitable human service division.***

The two executives were honored with Governors Awards. Attendees bid on luxurious auction items and were entertained by Brenda Lee, k.d. lang, Loretta Lynn, Emmylou Harris, Floyd Cramer, Pete Fountain, Kitty Wells, Bobby Bare, Mandy Barnett, Skeeter Davis, Bill Anderson, Harold Bradley and Porter Wagoner, among others.

But the real purpose of the evening was to raise money for something extraordinary, the first national effort by the music industry to care for its own in times of trouble. Founded by NARAS in 1989, MusiCares gives financial assistance to music people facing catastrophic illness, substance abuse or old-age poverty. It maintains a directory of human resources and referral services. It has a national self-paid health insurance plan designed for the often uninsured or under-insured music makers.

"This is something that should make every member of NARAS very proud," comments Michael Greene, the head of the Academy. "The thankful sound in the voice of an aging singer or musician who's been given medical assistance by us is as beauti-



MusiCares is about  
  
social responsibility  
  
and taking care of our  
  
own. Above all, it is  
  
the "heart" of the  
  
music community.



ful as any melody that has ever been written."

"NARAS provides a thread to pull the community's resources together," says Nashville's Nancy Shapiro. "Our new MusiCares office will help us build great partnerships with organizations all over the city. NARAS is a service organization above all else. I can't emphasize that strongly enough."

Over the years, MusiCares has been able to make a difference in the quality of life for hundreds of individuals. All of their names are confidential, but the scenarios range from an aged destitute bluesman who gave his life to music, to a songwriter bankrupted by cancer treatments. People in the music community suffering from AIDS, substance abuse, crippling injuries or mental illness may qualify for MusiCares assistance.

MusiCares is also the Recording Academy's way of delivering social awareness messages. Through billboards, public service announcements and outreach programs MusiCares addresses national health-care issues, substance abuse problems and other vital topics.

MusiCares is about social responsibility and taking care of our own. Above all, it is the "heart" of the music community. Greene says the program "anchors our entire organization's consciousness."

In recent years, Quincy Jones, Bonnie Raitt, Natalie Cole, Tony Bennett, David Crosby and Gloria Estefan have starred at NARAS fundraisers for this charitable endeavor. Phil Collins was the centerpiece of the MusiCares event in Manhattan during this year's GRAMMY Week festivities.

"It is our responsibility to give something back," says Tony Brown, co-chairman of the Nashville MusiCares Advisory Council. "The Recording Academy goes way beyond the GRAMMY Awards," adds Roger Sovine, also co-chair of the council. "It is impressive what this organization does. I am particularly excited about the impact that this Nashville MusiCares division will have on our community." ♦





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*Working Together So The Music Can Play.*

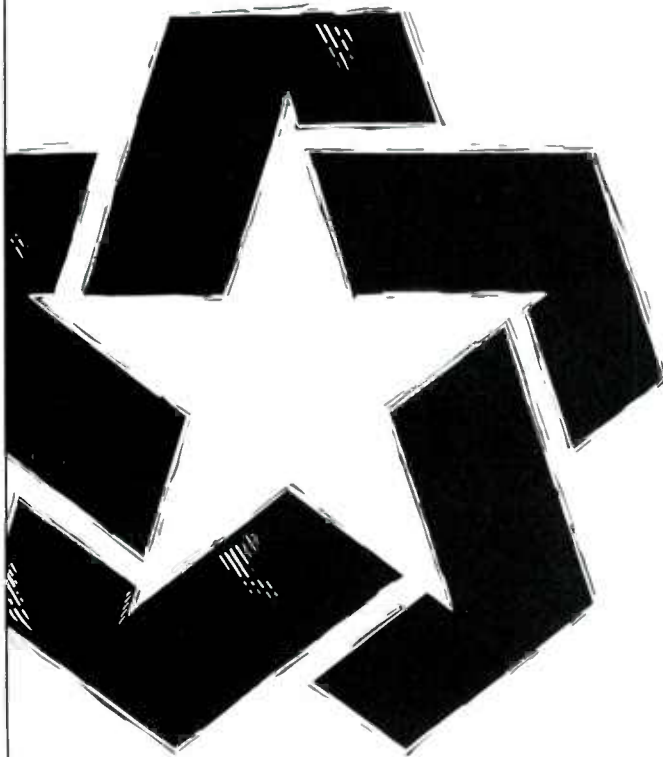
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# THE NARAS® FOUNDATION

## EDUCATING AND UPLIFTING THE NASHVILLE COMMUNITY

The Recording Academy's commitment to education is unmatched by any other music-trade organization.

"As important as the GRAMMY Awards are, it is our ability to create educational opportunities that gives me the most satisfaction," says NARAS president and CEO Michael Greene. "The Academy's long tradition of providing professional education to its members as well as reaching out to the school students of America are things that make this organization special."

"I support what this organization does and what it stands for," says Pete Fisher, President of the Nashville Chapter. "I'm proud to say that in Nashville, we have members with that kind of heart and conscience. And that is so true of everyone seated on our Board of Governors. Members tell us that the tangible benefits are wonderful, but that they are members because they support what we do as a service organization."

The GRAMMY In the Schools program is one of the Nashville chapter's highest-profile activities. At these yearly events, Music Row experts present seminars to both high school and college students that outline professions in the music industry. In 1992, for instance, Vince Gill, Me Phi Me, The Kentucky HeadHunters, Susan Longacre, Phil Walden and Michael Greene joined record executives, video directors, song-publishers, managers, publicists, instrumentalists, concert promoters and song-writers at Hillsboro High to talk to students from throughout the Nashville area. The Nashville Chapter also staged a GRAMMY In the Schools program in Austin, Texas that year. Two years later, Music City's GRAMMY In the Schools event was dramatically expanded and moved to Belmont University; it now attracts over 1,000 students a year and has featured such artists as Billy Dean, Suzanne Vega, Richard Marx and Deana Carter.

The GRAMMY All-American Ensembles program has also had an impact on Nashville. Each year since 1993, the

*"Bringing these phenomenally talented kids together with their peers is one of the most rewarding experiences imaginable. It makes us realize how important school music programs are in communities all around the country."*



nation's most talented high-school instrumentalists are selected to participate. The All-Star jazz group, which regularly includes Nashville students and music teachers, participates in a variety of GRAMMY Week activities; and many participants are subsequently awarded scholarships.

This year, Nashville's jazz group of students from throughout the city performed in February at Belmont with Genesis drummer Chester Thompson. At the show, trombone player Roland Barber of Hume-Fogg High School and Hendersonville High School singers Ben Byler and Jennifer Parker were announced as national honorees. They earned slots in the GRAMMY All-Star High School Jazz Band & Choir along with other students from throughout the country. Flown by NARAS to GRAMMY Week in New York, they performed at Birdland and the Manhattan School of Music, recorded a CD at the Hit Factory, entertained at the GRAMMY Nominee Party and attended the GRAMMY Awards at Madison Square Garden.

