

# Music Row<sup>®</sup>

NASHVILLE'S MUSIC INDUSTRY PUBLICATION



REBA  
MCENTIRE

Paul Overstreet  
Anatomy Of A Hit Song

Surfeit City  
Ten Music Biz Burdens

Club Report  
All-Star Achievement Awards  
For June & July

Single & Album Reviews  
And Much Much More

# Five Reasons MASTERFONICS Is The Best



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## All About The Cover


**R**eba McEntire has become the top-selling solo female performer in country music today. Currently she has two gold albums, a *Greatest Hits* Package about to earn gold status, and her list of awards stretches from Oklahoma to Nashville. Currently the CMA's Entertainer of the Year, Reba is the first woman since Tammy Wynette and Loretta Lynn to win the coveted Female Vocalist Award three years running from the CMA, The Academy of Country Music and the Music City News Awards. Earlier this year she added her first Grammy (for "Whoever's In New England") to the other accolades on the fireplace mantle and also an American

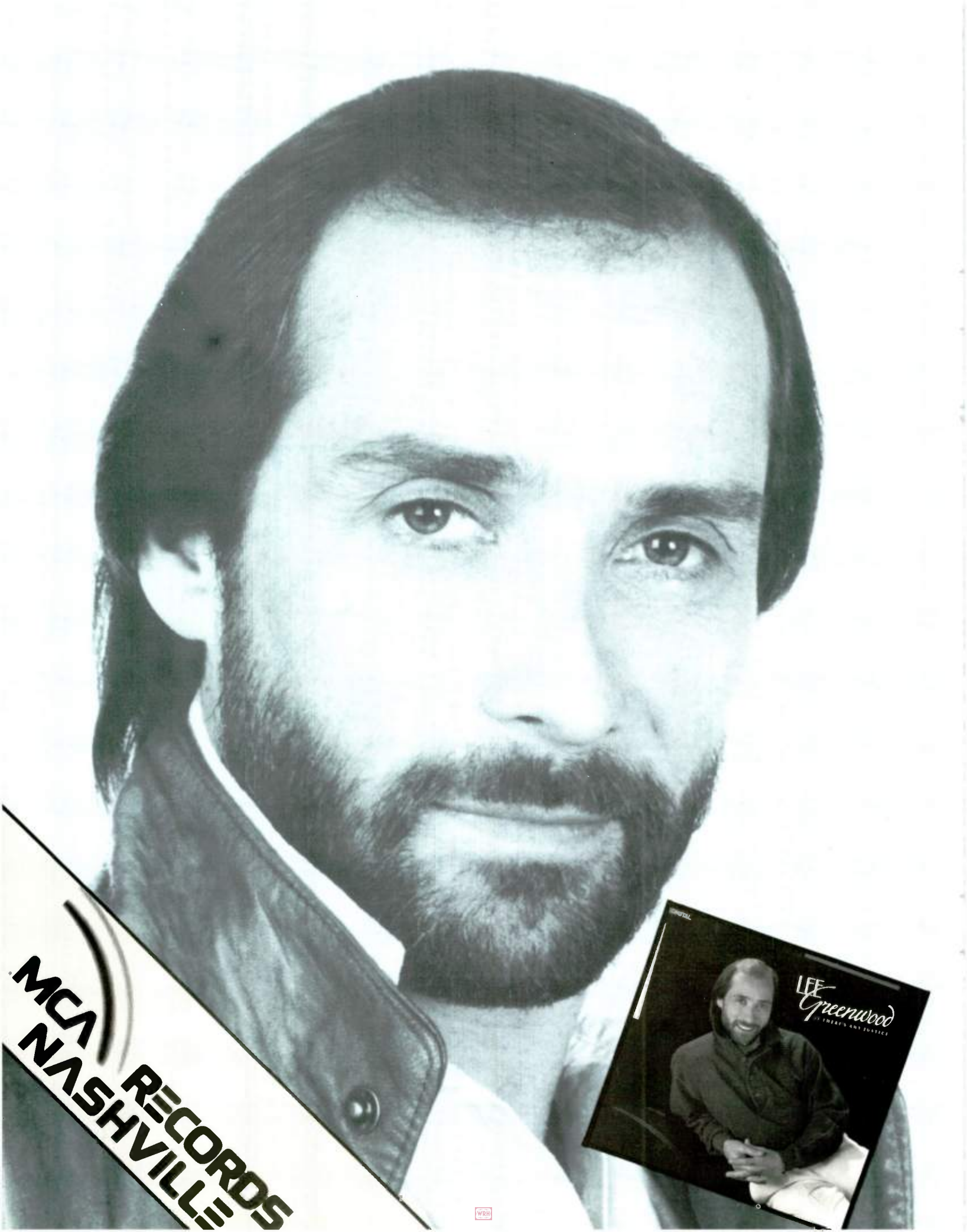
Music Award for her video of the same title.

After being discovered by Red Steagall, while singing the national anthem at the National Finals Rodeo in Oklahoma City, Reba did an eight-year "apprenticeship" at Mercury Records before moving to MCA in 1984. Her first #1 came in 1982 with "Can't Even Get The Blues," but, Reba says, "I really came into my own after I switched labels and began to have some say in the production of my records."

In addition to her crystal clear voice, the other key to Reba's success is her ability to choose songs that work. "I know a good song when I hear it for the first time," she says. "Oftentimes I'll cry."

When she joined MCA and had a say in the songs she would record, she picked such tunes as "He Broke Your Memory Last Night," "Somebody Should Leave," "Have I Got A Deal For You," "Whoever's In New England," "Little Rock" and "What Am I Gonna Do About You."

Currently, Reba fans can look forward to a new album in September when *The Last One To Know* is slated to ship. She recently completed her third video, the title cut of the new LP, and a Christmas album will also be released Labor Day weekend. Reba's latest single "One Promise Too Late" is #4 as of this writing and is expected to climb all the way to the top. 



**MCA RECORDS  
NASHVILLE**





**Hillbilly Jukebox**  
By Rob Rider

Some folks say "life's a beach," others say "life's a song," me, I say "life's a gig." And on July 22 at the Belcourt Theater the latter two phrases came together, hand in hand, in a benefit performance called *Pass It On*. This was not just a gig for the sake of the song, but a gig for the soul of the song...yes, that mysteriously wonderful breed, the songwriter. Presented by The Songwriters Guild Foundation, proceeds from *Pass It On* benefited the **Sue Brewer Fund** of the Foundation, which was formed by **Waylon Jennings** in 1984 to assist writers with studio time and production of demo recordings.

Yes, tonight the flick was called off so an incredibly distinguished array of talent, all donating their time and craftwork, could grace the Belcourt stage. **John D. Loudermilk** began the evening, offering a delightful set highlighted by his wife's sign language accompaniment on "Then You Can Tell Me Goodbye." John D. passed it on to **Rodney Crowell**, who exhibited his four newest compositions, including a sparkler called something along the lines of "Highway 17." **Guy Clark** was handed the axe next, and like Rodney, Guy offered the finest of his latest, of which "Watermelon Dream" was very well received. This tune was kinda like a blossomed version of "Homegrown Tomatoes."

Guy passed it on to a fellow who has won the praises of many, **Lyle Lovett**. Lyle is undoubtedly the king of bebop country, and his set featured a great tune about riding a pony on a boat and how if he was Roy Rogers, it'd be just him and Trigger! Lyle's performance also highlighted his great wit and just reeked of inspiration. **Vince Gill** performed next, doing "Oklahoma Borderline" and ever so gracefully taking off on the fretboard. Also included in Vince's set were "The Way Back Home," the title cut from his new album about missing children, and a beautiful version of Rodney Crowell's "Til I Can Gain Control Again." Vince's turn to pass it on naturally led way to **Rosanne Cash**.

