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MID-MONTH EDITION

MUSIC ROW

KING'S RECORD
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ONOGRAPHS

TAPE

REPAIRS

ROSANNE CASH

JUKE BOXES & ONE STOPS

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Contributors: Jim Bessman, Gregg Brown, , John Lomax III, Michael McCall, Edward Morris, Robert K. Oermann, Kerry O'Neil, Jay Orr, Bob Paxman, Andrew Roblin, Susana Ross, Michael Snow, Paul Kingsbury, Valerie Hansen, Rob Rider, Nelljean Dendy. **Chart Manager:** Mark Smith
Account Representatives: Nelljean Dendy, Dorothy Pryse, Mark Smith, Preston Rishaw
Photographer: Alan Mayor **Type:**Freida Crawley
Director Of Marketing: Jim Wilson
Publisher And Editor: David M. Ross

All About The Cover

The best way to describe Rosanne Cash's *King's Record Shop*, her fifth album for CBS/Columbia, is simply to say it's a Rosanne Cash record. That means it's an eclectic collection of material and styles, ranging from the pure country sound and story of "Tennessee Flat Top Box," written by Rosanne's father Johnny Cash, to the biting rock guitar and social message of "Rosie Strikes Back." The songs, as always, have something strong and often personal to say. Three of them come from Rosanne's pen;

the other seven credits include such highly respected writers as John Hiatt, (composer of the debut single, "The Way We Make A Broken Heart"), John Stewart, and Rosanne's husband and producer Rodney Crowell.

"I wasn't really planning on making a record," admits Rosanne. "It had taken me a long time to make my last album, *Rhythm and Romance*...but Rodney infused me with energy, and we were able to carry out some ideas that we had for a long time about doing a real simple,

guitar-framed record. And," Cash adds with satisfaction, "I think it sounds like there is a real person there."

How did Cash come to select a Louisville, Kentucky record shop for the title and cover art on her new album? "It started when I saw this beautiful photo of the shop," she explains, "which was taken and hand-tinted by Hank DeVito, a musician and photographer who is a good friend. I loved the picture, and wanted to use it as an album cover."

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Hot Country Album TRACKS

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

Stations Reporting: 58

LW	TW	Artist	Song Title	# Reports
3	◆	THE JUDDS	Turn It Loose	27
11	2	DWIGHT YOAKAM	Always Late With Your Kisses	25
2	3	RANDY TRAVIS	Too Gone Too Long	22
11	4	VINCE GILL	Everybody's Sweetheart	22
10	5	HOLLY DUNN	Small Towns	20
9	6	DWIGHT YOAKAM	Please, Please Baby	18
5	7	ASLEEP AT THE WHEEL	Boogie Back To Texas	17
7	8	RICKY VAN SHELTON	Ultimately Fine	15
4	•	STEVE EARLE	Sweet Little 66	15
5	9	RANDY TRAVIS	Tonight, We're Gonna Tear...	13
6	10	CONWAY TWITTY	Snake Boots	12
8	•	CONWAY TWITTY	Borderline	12
10	•	TRIO	Those Memories Of You	12
11	•	GEORGE STRAIT	Hot Burning Flames	12
10	•	RANDY TRAVIS	Good Intentions	12
5	•	RESTLESS HEART	Wheels	12
-	11	DWIGHT YOAKAM	Smoke Along The Tracks	11
4	•	GEORGE STRAIT	Am I Blue	11
14	•	HOLLY DUNN	Wrap Me Up	11
◆	12	CHARLEY PRIDE	Looking At A Sure Thing	10
-	•	DWIGHT YOAKAM	Readin', Rightin', Rt. 23	10
13	•	HOLLY DUNN	Cornerstone	10
12	•	STEVE WARINER	Hey, Alarm Clock	10
◆	•	VINCE GILL	Let's Do Something	10

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July & August Album Releases

CAPITOL

Barbara Mandrell/*Sure Feels Good*
Tanya Tucker/*Love Me Like You Used To*
Sawyer Brown/*Somewhere In The Night*
(Coming soon: New Grass Revival)

CBS (Columbia/Epic)

T.G. Sheppard/*One For The Money*
Mary Chapin Carpenter/*Home Town Girl*
Bobby Lee Springfield/*All Fired Up*
Charley McClain/*Anniversary: 10 Years*
Shenandoah/*Shenandoah*
Dave Alvin/*Romeo's Escape*
Various Artists/*Rockabilly Hot*

MCA

Glen Campbell/*Still Within The Sound Of My Voice*
Riders In The Sky/*The Cowboy Way*
(Coming soon: Reba McEntire, Bellamy Brothers, Jerry Clower, Lyle Lovett, John Anderson, Waylon Jennings, Fall Sampler '87, plus Greatest Hits LPs by Steve Wariner, Ray Stevens, and George Strait)

MTM

Schuyler, Knobloch & Bickhart/*No Easy Horses*
(Coming soon: Ronnie Rogers)

POLYGRAM

Statler Brothers/*Maple Street Memories*
David Lynn Jones/*Hard Times On Easy Street*
(Coming soon: Marshall Tucker)

RCA

Kenny Rogers/*I Prefer The Moonlight*
Ronnie Milsap/*Heart & Soul*
Juice Newton/*Emotion*
(Coming Soon: Alabama, Keith Whitley, Baillie & The Boys, plus Foster & Lloyd)

WARNER BROS.

Crystal Gayle & Gary Morris/*What If We Fall In Love?*
Forester Sisters/*You Again*
George Highfill/*Waitin' Up*
(Coming Soon: Rosie Flores)



CHART HIGHLIGHTS

Dwight Yoakam's *Hillbilly Deluxe* LP once again takes over the #1 spot after having dropped to #2 in last issue's chart. Randy Travis' *Always & Forever* falls out of the top position back into the 2nd slot by only one point. Holly Dunn's *Cornerstone* LP moves up to #3, and the biggest move on the chart goes to Vince Gill's *The Way Back Home* LP that jumps from #12 to a tie at #4 with Steve Earle's *Exit 0* LP, which drops from a peak at the #3 position.

Newcomers on the ALBUM Chart include Rosanne Cash's *King's Record Shop LP* which makes the highest debut at #7, *Highway 101* enters the *Music Row* Chart at #13 with their self-titled first Warner Bros. release. Also making her debut this issue is Tammy Wynette with her new *Higher Ground* LP on the Epic label.

On the TRACKS Chart, The Judds once again take home the #1 position for their "Turn It Loose" cut that has held the top spot 4 times in the past, and has been in the Top 5 now for five consecutive months. Dwight Yoakam's "Always Late With Your Kisses" makes the biggest jump from #11 to #2. Dwight's former #1 cut, "Little Ways" has just been released as a single. Randy Travis' "Too Gone Too Long" drops one notch to #3, but has consistently appeared in the Top 5. Other climbers on the the Chart are Vince Gill's "Everybody's Sweetheart" and Holly Dunn's "Small Towns," both entering into the Top 5, at #4 and #5, respectively.

Newcomers to the TRACKS Chart include: Dwight Yoakam's "Smoke Along The Tracks" plus "Readin', Rightin', Rt. 23" which are re-entering the Charts this issue at #11 and #12, Vince Gill's "Let's Do Something" debuts this issue tied at #12, and "Looking At A Sure Thing" by Charley Pride enters in a tie for #12.

The Bellamy Brothers' "D-D-D-D-Divorcee," Waylon Jennings' "Chevy Van," and Dan Seals' "Guitar Man Out Of Control" dropped off the TRACKS Chart this issue after extended stays.

And, barely missing the TRACKS Chart this issue are: Alabama's "Vacation," "The Truth Is Lying Next To You" from Randy Travis, Rosanne Cash's "Tennessee Flat Top Box" and "Runaway Train," plus The Judds' "Cow Cow Boogie," Vince Gill's "Baby That's Tough," and "There's Always A First Time" by Steve Wariner.

This issue, there were 482 different tracks reported from 72 LPs for a total of 1,287 album cut reports.

N.A.R.A.S. To Present Lifetime Achievement And Trustees Awards

Possibility of TV Special Under Discussion

The National Academy of Recording Arts and Sciences will present their Lifetime Achievement Award to ten legendary artists and the Trustees Award to three non-performing contributors.

The Lifetime Achievement recipients are voted by N.A.R.A.S. National Trustees based on their artistic contributions to the field of recordings. This year the award will be presented to Roy Acuff, Benny Carter, Enrico Caruso (posthumously), Ray Charles, Fats Domino, Woody Herman, B.B. King, Isaac Stern, Igor Stravinsky (posthumously) and Hank Williams (posthumously).

Trustees Awards are special Grammys for non-performing contributions beyond the usual scope of Grammy Awards. This year's recipients, who will all be honored posthumously, are composers Harold Arlen and Jerome Kern and inventor Emile Berliner.

The feasibility of a two-hour fall television special honoring these winners and those of previous years is currently under discussion.

HOT AOC ALBUMS

By Label

MCA: 6
MCA/Curb: 1
Warner Bros: 5
W. B./Reprise
RCA: 3
RCA/Curb: 1
Columbia: 2
Epic: 2
Capitol: 1
EMI/America: 1
MTM: 1
16th Avenue: 1

Album Oriented Country TOP ALBUMS

Stations Reporting: 58

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

LW	TW	Artist • Album • Label • Total Reports • Preferred Cuts (In Order) (Percentages reflect degree of preference for top cuts within each album.)
2	◆	DWIGHT YOAKAM • <i>Hillbilly Deluxe</i> • Warner Bros./Reprise • (86) Always Late With...Kisses 29%; Please, Baby 20%; Smoke Along Tracks 12%
1	2	RANDY TRAVIS • <i>Always & Forever</i> • Warner Bros. • (85) Too Gone Too Long 25%; Tonight, We're Gonna..15%; Good Intentions 14%
4	3	HOLLY DUNN • <i>Cornerstone</i> • MTM • (69) Small Towns 28%; Wrap Me Up 15%; Cornerstone 14%
3	4	STEVE EARLE • <i>Exit 0</i> • MCA • (51) Sweet Little 66 29%; I Ain't Ever Satisfied 17%; San Antonio Girl 11%
12	•	VINCE GILL • <i>The Way Back Home</i> • RCA • (51) Everybody's Sweetheart 43%; Let's Do Something 19%; ...That's Tough 17%
9	5	THE JUDDS • <i>Heart Land</i> • RCA/Curb • (48) Turn It Loose 56%; Cow Cow Boogie 18%; I'm Falling In Love Tonight 6%
◆	6	ROSANNE CASH • <i>King's Record Shop</i> • Columbia • (42) Tennessee Flat Top Box 21%; Runaway Train 21%; Rosie Strikes Back 11%
9	7	RICKY VAN SHELTON • <i>Wild-Eyed Dream</i> • Columbia • (40) Ultimately Fine 37%; Life Turned Her That Way 15%; Somebody Lied 12%
6	8	CONWAY TWITTY • <i>Borderline</i> • MCA • (38) Snake Boots 31%; Borderline 31%; That's My Job 21%
8	9	STEVE WARINER • <i>it's a crazy world</i> • MCA • (35) Hey, Alarm Clock 28%; There's Always A First Time 25%; Lynda 14%
11	10	ASLEEP AT THE WHEEL • <i>10</i> • Epic • (34) Boogie Back To Texas 50%; Tulsa Straight Ahead 17%; Big Foot Stomp 14%
5	•	NITTY GRITTY DIRT BAND • <i>Hold On</i> • Warner Bros. • (34) Oh What A Love 20%; Angelyne 20%; Joe Knows How To Live 14%
7	11	GEORGE STRAIT • <i>Ocean Front Property</i> • MCA • (33) Hot Burning Flames 36%; Am I Blue 33%; My Heart Won't Wander 12%
10	12	DOLLY, LINDA & EMMYLOU • <i>Trio</i> • Warner Bros. • (30) Those Memories Of You 40%; Wild Flowers 16%; Rosewood Casket 13%
15	13	T. GRAHAM BROWN • <i>Brilliant Conversationalist</i> • Capitol • (28) RFD 30529 28%; Dock Of Bay 21%; She Couldn't Love Me Anymore 17%
◆	•	HIGHWAY 101 • <i>Highway 101</i> • Warner Bros. • (28) Cry, Cry, Cry 28%; Somewhere Tonight 21%; Bridge Across Forever 14%
9	14	DESERT ROSE BAND • <i>Desert Rose Band</i> • MCA/Curb • (25) One Step Forward 24%; He's Back and I'm Blue 16%; Hard Times 16%
17	15	ALABAMA • <i>The Touch</i> • RCA • (24) Vacation 37%; I Taught Her Everything 16%; Pony Express 16%
◆	16	LEE GREENWOOD • <i>If There's Any Justice</i> • MCA • (22) If There's Any Justice 36%; I'm Here To Love You 31%;
20	•	CHARLEY PRIDE • <i>After All This Time</i> • 16th Avenue • (22) Looking At A Sure Thing 45%; After All This Time 22%; Even Knowing 13%
13	•	RESTLESS HEART • <i>Wheels</i> • RCA • (22) Wheels 54%; Hummingbird 9%; The Boy's On A Roll 9%
20	17	JOHN SCHNEIDER • <i>You Ain't Seen The Last Of Me</i> • MCA • (21) A Redneck...33%; The Gunfighter 23%; I Lost My Head Last Night 14%
18	18	MICHAEL MARTIN MURPHEY • <i>Americana</i> • Warner Bros. • (20) You're History 40%; Once Upon A Time 15%; World's Apart 15%
R	19	DAN SEALS • <i>On The Front Line</i> • EMI/America • (19) Guitar Man Out Of Control 42%; Out On The Front Line 21%; Lullabye 15%
◆	•	TAMMY WYNETTE • <i>Higher Ground</i> • EPIC • (19) Higher Ground 26%; Your Love 15%; Slow Burnin' Fire 15%

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Musical Chairs

Songwriter **Boudleaux Bryant**, who co-wrote a number of Everly Brothers hits and the classic country song "Rocky Top" with his wife, **Felice**, has died of cancer in Nashville at the age of 63. Bryant's Everly tunes include "Bye Bye Love" and "Wake Up Little Suzie."