"When you see the look in the eyes of these kids, it makes you feel so wonderful," says Greene. "Bringing these phenomenally talented kids together with their peers is one of the most rewarding experiences imaginable. It makes us realize how important school music programs are in communities all around the country."

A wide variety of scholarships, forums, workshops, publications and other activities are also under the wings of The NARAS Foundation.

The GRAMMY Concert Series for Children exposes elementary-school students to basic musical concepts and to a variety of genres. The Nashville NARAS Chapter has presented assembly programs on the history of stringed instruments as seen in Appalachian and bluegrass styles, as well as an overview of the history of African-American music in Music City. John Hartford, The Fairfield Four, Dobie Gray, The Nashville Bluegrass Band, Cleve Francis, Mark

*We've heard of being moved by the music,*

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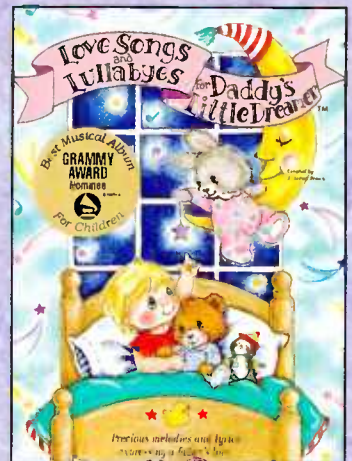
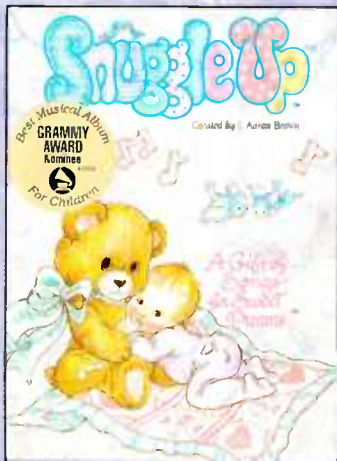
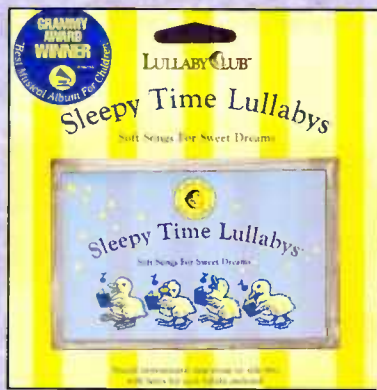
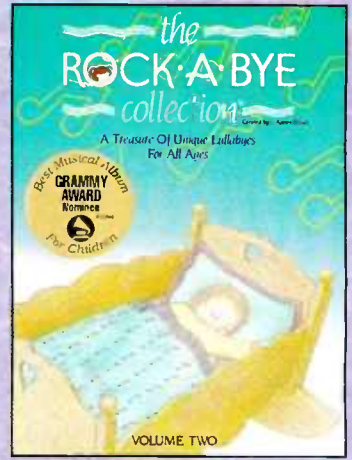
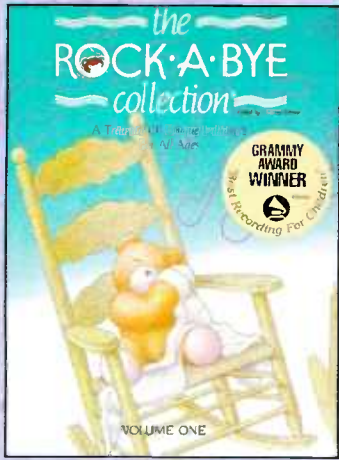
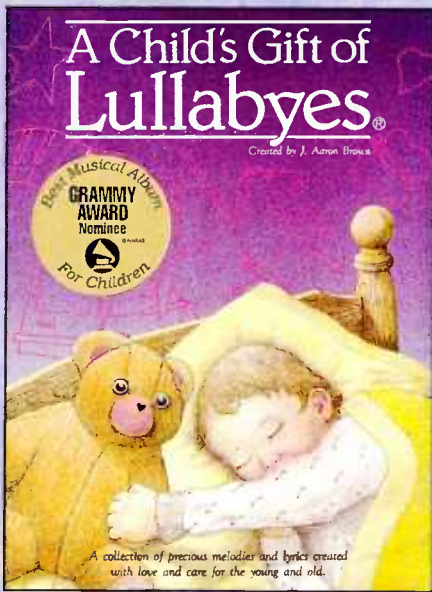
*but isn't this taking it a little far?*

*Congratulations NARAS on the new digs.*



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*Congratulations and Thanks*

*to*

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*from*

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*Someday Baby*



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O'Connor and other notables have donated their time and talents to these presentations.

At the university level, the Nashville NARAS Chapter annually gives thousands of dollars to deserving college students who wish to pursue music-industry careers. This is done via its Brenda Lee Scholarship program.

GRAMMY Showcase began in 1995 as a way for unsigned rock bands to advance their careers. Twelve local showcases are staged. Then three regional winners are showcased during GRAMMY Week festivities. The winning group gets recording studio time, money, a performance video, a track on a compilation CD, publicity photos and exposure to major-label talent scouts. The first national winner of the GRAMMY Showcase was the Nashville rap/rock band Stone Deep; and the city's Gibson Musical Instruments and BMI office are major sponsors. This year's Music City winner, Joe Marc's Brother, earned a Nashville Music Award.

Nashville's Bernstein Center for arts in education was the beneficiary of The NARAS Foundation's 1996 album on RCA

The Songs of West Side Story. It included performances by Music City's Trisha Yearwood, Michael McDonald and Wynonna Judd.

For the past three years, The Foundation has also been producing an annual GRAMMY nominees CD. Last year's sold three million units, giving the organization further funds for its educational activities. This year's CD features music by LeAnn Rimes as well as the Nashville-penned "Change the World" written by Tommy Sims, Wayne Kirkpatrick and Gordon Kennedy.

In addition, The NARAS Foundation distributes a variety of publications, including Musical Discoveries (for elementary/middle schools), Recording Industry Career Handbook (junior high/high school), The Jazz Story (junior high to professional level) and NARAS Journal (professional).

Other programs under the national Foundation umbrella include the GRAMMY Festival Community Outreach Program, GRAMMY University Education Network, GRAMMY Professional Forum Series, the Henson-Raposo Education Outreach Program, the Music on Film

Preservation Project, GRAMMY Museum, the Archive and Preservation Initiative, GRAMMY Sessions and the Music Makes a Difference campaign.

The Foundation was a sponsor of the film premiere for the 1996 music-education feature Mr. Holland's Opus, starring Richard Dreyfuss.

Finally, each year the NARAS Foundation awards grants averaging \$5,000 apiece to a variety of music educators and researchers. Past recipients have included Nashville's Gospel Music Association, Leadership Music, W.O. Smith Community Music School and Country Music Foundation.

"Our opportunities for educational activities are expanding dramatically now," says Shapiro. The Senior Executive Director of Nashville Operations sees a new era beginning as a result of NARAS' commitment to Nashville. This commitment is evident as the new home becomes a center for research, health & human services and a headquarters for professional education. ♦

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NARAS established the MusiCares Foundation in 1989 to provide health and human service programs for people working in the music industry.