Vince stayed on to join Rosanne for "You're Never Alone," which they wrote together. Rosanne, as usual, was absolutely charming, and her set was capped off with a smooth version of "The Real Me" from her new *King's Record Shop* LP, and Rodney also helped out on harmony and guitar. At this point in the show I came to the realization that this is

# Album Oriented Country

## TOP ALBUMS

# Stations Reporting: 59

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

ARTIST • ALBUM • LABEL • # REPORTS

LW	TW	PREFERRED TRACKS (%=Degree Of Preference Within Each LP)
2	◆	<b>RANDY TRAVIS</b> • <i>Always &amp; Forever</i> • Warner Bros. • (87) Too Gone...28%; Tonight, We're Gonna...14%; Good Intentions 14%
1	◆	<b>DWIGHT YOAKAM</b> • <i>HILLBILLY deLuxe</i> • Warner Bros./Reprise • (87) Always Late With...Kisses 28%; Please Baby 24%; Readin', Rightin'...13%
◆	2	<b>HANK WILLIAMS, JR.</b> • <i>Born To Boogie</i> • Warner Bros./Curb • (64) Young Country 20%; Thanks A Lot 15%; Honky Tonk Women 14%
3	3	<b>HOLLY DUNN</b> • <i>Cornerstone</i> • MTM • (59) Small Towns 32%; Wrap Me Up 20%; Cornerstone 16%
13	4	<b>HIGHWAY 101</b> • <i>Highway 101</i> • Warner Bros. • (58) Cry Cry Cry 34%; Bridge Across Forever 13%; Good Goodbye 13%
4	•	<b>STEVE EARLE</b> • <i>Exit 0</i> • MCA • (58) Sweet Little 66 36%; I Ain't Ever Satisfied 17%; San Antonio Girl 15%
6	5	<b>ROSANNE CASH</b> • <i>King's Record Shop</i> • Columbia • (47) Tennessee Flat Top Box 25%; Runaway Train 23%; The Real Me 12%
4	6	<b>VINCE GILL</b> • <i>The Way Back Home</i> • RCA • (46) Everybody's Sweetheart 36%; Let's Do Something 19%; That's Tough 17%
5	7	<b>THE JUDDS</b> • <i>Heart Land</i> • RCA/Curb • (44) Turn It Loose 50%; Cow Cow Boogie 18%; Maybe Your Baby...11%
7	8	<b>RICKY VAN SHELTON</b> • <i>Wild-Eyed Dream</i> • Columbia • (42) Ultimately Fine 47%; Life Turned Her That Way 19%; Baby, I'm Ready 9%
11	9	<b>GEORGE STRAIT</b> • <i>Ocean Front Property</i> • MCA • (37) Am I Blue 51%; Hot Burning Flames 24%; My Heart Won't Wander 13%
8	10	<b>CONWAY TWITTY</b> • <i>Borderline</i> • MCA • (33) Snake Boots 45%; Borderline 36%
9	11	<b>STEVE WARINER</b> • <i>it's a crazy world</i> • MCA • (32) Hey, Alarm Clock 31%; Lynda 21%; There's Always A First Time 18%
14	12	<b>DESERT ROSE BAND</b> • <i>Desert Rose Band</i> • MCA/Curb • (30) One Step Forward 26%; He's Back and I'm Blue 20%; Glass Hearts 13%
10	•	<b>NITTY GRITTY DIRT BAND</b> • <i>Hold On</i> • Warner Bros. • (30) Oh What A Love 30%; Angelyne 20%; Joe Knows How To Live 13%
13	13	<b>T. GRAHAM BROWN</b> • <i>Brilliant Conversationalist</i> • Capitol • (29) RFD...44%; Dock Of The Bay 17%; She Couldn't Love Me Anymore 10%
12	14	<b>DOLLY, LINDA &amp; EMMYLOU</b> • <i>Trio</i> • Warner Bros. • (28) Those Memories Of You 42%; Pain Of Loving You 14%; Wild Flowers 14%
16	15	<b>LEE GREENWOOD</b> • <i>If There's Any Justice</i> • MCA • (27) If There's Any Justice 29%; I'm Here To Love You 25%; Touch And Go 11%
10	16	<b>ASLEEP AT THE WHEEL</b> • <i>10</i> • Epic • (24) Boogie Back To Texas 50%; Tulsa Straight Ahead 29%; Big Foot Stomp 8%
16	17	<b>RESTLESS HEART</b> • <i>Wheels</i> • RCA • (23) Wheels 60%; The Boy's On A Roll 21%; Victim Of The Game 8%
15	18	<b>ALABAMA</b> • <i>The Touch</i> • RCA • (20) Vacation 60%; I Taught Her Everything 10%; Pony Express 10%
◆	19	<b>GIRLS NEXT DOOR</b> • <i>What A Girl Next Door Can Do</i> • MTM • (19) I Can Hear My Heart 31%; Dancin' Shoes 26%; Posse's Out On You 15%
16	•	<b>CHARLEY PRIDE</b> • <i>After All This Time</i> • 16th Avenue • (19) Looking At A Sure Thing 36%; After All This Time 26%; Even Knowing 10%
◆	•	<b>WILLIE NELSON</b> • <i>Island In The Sea</i> • Columbia • (19) Cold November 21%; Sky Train 15%; Wake Me When It's Over 15%
◆	20	<b>CHARLIE DANIELS BAND</b> • <i>Powder Keg</i> • Epic • (18) Stay With Me 22%; Juanita 16%; Powder Keg 11%
19	•	<b>TAMMY WYNETTE</b> • <i>Higher Ground</i> • EPIC • (18) Higher Ground 26%; Your Love 15%; Slow Burnin' Fire 15%

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# Hot Country Albums TOP TRACKS

# Stations Reporting: 59

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

LW	TW	ARTIST	SONG TITLE	# REPORTS
3	①	RANDY TRAVIS /	Too Gone Too Long	25
2	①	DWIGHT YOAKAM /	Always Late With Your Kisses	25
1	2	THE JUDDS /	Turn It Loose	22
8	3	STEVE EARLE /	Sweet Little 66	21
6	•	DWIGHT YOAKAM /	Please, Please Baby	21
◆	4	HIGHWAY 101 /	Cry Cry Cry	20
8	•	RICKY VAN SHELTON /	Ultimately Fine	20
5	5	HOLLY DUNN /	Small Towns	19
11	•	GEORGE STRAIT /	Am I Blue	19
4	6	VINCE GILL /	Everybody's Sweetheart	17
10	7	CONWAY TWITTY /	Snake Boots	15
10	8	RESTLESS HEART /	Wheels	14
◆	9	T. GRAHAM BROWN /	R.F.D. 30529	13
9	•	RANDY TRAVIS /	Tonight, We're Gonna Tear	13
10	•	RANDY TRAVIS /	Good Intentions	13
◆	•	HANK WILLIAMS, JR. /	Young Country	13
R	10	ALABAMA /	Vacation	12
7	•	ASLEEP AT THE WHEEL /	Boogie Back To Texas	12
◆	•	ROSANNE CASH /	Tennessee Flat Top Box	12
11	•	HOLLY DUNN /	Wrap Me Up	12
10	•	TRIO /	Those Memories Of You	12
10	•	CONWAY TWITTY /	Borderline	12
12	•	DWIGHT YOAKAM /	Readin', Rightin', Rt. 23	12
◆	11	ROSANNE CASH /	Runaway Train	11
12	12	HOLLY DUNN /	Cornerstone	10
◆	•	STEVE EARLE /	I Ain't Ever Satisfied	10
R	•	RANDY TRAVIS /	What'll You Do About Me	10
12	•	STEVE WARINER /	Hey, Alarm Clock	10
◆	•	HANK WILLIAMS, JR. /	Thanks A Lot	10

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what this town is really all about. When the greatest songwriters get together, help each other out in order to help out others...that's real special. But as far as musical highlights go, there was still more to come.

Rosanne then brought out one of her favorite writers, John Hiatt, who unquestionably has us all captivately rockin' to "Memphis In The Meantime," and "Your Dad Did," both culled from his fantastic *Bring The Family* album. If any performers out there ever need any inspiration, then catch one of John's gigs and you'll get quite a dose. John's turn to pass it on was probably the most unique of the evening, as he introduced Pat McLaughlin, who was just recently signed to Capitol Records. To quote Mr. Hiatt, Pat is a "quadruple threat"(able to sing, write, play a mean guitar, and dance too), and he really showed his stuff on the likes of "I'm In The Mood" and "A Plain Fool." No question about it, you'll be hearing more of Pat McLaughlin.

Pass It On concluded with Steve Bivins, who along with Diane Dickerson and Charlie Williams, wrote the song "Pass It On" which was recorded by Willie Nelson on the *Promiseland* lp. This song is a perfect summation of how we all need some help sometimes and how that help needs to be returned also. Indeed a very fitting way to end a truly special and evening to benefit a very worthy organization. Hats off to Dixie Gamble and all involved in putting on this show, and to all the performers who did a truly great job. For more information about the Sue Brewer Fund of the Songwriters Guild Foundation, write to the: Songwriters Guild of America at 50 Music Square West, Nashville, Tn. 37203.

Nights like this need to happen more often...Pass It On! 

Dwight Yoakam's *Hillbilly deLuxe* LP hangs on to the Top Albums #1 spot this issue but must share it with Randy Travis' *Always & Forever*, that has stepped up from the #2 position. Holly Dunn's *Cornerstone* remains at #3, but has dropped 10 points.