Sarah Cannon, known to most as **Minnie Pearl**, is the 1987 recipient of the Roy Acuff Community Service Award, voted by the trustees of the Country Music Foundation. Cannon is the third recipient of the award, which was created by the CMF to recognize outstanding service to mankind by country music artists.

David Schnauffer recently became the first dulcimer player ever to qualify for membership in the National Academy of Recording Arts & Sciences, according to N.A.R.A.S. officials. An instrumentalist member must have performed on at least six commercially-released tracks.

Paul Worley and **Josh Leo** will produce **Kevin Welch** on Warner Bros. Records. Welch is managed by **Chuck Morris**.

Albums certified gold by the RIAA in April include: *Sweet Dreams Original Sound-track*, **Patsy Cline**, MCA; *Heartland*, **The Judds**, RCA; *What Am I Gonna Do About You*, **Reba McEntire**, MCA; *Half Nelson*, **Willie Nelson**, Columbia.

The **Mon Reve** girls, **Lorna Greenwood** and **Kathy Shepard** have joined forces with actor/writer/director **Michael Bouson** ("Avante Garage!") to form **Kitchen Table Productions**. The new company hopes to present at least one original musical production a year in Nashville. Their first musical, a family-oriented fairy tale/Nashville music scene parody entitled "just another good old fashioned fiddle playin', banjo strummin', chicken pluckin' kitchen table fable," will be staged Septem-

ber 18 and 19 in Langford Auditorium at Vanderbilt University.

ABS Productions recently completed the "Heart of Nashville" campaign being used by the developers of Fountain Square. **Beegie Adair** composed the music produced by husband/partner **Billy Adair**. The vocals were supplied by **Lee Greenwood**.

The **Oak Ridge Boys** threw a surprise #1 party at MCA/Nashville for their single, "It Takes A Little Rain." The Oaks spelled out "Bruce" (**Hinton**, MCA executive vp and general manager) with 50 bags of groceries in the lobby, symbolic of the "groceries [MCA has put] on our table," according to **Duane Allen**.

Al Craig, chief engineer and producer at Appalachion Gold Music, will engineer **Sportsfest**, a national ESPN production, July 10-27. Held in North Carolina, **Sportsfest** is an Olympic screening event.

Emerald Sound Studio was one stop on a tour of Music Row by mayors from across the U.S. who convened in Nashville recently...The **Reunion Of Professional Entertainers** celebrated their 2nd Annual Homecoming Reunion in July, with most of the 650 **ROPE** members in attendance plus country fans from all over the country...The 1987 **CMA Awards Show**, hosted by **Kenny Rogers**, will be held on Monday, October 12 at the Grand Ole Opry House.

Artist News Briefs

Roy Clark has signed on for his sixth year as

spokesperson for **Hunt's Ketchup**...**Dwight Yoakam** has been engaged by **Signet Bank** in Washington D.C. as spokesman for their television, radio and print promotions... **AT&T** has contracted **Naomi & Wynonna Judd** for a year-long series of national radio advertisements.

Kaylee Adams has been signed as a staff writer to **Columbia Pictures Music**...The **Harris-Richardson Music Group** has announced the addition of **Rob Henson** to the company staff. The company has also entered into co-publishing agreements with **Danny Hilley**, **Mieke Appel** and **Joanne Jacobs**, and an agreement with **SBK Songs** writer **Wayland Holyfield**.

Business News Briefs

John Brown has joined the promotion staff of **Capitol/EMI America** as West Coast Country Promotion Manager...**Jerry W. Bailey** has been promoted to the newly created position of Director of Press Information for **Group W Satellite Communications**... Advertising and public relations writing service **Wordsmith** has hired **Hunter Hodge** as associate copywriter... **Appalachian Gold Music Corporation** has opened a branch office in the Dallas/Ft. Worth area. **Mike McBride**, senior vice president, has relocated to Texas to manage the operation at 722 West Euleless Blvd., Euleless, TX 76040. Phone number (817) 540-3748.

EAH Organizes On-Going Fundraiser

Entertainers Against Hunger (EAH) is in the process of establishing a charitable music publishing operation. Executive Director **Mark Renz** explains that the publishing division will get its income from songwriters willing to donate the publishing portion of one of their songs to the cause. The songwriter's share will remain with the writer.

Rosanne Cash and **Karen Taylor-Good** have contributed to the new catalog, which will be administered by **Bug Music**. **EAH** is

currently in the process setting up affiliates with **BMI**, **ASCAP** and **SESAC**.

The **EAH** board of directors will decide where the money raised will be spent. Board members include founders **Renz** and **Edward Morris**; **Dr. Winston Griner**, a physician who served on the Nashville Committee for Hands Across America; **Angela Gay Kinkead**, director of the National Youth Ministry for the United Methodist Church; **Tennessean** reporter **Warren Duzak**; and music business attorney **Craig Hayes**.

Songwriters Raise Money for Sue Brewer Fund

Some of Nashville's best songwriters will gather to raise money for the **Sue Brewer Fund**, which is administered by **Songwriters Guild Foundation** to benefit needy writers.

"Pass It On!" will feature singer/songwriters **Rosanne Cash**, **Guy Clark**, **Rodney Crowell**, **Vince Gill**, **John Hiatt**, **John D. Loudermilk**, **Lyle Lovette** and **Pat McLaughlin**.

Waylon Jennings started the **Sue**

Brewer Fund in 1984 to aid writers in the name of a woman who befriended many struggling songwriters in the 1960's and '70s. **Brewer** died of cancer in 1981.

The show will be held Wednesday, July 22 at 8:00 p.m. at the **Belcourt Theater** in **Hillsboro Village**. Tickets are \$10 advance, \$12.50 at the door.

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On The Road

The 1987 True Value Country Show-down is getting underway through regional contests supported by radio stations, fairs and country artists across the U.S. More than 360 country stations will be doing local promotions for the talent contest which will involve 100,000 artists vying for the national prize of \$50,000 and a CBS recording contract. National finals, hosted by Ralph Emery, will be held December 9 in Nashville.

Four singers/dancers from Opryland Talent Inc. have begun a 17-week appearance on Admiral Cruises' S. S. *Emerald Seas*. Opryland scripts, choreographers and produces shows for a variety of clients.

For Tony Conway the indisputed highlight of Rita and Buddy Lee's fourth annual picnic was the surprise announcement of his appointment as president of Buddy Lee Attractions, Inc. Conway was the focus of a roast during the July 5th picnic, through pictorial slides and recorded messages from many of the agency's 33 artists.

Gene Stroman, 1986 "You Can Be A Star" winner who landed a Capitol Records contract, has now signed a long-term recording agreement with the label and recently joined the roster of Top Billing artists. Stroman's first release, "The Goodbye Song," went to #53 in *Billboard*, and his followup single, "I Don't Feel Much Like A Cowboy," was shipped in mid July.

Toolies Country Saloon and Dance Hall, (12,000 square foot country western club), recently opened in Pheonix, AZ. Artists including Restless Heart, Dan Seals and Moe Bandy have been welcomed to the club by radio station KNIX.

The 130 store Record Bar/Tracks retail chain has launched a promotional campaign with a major consumer contest held in conjunction with MTV, based on the theme "The

Latest Findings in Music and Video."

Mel McDaniel's recent Canada tour, the entertainer's 12th, was baptized by fire when his bus, Bertha, caught aflame in the generator bin. Luckily, driver and crew doused the fire before much damage was sustained.

Tom T. Hall, whose book, "Acts of Life," is in its third printing, will keynote the Southern University Press Association's conference this fall in Fayetteville, AR...The Tennessee River Boys headlined the first annual Chippewa Valley Country Festival in Eau Claire, WI with Mel McDaniel, Janie Frickie, Lee Greenwood and others...Ed Bruce is currently touring the Western U.S. before heading overseas for his second European tour of the summer...Billy Walker, Bobby G. Rice and Jay Ronn will be playing the Arizona State Fair on September 25 & 26...Billy Joe Royal performs at New York City's Lone Star Cafe on July 20...Jeff Stevens and the Bullets, who have just completed a series of dates opening for Hank Williams, Jr., are currently visiting radio stations across the country in support of their new Atlantic America single, "Geronimo's Cadillac."

Gene Watson has signed with McFadden & Associates, Inc. for exclusive worldwide representation...The William Morris Agency has added Mickey Gilley to their roster for exclusive worldwide representation in all fields...

Billy Galvin has joined the Nashville office of Buddy Lee Attractions. Galvin was co-producer and co-writer for award shows and network television specials with Jim Owens Productions from 1980-86...North American Tours and Starbound Management has relocated from Hendersonville to 1516 16th Ave. So., phone (615) 298-1501.

ACM Officers and Board Members for '87-'88

The Academy of Country Music held elections for new officers and those board members whose two-year terms expired this year. Re-elected officers are President Gene Weed, Vice President Cliffie Stone, Secretary Rose Vegas and Treasurer Selma Williams.

New board members include Todd Brabec (affiliated); Moe Bandy (artist/entertainer); Bob Orr (club operator/employee); Joe Barber (composer); Eddie Edwards (disc jockey); Judi Pofsky (manager/booker); James Burton (musician/bandleader); Christian DeWalden (music publisher); George Collier (promotion); Cathy Hahn (publications); Ron Martin (radio); Vic Feraci (record company); Rac Clark (TV/motion picture).

Hold-over board members elected last year are Hugh Cherry (affiliated); Patti Page (artist/entertainer); Fred Reiser (club operator/employee); Jeff Silbar (composer); Scott Carpenter (disc jockey); Dave Douds (manager/booker); Al Bruno (musician/bandleader); Tom Ritter (music publisher); Dick Gary (promotion); John Sturdivant (publications); Larry Daniels (radio); Kent Crawford (record company); and Ron Weed (TV/motion picture).

The first meeting of the new board took place July 19 in Santa Ana, CA.