World Radio History





# EDGE OF THE ROW

by RUSTY RUSSELL

"...you can almost hear the little vermin licking their lips..."

**R**ats in the cheese. I have a friend who, every time something gets rolling well enough that it attracts a bunch of people who like it mostly because it seems to work, says there are "rats in the cheese." (My apologies to anyone who reads this on their way to lunch. Skip the brie.) In music, like in most forms of art and entertainment, genuinely cool new styles or trends almost always begin with some small group of people doing something that really matters to them. Often, they toil away in blissful obscurity (well, *tolerable* obscurity, anyway), satisfied with having traded "success" for inner peace or whatever. Then out of nowhere an audience finds them, like they were the Donner Party or something, in what's come to be known as grass-roots career growth. Smelling a buck, corporate entities jump in and start pumping the turf full of fertilizer. (Umm...and another word for fertilizer is...) Anyway, now the thing this little group started is *viable*, meaning *exploitable*, which, in this context, doesn't *have* to be a bad word, so long as the work isn't mangled too badly on its way to profitability. Problem is, when one of these little genre-ettes makes it all the way to "thing-dom" (becomes cheese), it immediately attracts a wad of artists (their word, not mine) who wouldn't have gone near it before (rats).

Currently, ROOTS music is like a big wedge of sharp cheddar sitting out there on the counter, and you can almost hear the little vermin licking their lips. Some of these starstruck wanabees would wear a bunny suit and sing Kurdish folk tunes if they thought it would get them somewhere. (Actually, I'd pay to see that.) Five years ago, they wouldn't have known a Don Rich lick from a trombone solo, and the more backflips we media types turn over anything wearing retro outfits or spanking a Gretch Tennessean, the more we detract from artists who really care about this music. They'd still be playing it if they had to go back to working for tips, and we should make a point of singling them out. Let the rats buy bunny suits.

Well! That felt good. Always glad to take a swipe at our use of the word "artist." Sometime it really fits, though, like with **Alison Krauss**. I've said it before, and I'll say it again: If God made an album, Alison Krauss would do all the background vocals. *So Long So Wrong*, her new Rounder release with **Union Station**, is their best yet. Need a break from the compressed, hammered-out records "young country" is churning out? Here's your deal. Bluegrass for a modern world. A lesson in vocal, instrumental and technical dynamics. Listening to Michael McDonald's "I Can Let Go Now" is like holding a soap bubble; so delicate and clearly-defined. Man, I like

this album. "Looking In The Eyes Of Love" is another standout (Kostas, Tricia Walker). Alison rules.

**Angela Kaset** has a new one, *Sanctuary*, on Winter Harvest. Her "Something In Red" might be the best thing Lorrie Morgan's done so far, and Angela's version here is stunning. Lotta mellow stuff, but that's okay; somehow, she always sounds like she's sitting right next to you, singing a ballad just for you. "Jones For You" and "Pearls For Pigs" are wonderful ideas artfully expressed. Nothing like hearing a world-class artist at the top of her form. Very satisfying.

I don't think we've ever heard **Bruce Cockburn** anywhere *but* the top of his form. He isn't credited for it nearly enough, but Cockburn's a gifted guitarist. His acoustic backgrounds, even when they're just three-finger rolls, sound like little compositions within the song. *The Charity Of Night* (Rykodisc) is his 24th album (or something like that), and he's obviously still full of great ideas and more than capable of pulling them off. Dig this, from "Pacing The Cage": *I've proven ubo I am so many times The magnetic strip's worn thin/And each time I was someone else/And everyone was taken in.* Woof. No one writes "thinkin'" songs any better, period, and his leathery baritone makes them all the more convincing.

Ta for now. I hear scratching in the cupboard. ❖

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## RIAA CERTIFICATIONS

F E B R U A R Y

### MULTI-PLATINUM LPs

**Brooks & Dunn**/*Waitin' On Sundown*/Arista (3M)

**Tracy Byrd**/*No Ordinary Man*/MCA (2M)

**Deana Carter**/*Did I Shave My Legs For This?*/Capitol Nashville (2M)

**Randy Travis**/*Old 8 X 10*/Warner Bros. (2M)

**Shania Twain**/*The Woman In Me*/Mercury Nashville (9M)

### PLATINUM LPs

**Steven Curtis Chapman**/*Heaven In The Real World*/Sparrow

**Alan Jackson**/*Everything I Love*/Arista GOLD LPs

**Tracy Byrd**/*Tracy Byrd*/MCA

**Ty Herndon**/*What Mattered Most*/Epic

**Patty Loveless**/*Greatest Hits*/MCA

**Newsboys**/*Take Me To Your Leader*/Star Song

**Point Of Grace**/*The Whole Truth*/Word

**Kevin Sharp**/*Measure Of A Man*/Asylum

**Various Artists**/*19 Hot Country Requests, Volume 1*/Epic Nashville

**Various Artists**/*My Utmost For His Highest*/Myrrh

## LP RELEASES

A P R I L

### ALMO SOUNDS

**Bekka & Billy**/*Bekka & Billy*

CAPITOL

**The Ranch**/*The Ranch*

CAREER

**Tammy Graham**/*Tammy Graham*

EPIC

**Joe Diffie**/*Twice Upon A Time*

GIANT

**Clay Walker**/*Rumor Has It*

MCA

**George Strait**/*Carrying Your Love With Me*

Wynonna/Collection

MAGNATONE

**Rod McGaha**/*The Servant*

MERCURY

**John & Audrey Wiggins**/*The Dream*

OH BOY

**John Prine**/*Live On Tour*

RCA

**Alabama**/*Dancin' On The Boulevard*

**The Kentucky Headhunters**/*Stompin' Grounds*

**Aaron Tippin**/*Greatest Hits And Then Some*

RIVER NORTH

**Holly Dunn**/*Leave One Bridge*

ROUNDER

**Bela Fleck**/*Double Time*

**Jo-El Sonnier**/*Cajun Pride*

SPARROW

**Carman**/*I Surrender All: 30 Classic Hymns*

**Out Of The Grey**/*See Inside*

WARNER BROS.

**Anita Cochran**/*Back To You*

**Little Texas**/*Little Texas*

WORD

**Bruce Carroll**/*Bruce Carroll Compilation*

**Miracles**/*It Took A Miracle*

Program Development from her position as Special Projects Manager. **Jamie Downing** rises to Special Projects Manager from Project Coordinator. **Dixie Weathersby** joins CMA as Media Relations Assistant. She previously worked at Network Ink. Former Public Relations Assistant, **Lyn Aurelius**, was promoted to Coordinator of Communications Events...

**Kari Estrin** has joined Summer Lights as Entertainment Co-ordinator. Previously, Estrin served as Assistant Director for The Merle Watson Festival in Wilkesboro, NC...