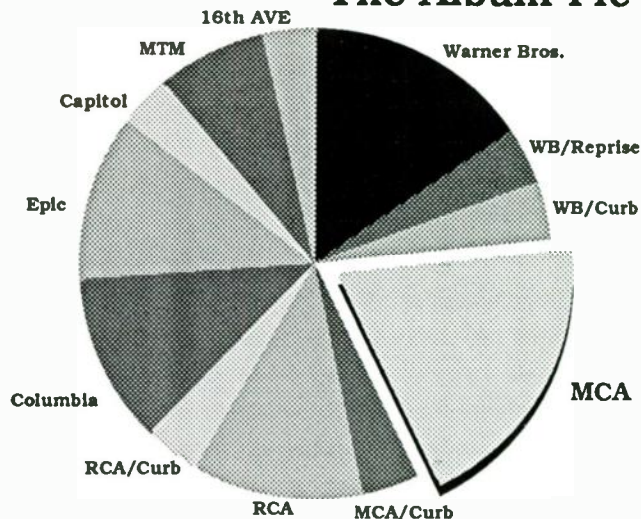
Hank Williams Jr.'s *Born To Boogie* makes an impressive debut at the #2 spot with every cut on the album receiving reports. Highway 101's self-titled LP makes the biggest move on the chart jumping from #13 to a #4 position tie with Steve Earle's *Exit 0*.

Other Album Chart newcomers include The Girls Next Door and Willie Nelson who both entered at #19; and The Charlie Daniels Band which debuts at the #20 position.

Warner Bros. chart toppers Dwight and Randy are also tied for the #1 position on the Tracks Chart. Randy dominates the chart with four songs while Dwight and Holly Dunn each boast three chart cuts. Those three artists together cover more than a third of the entire chart which this week lists 29 cuts.

Dropping from the Tracks Chart this issue after having an extended stay is George Strait's "Hot Burning Flames."

## The Album Pie







## Good Writing

Just a note to tell you how much I enjoyed the Chuck Neese article "Songwriters: Are The Good times Really Over?" in the June 20th issue of *Music Row*. Chuck is gifted with a lot of innate wisdom and experience in the music business, and I congratulate you for deciding to let him share some of it with your readership. I think it is a real asset to your magazine and I hope you will have a long and successful run together.

John Jarrard,  
Nashville, TN

## Japanese Country Fan

First of all, I'd like to thank you for your kind reply to my letter a few months ago. Now I'm sending for a copy of *IN CHARGE*. If it's convenient for you, please show me the way (for a resident in Japan) to subscribe to the *Music Row* magazine. I've heard that your magazine is one of the best in country music, and that it's equivalent to *Billboard* magazine in quality.

For the record, I wrote for a magazine called "Shukan FM," a version of TV Guide. And I've always been known as the industry's craziest country music fan! Thank you, and please send *IN CHARGE* to me as soon as the money arrives.

Junji Ishibashi,  
Tokyo, Japan

## Black & White And Red All Over?

Just want to thank you for your outstanding magazine. It's great getting it twice a month—I read *everything* cover to cover. I enjoy Robert's column the most.

Once again thanks for your great magazine and keep up the good work keepin' us informed!!

Liz Lynn Metz,  
Everett, WA

## New Reader

I'm impressed! While I'm no stranger to country music magazines, and certainly no stranger to Mr. Robert K. Oermann's honest and frank music reviews, I have to admit that I just received my very first copy of *Music Row* magazine. In my opinion, this magazine is one of the best, if not *the* best in the business.

I'm absolutely delighted that there is time and space given to independent releases, as well as album cuts not usually heard in this part of the country.

There is so much talent going unnoticed in many areas of the country because of radio station program directors who believe

that they should be the sole judge in determining whether or not an artists gets air time. There are also many country music magazines who devote 99% of their space to the so-called "Superstars." I look forward to further issues of *Music Row* magazine with great eagerness and anticipation.

Karen K. Winter,  
Wauwatosa, WI

*Editor: Thank you all for taking the time to let us know how you feel. You have no idea how great it makes us feel to get letters like these. Our readers are the greatest and you can bet that we will continue to knock ourselves out trying to give you our absolute best!*



# Music Row Safety Association

## Warner Bros. Starts Ball Rolling

The ASCAP board room was full to overflowing recently when J.D. Haas brought together more than 30 music industry professionals to discuss the issue of crime and safety in Nashville's Music Row area. Haas passed out a 12-page proposal to attendees and discussed the actions suggested. As a result of the meeting, a Safety Committee comprised of Jerry Bradley, Mike Borchetta, Eddie Reeves, David Skepner, Bob Doyle, Harry Warner, Brian Williams, J.D. Haas, Alan Ber-

nard, Lynn Gillespie and Joe Casey was organized.

Warner Bros. Records went into action immediately and donated the money necessary to hire Metro policemen exclusively for the Music Row area during the intermediate time it takes to organize the Association. Eddie Reeves explained that he is contacting 20 major business leaders in the area and asking them to donate as well to help bolster operating expenses.

## ★ Chartbound ★ Ronnie Dove "Rise And Shine"



**F**rom his debut smash single, "Say You," through the heyday of his musical career and up to its current resurgence, Ronnie Dove has notched an impressive 23 consecutive Top Ten single releases. A few Dove tunes heard by viewers of *The Ed Sullivan Show* and *American Bandstand* in those earlier days include "One Kiss For Old Time's Sake," "Little Bit Of Heaven" and "Right Or Wrong."

"Country music today was rock 'n' roll in the '60s," Dove explains, "so my music hasn't changed all that much." What has changed, Dove says, is his understanding of the business and the hard work involved in being successful.

During his self-imposed hiatus from recording, Dove has not been invisible from the public eye. His successful career and personality have kept him in demand with talk show hosts such as Merv Griffin and Mike Douglas.

Dove's recent re-signing with Diamond Records, the label that carried him to his earlier successes, marks an historic event. It also confirms the singer's commitment to the revitalizing of a dynamic career. "The most rewarding thing about this business," Ronnie Dove says, "is performing in front of a crowd each night. I love it." Ronnie's new single is "Rise And Shine."

For more information, contact Diamond Records, 14-H Irongate Drive, Waldorf, MD 20601. (301) 645-7900 or (301) 843-8888.

*Chartbound is a paid promotional feature to give exposure to new artists.*



**P**aul Overstreet is quiet, sincere, and driven by a deep religious motivation which shows in many of his comments. Now 32 years old, and originally from Van Cleave, Mississippi, he and his wife have one infant son and are shortly expecting another child. By himself, and with various co-writers Paul has managed to be one of a very few select writers who have dominated the country singles charts during the last few years. Currently on the *Billboard* charts he has "A Long Line Of Love" (co-written with Thom Schuyler); and "You Again" and "Forever & Ever, Amen" both co-written with Don Schlitz. Other recent hits in-



sad heart a sad song. People are sometimes going to be sad and if I can't change that emotion and bring them a little happiness then I'm not doing my job. When they turn on the radio maybe they want to be drawn out and lifted up a little bit. The music is a kind of medicine.

Songwriters have allowed themselves to be used by an industry that says 'give us heartbreak songs and everybody will buy them and we'll make money.' As a result, our industry has suffered—they weren't selling any records.

We need to encourage writers to write positive songs. It's a lot harder to write posi-

**Songwriter Interview:**

## Paul Overstreet

### On Target In Today's Song Market

By DAVID M. ROSS

clude songs like: "One Love At A Time," "I Fell In Love Again Last Night," "On The Other Hand," "Diggin' Up Bones," and "No Place Like Home."

The songwriter/singer was recently part of the SKO trio on MTM records, but left the group for "personal reasons."

**MR:** How did you come to make the pilgrimage to Nashville?

**Paul:** I was always writing songs, even as a kid. I never learned the lyrics to other people's songs or the melodies, I couldn't remember them, so I'd just write my own.

I can remember a lot of things that triggered me towards what I believe is a god given desire and let me know that songwriting was what I really wanted to do. For example, I saw the movie *Your Cheating Heart* about Hank Williams (with George Hamilton) and I was amazed that somebody could take a guitar and a piece of paper and make a living out of it.

After graduating high school I moved to Texas and was working as an auto mechanic. There was a place called the Melody Ranch, where Johnny Rodriguez and Tanya Tucker were playing one night, and my brother and I went to hear them sing... The next day I left for Nashville. (1973)

I got here with several hundred dollars but it was gone in a few days. At the

time, I thought it would last me until I was a star. I went on the road with several different bands playing bass, and did a lot of drinking—too much. Around 1978 I started realizing that we were going nowhere that nobody cared and that we were going to rot there in those night clubs. So one night I just said a prayer, "God if you'll get me out of these

**If it's beautiful to you,  
it's worth writing about  
whether it ever hits the  
radio or not.**

clubs I'll quit drinking." (It took me seven years, but I finally have quit drinking as a result of that promise.) I got a call a couple of months later from a friend in Nashville who said she knew somebody that might be interested in my writing. So I returned to Nashville after doing a few more gigs and got serious about writing.

**MR:** Who are you signed with now?

**Paul:** I'm in the final months of my Writers Group contract. Three years ago I started Scarlet Moon Music which I've been writing for, and Writers Group has been administering. Now I'm going to administer it and try to sign a couple of writers that I like.