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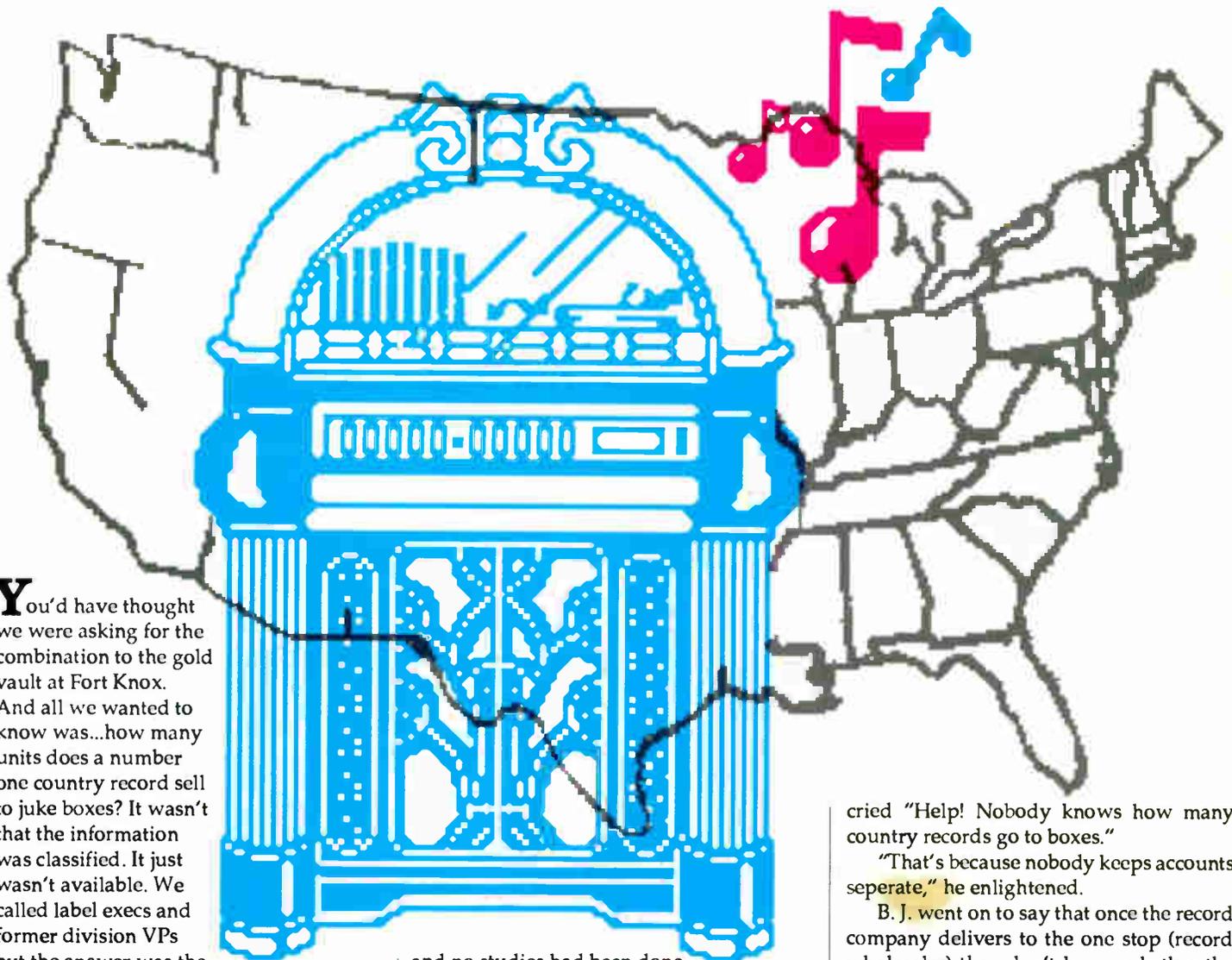


(Left to Right) Vince Gill, Guy Clark, John D. Loudermilk, Rosanne Cash, and Rodney Crowell will be some of the songwriters featured at the Sue Brewer Fund Benefit, "Pass It On!" to be held on July 22. (See accompanying story on page 6).

WHAT EVER HAPPENED TO JUKE BOXES

by Chuck Neese

How Many Singles Do Juke Boxes Buy?



You'd have thought we were asking for the combination to the gold vault at Fort Knox. And all we wanted to know was...how many units does a number one country record sell to juke boxes? It wasn't that the information was classified. It just wasn't available. We called label execs and former division VPs but the answer was the same at every turn, "We know boxes are an important part of C&W single sales but we don't know the numbers."

Our next thought was to call that bastion of hillbilly trivia, the Country Music Foundation Resource Center. Surely, the Country Music Association had done studies on how many juke box operators buy country singles. Wrong again, they didn't know,

and no studies had been done.

I'd always been fascinated by those bubbling, flashing beckoning coin operated record players and was betting that if we pulled back the top on this subject, the underlying stories might reveal some beguiling facts.

I touched down in front of B. J. McElwee's desk at 16th Avenue Records in the Opryland Music Group building on Music Row and

cried "Help! Nobody knows how many country records go to boxes."

"That's because nobody keeps accounts separate," he enlightened.

B. J. went on to say that once the record company delivers to the one stop (record wholesaler) they don't know whether the ultimate consumer is a juke box operator or a kid who buys the record to play at home. There is no system of feedback from the operators or one stops to the record company. "What you need to do is talk to one stops" B.J. explained, "they can give you an idea of how many singles box owners buy."

I also discovered Claudia Welker, who was a former merchandising person at

MTM Records and has recently set up a company to specialize in servicing new records to juke box operators. We spoke on the phone and set a lunch date.

At lunch, Claudia was a walking encyclopedia of juke box and one stop knowl-

The obvious move for CD boxes is for someone to provide special juke box albums that contain various artists' hits or current various artists' compilations containing trade magazine charted singles.

edge. We compared our contact list from B. J. with Claudia's, and made arrangements to get on the phone and begin talking to these folks.

From B. J., I learned that while at ABC/Chart Records, he had figured his sales on Crash Craddock singles at 100,000 to 150,000. That was during the seventies and he guessed that most of those went to juke boxes. If that figure still held, then the box business was worth some attention.

One of our first telephone interviews was with Marie Silcox at Central South One Stop in Nashville. Marie services about 2,000 boxes in 7 States. She takes orders from her operator clients on the phone and ships them to the route men. Marie says that "Country is better now than in the 50s and 60s. We sell a bundle of country. It runs 60% country to 40% pop."

Al Marsh at Hart Novelty Co in Bellingham, Washington told us that "there are currently 94,000 boxes on location and 113,000 in existence." Marsh, a former president of the Amusement & Music Operators of America feels "Juke boxes, in general are doing better than five or ten years ago. In the fifties and sixties, boxes were a primary marketing agent for singles." Marsh sees the juke box as the "back bone" of the coin machine business. More information for our survey, but still no answer as to how many country singles juke boxes buy.

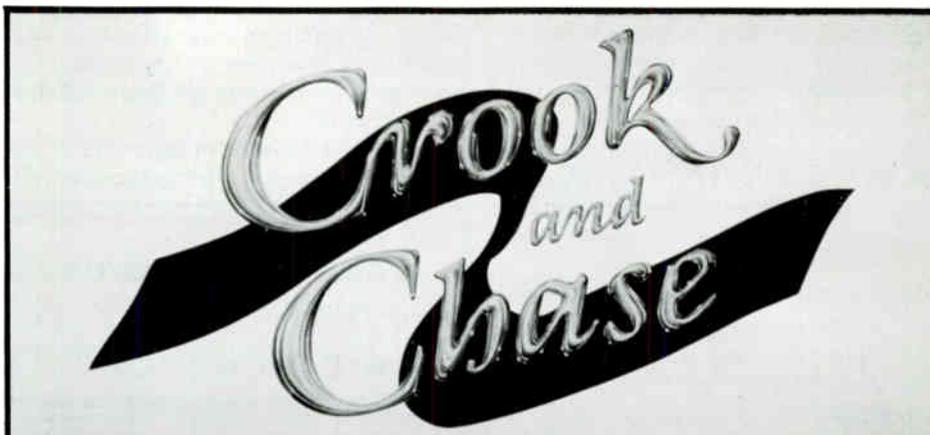
Judy Bracknell at One Stop Record House in Atlanta says, "There will always be a honky tonk and there will always be a juke box." Judy services 150 accounts in several states and sells "a thousand records a day four days a week. Juke box records are firm sales. There are no returns," she says. She also feels it's a great way to break a new single.

Okay, now we have some sales ideas trickling in. That's four thousand records a week fifty weeks a year, or two hundred thousand records. And, if we multiply Marie Silcox's findings (60% of sales are country) by this regional survey, that would be 120,000 country singles every year. Apply the regional figure to the entire nation, and potentially the C & W sales are in excess of a million singles a year and climbing.

John Estridge at Southern Games in Lewisburg and Nashville, TN, is also a former AMOA president, and claims that there are

over 300,000 boxes world wide which utilize some 40 to 50 million single records a year. Estridge also believes that: "75 to 80% of all singles manufactured go to juke boxes. Even the singles that WalMart sells end up on boxes. Sometimes they (the WalMart singles) are the cheapest source for operators."

Estridge feels that the 1940's and 50's were the heyday of the box business. "In 1947, Wurlitzer manufactured and sold 100,000 juke boxes. Last year the whole industry only sold 10,000 new boxes. It was



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good in the 40s and 50s, in the sixties it leveled off, and by 1978, we noticed a decline."

Previous to the decline period, juke boxes were 35% of John's gross. Today, juke boxes account for only 3% of John's coin operated machines gross business.

CD and 45s

The issue of the "bastard child" 45 rpm record kept surfacing throughout our interviews. The major record companies are threatening to discontinue manufacturing the vinyl 45 single because they claim they can make no money on that configuration. And according to *Forbes Magazine* (June 29th issue), "The 7-inch 45 rpm single record is spinning into music history along with its 16 and 78 rpm sisters, the eight track tape and the 10-inch extended play record."

To replace the vinyl 45, Warner Bros. A&M, RCA, Arista, and MCA are releasing single cassettes this year. The industry has already dubbed the new configuration the "CASSINGLE."

Forbes further says that "The new tape format in the not too distant future will largely replace the 7-inch 45 rpm record."

If *Forbes* and the industry giants are correct and cassettes do replace 45s, then the juke box business will have to change radically. It's generally agreed that cassettes won't work for juke boxes, so, if vinyl disks disappear, what happens? According to Al Marsh, "For the 45 to disappear, it would be a real blow to an industry that has been struggling for the last three years."

John Estridge agreed that no 45s would be "devastating" to the juke box people.

The AMOA hierarchy feels that the juke box portion of their business is on the upswing, and even the demise of the 45 can't kill the juke biz. So what's next? CD boxes, of course.

At present, AMI manufactures half & half boxes that play both 45 and CD formats. Reportedly the boxes are convertible to 100% Compact Disk operation if, and when, the time comes.

Welker, Estridge and Marsh all agree that the next step for juke boxes is Compact Disks. Estridge told *Music Row* that "software keeps me out of CD boxes. If I had software (the CD product), I'd buy CD boxes."

At \$4500 per box, the CD configuration gets expensive, and at 13 to 18 dollars a CD album, it costs another \$700 to stock a box. What bothers most box owners is that there is no CD product for them. They balk at the opportunity to buy CD albums that contain only two or three cuts that will garner play. The obvious move for CD boxes is for someone to provide special juke box albums that contain various artists' hits or current various artists' compilations containing trade

magazine charted singles. Of course "greatest hit" CD albums are naturals for the juke box format.

Harvey Campbell at Mobile Records in Pittsburgh says that locations in his area utilizing the CD format increased their take from \$70 a week to \$220 per week. Even with CD machines running \$1500 per box more than the traditional vinyl disk box at \$3000 per machine, the profit margin begins to make sense.

Both Marsh and Estridge (being the box operator politicians that they are) are seeking avenues to work more closely with record manufacturers to help scratch each others' backs. And, with the advent of the CD box and juke boxes generally on an upswing anyway, it makes sense that sales and merchandising departments at labels might begin dialogue with operators.

After all, in the world of coin operated machines, juke boxes still represent contact with

Juke box records are firm sales. There are no returns

the glamour and creativity of the world of music. Not one interview we conducted indicated that the juke box world was ready to hang it up even though the transition is upon us. As a matter-of-fact, there seemed to be a soft place in the operators' hearts for the tradition of the juke box.

Claudia reasoned that there are opportunities for both labels and operators in today's market. We turned to her for a closer look at how the record companies and juke box people might work toward common goals but first asked how she discovered the juke box market.

"I was doing indie marketing work when I ran into Judy Bracknell at a party. She made me realize that 90% of the singles she was selling went to juke boxes," Claudia recounted.

When Bracknell invited Claudia to attend a box operator's convention in South Carolina, Claudia was convinced she should go. However, just before convention time, she accepted a position as National Retail Promotion Director with the newly formed MTM Records. So, she attended the operators function as the sales director of a new company with all new acts. It was at the South Carolina convention that Claudia decided: "Here's a whole market that justifies pressing records on brand new artists. This was real exposure! And, in talking with operators, I found that they wanted to be involved in new artists' careers. They felt like their business needed the infusion of new country blood and they

wanted to help."

Claudia cultivated the juke box market and when she left MTM, she decided to make it her merchandising specialty. She continued, "The service I provide is called Specialized Coin Operators Marketing. We mail new singles to 365 of the largest box operators. They get these samples and put them on their boxes. After two weeks, I get the operators to report back to me on a questionnaire that's designed to keep up with the number of plays that the test record garnered. We also want to know if the operator is going to order more of the single. I keep a continuing dialogue going with one stops and make random calls to box owners on a weekly basis. From that info, I formulate a written report to my client in the fourth week of my involvement. So far, my clients have been record labels, but I see publishing companies becoming more involved."