Kari Estrin

**Kris Jackson** has joined Otari Corporation as Training Manager. He previously held similar posts with both Trident and Soundcraft. **Vicky Neal** has been added as Marketing Communications Coordinator and **Jane Hutter** joins as Sales Administrative Assistant...

**Michael Williams** has exited Creative Directions Artist Management to form his own company, Phantasy Music Group. He has joined with **Dino Bradley** of Melchez Management to co-manage singer/songwriter **Chris Morrison**. 615-595-1988...

Nashville attorneys **Steve Weaver** and **Mark Dougall** have formed Weaver & Dougall, An Association of Attorneys. Licensed by the State Bars of Tennessee and Georgia, Weaver is a legal veteran of more than 17 years in the entertainment industry. He relocated to Music Row in 1995. Upon graduation from the Indiana University School of Law in Bloomington in 1993, Dougall was involved in entertainment and intellectual property litigation in the law firm of James E. Zwickel. He currently practices in the areas of entertainment, sports, intellectual property, estate planning and business consulting...

**Jay Harper** has launched a multi-faceted entertainment consulting and marketing firm, Harper Entertainment Group. 615-230-8599...

Borman Entertainment Nashville has relocated to 1208 17th Avenue S. Phone and fax numbers remain the same...

WMEN (Women of Music and Entertainment Network) recently celebrated the 1997 installation of officers at its annual banquet held at the Vanderbilt University Club. WMEN's new officers include: **Cathy Harvester**, 1st Vice President; **Patricia Briley**, 2nd Vice President; **Julie Warner**, Treasurer; **Deborah Gasho**, Parliamentarian; and **Ginnie**, Secretary. **Allison Kerr** will continue her presidency over the organization...

**Trisha Yearwood**, **Marty Stuart**, **Kim Richey**, **Robert Reynolds** and **Paul Deakin** were to participate in "Promoting Country Music on Campus." CMA's educational session

during the annual convention of the National Association of Campus Activities, February 24 in Philadelphia. Throughout the week-long convention, CMA had an exhibit booth to show the latest country videos and distribute product on behalf of CMA-member record labels. In addition to her panel participation, Richey was nominated for a Campus Entertainment Award, which was to be presented February 22...

Warner Bros. Records makes its first foray into the DVD (digital video disc) world with the March 24 release of its first three titles in the format, by **Eric Clapton**, **R.E.M.** and **Madonna**. The discs are the same size as music CDs with increased digital storage, and look to replace the video cassette with better audio, video and features not available with video tape...

### LABEL NEWS

Dead Reckoning Records celebrates two years in business with the March 11 release of **The Dead Reckoners' Night of Reckoning**. The concept album, patterned after the label roster's live shows, features **Kieran Kane**, **Kevin Welch**, **Mike Henderson**, **Tammy Rogers**, **Henry Stinson**, **Fats Kaplan** and **Alison Prestwood**...

**Beth Gunn** has been upped to Product Manager at Imprint Records. Gunn joined the label's staff in 1996...

**Steve Wilkison** has joined Compass

## CARTAGE

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# MUSICAL CHAIRS

## THE SONGPOWER INDEX

MONDAY • MARCH 3, 1997 • #021

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

SPI = ADD FACTOR + PASSION

ARTIST/TITLE/LABEL

		# OF REPORTS	SPI	PREV SPI	ADD FACTOR	PASSION AVG.
1	GEORGE STRAIT/One Night At A Time/MCA	39	9.18	•	4.69	4.49
2	BROOKS & DUNN/Why Would I Say.../Arista	24	7.91	•	4.08	3.83
3	DARYLE SINGLETARY/The Used To Be's/Giant	38	7.74	7.73	3.92	3.82
4	DAVID LEE MURPHY/Breakfast In B'ham/MCA	38	7.71	7.38	4.05	3.66
5	JOE DIFFIE/This Is Your Brain/Epic	39	7.67	7.14	4.05	3.62
6	BILLY DEAN/In The Name Of Love/Capitol	19	7.63	•	3.79	3.84
7	RICK TREVINO/I Only Get This Way.../Columbia	28	7.43	•	3.75	3.68
8	LEE ANN WOMACK/Never Again, Again/Decca	35	7.20	•	3.46	3.74
9	SUZY BOGGUSS/She Said, He Heard/Capitol	32	7.06	•	3.56	3.50
10	JEFF WOOD/Use Mine/Imprint	38	6.90	6.51	3.53	3.37
11	PAUL BRANDT/Take It From Me/Reprise	24	6.75	•	3.46	3.29
12	SARA EVANS/True Lies/RCA	35	6.46	•	3.09	3.37
13	NIKKI NELSON/Too Little Too Much/Columbia	40	6.33	6.35	3.25	3.08
14	ANITA COCHRAN/I Could Love A Man.../WB	19	6.22	•	3.11	3.11
15	RHETT AKINS/Samebody Knew/Decca	39	6.21	6.36	3.31	2.90
16	JEFFREY STEELE/A Girl Like You/MCG/Curb	38	6.15	5.91	3.18	2.97
17	PERFECT STRANGER/Fire When Ready/Curb	34	6.00	•	2.91	3.09
18	KENTUCKY HEADHUNTERS/Singin' The Blues/BNA	38	5.89	5.83	2.97	2.92
19	CARYL MACK PARKER/One Night.../Magnatone-SW	40	5.83	6.04	2.93	2.90
20	BRADY SEALS/Still Standing Tall/WB	40	5.58	5.81	2.90	2.68
21	CRYSTAL BERNARD/State Of Mind/River North	36	5.00	4.66	2.67	2.33
22	BEKKA & BILLY/Patient Heart/Almo Sounds	39	4.95	4.80	2.51	2.44
23	LYLE LOVETT/That's Right (You're Nat...)/MCA/Curb	34	4.95	5.09	2.24	2.71
24	JOE NICHOLS/I Hate The Way.../Intersound	24	4.88	4.64	2.38	2.50
25	GREG HOLLAND/Divine Intervention/Asylum	33	4.66	4.32	2.33	2.33

The latest CD from **Prairie Oyster**, titled *Blue Plate Special*, is slated for release on March 18. Originally released in August in the band's native Canada, the album is the debut release on **Walter Yetnikoff's** velvel Records...

**Porter Wagoner** celebrated 40 years as a member of the Grand Ole Opry on February 23. His three children joined him on stage and Wagoner even donned the sedate buckskin jacket he wore the night **Ernest Tubb** introduced him as a member of the cast...

**LeAnn Rimes**, in conjunction with Sony Signatures Licensing, recently unveiled a new line of apparel, the first of several global licensing agreements for Rimes. She joins Sony Signatures' already impressive roster of country music artists, including **Reba McEntire**, **Alan Jackson** and **Tim McGraw**...

**Rich McCready** was to be honored for Outstanding Musical Achievements at the 5th Annual First American in the Arts Awards Ceremony on February 15 at the Beverly Hilton Hotel in Los Angeles. The event honors individual performances by Native Americans in film, television, theater and music. McCready, a native of Seneca, MO, is a Choctaw tribal descendant. He succeeds last year's award recipient, **Shania Twain**...