**MR:** How do you decide what to write about?

**Paul:** I used to write anything that I thought would be profitable. Then I started really watching the music industry, trying to find out what my part was. From reading the bible, several scriptures told me not to sing a

tive songs than it is miserable heartbreaking, cheating songs, but we should encourage people towards things that are good for them. Let's face it, adultery is *not* good for you. It's not good for your family, or your children, it's really just a destructive device. Sure it happens, but it's going to happen more if we make people think it is ok.

We have a responsibility when we write.

**MR:** How do you build your melodic song structures?

**Paul:** If you put a verse in one register and you get to the chorus and you keep it in that register, then it didn't go anywhere. You want the chorus to lift and be an element of excitement. The chorus is the thing that sells the song. Great verses are very valuable, but without a strong chorus, the verse just dies by the wayside.

**MR:** What about the good ole bridge?

**Paul:** I use them quite a bit. When Don Schlitz and I write together we always hunt for a bridge. That's the very last question before we end the song, does it need a bridge? Sometimes it does, sometimes it doesn't. I've written songs with bridges in them that have been left out when they cut the record. "Same Ole Me" recorded by George Jones had a bridge which they decided to leave off the record. But that's ok. That was the first really big record I had so I was thrilled anyway.

**MR:** Probably the single most important element in a country song is the lyric. From where do you get your lyrical style?

**Paul:** We all grow up with a language of our own. We have a way of communication, and

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# TOP INDEPENDENT COUNTRY SINGLES

As reported by The  Network Reporting Stations

"Compiled from over 300 IRC Network Reports"

Title, Artist, Label, Record #  
Producer, Publisher(s), writer(s)

## Survey Period Ending July 25, 1987

Weeks Last This  
Tracked Survey Survey

6	1	★	<b>DANCIN' WITH MYSELF TONIGHT</b> <i>The Kendalls</i> • Step One <i>Ray Pennington</i> • Almarie BMI Millstone ASCAP • C. Burns, D. Huber
8	2	2	<b>BETWEEN THE SUN AND SAN ANTONE</b> <i>Tim Johnson</i> • Sundial <i>Danny Day</i> • Brighter Day BMI • L. Watts, R. Smith
2	#	3	<b>RESTLESS ANGEL</b> <i>Tim Malchak</i> • Alpine <i>Johnny Rutenschroer, Tim Malchak</i> • Life of the Record/Malchak ASCAP • T. Malchak
4	11	4	<b>RENTED ROOM</b> <i>Jeanne Pruett</i> • MSR <i>L.C. Parsons</i> • Jeanne Pruett BMI • J. Pruett
4	9	5	<b>I'M NOT JUST ANOTHER CHEATIN' HEART</b> <i>Kathy Edge</i> • NSD <i>Joe Gibson</i> • Latter End BMI, Kayteekay ASCAP • C. Jackson, S. Robinson
6	10	6	<b>MEMORY REMOVER</b> <i>Geary Hanley</i> • Kansa <i>Kit Johnson, Ronnie Light</i> • Twinsong BMI • A. Greene
4	7	7	<b>THAT BIG PINK TRUCK</b> <i>Leon</i> • Stargem <i>Wayne Hodge</i> • Kennett/Timestar ASCAP • N. Scanlon, K. Sutherland
8	8	8	<b>ONCE IN A BLUE MOON</b> <i>Sheryl Brewer</i> • Step One <i>Roger Ball</i> • Songmaker ASCAP • M. Rossi
6	6	9	<b>I ALWAYS WILL</b> <i>Rusty Budde</i> • BPC <i>Don Goodman</i> • Silver Thunder/Ensign/Puggy BMI • R. Budde, D. Goodman
10	5	10	<b>MOONWALKIN'</b> <i>Don Malena</i> • Maxima <i>Joe Carroll</i> • Revel BMI • J. Leap
10	4	11	<b>WHEN A MAN LOVES A WOMAN</b> <i>Narvel Felts</i> • Evergreen <i>Johnny Morris</i> • Pronto/Quinvy BMI • C. Lewis, A. Wright
2	#	12	<b>255 HARBOR DRIVE</b> <i>A.J. Masters</i> • Bermuda Dunes <i>N. Larkin, R. Reynolds</i> • Ensign/Tuggy/Opryland/Acuff • Goodman, Sherrill, Masters
16	3	13	<b>3935 WEST END AVENUE</b> <i>Mason Dixon</i> • Premier One <i>Dan Mitchell</i> • Tom Collins BMI, Collins Court ASCAP • W. Davidson, F. Myers, S. Dean
2	#	14	<b>LOVE'S SLIPPIN' UP ON ME</b> <i>Kim Grayson</i> • Soundwaves <i>Al Henson</i> • Jack and Bill ASCAP • B. McDill
2	0	15	<b>AIN'T WE GOT LOVE</b> <i>Paul Proctor</i> • 19th Avenue <i>Larry Rogers</i> • Blackwood BMI, April/Keith Stegal ASCAP • C. Craig, K. Stegal
6	17	16	<b>WHEN I DREAM ABOUT THE SOUTHLAND</b> <i>Jim and Jess</i> • MSR <i>L.C. Parsons</i> • Carfax BMI • B. Sky, J. McReynolds, J. McReynolds
4	21	17	<b>NEXT TIME I MARRY</b> <i>Victoria Hallman</i> • Evergreen <i>Larry Rogers</i> • Warner Bros. BMI • R. Bannon
2	#	18	<b>YOU DON'T HAVE TO DRIVE ME CRAZY</b> <i>Billy Parker</i> • Canyon Creek <i>Bart Barton</i> • Sunbury CAPAC, Arista ASCAP • B. Brown
8	16	19	<b>I CAN'T MAKE IT BACK TO MACON</b> <i>Wayne Kemp</i> • MSR <i>L.C. Parsons</i> • Parton/Tree BMI • R. Kemp
4	22	20	<b>I'VE GOT A THING FOR YOU</b> <i>Randy Anderson</i> • Comstock <i>Kin Vassey</i> • Randy Anderson BMI • R. Anderson
2	#	21	<b>BELL COW CREEK</b> <i>Gerry Baze</i> • OL • Russ Gary <i>Sherman Oak BMI, Music City ASCAP</i> • B. Swan, D. Robertson
2	0	22	<b>OTHER SIDE OF THE HILL</b> <i>Rusty Wier</i> • Black Hat <i>Glenn Sutton, Rusty Wier</i> • Bee and Flower BMI • C. Pyle
10	18	23	<b>RACHEL'S ROOM</b> <i>Bobby G. Rice</i> • Door Knob <i>Gene Kennedy</i> • Door Knob BMI • A. Williams
2	#	24	<b>WHAT A MEMORY YOU'D MAKE</b> <i>Sammy Sadler</i> • Evergreen <i>Johnny Morris</i> • Bibb/Chappell/Robin Hill ASCAP • T. Rocco, C. Black, R. Bourke
6	19	25	<b>LOOKING FOR A FEELING</b> <i>Marcia Lynn</i> • Soundwaves <i>Tommy Jennings</i> • Waylon Jennings BMI • W. Jennings
14	12	26	<b>ROUTINE</b> <i>The Kendalls</i> • Step One <i>Ray Pennington</i> • Dejamus ASCAP • B. Regan
4	26	27	<b>POWER OF A WOMAN</b> <i>Perry Lapointe</i> • Door Knob <i>Gene Kennedy</i> • Chip'n'Dale ASCAP • L. Bright, D. Thompson
6	15	28	<b>RAINY DAY LOVIN'</b> <i>R.C. Coin</i> • BGM <i>Ed Penney</i> • Chiplin ASCAP • E. Penney, J. McBee
2	#	29	<b>SUGAR-N-SPICE</b> <i>The Chattertons</i> • Timestar <i>Dennis Ritchie</i> • Newwriters BMI • L. Chatterton
12	13	30	<b>BUT I NEVER DO</b> <i>Brenda Cole</i> • Melody Dawn <i>Harold Smith</i> • Melody Lady BMI • B. Cole



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that's what I stick with. In my earlier years, we didn't have a lot of money, but one thing our family did have was communication. A lot of that is emotion as much as it is words. There is a way of putting words and emotional effects together with melody. Singing a line a certain way can get your point across, but the same words with a different melody do not always say the same thing. I don't consciously think about it. I just try to feel an emotion as I sing the words and put in the chords, thereby forming the melody. I don't really even understand how I write. It's probably a divine gift, I just sit down and some things will come out. It amazes me sometimes.

MR: How do you feel about song demos?

Paul: Simple guitar/vocal/harmonies are fine. Just play a rhythm and sing the songs. Sometimes I'll add bass and I have a drum machine which I'll use on some songs. I deliver that to the publishing company and they pitch it.

**That's where my ideas dwell, the well that I draw from, and those are the strings across my heart.**

If a writer only has a 4 track machine, I would suggest that they get a reverb machine. Then put down your guitar, a vocal track, some harmonies and add a little reverb—that's all you need. You're just pitching a song to give the producer an idea of what that song can be. Let him do all the flowery stuff, the creative part, which is his job. Four tracks are sufficient.