"We know that eventually all commercial boxes will use compact disks. But it won't happen for some time. I'm currently working on a way to provide box owners with continuing 45rpm service if and when the labels stop pressing them."

"My service reaches the second largest listening audience—juke boxes. Whether I service operators with 45s or CDs, this approach is still a major source of exposure and final, no-return sales, especially for newer artists."

CONFLICTING REPORTS

Our Juke Box research led to plenty of conflicting information. We got figures for the number of juke boxes in service at anywhere from 94,000 to 300,000 and kept running into coin operators who would not discuss the number of machines they had in service. There was over-hype and most notably under-hype. But, we finally caught on to why. With stiff competition for territories and the ever-present threat of new taxes and licenses, most coin machine operators like to keep a very low profile. The over-hype came when the operators and one stops wanted the attention of the music industry. We felt strongly that information was flavored depending on what motives moved the interviewed party. Some wanted attention from the Nashville music folks, and some wanted to remain as far from the spotlight as possible.

Whether the potential single sales figures are one million country records or 40 to 50 million, juke boxes are deeply into a transition phase. But with CD boxes on the horizon and better communication between industry and operators, juke boxes could easily rise to the half million locations they once claimed thirty-five years ago.



Disc-Claimer

Is this a first? Perhaps regular readers and/or *Music Row* librarians can help out: I'm awarding both Disc of the Day and DISCOVERY awards to the same act, the fabulous-sounding **BEAT FARMERS**. I was captivated at once by this fresh approach. More, More, More: Can't wait to hear the LP!

Mind you, there were other DISCOVERY contenders: I was particularly impressed with the debut disc of youngsters Topel & Ware and by Alabaman Sharon Robinson. Also: I'm pleased to report that both of those records included phone numbers on the labels, so you have no excuse not to hear either one.

Several of those who've appeared previously in these pages also turned in praise-worthy efforts that were nearly the equal of the champ platter. Tammy Wynette, Vicki Rae Von, Jeff Dugan, Nanci Griffith and Darlene Austin come to mind in this regard.

Label-of-the Day goes to MCA for its solid slate of winners. Boobie prize to PolyGram/Mercury for no new product this time around.

Someone said to me recently that country music is THE place to be for music makers these days, because it now encompasses soul, blues, honky-tonk, old-time rock 'n' roll, swing, Cajun, rockabilly and just about every other non-synthesized, non-plastic musical genre you might want to dabble in as a picker. Looking at the range of music of this issue's releases I'd say that's probably true.

Happy listening.



TANYA TUCKER

"Love Me Like You Used To"

Writers: P. Davis, B. Emmons; Producer: Jerry Crutchfield; Publisher: Web IV/Paul & Jonathan/Rightsong/Attadoo, BMI; Capitol 44036.

Too tame Tanya.

EDDY RAVEN

"Shine, Shine, Shine"

Writers: Bud McGuire, Ken Bell; Producer: Don Gant & Eddy Raven; Publisher: April/Butler's Bandits/Next-O-Ken/Ensign, ASCAP/BMI; RCA 5221-7.

Sparkling, glistening, shimmering production makes rhinestone song seem like a diamond.

SHARON ROBINSON

"Have You Hurt Any Good Ones Lately"

Writers: T. Wood, W. Aldridge, A. Sandlin, S. Paulk; Producer: Johnny Sandlin; Publisher: Duck Tape/Rick Hall, ASCAP; Duck Tape 006 (205-355-4780).

Smokey, bluesy and ballsy. Robinson makes exceedingly promising debut with a sassy

confrontation of a two-timer. Tanya will wish she'd found this saucy little ditty. Duck Tape, a label previously unknown to me, sounds like it might be an indie worthy of radio attention.

SHENANDOAH

"They Don't Make Love Like We Used To"

Writers: B. Henderson, J.R. Adkins, G. Rogers; Producer: Rick Hall & Robert Byrne; Publisher: Fame, BMI; Columbia 38-07128.

Vocalist clearly has ability, but seems to be trying too hard. Perhaps it's because he's saddled with a song that's yet another 50s/nostalgia re-tread. Get a fresh idea and a fresh tune.

TOPEL AND WARE

"Change of Heart"

Writers: M. Topel, J. Ware; Producer: Michael Topel; Publisher: Ware, BMI; RCI 2406 (914-592-7983).

Instantly gripping lead vocal, fluid melody and understated production drew me in at once. By the looks of their picture, these handsome guys are quite young: Judging by this fine self-written, self-published, self-produced effort, I'd say they have a bright, bright future. Go get 'em, boys. Send more soon.

JEFF DUGAN

"Once a Fool"

Writers: Dean Dillon, Bob Melton, Royce Porter; Producer: Barry Beckett & John Mihelic; Publisher: Blackwood/Larry Butler/Southwing, BMI/ASCAP; Warner Bros. 7-28376.

Perhaps a tad close to George Strait territory because of its Dean Dillon melody. But still a mighty, mighty pretty record. Full of warmth and presence. I could listen to this a LOT.

BILL HARRELL

"Party Doll"

Writers: Buddy Knox & Jimmy Bowen; Producer: Ronnie Cochran; Publisher: Big Seven, BMI; Bluehole 10002.

A decent, by-the-book rendition of a cherished oldie.

D. K. DAVIS

"I Fought the Law"

Writers: Sonny Curtis; Producer: Sonny Sanders, Brian Adler; Publisher: Acuff-Rose, BMI; RCI 2405 (914-592-7983).

See the above.

TAMMY WYNETTE

"Your Love"

Writers: T. Rocco, B. Foster; Producer: Steve Buckingham; Publisher: Welk/Screen Gems-EMI, ASCAP/BMI; Epic 34-07226.

Tammy and Ricky Skaggs team up for the kind of hillbilly shitkicker that makes you proud to love country music. GET IT, honey: You're still one of the real greats with a spot on my heart's playlist anytime you want it.

MOE BANDY

"You Haven't Heard the Last of Me"

Writers: T. R. Snow, E. Kaz; Producer: Jerry Kennedy; Publisher: Snow/April/Kaz, BMI; MCA/Curb 53132.

Are you ready to hear Moe sing a pop tune? I'll send the jury out on this one: It sounds okay to me, if a mite out of character.

J. LEWIS BREWER & SHEILA HARRIS

"Lovers Mountain"

Writer: James Brewer; Producer: G. Huddleston; Publisher: Hiikit/Mount Scott, BMI; MSM/NSD 707.

Johnny Cash imitator meets Jessi Colter sound-alike in pleasant duet outing.

NANCI GRIFFITH

"Cold Hearts, Closed Minds"

Writers: Nanci Griffith; Producer: Tony Brown & Nanci Griffith; Publisher: Bug, BMI; MCA 53147.

An act to nurture, to aid, to sustain: Griffith's country-folk musical personality is one of the most distinctive and intriguing we've got. All right-thinking people should be in her corner.

TONI PRICE

"I Want to Be Wanted"

Writers: Kim Gannon, Pino Spotti; Producer: Larry Morton; Publisher: Leeds, ASCAP; Prairie Dust 8744.

Any woman who tries to cover Brenda Lee is treading on dangerous ground. You can only suffer by comparison. To her credit, talented Toni brings this off. But I'd still prefer her doing something else.

BEAT FARMERS

"Make It Last"

Writer: Joey Harris; Producer: Dave Jerden; Publisher: Bug, ASCAP; MCA/Curb 53115.

Absolutely terrific rhythm groove chugs along like a runaway train, while a slightly bruised vocal rides atop a potent production. A really exciting record, one that got me out of my chair, transfixed with joy.

STEFFIN SISTERS

"Paddlin' Joe"

Writer: Alton B. Howard; Producer: Ronnie Light & Clay Young; Publisher: Howard, no performance rights listed; Kansa 636 (615-255-0303).

Tapio, white-bread Cajun. Suburban girls try to get ethnic.

MAMOU

"Jambalaya/Grand Mamou"

Writers: H. Williams/Big Mamou; Producer: none listed; Publisher: Acuff-Rose, BMI/p.d.; Grand Point 0002.

Slam-dance Cajun. Thrashing, frenzied, raucous fun.

THE OSMONDS

"Slow Ride"

Writers: M. Reid; Producer: Terry Choate & Dennis Wilson; Publisher: Lodge Hall, ASCAP; EMI-America/Curb 43033.

Good sound. Groovy production. Dumb song.

(Continued on page 13)

Indie Notes

Academy of Country Music New Female Vocalist finalist Darlene Austin recently entered into a recording agreement with the new, Nashville-based Magi Records label. Her first single, "I Had A Heart," produced by Don Goodman, has just been shipped. Austin has also signed with Curly Corwin Management.

During a recent appearance on *Nashville Now*, Soundwaves artist Marcia Lynn presented Ralph Emery with a cassette commercial featuring Hank Williams, Sr. and Grant Turner taped in the early 1950's. The commercial was for the book *Folklore of Country Music*, written by Williams and songwriter Jimmy Rule.

West Records artist Boots Clements was featured on *Inside California*, a Galaxy Mountain Music television program cablecast nationally.

Premier One recording group Mason Dixon recently hosted their 8th annual Christmas in July Concert in Ennis, Texas to benefit Muscular Dystrophy.

Bonnie Leigh, from Ashland, Maine, has signed with R.C.P. Records in Nashville. Her debut single, "That's When," is the first release from an upcoming album entitled *Winning*, produced by Richard Carpenter.

Singer/songwriter Randy Anderson's debut single on Comstock Records, "I've Got A Thing About You," was released internationally in June.

Bear Records officially changed its name to Bear Records-Compleat Polygram in ceremonies at Nashville's downtown Sheraton Hotel in June.

Vine Street Records released another Big Al Downing single, "Just One Night Won't Do," at the end of June. Bill Wence heads the promotion team, and Sol Greenburg is in charge of distribution and sales for VSR.

A.J. Masters recently performed at the Palomino Club in North Hollywood to an SRO crowd...Recent appearances for Avista artist Adam Baker include the KXXY-FM Family Reunion in Oklahoma City with the KASE-FM Summer Fest in Austin, TX and Billy Bob's in Fort Worth.

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Gospel

Bill Traylor, executive vice president and general manager of the Benson Company announced a general reorganization and large-scale cutbacks of the gospel music company. Financial problems have forced the Benson to vacate its Metro Center office building, lay off dozens of employees and substantially trim its 50+ artist roster. Zondervan, the Michigan-based parent company, will take over many label functions. Compared with 92 LP releases last year, Benson estimates 35 album releases for 1988.

Michael W. Smith says that each chapter in his upcoming book, *Old Enough To Know*, is built around one of his songs, his personal experiences, insight from Scriptures and letters he has received from troubled teenagers. The book will be accompanied by a "Leader's Guide," containing leader materials, Bible study sheets to be duplicated, a retreat program and clip art for promotion of the series.

The Cathedrals recently became the

first Southern gospel group to record an album with the London Philharmonic Orchestra. *Symphony of Praise*, scheduled for September release on RiverSong Records, was produced by Lari Goss, who also directed, arranged and orchestrated all songs played by the orchestra.

Christian band Petra performed in concert with The Beach Boys on June 5 in Huntsville, AL, and the following week with Alabama and friends at the 6th Annual June Jam. The group's upcoming album, *This Means War*, is slated for August release.

The GMA Board of Directors recently took part in the Gospel Music News' People's Choice Awards in Nashville on June 8 and at the Annual Gospel Music Fest at Grant Park in Chicago, Illinois on June 20-21.

Teresa Erwin of The Benson Company has transferred from the international sales department to a new job as publicist for the company.



BMI and PolyGram/Mercury co-hosted a listening party honoring Tom Kimmel. The first single "That's Freedom" from his new album is receiving heavy national airplay. (Left to Right) Larry Hensley, PolyGram/Mercury; Roger Sovine, BMI; Tom Kimmel; Del Bryant, BMI; Cliff O'Sullivan, PolyGram New York.

GOTHAM GOSSIP

History will show that on July 1, New York country station WHN went out with a whimper. Stan Martin spent the morning asking callers if July 3 was a day off, praising local fatsos who were trying to lose weight, and in time honored WHN fashion, playing the likes of old Oaks and Crystal. At 2:57 p.m., a choked-up Dan Taylor announced the station's call letters and format one last time, and after Ray Price's "For The Good Times," WHN became 24-hour sports station WFAN.

Meanwhile, FM station WYNY had switched to country at midnight and was playing the likes of old Oaks and Crystal, minus the mindless jive of WHN's "personality" jocks. "Our research indicates that country listeners in New York City want to hear music without a lot of talk," said WYNY vice president John Irwin when I caught up with him the next day and read him my riot act—you know, play some music, man! *Country* music.