Compass Records artist **Victor Wooten** recently received the 1997 Orville H. Gibson Guitar Award for Best Male Bassist. He was to receive the award at a ceremony in New York on February 25...

**Mindy McCready** was to take a break from touring with **George Strait** and make her debut appearance on *The Tonight Show With Jay Leno* on February 25...

**John Berry's** "Your Love Amazes Me" can now be found in card shops as well as music stores. The love song, featured as a special greeting card just in time for Valentine's Day, is part of the series of CD greeting cards recently launched by The Original Cardtune Company. Eight other Cardtunes, including **Randy Travis'** "Forever And Ever Amen," **Neal McCoy's** "No Doubt About It," "I Swear" by **John Michael Montgomery** and "Forever's As Far As I'll Go" by **Alabama**, are also available in stores...

**Martina McBride** was to perform "Valentine" on *Good Morning America* February 14. The single is a duet with Windham Hill instrumentalist **Jim Brickman**. McBride also sang a duet entitled "A Woman's Got A Mind To Change" with film star **Kevin Bacon** during the taping of *The Liz Taylor 65th Birthday Salute*, which aired February 21 on ABC...

### PUBLISHING NEWS

**Mary Del Scobey** has been upped to Vice President/General Manager at Almo/Irving Music, Inc. She was formerly General Manager...

**Audrey Teeter** has been appointed Creative Director at Belden Enterprises, Inc. Teeter previously worked at Exit West Music and Glen Campbell Music. **Ellen Zucker** has been named Associate Creative Director at the company...

**Ben Vaughn** has been promoted to Professional Manager at Big Tractor Music...

The Nashville Songwriters Association International has added three new staff members—an Events Coordinator for the forthcoming Tin Pan South Songwriters Festival, plus two Administrators. New Events Coordinator **Erika Wollam-Nichols** will handle the daily coordination of the April 15-19 Festival. She previously was Program Director for Nashville's Summer Lights Festival. **Kim Massey** and **Lisa Green** join as Administrators. Massey also joins NSAI from the Summer Lights Festival and will direct the songwriters' financial and corporate relations operations. Green will oversee NSAI's small events as well as serve as Administrative Assistant to the Executive Director...

**Mike Stangin**, former Regional Country Promotion Manager with Capitol Records and Columbia/Epic Records, has joined

Records as Director of Sales and Marketing. Wilkison is best known as the founder of the noted Texas label Dejadisc...

**Ellen Caldwell** has joined Rising Tide as Director, Media Relations and Publicity. Previously she was Director of Media Relations for the RIAA...

### ARTIST NEWS

*So Long So Wrong*, the seventh Rounder Records album by **Alison Krauss & Union Station**, is slated to be released March 25...

Razor & Tie was to release *The Glen Campbell Collection (1962-1989)* on February 18. The two CD set features 40 of **Campbell's** hits, including "Rhinstone Cowboy," "Southern Nights," "Wichita Lineman" and "Gentle On My Mind..."



Ellen Caldwell



Mary Del Scobey



**Christina Favorite** at her Favorite Songs songplugging company. **Amy Gillis** is song-plugger/administrative assistant. The company is located at 707 18th Ave. S. 615-321-2227...

Cro Jo Music recently moved to 1009 17th Ave. S. Phone and fax numbers remain the same. **Lynn Hanes** joins as songplugger...

Nashville Publishers Network recently elected the following new officers for 1997: **Bart Barton**, President; **Larry Sheridan**, Vice President; **Nancy Westbrook**, Secretary; and **Erick Thorson**, Treasurer...

**Jayme Calhoun**, previously of **Tony Brown's Bizzy Music**, has opened ProPickers. The company supplies booking, business management and personal assistance to musicians and others who spend a great deal of time in the studio. 615-797-3070...

San Antonio-based Bill Green Music has opened a Nashville office at 1110 17th Ave. S. #3. 615-321-4688. The company has added **Brandon Kinney** as Creative Director. Kinney previously served in cataloging for Patrick Joseph Music...

The NSAI recently presented "A Nashville Songwriters Showcase" to an international audience at the 31st Annual Midem '97 Festival, held in Cannes, France. Songwriters performing at the festival included **Mark D. Sanders**, **Bob DiPiero**, **Angela Kaset** and **Paul Craft**. The show, which featured the songwriters performing all original material, was one of 40 concerts featured during the five-day festival...

Songwriters from Nashville's Island Bound Music were featured as part of "Winter at Wildwood," two weekend mini-festivals held at Wildwood Park for the Performing Arts, one of the nation's largest land areas devoted to the performing arts. The 105-acre park located in the Ouahita Mountains near Little Rock, AR features a variety of concerts and events. "Island Bound in the Round," held on February 15, featured Island Bound Music writers **Roger Cook**, **Steven Dale Jones**, **Bobby Carmichael**, **Gary Cotton** and new Warner Bros. recording artist **Leslie Satcher**. **Max T. Barnes** also participated...

The 17th annual ASCAP Country Songwriters Workshop, sponsored by the ASCAP Foundation, is scheduled to begin on

April 2 at the Society's Nashville office and will continue to meet on Wednesdays. The workshop will be moderated by ASCAP songwriter **Sharon Rice** and will feature guest panelists such as composers, lyricists, publishers, producers, performers and arrangers. 615-742-5043...

OB-1 Entertainment's **Jim O'Baid** is back in the songwriter's night game. The new writer's night is slated for the first Wednesday of each month at Caffe Milano from 8-10 p.m. and will be sponsored by *Music City News*. The first show is scheduled for May 7. O'Baid will be assisted by **Renee Behrman**, who will book writers for the show. To be considered, send a cassette of yourself singing two or three original songs to: Writer's Show, OB-1 Entertainment, P.O. Box 22552, Nashville, TN 37202. Attn: Jim, Renee...

## BOOKING/TOURING NEWS

Fruit of the Loom's CountryFest '97 concert featuring **Travis Tritt**, **Hank Williams, Jr.**, **Vince Gill**, **Wynonna** and others scheduled for June 14 at the Texas Motor Speedway in Ft. Worth has become a bigger promotion than originally planned. Blockbuster Entertainment has signed on as a sponsor and another concert, RockFest '97, has been scheduled for June 21 at the same venue. **Bush**, **Collective Soul**, **Counting Crows**, **Jewel**, **Wallflowers** and **No Doubt** will be performing. The two corporations will cross-promote the events, which are expected to draw in excess of 250,000 fans each...

Gibson USA will be the official guitar of the upcoming 1997 Fruit of the Loom Country Comfort Music Series, which includes a 60-date Country Comfort concert Series, a touring Country Comfort Experience and the mega-concert, CountryFest '97. Gibson USA will be giving away over 80 of the "Fruit of the Loom All American Hawk Gibson" guitars through a series of radio promotions and on-site giveaways along the tour...