MR: Haven't many of the companies been pitching complete masters during the past few years?

Paul: Not with my stuff. "Same Ole Me" was guitar/vocal/bass and harmonies. We pitched it that way. "On The Other Hand" was guitar/vocal and harmonies. That's all.

If you do have the expertise as a musician and you're a writer, go for it. Produce those real fresh sounding records, because a lot of producers will copy the demos. That happens. But it's good. You're in the business to be successful and you have to give in order to receive.

MR: Co-writing?

Paul: I love writing with Don Schlitz and Thom Schuyler, and Paul Davis, for example. It's a wonderful experience to co-write with someone. And if you both agree

on what you're writing then there's someone to share the success and the joy with and it's a lot of fun.

**MR:** Does co-writing get you into a way of thinking that then makes it difficult to write by yourself?

**Paul:** No. I know that no one else is going to feel the same way about some ideas, and that's when I draw a line and say 'Ok, I'm going to have to write this myself.'

**MR:** As a co-writer how do you decide on an idea to work on?

**Paul:** Don Schlitz and I set aside every Monday and Tuesday to write in the mornings. So if an idea comes to us on Thursday, I'll call him or he'll call me and by the time Monday comes we've both had a chance to digest the it...sometimes we don't have an idea and we'll get one while we are together. Don't draw a circle around yourself

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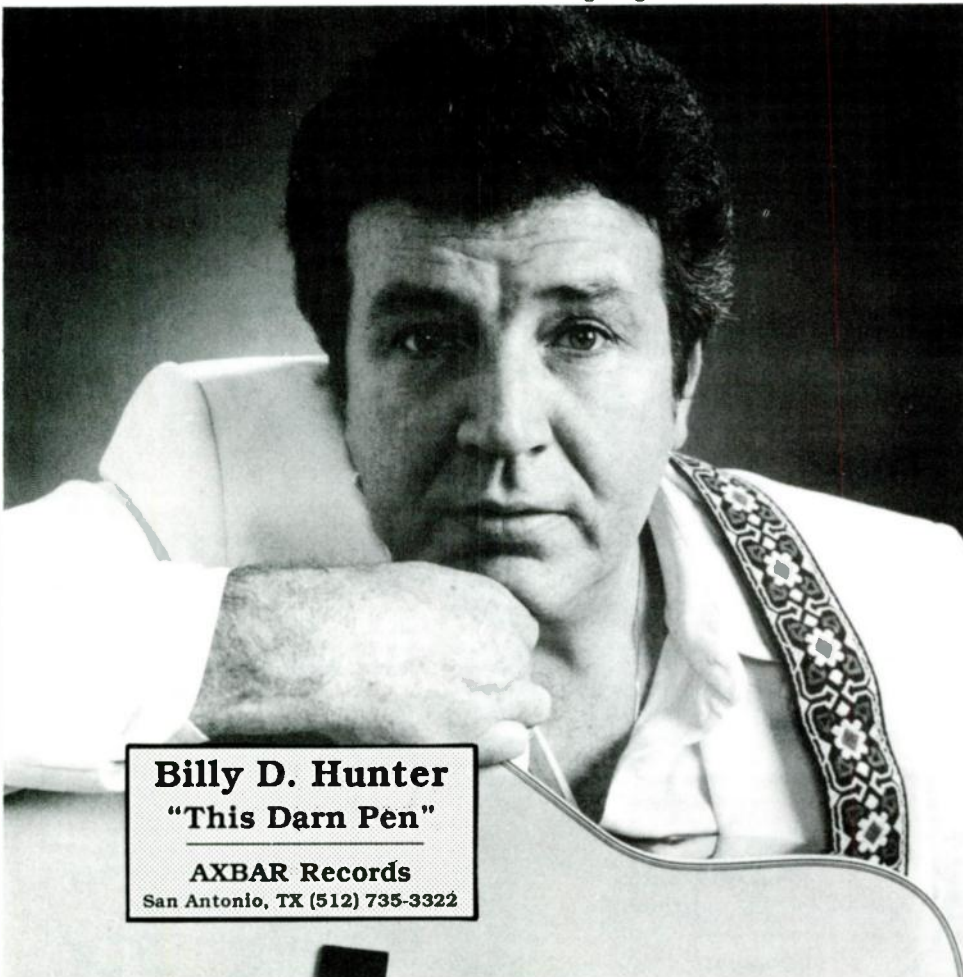
and say this is how it has to be done. 'Cause it can be done any way...you can be driving down the road and all of a sudden an idea will hit you and you can write it in a matter of minutes, so be prepared for that. You can write anywhere, but I wouldn't go around making

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**We all grow up with  
a language of our  
own. We have a way  
of communication,  
and that's what I  
stick with.**

---

your life miserable by thinking that everything that someone says should be written down. Relax and live your life. When an idea comes, it's not going to escape you. If you can conceive the idea and it's worth writing, then it'll be there. A lot of times when you get an idea you'll see a beginning, a general concept and an ending. Your general concept would be your chorus, your verses are your beginning and end. It's like telling a little story that ties things together.



**Billy D. Hunter**  
**"This Darn Pen"**

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**MR:** What is a good song idea?

**Paul:** Name me a song for an example.

**MR:** The Forester Sisters new single "You Again" that you wrote with Schlitz.

**Paul:** The idea for this song actually came from a negative viewpoint. Like 'Oh no, its you again.' It was originally expressed to me as the "You Again Syndrome,"—after so many years together who am I stuck going to the movie with tonight—You Again...I just couldn't write on that. I don't want to experience that in my life, to feel that way about someone. So lets confess something that I do want to experience. I do want to experience the feeling that after going through it all, I can look back and say I've made a wise choice, that I would do it again, and it would be You Again. To me, that's a statement that's worth writing. It has an element of beauty.

There's a lot of things in our lives that are ugly but if we dwell on them we're going to be pretty sad. We have to learn to find the beauty in things. As artists paint a picture, they try to paint what's beautiful to them. Everyone has their own idea of what beauty is, I guess that's why people say beauty is in the eye of the beholder, so paint that beauty. If it's beautiful to you, it's worth writing about whether it ever hits the radio or not.

**MR:** Where do you find your song ideas?

**Paul:** When I write, I like to think about what is always there, not what is trendy or going around at the time. The picture keeps coming to my mind of a middle aged man and woman who live on a small country farm. If I'm not saying things that they're going to understand and relate to, then I'm not saying the things I want to say, because they are the people I want to talk to.

**MR:** What about the youth market?

**Paul:** They need to respect their elders, and be able to understand those things as well. There is nothing wrong with a family sitting down together and all understanding the same thing, old and young alike. If I went around trying to please the young children that are growing up, I couldn't do it. They change so much and things are so different.

I do know that there are always going to be middle-aged people like myself who like the more stable and lasting side of life and want to make the best of everything. Especially your relationship with your wife and family. It needs to be the best it can be. That's where my ideas dwell, the well that I draw from, and those are the strings across my heart. If you could reach in and strum, that's the music they would play. I don't have to go around chasing trends...as long as I'm real and honest I'll be successful.







VINCE GILL  
*The Way Back Home*  
RCA 5923

Producer: Richard Landis



Moments on each of Vince Gill's past albums shimmered with a pure beauty and an individual strength. But those moments never sustained. His voice would haunt the lyrics on one song, then drift into nondescript casualness on the next.

On his third solo offering, the average for the first time leans more toward the powerful. Surprisingly, it comes because of his spirited, good-humored uptempo songs instead of the more somber ballads previously seen as his forte.

On "Let's Do Something," the LP's best cut, Gill steps out of his usual polite, slightly melancholy persona to suggest "let's do something, even if it's wrong" with a jaunty resolve that sounds like he means it. The peppy chorus harmony by singer Bonnie Raitt helps push the swing along.

Similarly, "Baby, That's Tough" and "Everybody's Sweetheart" show how a snappy beat can give Gill a kick he needs. The latter song is a pointed but loving missive to his wife, Janis Gill, who serves as one-half of the newly successful Sweethearts of the Rodeo. It deals with her success and how its demands cause them to spend more time apart.

The album's best ballad, "Radio," uses the same subject matter. It takes the over-worked country theme of turning to the radio for a friend in times of a loneliness. But when Gill sings, "When the heartache starts, I just turn the radio on," it carries a deeper meaning, since the song he wants to hear is by the woman he misses.

Still, a few ballads fail, largely because of lyrical weightlessness. The title song, for instance, probably will draw some attention because it deals with the

thorny issue of missing children. But Gill talks generally of the tragedy of kidnapping by a stranger. He sidesteps the more complex issue of a child-snatching by a parent during the emotional entanglement of child custody cases, which accounts for the overwhelming majority of kids labeled as missing.