"The name of the game is to take full advantage of being FM stereo," replied Irwin, who is calling WYNY (whose call letters will likely change eventually) "Country 97 FM," home of "continuous country favorites."

"Unlike WHN, we'll be very music intensive, with back-to-back country songs—four, five, 10 in a row."

But John, what *kind* of country songs?

"Obviously, the greatest hits of country. As the slogan suggests, familiar country favorites, which denotes both oldies and the hottest hits. *Established* country. I don't know how deep we'll go, but we've already played Patsy Cline's "I Fall To Pieces."

She did sing *other* great songs, John, but what about new music.

"We probably won't be quick to get on a new record. If Randy Travis is the hottest there is in country today and his long-awaited single comes out and it's the greatest thing since ice cream, we'll jump on it, but if it's a more secondary act, we'll stand back and see if it gets established. But we'll definitely be better than WHN."

Dead air would be better, too, but let me say this upfront. I enjoyed talking with John on the phone and I look forward to meeting him this week at the station's Rock Center headquarters. He didn't cave in to Gotham Gossip's demands, but of course, he respected G.G.'s moral authority. And I was glad to hear him say that Country 97 will

take an active role in concert promotion.

"If we can sell country records in the tri-state area, country artists will kill to come here," he said, accurately. "It's a big pie."

Here's hoping Country 97's programming pie is just as big, and will include the likes of **The Desert Rose Band**, whose leader **Chris Hillman** recently observed a famished Gotham Gossip gobble down lunch while scribbling down notes...without batting an eye!

"There's getting to be a lot of quality country product," further observed Hillman, who was last in these parts two summers ago while supporting Dan Fogelberg with fellow Desert Rosers Bill Bryson, John Jorgenson, and Herb Pedersen. "Nashville's always been a song factory with a tendency towards dispo-art, but lately there's more substance in the lyrics and presentations. and there's also good new country coming out of California, which gave us Buck Owens, Haggard, Rose Maddox, and Wynne Stewart. Now there's Yoakam and Rosie Flores—who's a female Dwight—and us. We're getting country out of its overalls and corn cob pipes into being a legitimate artform and our cultural heritage."

Hillman described Desert Rose Band as a "highly evolved Flying Burritos," referring to the seminal country rock group which he formed following his departure from the legendary Byrds. He also said that he was a huge fan of the O'Kanes, and the Deserts' set at the Bottom Line equalled that of the O'Kanes there a couple months before. It was especially great seeing a bunch of guys wearing embroidered and rhinestoned black cowboy jackets, not because it's cool but because it's what you're supposed to wear.

And while we're on the subject of new California country artists who know what to wear, Highway 101's **Paulette Carlson** was a stunning apparition in her floor-length white dress (with blue and yellow flowers on the sleeves and bottom), white boots, and white guitar, and the band's excellent Lone Star set, while underattended, was not underappreciated. Then again, how could a show drawing out-of-town Warner Bros. publicity monsters **Janice Azrak** and **Bob Merlis** be underattended? After noting a similarity between Highway 101 and The Kendalls, Brother Bob told Gotham Gossip how after obtaining The Kendalls' "Greatest Hits" CD in Nashville, he awarded the LP of it to Marshall Crenshaw, but only after he and Cren proved that both versions were the same! Whew!

Disc-Claimer
(Continued From Page 11)

VICKI RAE VON

"Torn Up"

Writers: Tommy Rocco, Charlie Black, Austin Roberts; Producer: Tom Brasfield; Publisher: Welk/Chappell/Chriswald/Hopi Sound, ASCAP; Atlantic America 7-99442.

Jewel-like production and nifty tune. She's slightly flat, but not unattractively so.

SUZY BOGGOSS

"Love Will Never Slip Away"

Writers: Stan Munsey Jr.; Producer: Wendy Waldman; Publisher: Desert Rose/Millhouse, BMI; Capitol 44045.

Suzy takes a pop left-hand turn and makes a dramatic sound breakthrough. Lovely melody bolstered ear-catching production by Music City up-and-comer Waldman.

DARLENE AUSTIN

"I Had a Heart"

Writers: Jason Blume, Bryan Cumming; Producer: Don Goodman; Publisher: Famous, BMI; Magi 4444.

Volcanic vocal. Torrid performance. Fierce song.

DWIGHT YOAKAM

"Little Ways"

Writers: Dwight Yoakam; Producer: Pete Anderson; Publisher: Coal Dust West, BMI; Reprise 7-28310.

Chap imitation Buck Owens.

HONORABLE MENTIONS:

Gene Stroman/I Don't Feel Much Like a Cowboy/Capitol.

Terry Smith & Jana Cash/Love and War/B-Back.

Johnny Russell & Little David Wilkins/Butter Beans/16th Avenue.

Melissa Kay & Porter Wagoner/Tangled Vines/Reed.

Dale McBride/I Can't See Me Without Her/Concorde

Earl Thomas Conley/Right From the Start/RCA.

Freddie Hart/Best Love I Never Had/Fifth Street.

Johnny Dale/Different Eyes/Cactus.

Danny Shirley/Deep Down/Amor.

Margo Smith/Hold Me/Playback.

DON'T GIVE UP YOUR DAY JOB:

Lee Dixon/I Don't Know What Steps /PMA.

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Indie Interview:

Mason Dixon

Using The Road For Fun, Profit & Chart Success

Three part harmonies are the distinctive element which has helped build them into one of country music's most established independent acts.

The hard working group spends a great deal of time on the road, working up to 28 days each month. As anyone who has ever been on the road knows, that is a very busy full-time schedule. Member Frank Gilligan joked "We love it when fans ask what do you do during the day?"

By DAVID M. ROSS

Mason Dixon originally built their following in the Dallas, Texas area and it has slowly spread into the surrounding states. Presently, as a result of their nine chart records, and recent top forty hit "3935 West End Avenue" they are expanding their road work to cover even more territory.

Whereas most indie acts put out rec-

ords and then begin to do some live dates, this group already had a solid organization and touring schedule in place before getting involved with the recording process.

Currently they are signed to Premier One Records, are booked by World Class Talent and managed by Oswald Brothers Management.

Jerry Dengler, the group's spokesperson joined with duo Frank Gilligan and Rick Henderson in 1979 and the three have been singing together ever since.

The group's producer and label head, Dan Mitchell, first became involved with them as a songwriter by pitching them some of his material. "He hit our chord. His songs



(Left to Right) Marc Oswald (Oswald Brothers Management); Sharon Dengler (Multi Talent Ent. Inc. Bookings); group members Rick Henderson, Frank Gilligan and Jerry Dengler; and Premier One Records CEO/producer Dan Mitchell.

said something to us and we could sing them," explains Rick Henderson. As a result, the trio has recorded many of Dan's songs. Mitchell is a well known songwriter, who also wrote "If You're Gonna Play In Texas" which was recently a big hit for Alabama.

MR: Describe your organization.

Jerry Dengler: Structurally I don't think our business would be that different than any other major act. You've got to deal with your road work, and everything starts with the group. It's more a philosophy which we've adopted and try to put into all the individual areas of our business. The philosophy is 'surround yourself with the best people that you can.' When you have good people, then good things are going to come from that.

We have 15 on the payroll. 10 people on the road (6 on stage, a soundman, a road manager, promotions/marketing director and stage manager), and five in the office. We also pay an attorney and accountant. Everybody works together. For a while, the three of us approached it from the other way around and ended up becoming less creative for a long period of time because we got too involved with the business community trying to do everything ourselves.

We stepped back from our music and looked at it like a business as if we're trying to sell widgets. So our widget distributor (the label) must decide how to get our widgets known well enough so that everyone all across the country is going to want to buy them. Every part of the business is so interdependent: i.e. chart success which allows us to go out and perform, also allows our concession guy to sell more t-shirts, and helps our manager to pull in more commercials, tv shows etc. We even carry our own promotion person on the road with us.

MR: You have a much stronger touring schedule than most indie acts, or major label acts for that matter, how did it start?

Jerry: Most of that had to do with earning a living to help finance our recording projects and for just plain survival. We've never not toured. We're in the habit of doing 28 days a month. Before there was ever a record, there was a base for that consistent income. Touring was where we started. We've been patient from the beginning, knowing that we're in it for the long run.

Dan Mitchell: They're out on the road all the time, and now they're breaking new territory.

Jerry: 80% of our dates were in a four or five state area, but this past year it has changed quite a bit. Next year we will expand even more.

MR: What kind of money do you get on the

road?

Jerry: They're little green rectangles with numbers on them...but lately the numbers have been smaller. Now that we're branching out of our 80% area we're taking a cut in pay. In a sense we're starting all over.

For example, first we got to be known in Dallas, then we expanded that philosophy to Texas, then to a four or five state region. But there's always that little stepping stone you've got to take before you can say you've got them in your pocket, you can't go where you are not known.

Each one of these little stages are exactly the same they just deal with a different size region. You deal with them the same way. We send our advance man out and he gets on the phone, drums up the date and calls the radio stations which our promoters and the label tell us have played our records.

MR: Do you do a lot of radio appreciation (free) shows?

Jerry: We did about 60 free radio shows last year! The stations can make or break you. They tell the listener who's hot and who's not. They don't want a nobody on their show, so three weeks before you come in they start playing you and talking about you non-stop. Then if you do a good show, it really helps.

Frank Gilligan: 80% of the places we play become adds on our records, and 100% of all the radio shows.

MR: You must be excited about your record "3935 West End Avenue" breaking into *Billboard's* top 40.

Jerry: Yeah it's our first one. But more important than chart numbers, with this record we scored some new markets. Also this record attracted World Class Talent to come in and begin booking us. And so now a major agency is helping us even more.

MR: How many promo men were on this record?

Dan: We had eleven. One was hired just to do bonus points. And they say 'well we got it in the top 40, we think it's time to talk about a bonus,' I said, I'm glad you brought that up, your bonus is that we'll let you work the next record.

MR: Why so many promo-men?

Jerry: The industry is making it necessary. Here's this radio man getting barraged with calls, and only so many of those calls are going to get through. After a record is over, we take a map of the United States and determine where we got adds that we never got before, and also in which areas we didn't get played. Then we'll try to go play where we didn't get adds so that maybe for the next record someone will say 'Hey those guys are something.'

MR: How does Premier One view the band's progress?

Dan: When we signed these guys they already had a great track record. What's improved since then is our organization and theirs. The label owners and myself look at chart position more than sales. We key on promoting them as a national act and not as an indie because a major is more acceptable than an indie. They get more radio play already than lots of major label acts, but chart positions are dominated by the majors, and we must accept that. Everything is so geared to the charts, and if you're not in the upper numbers, then you can't get the big bucks. It's hard to even get the product distributed and in the stores when you're an indie. In Texas of course, it's no problem, because we sell large numbers of albums in that region. Our last album did almost 30,000.

MR: The major label strategy? Why be so concerned with getting on a major label?

Jerry: Cause we don't want to be 40 years old playing in some honky-tonk. However, we're not going to jump to a major label just to get signed, we've worked too hard to just be put on a shelf and become a number on a major label's roster. We want some kind of priority attention to be paid to us. I think a lot of artists are afraid to make changes after they come to a certain point. Don't make them just for the sake of doing something, but sit down and analyze where you are, and where do you want to go, and why aren't you getting there? And then make the changes align with what you decide.

MR: What do you see happening during the next year?

Jerry: During the next 6 or 7 months we've got to catch up with the tremendous growth from the previous 3 months. Before you can grow to a new stage you've got to get an established base....now we've got to fine tune our organization a bit more. They were great when we were covering just a four state area, but now the pressure is really on, with our road crew etc., so we have to fine tune all those people to be right there and have the right attitude all the time and also our press needs to catch up with this sudden explosion of growth so we can go out and tour coast to coast for 27 days at a time. It's exciting to see the company grow and all the people added on.

Our new album is also due to come out this year, we're real excited about it. On this record we've changed our direction somewhat and updated our sound.



The New Tax Law: Business Expenses

About the new tax law: We've got some good news and some bad news. The good news is that the tax rates have been reduced from a top bracket of 50% to 38.5% for 1987. The bad news is that many deductions that were previously available have been eliminated or reduced. This month, we will focus on meals, entertainment, and travel expenses. Whether you're a business or an individual, you will find the rules to be quite complex.

MEALS & ENTERTAINMENT

Old Rule: Meals & Entertainment were previously fully deductible to the extent that they were ordinary and necessary business expenses.

New Rule: (Effective January 1, 1987)

Under the new rules, business meals or entertainment expenses are only 80% deductible. Most importantly, this applies to all business meals and entertainment whether entertaining locally or traveling on the road. Furthermore, with a few exceptions which will be discussed later, deductible business expenses for employees who itemize their deductions are further limited to the amount that exceeds 2% of their adjusted gross income.