Before **Garth Brooks'** February 16 concert in Charleston, WV, he surprised the two millionth ticket buyers on his concert tour with a new car and a Caribbean vacation. **Melinda** and **Ricky Huffman** of Charleston had tickets in the very last row, and two of Brooks' crew members asked them to go backstage so that Brooks could thank them for their support. When the couple got there, they were showered with gifts by Brooks' band and crew. Brooks and his wife **Sandy** presented them with a 4-day, 3-night trip to either the U.S. Virgin Islands or the Cayman Islands, and the Huffmans also received a 1997 Chevrolet Tahoe utility vehicle which they drove home in after the show...

**Confederate Railroad** is slated to leave the United States on April 1 for a series of publicity appearances and performances in Brazil, including four shows at the 3,000-seat REID Eventos club in Jaguariuna-Sau Paulo...

**Chet Atkins** continues to pack in the

crowds at his standing-room-only concerts every Monday evening at Nashville's Caffe Milano. Attendees at a recent performance included Grammy Award winner **Sheryl Crow** and **Jakob Dylan**, lead singer of **The Wallflowers** and son of **Bob Dylan**. **Johnny Cash**, **Waylon Jennings**, **Jerry Reed**, **Alison Krauss**, **Steve Wariner**, **Mark Knopfler** and others have made appearances on stage with Atkins...

With one standing room only show under her belt at Manhattan's famed Bottomline, **Patty Loveless** found she has a big fan in the literary world. Horror writer **Steven King** was ushered to a front and center table for Loveless' second show. He clapped, rocked and sang along to Loveless' 75-minute set and later commented that he knew all the words because he has all Loveless' albums...

In the *Signings* box, notice **Ronna Reeves** signs with The Bobby Roberts Agency for live bookings. Movie and television bookings will continue to be handled by William Morris & Associates...

## RADIO NEWS

**Bryan White** hosted and **Tom T. Hall** was to receive the Legend Award at Entertainment Radio Networks' fourth annual Country Radio Music Awards March 4 at the Ryman Auditorium. The only awards show created for radio. CRMA was to air live and feature performances by **Clint Black**, **Tracy**

## SIGNINGS

**BOOKING**

Ronna Reeves .....The Bobby Roberts Agency

**MANAGEMENT**

Lisa Daggs .....LIKAZOO Artist Relations

**PUBLISHING**

George Hanes, Craig Seay .....Cro Jo Music  
John Bohlinger, Cary Stone .....Maypop Music  
Verlon Thompson .....Froehlig Palmer Music Grp

**RECORDING**

Eddie Rabbitt .....Intersound Entertainment  
Silage, Pep Squad .....Sub•Lime Records  
Timothy's Burden .....Gateway Entertainment

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# MUSICAL CHAIRS

Lawrence, Mindy McCready and Ricochet among others...

SJS Entertainment was slated to present the world premiere of *The Coast Is Clear*, the new album from **Tracy Lawrence**, via satellite on March 6...

## BENEFIT NEWS

The Spirit of Sharing Celebrity Football Game & Family Fest is scheduled for April 5 at the Nashville Arena. A flag football game featuring players like **Tim McGraw**, **Joe Diffie**, **Mark Collie**, **Rodney Crowell**, **Bob DiPiero**, **Merlin Littlefield** and members of the Houston Oilers, Nashville Kats and NFL Hall of Fame will take place, with help from celebrity cheerleaders such as **Stephanie Bentley**, **Crystal Bernard**, **Becky Sowers**, **Matraca Berg** and **Jonell Mosser**. Other family-oriented activities will also be held, with the proceeds benefiting Meals on Wheels and other vital services of Senior Citizens, Inc. of Nashville. Tickets are available through Ticketmaster. For more information, call 615-673-0536...

**Joe Diffie's** fifth annual Country Steps In For First Steps Concert, recently held at the Grand Ole Opry House, raised over \$48,000. A silent auction held during the concert helped boost the total proceeds up \$9,500, with a Fender Telecaster guitar donated by **Wade Hayes** going for \$2,500 and a Gibson Nighthawk guitar signed by all the artists on the show selling for \$1,275. More than \$300,000 has been raised by the concerts and the yearly spring golf tournaments for First Steps, Inc. since 1992...

A portion of the publishing revenues from the song "Barbie Dolls" on **Suzanne Jusst's** new folk/alternative release, *Another Planet*, will be donated to organizations who help people suffering from bulimia and anorexia...

## TV/FILM NEWS

**Marie Renew** has joined Nashville-based film and television production company Scene Three as Account Executive. She will spearhead sales activities for the Business Communications and Commercials Divisions of the company. Renew brings over fifteen years of advertising, marketing and sales experience to her new role at Scene Three...

THC Entertainment, the newly-formed multi-media music house founded by composer/producer **Keith Thomas**, has been selected by The Discovery Channel, A&E and Cox Broadcasting to develop new music libraries for both regular theme programming and special series. Thomas recently returned from Los Angeles where he began production on an original song for the movie *Speed 2*. In addition, **Christy Shoemaker** has been appointed Project Coordinator at THC Entertainment. She previously worked as Marketing Coordinator with Success From Within, a motivational speaking and marketing/consulting company...

M2, the all-video sister channel of MTV, recently added **Deana Carter's** "We Danced Anyway" video to its rotation. M2 airs from 1 to 2 p.m. on MTV, and can be seen 24 hours a day on satellite television. Known for having an eccentric mixture of all musical genres, M2 adds very few country artists to its mix...

**Paul Jefferson's** ballad "I Will" from his self-titled debut album was recently featured in the NBC movie, *Love's Deadly Triangle—The Texas Cadet Murder*...

## CHRISTIAN NEWS

**Jill Landess** has been promoted to Vice President, Artist Development, Star Song Communications. She will report to **Peter York**, President, Sparrow Communications Group. Landess' responsibilities include overseeing long-range planning for Star Song artists, including marketing, imaging, packaging, personal ap-

## 1997 GRAMMY AWARD WINNERS

It was still early in the broadcast and the crowd at the Wildhorse for NARAS' GRAMMY party was light, but that didn't mute reaction to LeAnn Rimes' win for New Artist. For a split second there was complete silence, as if attendees collectively stopped breathing. It only took a moment for those assembled to assess the importance of the win before erupting in applause and cheers. Overall, a very good night for Nashville, although many of those present at the Wildhorse commented they would like to see Nashville music given more on-air exposure.