Gill, as with most sensitive stylists, works best when his songs seem more personal—i.e., written in first person. That way, he truly brings a song back home.

TAMMY WYNETTE  
*Higher Ground*  
Epic 40832

Producer: Steve Buckingham



Tammy Wynette, in a surprising and most appropriate move, updates herself by joining country's new acoustic movement. It results in her most fitting, strongest vocal performances in more than a decade.

She gets harmony help from a variety of well-known names, including Emmylou Harris, the Gatlins, Vern Gosdin, The O'Kanes, Gene Watson, Vince Gill and others. But the more important support comes in the way her voice plays off of Mark O'Connor's fiddle, Jerry Douglas's dobro, Paul Franklin's sweet steel and Steve Gibson's guitar.

Unfortunately, the songs lean too hard on a sappy sentimentality. Occasionally, such as the soaring "Your Love," with harmony help by Ricky Skaggs, the beauty and conviction of the performance make the lyrics inconsequential. But given a good lyric, as on "All Through Throwing Good Love After Bad," the LP's best cut, Wynette proves just how vital she can still sound.

HANK WILLIAMS, JR.  
*Born To Boogie*  
Warner Bros. 25593

Producers: Barry Beckett, Hank Williams, Jr., and Jim Ed Norman



Whatever it is Hank Jr. was born to do—and he has thrived for decades singing about that subject—he surely wasn't born to parody himself. Of the 50-some albums he has made, he never has relied on such boneheaded original songs or such pale cover versions of good material as he does here. This is his worst album since he sang along with the Curb Congregation way back when.

In the past, Williams hit his stride by linking the outlaw movement with the Southern rock bands. He identified with Waylon and Lynyrd Skynyrd, and he combined those interests with a personal vision and a powerful way of summing up his unique position in life.

Now he makes an obvious, extremely hackneyed attempt to tie the new country movement with the new Southern rockers. He uses Steve Earle, T. Graham Brown and others for background singers on one cut, for instance, and then on the following song, records the Georgia Satellites' great "Keep Your Hands To Yourself."

The ill-used chorus of young country stars sounds as generic as a high school choir, and the "Young Country" song they appear on is embarrassingly trite. "Our hair is not orange, we don't wear chains and spikes," he sings in all seriousness. No shit, Hank. Nor can Boy George lay a trout line or shoot a dove from 30 yards, but I don't want to hear him degrade those who do.

His version of the Satellites' recent rock hit proves just how slyly masterful the Georgia band is on the original. The same goes for Williams' hammer-handed version of "Honky Tonk Women," where he turns Jagger's sexual dilemmas into a boastful tune of conquest.

The rest of the LP smacks of the same heavy touch. What makes it more disappointing is Williams had shown an increasing sensitivity and sophistication on recent works like "Major Moves," "5-0" and "Montana Cafe."

K. T. OSLIN  
*80's Ladies*  
RCA 5924

Producer: Harold Shedd



The best sign of country music's renewed health is the large number of new artists who come from nowhere and quickly redefine the field to fit their vision. Oslin writes gentle, pop-flavored songs that adhere to basic formulas, but she proves just how flexible a rigid form can become in an intelligent writer's hands.

Her songs tackle complex subjects with clarity and an unmistakably personal (and appealing) point of view. She also sings them with a soulful, subtle touch. She uses her dynamic vocal range not to show it's there, but to shade or underline emotion.

(Continued On Page 23)

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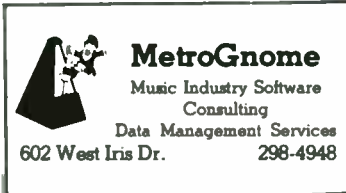


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# The Streets Of Music Row

## ★ WORTH MENTIONING ★ WORTH MENTIONING ★ WORTH MENTIONING ★

» CPA Kerry O'Neil who writes our "Dollars and Sense" Financial column, has started Little Big Town Music (BMI) and Love This Town Music (ASCAP) publishing companies. O'Neil is the general partner in the newly formed limited partnership venture which has recently signed Bob DiPiero to an exclusive writer contract. DiPiero is best known for co-writing the song "American Made" which has become the foundation of Miller Beer's advertising campaigns. Also of note, songplugger Woody Bomar has been added as president of the new company.

In addition to the new publishing venture and his accounting business, O'Neil is also managing country artists John Anderson, Verlon Thompson and pop artists Nancy Montgomery and Mark Germino.

» CBS Records/Nashville art director Bill Johnson was responsible for designing the striking Rosanne Cash cover on our last issue. Readers were also treated to his graphics expertise when he designed last January's Sweethearts Of The Rodeo cover.

» Andrew & The Upstarts first album *Uproar* has been added to the Top Ten playlist of Radio France joining such other acts as Randy Travis, Steve Earle and Dwight Yoakam. The album is to be test marketed to 20 key US college stations this month.

» Warner Bros./Nashville dominated the UK country album charts during the week of June 20. #3 was *Always And Forever*, #2 *Trio* and #1 *Hillbilly Deluxe*.

» The former Tennessee Film, Tape and

Music Commission has been restructured and renamed to: Tennessee Film, Entertainment and Music Commission as of July 1, 1987. The new commission will be composed of nine TN citizens appointed by the governor who have expertise in the above areas. In addition the governor will appoint an advisory council to assist and advise the commission in the performance of its duties. Dancy L. Jones is the commission's newly appointed executive director. The purpose of the TFEMC is to attract and bring the production activities of film, TV, music and other producers of entertainment properties to the state. 1-800-251-8594 or 615-741-FILM.

» Roy Clark Hot Dogs will soon be hitting stores in Oklahoma, Kansas and Missouri. National distribution is hopeful for the near future. With Jimmy Dean Sausage and Roy Clark Hot Dogs, I'd be full of bologna if I tried to guess who will grab the next meat concession.

» Riders In The Sky composed and recorded an original jingle for the Levi's 501 campaign.

» The Nashville Entertainment Association's new officer slate includes: Brenda Haynes as Chairperson; Richard Thrall, President; Executive Vice President, Johnny Rosen; Secretary, Betty Clark; and Treasurer Tom Rashford.

» The Coalition to Save America's Music was recently in Nashville giving industry leaders a chance to hear the new copy code scanner chip circuit. The CBS designed scanner chip circuitry encodes the music by passing it through a special filter which takes out a small sliver of the audio. This encoding is designed to disable the record circuits of DAT (digital audio tape) machines equipped with the copy code chips. The coalition is trying to obtain legislation which would force manufacturers of all DAT machines to include the copy code chips in their machines.

The protective *encoding* may be placed onto musical selections at the discretion of the copyright holder. A DAT machine can create a hundredth-generation copy of a compact disc with the same sound quality as the original recording. Citing losses as high as \$1.5 billion due to home taping the music industry views the new DAT machines as a serious threat. The listening sessions were held at Masterfonics new digital remix room. Ac-

cording to owner Glenn Meadows, "I listened for over an hour to various product that I'm familiar with. I could not hear any difference as a result of the copy code circuitry."

Music which has been encoded is protected even if it is played over the radio. It still will disable the record circuits in copy code scanner equipped DAT machines. The proposed legislation excludes professional quality, high end machines.

» *Music Row*® has been officially recognized as a registered trademark. Our logo will now be able to carry the ® notice which is granted by the United States Patent and Trademark office.

» 12,000 fans showed up at Starwood Amphitheater to pay homage to musical deities George Jones and Merle Haggard. CBS Records used the opportunity to launch new artist Bobby Lee Springfield who opened the show with an enthusiastic set of neo-pompadorockabilly originals including his new single "Chain Gang." His high energy sustained a polite crowd who was understandably anxious to worship their heroes.

After seeing George Jones perform at Fan Fair I wrote "...it was great just to be there and hear the air rushing through those marvelous vocal pipes." This time was different. The possum stumbled through the set complaining about the sound, frequently starting and stopping in the middle of songs, repeating himself often, unable to concentrate and altogether singing with only a fraction of his ability. Even that fraction was enough to elicit some screams and applause from the fans, but most were disappointed and felt let down.

The mood changed abruptly however as the mighty Merle took the stage with his eight piece band and two backup vocalists. Merle's show is a little old fashioned, no laser lights, multiple costume changes, or complicated stage risers, but one thing that's timeless is great music, and they had plenty of it. Merle sang, played guitar and traded solos with a band that was fired up. The arrangements, instrumental solos, and the Hag's baritone voice gave the fans exactly what they had come for: a chance to see and hear up close the man whose music they had been living with for several decades of their lives.



—David M. Ross

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Mercury freshman **DAVID LYNN JONES** outpaced the pack to take home DISCOVERY honors this issue. What a delightful first record that boy has got, one of the freshest, funnest things from Music Row so far in 1987. Jones' only serious challenger was MCA's Dann Rogers, who coincidentally mines somewhat the same narrative rock-country fusion musical vein.