MEALS

Who gets hit with the 80% limitation depends on the reimbursement arrangement. If you have your own business and are not reimbursed, you may deduct only 80% of business meals and entertainment costs. If your employer reimburses you 100% for your meals and entertainment expenses (such as a typical executive's "expense account"), the expenses will not affect your taxes, but only 80% will be deductible as an expense to your employer. If your employer pays you a per diem, and

includes the per diem amount on your W-2 or 1099 as compensation, the employer may deduct 100%, but you may deduct only 80% of your actual meal expenses.

As a guideline, meals and entertainment expenses are not deductible unless they are: 1) directly related to trade or business and 2) directly precede or follow a substantial bona fide business discussion associated with the taxpayer's trade or business. The bottom line is there is no deduction allowed unless business is discussed directly before, during, or after the meal. Under the old law, there was no "business discussion"



MCA recording artist Steve Wariner performs a song from his newest album, *it's a crazy world* during a live concert appearance.

requirement. The new law also added that meals and entertainment will not be deductible to the extent they are "lavish or extravagant under the circumstances." While this was not a part of the previous law, the IRS has applied this test in the past to determine allowable business expenses. Determining what is considered lavish will eventually be established through IRS rulings and the courts.

Documentation rules for substantiation of meals and entertainment expenses applied only to amounts over \$25 under the old law. All business meals must be documented under the new rules. Taxpayers are required to prove: 1) the amount of the expense, 2) the business purpose, 3) the business relationship of the person being entertained, and 4) the time and place of the event.

PARTIES AND

SOCIAL ENTERTAINMENT

Traditional employer-provided enter-

tainment activities such as a Christmas Party or an annual golf outing are deductible as in the past and not subject to the new 80% limitation.

Under the new law, parties and social events held in your home must be commercially or business related, rather than purely socially motivated in order to be deductible. Although this is a gray area, if challenged by the IRS, the taxpayer would probably be required to present evidence that a specific business transaction occurred because of the social event. This area is subject to a broad range of interpretations.

TRAVEL

Normal business travel expenses such as lodging, airfare, etc. are deductible 100% as under the old law.

Charitable travel (such as fund-raising events) is deductible except where the event involves a significant element of recreation or vacation. This rule would mean that participation in a fund-raising charitable golf tournament or similar recreation-oriented events would generally not be a deductible expense as a charitable contribution. However, they may still be deductible as a business expense.

Expenses associated with traveling to conventions or seminars continue to be deductible, but only if the meeting is directly related to the taxpayer's trade or business. Travel expenses associated with attending investment seminars or personal financial planning seminars are no longer deductible.

Educational travel expenses incurred which constitute business related educational travel, such as a publishing executive traveling to Europe to attend MIDEM are deductible. Educational travel with no clear business purpose is not deductible.

SUMMARY

In summary, the new tax law clamps down on the areas of business meals, travel and entertainment. Generally, the meals or entertainment must have a clear business purpose and be traceable to a specific business transaction, and then are only 80% deductible. Travel expenses must be clearly related to trade or business. All employee business expenses are not deductible only as itemized deductions and only to the extent that they exceed 2% of the taxpayer's adjusted gross income. 

As always, good luck and take care.

—Alvin G. Hagaman, Jr.,

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ALBUM REVIEWS By Michael McCall

ROSANNE CASH

King's Record Shop
Columbia 40777

Producer: Rodney Crowell



On the most unforgettable of Rosanne Cash's strong set of new songs, the singer leans into one of her self-written lines, "Baby, it's the real me," with such subtle force that it is impossible to deny its truth. Then when she lifts her register slightly to add, "Breaking down at last," she underlines that she is opening herself in a way that rarely occurs.

It is achingly believable and done with such straight-forward confidence that it is easy to miss the craft involved. It also sums up why Cash's new album is such a run-away treat.

Cash epitomizes the smart pop vocalist. Her voice isn't a naturally overwhelming instrument, but it owns a breathy huskiness that penetrates. She also works it with masterful control, keeping it focused until it breaks open with emotion.

The perfect example of her talent—and the best example of her and Crowell's studio magic—occurs on "I Don't Have To Crawl," a Crowell song Emmylou Harris recorded on her 1979 *Evangeline* LP. Cash instills the lyrics with a tension that balances the pain the subject feels with the strength it took to make the statement found in the title.

Other outstanding cuts include another drawing of the line, "Why Don't You Quit Leaving Me Alone," performed as a duet with its author, Benmont Tench, the keyboard player in Tom Petty's Heartbreakers band; the breakneck "Green, Yellow and Red"; "Runaway Train," largely for its great opening lines; and "Rosie Strikes Back," an understanding and challenging ode to getting out of a bad situation.



HIGHWAY 101

Highway 101
Warner Bros. 25608

Producer: Paul Worley



Singer Paulette Carlson and band prove that the linen they unfolded on "The Bed You Made For Me" was more than a one-hit job of nip and tuck. The debut shows that the quartet knows where to go and how to get there, and the keys are in the right hands.

Though the band settles too often for formula, they have a personality most other new (and carefully put together) country groups lack. They also choose material nicely, especially the tough rendering of Emmylou Harris' "Woman Walk The Line."

Other good cuts include Harlan Howard's and Rodney Crowell's "Somewhere Tonight"; and "Good Goodbye," which may be what happens after the singer stops wishing that whiskey was worth competing with.



WILLIE NELSON

Islands In The Sea
Columbia 40487

Producers: Willie Nelson,
Grady Martin, Booker T. Jones



The title song is quintessential Willie Nelson: a seemingly biographical slice of slyness that portrays an outsider who beats a stacked deck.

Unfortunately, the album itself is quintessential Nelson of the mid-1980s—too much of it sounds as if he gave the effort about as much attention as a visit to his accountant. It doesn't sound as if he considers the endeavor painful or even unpleasant. It just sounds perfunctory.

The exceptions include "Wake Me When It's Over" and Tom Paxton's "Last Thing On My Mind." Both are worth hearing,

though they don't quite achieve the depth of Nelson's classic performances of "Night Life" or "The Last Thing I Needed," which the new songs seem modeled on.

Nelson once started a revolution based on conviction. It is ironic that an absence of conviction has made Nelson's recent work sound as tired as the conventions he once fought against.



EMMYLOU HARRIS

Angel Band
Warner Bros. 25585

Producers: Emory Gordy Jr.
and Emmylou Harris



No lack of conviction here.

For more than a decade, Emmylou Harris has remained the most consistently tasteful artist in country music. Angel Band also shows she remains willing to take less-than-commercial turns, listening to her heart instead of her financial adviser.

Angel Band features 12 (thank God she's not on RCA) tunes, a mix of ancient mountain gospel songs and new ones that sound like ancient mountain gospel songs. The band with wings includes Vince Gill on mandolin and heavenly harmony, Carl Jackson on guitar (need I say acoustic) and similar vocals and Emory Gordy Jr. on bass and occasionally devilish and deep utterances.

It stays austere and true to form. Harris' voice, so perfectly suited to the style, maintains a spiritual level that transcends time. This isn't history, it is a reflection of a light that lasts. ✍️

**WHAT EVER HAPPENED
TO JUKE BOXES?**

See Page 8

Norman and Nancy Blake's debut video album, "Planet Riders," shows the same charmingly perplexing mix of austerity and warmth as the Blakes' music. Norman Blake, with forked beard, center-parted hair and a brown shirt, looks like a Mennonite farmer. Nancy Blake, in a cloth shirt of black, aqua, gold and pink squares, is somewhat more colorful.

The Blakes save their best colors for their music. They sit squarely in two plain wooden chairs and, with mandolins, fiddles, guitars and a cello, and carve out exquisitely vivid melodies. Many of the tunes, like the title track which, Norman says, "Nancy wrote in the laundry room," are instrumentals. In "Planet Riders," Nancy pulls accordionlike minor-key sounds from her fiddle as Norman's guitar negotiates a fascinating time change.

Norman takes the lead for a finely wrought interpretation of "Black Mountain Rag," a flat-picking guitar standard. The Blakes sing, too. Their duet of the gospel song "I Feel Like Travelin' On" is a marvel of quiet conviction.

Like the music, the visuals are simple. The Blakes look as comfortable as they might in their own living room. A few close-ups pop up of Norman's hands on his guitar, but most camerawork lets us see both Blakes and the subtle interplay between them. Microphones are seldom seen, contributing to the relaxed, homely effect.

Has the music business got your brain snarled? I recommend unwinding with "Planet Riders." The 35-minute video sells for \$24.95 and can be ordered from Central Sun Video, Box 3135, Reston, VA 22091.

"Planet Riders" was produced by Bruce Nemerov and directed by Blaine Dunlap. The executive producer was Cap Weinberger Jr., the son of U.S. Defense Secretary Caspar Weinberger.

STEVE EARLE

"I Ain't Ever Satisfied"

Producer: Karen Bellone. Director: Jim Hershleder. MCA

Steve Earle, guitar case in hand, hitchhikes an empty stretch of highway looking for the promised land of music stardom. Finally, a car stops—but not to offer a ride. Instead Satan, in the form of a straw-hatted, string-tied preacher, offers stardom in exchange for, you guessed it, Earle's soul. Devil-may-care Earle accepts. Later scenes show Earle consumed in flames from a bonfire of burning guitars. Waylon Jennings makes a guest appearance to put an-

other guitar on the fire. Hell: it's damned good. At this writing, in break out rotation on MTV.

JOHNNY CASH

"16 Tons"

Producer: Mary Matthews. Directors: Jim May, Coke Sams. Mercury.

Cash, in color, sings in front of mostly stock black-and-white footage of coal mines and miners. Vintage shots of a blowing work-whistle, boxcars piled with coal, and a dramatic procession of lantern-swinging miners amplify the song's lyrics. An actor in a sweat-soaked undershirt and torn overalls rises from and falls to his bed, further illustrating the wearying grind of a coal miner's life, in case we missed the point. A little heavy-handed, but fun to watch.

THE O'KANES

"Oh Darlin'"

Producer: Joanne Gardner. Director: William Pope. Epic.

Jamie O'Hara, Kieran Kane and their O'Kanes band rock out with Chuck Berry-style mandolin in a warehouse loft. Jerky black-and-white footage adds an arty touch to their performance. The absence of concept forces our attention to the music, which works to the O'Kanes' advantage.

GEORGIA SATELLITES

"Myth Of Love"

Producer: Brent Bowman. Directors: Fisher and Preachman. Elektra

The Satellites, re-creating a scene from their arena tour with Bob Seger, tantalize a caterwauling crowd. Singer Dan Baird and guitarist Rick Richards tease the crowd from the stage until Richards' solo, when he, Baird and bassist Rick Price wade into the audience, parting it like Moses-in-triplicate at the Red Sea. By the end of the video, the Red Sea has flooded back, and the Satellites bob on the audience's shoulders. Typical MTV fare.

ANNE MURRAY

"Are You Still In Love With Me"

Producer: Nick Mark. Director: Jack Cole. Capitol.

Gulls drift over a blue Lake Ontario as Murray ponders her husband's love for her. Does he love her as he used to? While Murray mulls it over, she, her husband and their kids fly a kite by the lake. Murray flashes back to the early days of their romance, when he wore a U.S. Navy dress uniform and she was a honey-blond debutante. Back in the present, Anne decides her husband still loves her. A

plain concept in a pretty package.

KRIS KRISTOFFERSON

"Love Is The Way"

Producer: Steve Kahn. Director: Steve Kahn. Mercury.

When Kristofferson likens the Earth to a tear sliding down the face of God, director Kahn shows us our planet from space. When Kristofferson sings of religious leaders preaching hate, Kahn lights up the screen with the Ayatollah Khomeini. And when Kristofferson observes the tragedy of war, Kahn displays tanks rolling into combat. Somewhere underneath these obvious images lies a poem beaten into submission.

JIMMY ELLIS

"Sunday Fathers"

Producer: Not listed. Director: Not listed. Southern Tracks.