**SONG**—"Change The World," writers—Gordon Kennedy, Wayne Kirkpatrick & Tommy Sims

**NEW ARTIST**—LeAnn Rimes

**POP INSTRUMENTAL PERFORMANCE**—"The Sinister Minister," Bela Fleck & The Flecktones

**FEMALE COUNTRY VOCAL**—"Blue," LeAnn Rimes

**MALE COUNTRY VOCAL**—"Worlds Apart," Vince Gill

**DUO OR GROUP WITH VOCAL**—"My Maria," Brooks & Dunn

**COLLABORATION WITH VOCALS**—"High Lonesome Sound," Vince Gill featuring Alison Krauss and Union Station

**INSTRUMENTAL PERFORMANCE**—"Jam Man," Chet Atkins

**COUNTRY SONG**—"Blue," Bill Mack

**COUNTRY ALBUM**—*The Road To Ensenada*, Lyle Lovett

**BLUEGRASS ALBUM**—*True Live Blues: The Songs of Bill Monroe*, various artists

**ROCK GOSPEL ALBUM**—*Jesus Freak*, dc Talk

**POP/CONTEMPORARY GOSPEL ALBUM**—*Tribute: The Songs of Andrae Crouch*, various artists

**SOUTHERN GOSPEL, COUNTRY GOSPEL OR BLUEGRASS ALBUM**—*I Love to Tell the Story: 25 Timeless Hymns*, Andy Griffith

**ADMIT ONE**

\* three sellouts \*\* four shows/two sellouts

Artist	\$Gross	Tix Sold	%Full	Venue	City, St.	Date
Garth Brooks	652,716	36,262	*100	N. Charleston Col.	N. Charleston, SC	1/30-2/1
Bill & Gloria Gaither	276,457	24,623	**83	Lakeland Civic Center	Lakeland, FL	1/24-25
S.C.Chapman/A.Adrenaline/C.Arends	158,359	10,540	100	The Summit	Houston, TX	2/1
Sawyer Brown/Lonestar/Kevin Sharp	78,069	3,938	61	Hilton Col., Iowa St. U.	Ames, IA	1/31
B. White/L. R. Parnell/Larry Stewart	64,773	3,933	78	Salina Bicentennial Ctr.	Salina, KS	2/1
Joe Diffie/Daryle Singletary	35,920	1,372	40	Star Plaza Theatre	Merrillville, IN	1/24
Boots Randolph	24,384	2,160	99	Lakeland Civic Center	Lakeland, FL	1/28

source: amusement business



**TOP OF THE CHARTS**  
CHRISTIAN

**Christian Hit Radio**

"New Year's Day" • Carolyn Arends Reunion

**Adult Contemporary**

"Miracles" • NewSong • Benson Inspirational

"Honor And Praise" • Twila Paris • Sparrow Country

"New White Robe" • David Wills • Gateway Mainstream Album Sales

Whatcha Lookin' 4 • Kirk Franklin GospoCentric

**Christian Album Sales**

WOW 1997 • Various Artists • Sparrow

(Source: February 24, 1997 issue of CCM Update. Reprinted by permission.)

**E-MAIL/WWW ADDRESSES**

**Bell Buckle Cafe & Music Parlour**

www.edge.net/bbcafe

**Black Knight Records**

www.blackknightrecords.com

**Borman Entertainment Nashville**

bormanTN@aol.com

**CountryCool**

www.countrycool.com

**Club Fish/Fish TV**

http://fishland.com

**Entertainment Radio Networks**

www.ernsite.com

**Furman Sound, Inc.**

www.furmansound.com

**Gateway Entertainment, Inc.**

www.gatewayentertainment.com

**Gotee Records**

www.gotee.com

**Harper Entertainment Group**

JayHarper@prodigy.net

**JamSync**

www.jamsync.com

**Jerry Jeff Walker**

www.jerryjeff.com

**Marco Promotions**

www.MarcoPromo.com

**MediaFinder**

www.mediafinder.com

**Music Row**

news@musicrow.com

**NSAI**

http://songs.org/nsai

**Orville Davis' "Howl At The Moon"**

http://funstuff.com

**Razor & Tie Entertainment, LLC**

razrntie@aol.com

**Sony Music Nashville**

www.sony.com/Music/Nashville

**Sub•Lime Records**

www.sublimerecords.com

**The Press Network**

www.pressnetwork.com

**The Sound Of Light**

www.soundoflight.com

**Underground Sound**

www.undergroundsound.com

pearances and management communication. She will also oversee day-to-day relations with the EMI Christian Music Group marketing division...

**Vicki Jennette** has joined Gateway Entertainment, Inc. as Vice President of Sales & Marketing. She was previously employed by Brentwood Music...



Jill Landess

Mainstream country music publishing company Double J Music Group has created a Christian publishing division. The Nashville-based division will produce all styles of Christian music. **Christian Strignano**, a Double J Music employee since 1993, has been promoted to Director of the new Christian division...

Turning Point Media Relations, Inc. and The Chandler-Mills Agency, Inc. have relocated to 1017 16th Avenue S. Turning Point's new contact numbers are: 615-329-1007 (phone) or 615-329-1041 (fax), and Chandler-Mills' are: 615-321-4900 (phone) or 615-321-4900 (fax)...

Brenda McClain Public Relations has changed its name to MPR. **Royce Gray**, who has more than ten years of business experience, has joined the firm as Business Administrator. 1996 Belmont University graduate and former dick clark co. intern **Michele Gauvin** will serve as Publicist and focus on tour press. **Bethni Hemphill**, formerly a publicist at Homeland Entertainment, will serve as MPR's literary agent, allowing the firm to expand into artist representation to authors and book publishers. 615-248-4444...

**dc Talk** frontman **Toby McKeehan** leads the pack of artists nominated for this year's Dove Awards with 13 nods. The Gospel Music Association's 28th Annual Dove Awards is slated to be broadcast live on TNN April 24 from 8 to 10 p.m. (CT)...

**The Nelons** have signed an artist representative agreement with the international child development organization Compassion International. With the partnership, The Nelons will include a short presentation about the work of Compassion in a number of their concerts across the country. Information about the organization will also be included in the packaging of The Nelons' upcoming spring Homeland recording. Artists currently representing Compassion include **Michael W. Smith, Phil Keaggy, Gary Chapman, Geoff Moore & The Distance** and **Rebecca St. James**.

Author **Karyn Henley** recently received the Excellence In Children's Ministry Award from the Children's Pastors' Conference at the national organization's West Coast convention in San Diego, CA.

The Award recognizes long-term commitment to excellence in children's ministry... Nashville residents (and Australia natives) **Newsboys** are scheduled to make their first hometown headliner appearance at the Ryman Auditorium on April 4. The Ryman date is the smallest venue on the group's 1997 tour. **Third Day** and **Plankeye** are also on the bill. For ticket information, call Ticketmaster at 615-255-9600...