Independent labels turned in two exceptional, world-class singles this time—Tim Malchak's "Restless Angel" on Alpine and Dave Holladay's "No One But You" on Step One.

MCA's slate of releases is consistently fine this time; and Warners' Los Lobos/Billy Montana discs are first-rate, too. But for consistency of product (with some minor quibbling) I think that CBS deserves the Label of the Day award.

Yet it was RCA's lone release, **BAILLIE & THE BOYS** warbling "He's Letting Go," that captured my heart, my soul, my mind and my EARS to win **DISC OF THE DAY**.

**THE BELLAMY BROTHERS**  
"Crazy From the Heart"

Writers: David Bellamy, Don Schlitz; Producer: Emory Gordy Jr.; Publisher: Bellamy Brothers/MCA/Don Schlitz, ASCAP; MCA 53154.

Ringin', rocking, righteous. Kudos, in particular, to the cutting, crafty guitarists in evidence.

**BOBBY LEE SPRINGFIELD**  
"Chain Gang"

Writers: D. Morgan, B. L. Springfield, S.A. Davis; Producers: Sneed Brothers (Dennis Morgan & Steve Davis); Publisher: Little Shop of Morgansongs/Screen Gems-EMI/Theodore, BMI; Epic 34-07310.

Strong song and strong singing slightly undercut by thin production and odd vocal mixing. I think the attempt here is to develop a raw, rootsy "retro" sound a la Dwight Y. I'm sorry: I want today's records to sound like today. I'll play an oldie if I want an old sound.

**RATTLESNAKE ANNIE**  
"Funky Country Livin'"

Writer: L. Mack; Producer: Buddy Blackmon/Rattlesnake Annie; Publisher: Mack's Flying V, BMI; Columbia 38-07250.

Either mesmerizing or monotonous, depending on your "groove" or mood of the moment.

**TIM MALCHAK**  
"Restless Angel"

Writer: Tim Malchak; Producer: Johnny Rutenschroer & Tim Malchak; Publisher: Life of the Record/Malchak, ASCAP; Alpine 007.

Brilliant. Bursting with vocal personality. In a far-away and long-ago world, programmers picked records by their sound, rather than by their labels. In that world—or any just one—this would be an instant add and a sure-fire top-10. Keep at it, Tim. My hat is off to you for integrity, honesty, talent and perseverance.

**BILLY MONTANA & THE LONG SHOTS**  
"Baby I Was Leaving Anyhow"

Writer: Harlan Howard; Producer: Paul Worley; Publisher: Tree, BMI; Warner Bros. 7-28256.

Pretty and insinuating. A Howard song-writing diamond.

**GENE WATSON**

"Everybody Needs a Hero"

Writers: T. Seals, M.D. Barnes; Producer: Billy Sherill; Publisher: Two Sons/WB/Tree, ASCAP/BMI; Epic 34-07308.

Awwwwww Riiiiiiight! I just got hit up the side of the head with a monster and, Lord, it feels great. Supreme Gene sings this with a mighty vengeance backed with a production full of vinegar and vim and barrelhouse energy. Terrific in the extreme.

**DAVE HOLLADAY**

"No One But You"

Writer: Max D. Barnes; Producer: Ray Pennington, Bunky Keels; Publisher: Tree, BMI; Step One 375.

Real nice hillbilly vocal married to a fine barroom weeper and a very tasteful understated production. I'd add this without a second thought if I were a radio man. As it is, I'm putting it right next to my turntable at home so I can hear it whenever I get that honky-tonk urge. Our music bizness questions of the day are: Why doesn't somebody as gifted as Ray Pennington get to produce for a major record label? or Why doesn't some major label distribute the uniformly-fine Step One output?

**DANN ROGERS**

"Just a Kid from Texas"

Writers: Dann Rogers, Russell Smith, Steve Diamond; Producer: Jimmy Bowen, Chip Hardy; Publisher: Humble Puppy/MCA/Jobete, ASCAP; MCA 53133.

Urgent and pulse-pounding. Youngster gets bonus points for his emotional tenor and for his convincing narrative songwriting style.

**ALIBI**

"Roller Coaster"

Writers: Bryon O'Donnell; Producer: Colin Weinmaster; Publisher: Dicló/Snorkelson, PRO; Comstock 1856 (913-631-6060).

Potent country-rock. Act's flawless harmonies are strongest asset.

**JEFF STEVENS & THE BULLETS**

"Geronimo's Cadillac"

Writer: Michael Martin Murphey & Charles Quarto; Producer: Nelson Larkin; Publisher: Mystery, BMI; Atlantic America 7-99433.

I remain in this act's corner, even though I don't think this sounds like a hit rendition. Flip, "Tamed By Love," sports a tougher production.

**JAY BOOKER**

"The Mule Won't Move"

Writer: Jay Booker; Producer: Terry Choate; Publisher: Screen Gems-EMI, BMI; EMI America 43055.

Southern rock cliches strung together. Instant oblivion.

**LARRY, STEVE & RUDY: THE GATLIN BROTHERS**

"Changin' Partners"

Writer: Larry Gatlin; Producer: Chip Young; Publisher: Larry Gatlin, BMI; Columbia 38-07320.

Nifty rhythm pattern issues a call to the dance floor. Melody begs to be sung-along with. Recommended radio fare.

**RICHARD & GARY ROSE**

"The Things You Do"

Writers: R. Rose, G. Rose; Producer: Richard & Gary Rose, Chuck Howard; Publisher: Terrace, ASCAP; Capitol 44055.

A flowery debut.

**DAVID LYNN JONES**

"Bonnie Jean (Little Sister)"

Writer: David Lynn Jones; Producers: Richie Albright, Mick Ronson, David Lynn Jones; Publisher: Mighty Nice/Flat Band, BMI; Mercury 888733-7.

The most fabulous country-rock trucking song in decades. This one's got it all: Shuddering tremelo guitar; boy-next-door folkie vocals; below-the-belt beat; terrific song craftsmanship. Remember this name. A star is born.

**PETE DUFFY**

"Chicago"

Writer: Peter A. Newman; Producer: Shawn K. Farr, Bud Williams; Publisher: Penny Thoughts, BMI; SF 01.

Is there a floor below Bargain Basement in the recording studio building? I think the elevator just stopped there.

**RICKY VAN SHELTON**

"Somebody Lied"

Writers: J. Chambers, L. Jenkins; Producer: Steve Buckingham; Publisher: Galleon, ASCAP; Columbia 38-07311.

I was bored.

**JIMMY LEE HENRY**

"Oh Mother Dear"

Writer: Elizabeth Simpson; Producer: none listed; Publisher: none listed, BMI; J-Sound.

Stop torturing that dog in the back yard.

**CHARLIE DANIELS BAND**

"Bogged Down In Love with You"

Writers: C. Daniels, T. Crain, J. Gavin, C. Hayward, T. DiGregorio; Producer: John Boylan; Publisher: Hat Band, BMI; Epic 34-7280.

Snarling, snapping, biting blues boogie. Kickin' production.



(Continued on page 23)

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## Musical Chairs

The Nashville Chapter of the National Academy of Recording Arts and Sciences (N.A.R.A.S.) recently elected new officers. Roger Sovine was re-elected president and Steven Greil is 1st vice president. The other vice presidents are: Barry Beckett, Alan Bernard, Joe Galante, Bruce Hinton and Steve Popovich. Bonnie Rasmussen is secretary and Jimmy Gilmer is treasurer... N.A.R.A.S.'s Star Walk at Fountain Square in Nashville's Metro Center will be the scene of dedication ceremonies on August 4 when cement plaques for the first group of Grammy winners inducted last winter are put into place.

A new Anne Murray Center, currently under construction in her hometown of Springhill, Nova Scotia (population 4,800), will display the artifacts and memorabilia associated with Murray's career and its development.

**ALBUM CHATTER:** MTM is building sales contests around the theme of a horse race for SKB's new album, *No Easy Horses*. They are offering a 6% discount to sales reps between August 19 and September 9 and an extra 10% free goods on the title cut single release...Dwight Yoakam's second album,

*Hillbilly Deluxe*, has gone gold in Canada...Southern Pacific will take a break from the road in August to complete their third Warner Bros. album. The LP will be dedicated to the memory of Sandra Buffalo, founder and president of their fan club, who recently passed away...

The new bluesy Arby's spot, "Cool It Tonight," was composed and produced by Billy Adair of ABS Productions in Nashville. Chris McDonald was arranger and EJ Walsh engineered the project at Studio 19. Vocal tracks feature soul singer Billy Lockridge.

Songbird Digital hosted a Paul Davis album preview at Music Mill. The session was centered around producing a record entirely on the Synclavier® and featured their new direct-to-disk option.