Ellis, the former Orion, plays a divorced father enjoying his once-a-week day with his son. They play football, ride a playground merry-go-round and eat hamburgers in the park. When Ellis takes his son home to the ex-wife and her new husband, Ellis imagines himself in the new husband's place. An affecting video, but mainly because of Ellis's impassioned singing. ♪

COUNTRY MUSIC TELEVISION'S TOP MUSIC VIDEOS

HEAVY ROTATION

1. RESTLESS HEART/Why Does It Have To Be/RCA
2. T. GRAHAM BROWN/Brilliant Conversationalist/Capitol
3. MICHAEL MARTIN MURPHEY/Long Line Of Love/Warner Bros.
4. K.T. OSLIN/80's Ladies/RCA
5. STEVE WARINER/The Weekend/MCA
6. RICKY VAN SHELTON/Crime Of Passion/CBS
7. DWIGHT YOAKAM/Little Sister/Warner Bros.
8. RANDY TRAVIS/Forever & Ever Amen/Warner Bros.
9. ANNE MURRAY/Are You Still In Love With Me/Capitol/EMI
10. MICHAEL JOHNSON/Ponies/RCA

NEW VIDEO ADDS

- LARRY BOONE/I Talked A Lot About Leaving/PolyGram
 BUTCH BAKER/Don't It Make You Want To Go Home/PolyGram
 The GOOD BROTHERS/High Rolling Heart/Savannah
 JEFF STEVENS & THE BULLETS/Bolt Out Of The Blue/Antalctic/America
 JOHN FOGERTY/Centerfield/Warner Bros.

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Video Updates

Bluegrass picker and sound engineer Bruce Nemerov has produced for Norman and Nancy Black what may be Nashville's first video-only LP. *Planet Rider* features the Georgia-based acoustic multi-instrumentalists in a living room setting.

Nashville Now producer Rusty Wilcoxon has been presented with the Louisiana Governor's Music Award, given in recognition of outstanding achievements in music and entertainment by Shreveport natives or people who began their careers in the area. Other recipients include Johnny Cash, George Jones, Carl Perkins, Van Cliburn, Jerry Lee Lewis and Elvis Presley.

Susan Hackney Associates has added a television production facet to the business. Susan Hackney Television will debut with "The Willie Nelson/Wrangler Music Invitational" on TNN August 8. In the fall, "Cinemax Sessions, A Session with Chet Atkins,

Certified Guitar Player," produced by Hackney and Fred Kewley, is scheduled to air nationally.

A video that Director Jim Hershleder says captures the "mythical qualities of Steve Earle" was recently shot in Tennessee by Bell One Productions. "I Ain't Never Satisfied" was produced by Karen Bellone.

Brenda Lee hosts "Cooking With Country Music Stars," a one-hour videocassette featuring recipes from Minnie Pearl, Charlie Daniels, Mel Tillis, Tom T. Hall, Bobby Bare, Ray Stevens and The Forester Sisters. International Video Entertainment, Inc. has released the video, which comes with a recipe pamphlet.

Advantage/Polygram artist Durelle Ames recently completed a video in support of her latest single, "Dancin' In The Moonlight." Producers were Robert Solomon and Mike Daniel, and Bob Cummings directed.

Digital Corporation Introduces Synclavier Optical Disk System

The New England Digital Corporation has introduced the industry's first optical disk based digital audio storage and retrieval system for its Synclavier Digital Audio Workstation. The new product is designed to augment existing Winchester hard disk or tape storage systems, storing up to 5 1/2 hours of sound on a single disk, which can be broken down into music, sound effects or dialogue.

Major benefits, according to Mark Terry, director of marketing at Digital Corporation, include "massive memory, instant access to sound files, cross-reference indexing and permanent and non-magnetic storage."

THE BEAT FARMERS Win Both Discovery and Best Disc Awards, see page 11

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VIDEO TAPE EDITING

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

THE STUDIO REPORT By Jim Wilson



Juice Newton performing on a recent episode of "Nashville Now"; RCA's K.T. Oslin signing autographs at this year's Fan Fair; Shotgun Red interviewing Compleat/PolyGram artist Cheryl Handy; Rosanne Cash at King's Record Shop with owner, Gene King in Louisville, Kentucky.

✓ Dolly Hart has been in AIR Studios mixing her next K.A.S.S. Records project with producer Al Kirchen and Bernie Vaughn engineering. Paula Bridges was in doing overdubs with Mike Daniel and Denny Knight rolling the tapes, and Score cut and mixed tracks for Serious Records that Denny Knight also engineered and Ben Ewing produced. Other projects at AIR included: The Velcro Piggies, Ride The River, Shurfire, Tim Johnson, plus Odetta stopped in to do some work with producer Rick Durrett while Mike Daniel controlled the console.

✓ Randy Travis cut tracks for his next LP at AUDIO MEDIA last month with Kyle Lehning producing the sessions and Marshall Morgan running the controls. Eric Prestidge was also in working on Crystal Gayle's next Warner Bros. album. Another interesting project at Audio Media was recording the music for the outdoor drama, "Young Abe Lincoln," which was written and produced by Billy Edd Wheeler and Dennis Burnside. Bob Wright controlled the console.

✓ The BENNETT HOUSE has a new general manager/chief engineer: Gene Eichelberger, and a new studio manager: Liz Jones. Recently in the Bennett House studios: Bob Kaminsky of Kaminsky & Co. met with Conway Twitty to mix a live radio show that Conway had recorded in the Cayman Islands. JB engineered the session. Tim Malchak was interviewed here for Wrap Around Nashville with his co-producer and president of Alpine Records, Johnny Rutenschroer. The Goats were

also in mixing their new album with producer Bill Deaton. Demo projects at BENNETT included: Carl Struck and Mike Noble of Warner Bros. Music with Rich Schirmer and Mike Clute engineering; Steve Bogart of Chappell Music with Mike Clute engineering; The Jay Patton Band cut demos with Eric Paul at the helm, and Rough Mix mixed their latest demo with Ben Talent producing and Mike Clute engineering.

✓ Northern Telecom has been recording at BENNETT with Steve Schaffer and the synthesizer, and the Dan Williams Music Group has been in working on commercials for Budweiser, McDonalds, and Super X, with Gene Eichelberger engineering the projects. MultiMedia's Mike Heeney produced a Sally Jessie Raphael spot, and J.C. Meyer worked on a commercial project for Piedmont Airlines.

✓ Rodney Crowell has been producing new song demos at BERRY HILL SOUND that he self-produced and Donovan Cowart engineered with Dave Sinko assisting. Donovan and Dave have also been busy engineering projects on: Hugh Moffatt, Breathless, a new single for Southland with Honey Younger producing, a Julie & The Jaguars project that Ted Barton produced, plus recording tracks with Richard and Karen Bowden for a television pilot called "Skitz-All." Duncan Wayne and Dave Sinko also co-produced and co-engineered demos on Steve Sutherland, and Tone Patrol was in working on a project with Dave Sinko at the console.

✓ At THE CASTLE, Capitol/EMI recording artists Focus were in mixing their next project with Mark Richardson sliding the faders and James Alexander producing. Stealin' Horses were tracking for Arista/Castle with Jozef & Winny Nuyens producing and Mark Richardson again at the helm. Jozef & Winny also mixed a project on Autumn that Darryl Jones engineered, and Burning Hearts mixed a project with engineer/producer Mark Richardson.

✓ Comstock Records pro-

ducer Patty Parker recently produced sessions at CHELSEA Studio, including a single for newly-signed act, Sweetwater, plus work with Paul Gibson and also Jon Carper.

✓ Michael Johnson has been doing more work at CREATIVE RECORDING on his next RCA album project with producer Brent Maher who is assisting Jim McKell at the console. Jim has also been at the helm on the production of a series of tv commercials for Betty Crocker, Banquet, Budweiser, Clorox and the South Virginia Ford dealers for the Dan Williams Music Group. Producers on the projects were Dan Williams, Mike Stewart, and Tom Smith. Benson recording acts The Hemphills, Hi-Lo, and The Cathedrals were also in working with producer Lari Goss and engineer Lee Peterzell.

✓ DISC MASTERING, INC. recently installed the world's first D820X two-channel DASH format digital recorder, and is now the only all-digital Studer/Neve operation in the United States. Utilizing their new equipment, Disc Mastering has just completed mastering "The Ultimate Production Library," which includes the work of 30 writers from all over the World.

✓ Norbert Putnam has finished re-mixing the classic "Netherlands" by Dan Fogelberg for CD at DIGITAL RECORDERS with assistance from Don Cobb. Norbert also just finished an album project for Sparrow Records on Leon Patisillo, plus he worked on more tracks for a Jim Horn project.

✓ ENGLISH VALLEY MUSIC is a new recording studio located at 383 Forest Retreat Road in Hendersonville that was designed and built for the electronic "English Sound" by Jan Pulsford, who once toured world-wide for the Thompson Twins as keyboard player. The phone number is 822-6341.

✓ ELEVEN ELEVEN is now back open for business after being closed for a couple of weeks to install their new NEVE V Series Console. Billy Sherrill rolled tape for a Rodd



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Buckle LP that *Mieke Appel* is producing, and he's also engineering an album project **The Hammond Brothers** are recording with producer *Fred Foster*.

✓ **John Anderson** has been in the EMERALD studios recently working on his first MCA album with label head *Jimmy Bowen* producing, *Steve Tillisch* and *Russ Martin* engineering. *Willie Nelson* also visited to join *Glen Campbell* for a duet on *Glen's* soon-to-be-released LP that *Jimmy Bowen* is producing, with *Ron Treat* and *Tim Kish* engineering. *Ron Treat* and *Tim Kish* controlled the Emerald console for the **Bellamy Brothers** who were in with producer *Emory Gordy Jr.* working on their next album, which should be out this Fall. *Ron* and *Tim* mixed the **Riders In The Sky's** upcoming live album for MCA/Dot, which is scheduled for late summer release.

✓ In addition to recording the audio for the NBC TV Special, "Picnic '87" presented by *Better Homes & Gardens* that featured *George Burns*, *Rich Little*, *Mary Hart*, the **Gatlin Brothers**, **Supremes**, and **Harry Blackstone, Jr.**, *Johnny Rosen* and the **FANTA PROFESSIONAL SERVICES** crew went to Austin, Texas to record the Annual Fabulous Thunderbirds Festival for DIR Broadcasting. The show featured *Greg Allman*, **Omar & The Howlers**, *Robert Cray*, and of course the **T-Birds**. In June, **FANTA** visited the Lanier Land Music Park in Cummings, Georgia for the ABC Radio Network's *Kaminsky & Company Show* to record **Ronnie Milsap** in concert, and was also involved with the live television broadcast of the **Memphis Sunset Symphony Concert** on WREG TV.

✓ **GATLIN BROTHERS RESOURCES GROUP** has recently started an advertising jingle company, *Zoe/Gatlin Brothers*, and have already produced jingles for the State of Alabama's Buckle Up Campaign, 1st Federal Savings of New York, and even the Nashville Zoo. 834-9944. Meanwhile, in their **ROCKING HORSE Studio**, *Michael G. Smith* and *Randy Hauser* produced tracks on Ozark that *Michael G. Smith* engineered.

✓ At LSI Studios, *Tom Der* has been appointed studio manager/staff engineer. Tom was previously employed as a staff engineer at Treasure Isle Studios.

✓ **MAGIC TRACKS** was visited by bluegrass band, *Misty Morning*, who recorded tracks for bluegrass and gospel album projects with *Joe Allen* producing and *Mike Elliott* engineering the sessions. **Johnny J & The Hit Men** are finishing LP sides with producer *Ben Keith* and *Mike Elliott* at the console. *Bob Skillen* produced various jingles for waterbed companies across the United States with *Mike Elliott* engineering the projects. *Gary Vacca* has been in producing political jingles, *Terry McMillan* and

Mike Elliott cut experimental tracks, while *Joe Allen* and *Greg Grishom* cut demos that *Mike Elliott* engineered and produced.

✓ Recent sessions at **Al Jolson's MASTER-LINK Studios** have included **Cinema** and **Road Runner** both in cutting tracks that were produced by *Bruce Bossert* and engineered by *Barry Sanders*. *Hershal Sparber* tracked for **ASA Records** and was produced by *Scott Edward Phelps* and *Eddie Burton*, and engineered by *Barry Sanders*. *Anthony Gerber* recorded several electronic instrumentals that he produced and engineered for a music seminar. And, working on demos were: **Jamie Houston**, **Anthony Gerber**, **A.C. Moss**, **Greg Hawkins**, plus **Black & White Music**.



CBS recording artists, **Sweethearts Of The Rodeo**, *Janice Gill* and *Kristine Arnold* performing at **Fan Fair**.

✓ *Hank Williams*, studio manager at **MASTER MIX Studios**, has announced the installation of a new **CALREC UA 8000 Console**, which is the first of its type in the United States, and one of only 6 in the World, including **Abbey Road Studios** in London.