Inspirational recording artist **Steve Amerson** recently expanded his lengthy repertoire of soundtrack and commercial recordings to include a new 30-second television commercial for Diet Coke, which is slated to air across the country, as well as select locations around the world, beginning this month. The commercial features Amerson's vocals, heard in Italian as well as English. ❖

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Creative Director—Michael Hight

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## FINAL WORD

### PUSHING AND PULLING

Dear *Music Row*:

It was interesting to read Jerry Crutchfield's views in Beverly Keel's article (*MR* 2/23). In many ways he points to a dilemma that besets all types of industries, which is how to manage innovation. The better end of the academic thinking now points to a dual approach whereby the creative "push" process is managed with the market "pull" process to deliver new products that satisfy a market need. This doesn't mean that marketeers can dictate what gets made, nor does it mean that artists know best or indeed that products and markets stay in a steady state, but it does show that we have to think very hard about how we spend our time and money and we do have to keep checking that we are getting it right. The management of the dual approach is not easy, and even IBM and Ford can attest to the difficulties of getting it right. There is lots of recommended reading for interested parties such as *Managing Innovation* by Jane Henry and David Walker or anything by Prof. John Bessant. In management terms, Jerry is probably alluding to a rebalancing towards the creative "push" side of the equation. I haven't come across much that analyzes the music industry in this way, but given the turnover of creative product, I would think Ford and IBM may have something to learn from you, rather than the reverse.

—Mike Fitzsimons,

MBA student at the University of Brighton,

pedal steel player with the Blue Hearts and partner of Big Cactus Records

### I LAUGHED, I CRIED

Dear Robert K. Oermann,

A tip of the Stetson and a deep bow from the waist concerning your recent comments that preceded "Disclaimer" (*MR* 2/8): "Is Anybody Out There Listening To This?"

I felt like laughing, I felt like crying, but mainly I'm happy that someone like you can precisely nail the sentiments of so many of us who feel passionately about country music. Like country radio listeners, it's that passion that first made us into country music fans, and sadly, it's that same passion that is missing in much of today's music. Certainly, not everyone today is bereft of talent any more than yesterday's artists were uniformly gifted. But, as responsible programmers, shouldn't we play music that touches people, be it by a new artist, an older singer, an artist whose writing makes the listener passionate, whether it be Willie Nelson, Steve Earle, or someone in between? Must *everyone* be the "hot hunk" du jour?

By the way, when I saw your name in the credits on last year's *History Of Country Music*, I understood immediately why it was such a masterpiece (and necessary viewing for anyone who "discovered" country music about 5 years ago). Thanks to you and to everyone who had a hand in the definitive story of country music.

—Dave Poole,

Program Director/Music Director, WTCR  
Catlettsburg, KY

## CLASSIFIEDS

**SINGER**—Black female for national country recording and touring. Photo, resume and tape with 3 tunes. (Sorry—no returns!) Audition notification within 4 weeks. **fresh events, Inc.** 175 Fifth Ave., PO#2377, New York, NY 10010-7703.

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

## INDUSTRY EVENTS CALENDAR

### MARCH

12

Nashville Institute For The Arts  
Songwriters' Night,  
328 Performance Hall, Nashville, TN

12-16

South By Southwest Music And Media  
Conference, Austin, TX  
512-467-7979

14-16

IBMA's Southeast Regional Conference,  
Holiday Inn Four Seasons,  
Greensboro, NC • 502-684-9025

20

CMA's Music Industry & New  
Technologies Conference, Cumberland  
Science Museum, Nashville, TN  
615-244-2840

### APRIL

2

ASCAP's Country Songwriters Workshop,  
ASCAP Office,  
Nashville, TN • 615-742-5043

5

Spirit Of Sharing Celebrity Football  
Game & Family Fest, The Nashville  
Arena, Nashville, TN • 615-673-0536

14

NSAI's 30th Annual Songwriter  
Achievement Awards Show, The Ryman  
Auditorium, Nashville, TN  
615-251-3472

15-19

5th Annual Tin Pan South Festival,  
Various Venues, Nashville, TN  
615-251-3472

17

"The Client-The Firm-The Deal" Music  
Law Symposium, The Regal Maxwell  
House, Nashville, TN • 615-321-2808

18-19

NSAI's Spring Songwriter Symposium,  
Loews Vanderbilt Plaza Hotel,  
Nashville, TN • 615-251-3472

23

32nd Annual Academy Of Country  
Music Awards Show, Universal  
Amphitheatre, Hollywood, CA

24

28th Annual Dove Awards,  
The Nashville Arena, Nashville, TN



*1965*  
*(The Mustang)*

*1979*  
*(Bo Derek)*

*1997*  
*(Morton's – The Steakhouse)*

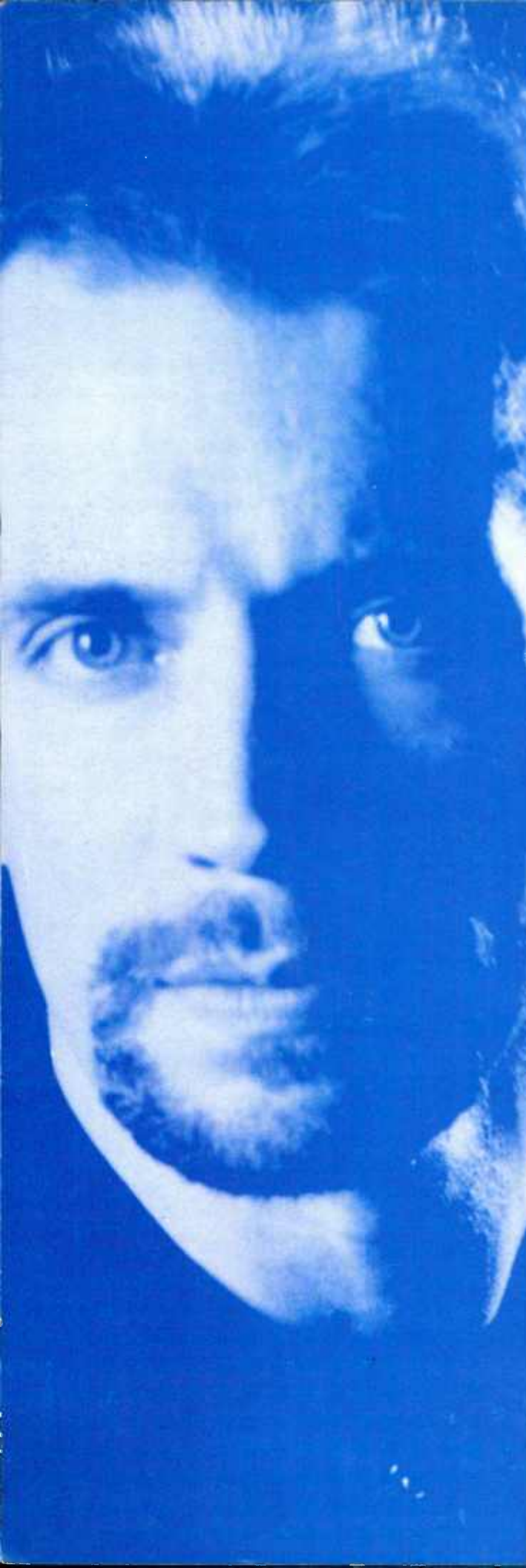
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SONG OF THE YEAR

**Nashville Music Award Winner**  
SONG OF THE YEAR

*Recorded by Grammy Winner Eric Clapton*

*Produced by Grammy Winner Babyface*

*Record of the Year and Best Pop Male Vocal Performance*

*Also recorded by Wynonna/Produced by Tony Brown*