✓ *George Strait* visited **MASTERS TOUCH Studios** to do the video for a television project with *Willie Perrere* producing and *Eric Paul* at the console. *Schuyler, Knobloch, & Bickhardt* were also in working on their upcoming **MTM** album with producer *James Stroud* and engineer *Bill Deaton*. *Joe Bias* has been working on a TV soundtrack and a new album project with producer *Phil Christenson* and *Billy Prince* rolling the tape. *Billy Prince* has also been engineering sessions on *Sandy Croft*, *Manakins*, plus *Joy* and the **Bahamians**.

✓ *Keith Whitley* has been recording his next RCA album at **MUSIC CITY MUSIC HALL** with *Emmylou Harris* and *Vern Gosdin* helping on background vocals. *Blake Mevis* is producing and *Bill Harris* is engineering the project on the first **Studer D820X** digital two-track machine in the United States. *Whitley's* wife, *Lorrie Morgan* has also been in cutting tracks with the same production team of *Mevis* and *Harris*.

✓ *Johnny Russell* and *Little David Wilkins*

have recently finished up recording their first single on **16th Avenue Records** that *Jerry Bradley* produced, and *Bill Harris* engineered at **MUSIC CITY**. Canadian award-winner, *Marie Bottrell* completed a project with producers *Bill Shore* and *Byron Gallimore*, with *Bill Harris* at the controls.

✓ **Alabama** has been recording their 10th album at **MUSIC MILL Studios** with their long-time producer *Harold Shedd*, along with engineers *Jim Cotton*, *Joe Scaife*, and *Paul Goldberg*. **Mercury/PolyGram** recording artist *Larry Boone* was working on his next project with producer *Ray Baker* and engineer *Jim Cotton*, and *Jimmy Swaggart* was in with producer *Joe Huffman* and engineer *Paul Goldberg*. *Wayne Massey* was in doing vocal overdubs for a CBS project that *Jim Cotton* is engineering and co-producing with the artist. New CBS artists **The Golden Boys** were also working on a project with producer *James Stroud*.

✓ Demos recorded at **NASHVILLE DEMO** included: **Francis Hall**, **Julie Flack**, **Gordon Ellis**, **Tom Guilhempe**, **Burton Hicks**, **Dorris Urich**, **Sylvia Miller**, **Gerald Taylor**, **Wanda Lamping**, **Charles Ostman**, **Stephen Bogart**, **Ben Van Den Hoogenband**, and **Daniel Nelson**. *Larry Beard* is also currently producing a single on **Carol Cuff**.

✓ *Bil VornDick* recently engineered a **Capitol/EMI** project for **New Grass Revival** at **NASHVILLE SOUND CONNECTION**, plus a **Turquoise Records** project on **Glen Duncan**. Producer *Ron Cornelius* and engineer *Al McGuire* also did some work on **Valerie Andrus**.

✓ *Amy Grant* has been in the **OMNISOUND Studios** singing vocals with her husband *Gary Chapman* who's working on his next **RCA** album with *Brent King* engineering, *Bill Whittington* assisting, and *Mark Wright* co-producing the project with *Gary Pake McEntire* also was cutting tracks for an upcoming **RCA** project at **OMNISOUND** that *Mark Wright* is produc-

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ing, Brent King is engineering with assistant Bill Whittington. CBS recording artist Lewis Storey has also been laying down tracks that Josh Leo has been producing with Lee Groitzsch at the console.

✓ Warner Bros. chief Jim Ed Norman recently produced tracks at OMNISOUND on Jill Hollier, while Paul Smith finished overdubs and mixing his second Dayspring/Word album with Tom Hemby producing, Bill Whittington and Jeff Balding engineering with assistance from Daniel

Johnston. Others working on projects at Omni include: Russ Taff, Neal Diamond, White Heart, and Carman.

✓ Ken Hilley completed engineering demo projects for Launch Pad Music and Reach Four Music at OUTER CITY SOUND. Also working on demo projects at Outer City this past month were: Lori Boone, Tony Stampley, Marc Rogers, Tim Boone, Bobby Keel, and Wayne Turner.

✓ Elvis Presley's former drummer, D.S. Fontana has been in MR. MARK'S RAINBOW Studios producing a 45 on Don Hill with Scott Baggett at the helm. Ronnie Smith has been recording an album project with Jim Fowler producing for Nashville Recording Factory, and Scott Baggett engineering. Len Chappell and Mark Hughes have both been doing album pre-production, and David LaSarre tracked an EP with Mike Griffin producing and Scott Baggett again controlling the console. Will Rambeaux recently cut demos at the RAINBOW studios, as did Carey Steele, Bob Alsterberg, Richard Riesser, Baby Huey Music, and Krimson Hues Publishing.

✓ Jerry Clower has been in THE REFLECTIONS Studio recently with producer Snuffy Miller and Joe Mills at the console. The Holt-Rinehart Publishing Company has been working on an educational material project there with Buryle Red producing and arranging, along with engineers Rick Horton and Pat Holt. The Freemans have been in cutting tracks for Calvary Records with Gene Rice rolling the tape, Kenny Hinson and Nelson Parkerson producing. And, Terry Summison has been doing overdubs and remixes

that Gene Rice is engineering and Larry Coad is producing.

✓ ROOM AT THE TOP recently hosted Mark Borns & The Flash Band who were in working on a Revolver record project with Bob McCracken producing and Howard Toole sliding the faders. Also visiting the studio were various beginning writers under the sponsorship of the Sue Brewer Fund of the Songwriters Guild.

✓ Gary Morris has been recording new tracks and doing overdubs at SIXTEENTH



Kenny Rogers has recently been in Nashville recording his upcoming RCA album, *I Prefer The Moonlight*, which is set for release. Here, Kenny visits with Gary Chapman (left), and producer Brown Bannister.

AVENUE SOUND for his next Warner Bros. album, while Billy Joe Royal recently recorded several tunes for a future release on Atlantic-America with Ron "Snake" Reynolds engineering the session, and Nelson Larkin producing. Producer Brown Bannister returned to Sixteenth Avenue Studios after his highly publicized session here with Kenny Rogers this Spring to produce RCA pop artist Gary Chapman, with Jeff Balding engineering the session with assistance from Dave Parker. Other activity included: guitar player Dickie Betts doing overdubs on a Bellamy Brothers tune produced by Emory Gordy Jr. and engineered by Ron Treat; Paul Samwell-Smith, well-known for his work with Cat Stevens and the Yardbirds in working on Mark Germino's 2nd album for RCA; Polygram artist Larry Boone completing several tracks with Ray Baker producing and Ron "Snake" Reynolds at the console. Eddie Rabbitt also visited to cut tracks for an upcoming RCA release. Richard Landis produced the session, and Csaba Petocz engineered.

✓ Sawyer Brown has been mixing their next Capitol LP at the SOUND EMPORIUM with producer Ron Chancey and Les Ladd tracking the project. Suzy Boggus has also been in

mixing her next Capitol Records release with Wendy Waldman producing her session, and John Wiles at the board. Newly-signed to A & M Records, Royal Court of China has been in doing overdubs with John Mills sliding the faders. New Grass Revival were in doing overdubs and mixing their next Capitol project with producer Garth Fundis, and engineer Bil VornDick. Greg Nelson worked on mixing a Benson Co. release for Larnelle Harris with Bob Clark engineering. Brothers Rose mixed a project

for Capitol with producer Chuck Howard and engineer Joe Bogan, while The Sluggers cut tracks with Gary Laney at the console and Don Spicer producing their session.

✓ The Thunderbirds completed overdubs for their Coors Brewing Co. jingle at SOUND EMPORIUM with Kelso Herston producing and Billy Sherrill engineering. Kelso and Billy also produced tracks on Jingle Equal, while Steve Singleton produced and Gary Laney engineered tracking and mixing sessions for Screen Gems on the McElroys.

✓ SOUND STAGE Studios have recently installed a second Solid State Logic SL4056 E Series Console with SSL Studio Computer and Total Recall.

✓ In SOUND STAGE's Back Stage Studio, seven engineers are mixing John Anderson's 1st album on MCA, and include: Steve Tillisch, Russ Martin, Willie Pevear, Mark Coddington, Marty Williams, Tim Kish, plus Bob Bullock. Jimmy Bowen, MCA label head is producing the project. The Oak Ridge Boys have recorded a Public Service Announcement in the Front Stage Studio at SOUND STAGE with the theme, "Take Pride In America." Jimmy Bowen is producing. Engineers are Ron Treat, Russ Martin, and Willie Pevear. Waylon Jennings was also seen in the Front Stage Studio cutting tracks for his next project. And, recording demos here for MCA were Lionel Cartwright, J.D. Hart, and Hillary Kanter.

✓ CBS producer Steve Buckingham has recently completed final mixes on the Sweethearts of the Rodeo's new album at STARGEM Studios. Bob Cheevers has also just recorded an album project here with Ian Samwell and Cory Fite producing, and Joe Bogan engineering the sessions. The

players included: Dash Crofts, Mike Rhodes, Paul Franklin, Carl Jackson, and Mark O'Connor, among others.

✓ Ronnie Sessions has been cutting tracks at STUDIO 19 with *Wesley Bulla* at the console and *Charlie Ammerman* producing. *Jobete Music* has also been cutting tracks at Studio 19 with *John Kelton* rolling the tape.

✓ The Indian River Boys have been back in the SWANEE Studios working on their next album project with *Gene Kennedy* producing their sessions and *Jon Hines* engineering. *Jamie Lee Hart* has also been in doing overdubs and mixing a project with producer *Don Ziller*. Seen recording demos here lately have been *Phillip Chadwick & Family*, *Bonnie Nelson*, and *Rich Hill*. *Burbank Station* has also been in recording an album with *Larry Morton* producing, and *Bob Gulley* at the helm.

✓ Moe Bandy has been doing demos at TOP TRACKS on some songs he co-wrote with *Gary Harrison*, while *Clark Williams* ran the controls. *Don McLean*, Capitol/EMI recording artist has also been in recording demos that *Clark* engineered. Other sessions *Clark Williams* engineered include: *Lisa Silver* for MCA Music, *Ron Samoset* for Warner Bros. Music, *John Mark Stone* doing jingles, *Tommy Ball* recording a piano album, *Margaret King* completing a 45 for Centipede Records, plus demos for *Lenny Criswell*, and *Tony Pritchett*.

✓ Highway 101 recorded and mixed their just released Warner Bros. LP at TREASURE ISLE #1 with *Ed Seay* engineering their sessions and *Paul Worley* producing. Capitol/EMI recording artist *Marie Osmond* also stopped in to record some sides that *Paul* and *Ed* also teamed up on.

✓ Additional reels were turned at TREASURE ISLE when *Dan Seals* visited the studio to lay down some tracks with *Kyle Lehning* producing his session, and *Joe Bogan* rolling the tape. RCA recording artist, *Eddie Rabbitt* was also in recording tracks for his next project with producer *Rich Landis*.

✓ *Paul Worley* and *Ed Seay* also joined up to produce tracks on Warner Bros. artist *Billy Montana* at TREASURE ISLE, while *Tom Harding* controlled the board and *Terry Chaote* produced and mixed sides on Capitol artist *Gene Stroman*.

✓ *David T. Clydesdale's Royal Tapestry* publishing company visited the newly-opened WESTPARK SOUND Studios to record Christmas tracks with *Steve Potts* producing, and *Ted Wilson* engineering. *Sonny Bergess* was also in cutting tracks with producer *Ken Mansfield*, engineer *Roger Holmes*, and *Dan Wujcik* programming. J.S. Brock Music remixed some jingles with *Keith Mason* producing and *Ted Wilson* at the board, while *Gerry Peters* was in producing an album project on *Ted McNabb* that *Dan Wujcik* and *Ted Wilson* engineered.

✓ RCA label chief *Joe Galante* has been in WOODLAND Studios recently as executive



Glen Campbell (right) joined MCA label mate, Lee Greenwood for background vocals on the title track of Lee's just-released LP, *If There's Any Justice*.

producer on an album project for Jo-El Sonnier, which *Richard Bennett* produced. The final mix is now complete. *Craig Morris* has been cutting demos at Woodland for The Writers Group with *James Stroud* producing and *Tim Farmer* at the console. And Christian act, *Ruscha* has finished mixing a new LP with *Bubba Smith* producing, *Jim Baird* and *Greg Parker* engineering.

✓ *Music Row's 5th Annual Nashville Studio Special* is coming on September 20th, and will include our exclusive STUDIO FACT GUIDE, feature articles about today's recording technologies, interviews, plus much more. The Studio Special will feature studios in Nashville, and can be a valuable reference guide and sales tool for your company. If your facility was not listed in last year's edition, please be sure to contact us immediately. Phone 321-3617, and ask for *Nelljean*.



Donna Fargo and *Billy Joe Royal* teamed up to record a new duet, "Members Only," which has just recently been released on Mercury Records.

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