Ampex Corporation's Magnetic Tap Division has introduced an 80-minute Digital Audio Cassette. Some CD producers, Ampex says, have elected to have 2 minutes of blank tape at the head end and tail end to reduce the possibility of high CRC activity, and 2 minutes for control data used by mastering equipment for auto-setup and equalization. This leaves a full 72 minutes for extended play.

Michele Bloemer and Dorothy Smith, directors of TLC for Kids, Inc., have started Nashville's first state licensed Nanny Placement Agency. In addition to placing Nanny's in live-in or live-out positions in the area, TLC also offers a "nanny network" for their placed nannies to meet each other. For more information contact TLC at (615) 646-8251.

Two Oak Ridge Boys have landed endorsements in conjunction with their "Fast Lane" tour. Joe Bonsall is sporting Converse Tennis Shoes on stage these days, and Duane Allen can be seen on a 12-minute promotional video for the John Deere Company.

Maria Muldaur will be in Nashville on Saturday, August 15 for two shows, 9:30 and 11:00, at the Bluebird Cafe. Tickets are available at Ticketmaster for \$10.

Jerry Bentley has been appointed general manager, at Lee Greenwood, Inc.

Fran Graves and Associates Artists Agency and partners Zoe Tapscott and Curtis Conroy recently announced the opening of Zoe-Fran Music Company (BMI) and Tapscott-Graves Music Publishing Company (ASCAP).

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## Indie Notes

**A** new album featuring mostly unreleased material by the late **Steve Goodman** has been released by Red Pajamas Records. Goodman was working on many of the songs when he died of leukemia in 1984. Red Pajamas is located at P.O. Box 36E77; Los Angeles, CA 90036.

Door Knob Records artist **Ogden Harless** recently completed a video on his current single, "Somebody Ought To Tell Him That She's Gone." Door Knob has also released a new album, *Deal Me In*, by Harless, as well as a **Gail O'Doski** LP titled *The First Time*.

Entertainer **Mike Muldoon** will showcase with his **Spurs of the Moment Band** at the **Sutler Saloon** on August 6.

Two up-and-coming artists, **Maripat Davis** and **Randy Anderson**, were given an opportunity to perform on national television via the *Nashville Now* show on TNN this summer. Davis recently announced that her father, film and television producer, writer and director **Charles Davis**, will be acting as interim manager following a split with former manager **Richard Yancy**.

Yellow-Jacket artist **April** has just finished studio work on her upcoming single, "One Of A Kind." ...**Bobby Lee Caldwell** has signed a recording contract with **ESB Records** and a publishing agreement with **Bonnfire Publishing**. ...Manager **Randy Cudd** reports that **Southern Reign** has signed with **Step One Records**.

**Rusty Wier** is performing throughout Texas promoting his new single, "Lover Of

The Other Side Of The Hill" from his current *Kum-Bak Bar & Grill* LP...Soundwaves artist **Marcia Lynn** is touring in support of her latest release, "Looking For A Feeling." She is slated to open shows for **George Jones**, **Vern Gosdin** and **Bobby Bare**...**Liz Boardo** is touring the Northeast and Canada in August. Dates include a heart fund benefit in **Webster, Mass.** with **Lee Greenwood**...

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## Gospel Notes

In two separate announcements, **Word, Inc.** vice president of **A&R Neal Joseph**, related that California-based rockers **Allies** have signed an exclusive multi-record contract with **DaySpring Records**, and **New Canaan Records**, the Southern/country gospel division of **Word**, has signed **Bruce Carroll** to a long-term recording and songwriting contract.

**Donna Douglas** is the newest addition to the songwriter roster of **Lorenz Creative Services**. One of **Douglas's** tunes, "He'll Find A Way," won the songwriting competition at the 1985 **Christian Artists' Seminar** in **Estes Park, Colorado**.

**Grammy** and **Dove** winner **Sandi Patti** and popular, **Nashville-based** Christian rockers **Petra** have each signed with the **William Morris Agency** for exclusive worldwide representation.

# SURFEIT CITY U.S.A.

## Ten Things That Nashville's Music Industry Has Too Many Of

By Pete Loesch

Ordinarily, when a city undergoes a period of rapid growth, anguished residents (and mayoral candidates) harp on various deficiencies which must be rectified to accommodate the frenetic pace of office builders and luxury condominium developers.

In Nashville, for example, moments not spent in solemn reflection on the future of bingo are generally dedicated to bemoaning critical shortages of everything from parking places to "authentic" Mexican restaurants. These shortages should not, however, be allowed to obscure the many areas in which we suffer the embarrassment of excess.

Of necessity, in this pillar of music journalism, a list of these overabundant commodities excludes such weighty contenders as churches and waterbed advertisements. Herein revealed, then, are the scourges of SURFEIT CITY U.S.A.:

**1. Showcases.** Is there any piece of mail that more often induces us to lose our grip on reality than one loudly proclaiming "YOU MAY HAVE ALREADY WON!?" Yes—a glittery card bearing the fateful inscription: "You are cordially invited to a very special evening with..." It turns out, of course, that you don't have to be present to win; in fact, you can't be. If you've ever wondered why you must sign a register upon entering, remember: You're about to witness somebody's funeral.

**2. CDs (contrived duos).** Happily, acts such as the Judds and the O'Kanes have reacquainted country fans with the pleasures of genuine harmony singing. Unfortunately, however, the Music City majors eventually greet most of their solo artists with an induction notice—of where and when to report for Basic Duetting. The ground rules are authoritatively stated: the partner will be of the opposite sex, but on the same label; and the release will resemble a soap opera theme. "Too Many Times," indeed.

**3. Country Radio Seminar panels.** Every year, after all the finger-pointing and self-righteous rhetoric is distilled, the same immutable principles emerge: a) The business of a radio station is to sell advertising;

b) The business of a record company is to sell records; and c) The charts are rigged.

**4. Writers' nights.** To be sure, the 16th Avenue accent on the vital role of songwriters is well-founded; and their renditions of their own compositions have provided some enduring musical memories. Nonetheless, in a community that desperately needs to develop acts capable of selling records, microphones are too frequently yielded to tunesmiths with marginal performing ability or aspirations. Writers' nights are, in large measure, symptomatic of the inordinate influence of song publishers and performing rights societies on Music Row. (Worse, they occasionally erupt without warning into a poetry recital.) As long as Nashville's few viable small venues are routinely commandeered to expose material tailored mainly for country radio...God help us—and spare us from...


**5. Organizations.** Is this Music City or Alphabet City? Not since FDR's New Deal has greater faith been placed in the healing power of acronyms. If record sales rose proportionately with devotion to all manner of "non-profit" entities, exalted officers, and *Robert's Rules of Order*, the "Third Coast" would surely move a veritable tidal wave of vinyl. And, even assuming that funds received by the likes of the Nashville Entertainment Association have not been diverted to the contras, Hoyt Axton's eternal question echoes above the din of the standing committees: Where *did* the money go?

**6. Nostalgia merchants.** Considering its reputation as a songwriting capital, Nashville's constant recycling of old pop and rock hits has always been irritating enough. What has lately become more alarming is the onslaught of odes to over-glamorized eras. As "Lost In The Fifties" begets "Homecoming '63," "Twenty Years Ago," and all the rest, one wonders whether youthful consumers (whom country music is supposedly courting) are equally as enamored of class reunions, "doo wah" days, and life in the past lane.

**7. Double entendres.** From the "Mornin' Ride" to the "Midnight Rodeo," the continual flow of tawdry sexual imagery brings on a severe case of metaphorical motion sickness.

**8. Retreads.** That new acts wrote Music Row's paramount story line of last year is beyond dispute. Yet Nashville persists beyond reason in resurrecting musical chameleons who (in Chuck Berry's apt diagnosis) are simply too pooped to pop. Moreover, the industry still clings tenaciously to a "round robin" concept in which a one-time successful country singer—no matter how manifestly moribund and over the hill—must be accorded a stint with every major label before finally being dismissed from the competition. One company executive, defending his absorption of celebrated castoffs, contends that the public knows "who the stars are." He will likely find, to his chagrin, that the public knows who the stars *were*.

**9. Cheerleaders.** Seemingly united by a profound insecurity about Nashville's place in the entertainment universe, these industry insiders, trade associations, and "reporters" perpetually generate statistics, surveys, and profiles which assure us that more people have heard of Ralph Emery than William Rehnquist; that x% of Americans have watched an entire *Music City News* awards show; and that Ronnie McDowell has just recorded the finest album of his career.

**10. Albums with less than ten tracks.** After having introduced the "specially priced" Mini LP (whose per/cut cost exceeded that of its full-length brethren), RCA/Nashville has ushered in the nine-track album. As deplorable as that policy is with respect to newly-recorded product, it is well-nigh scandalous insofar as "greatest hits" and other dubious compilations are concerned. Thus has the Nipper doggedly misconstrued the market's heightened emphasis on album *cuts*. 



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Lyle Lovett, The Judds, and Reba McEntire *Starwood*, June 26  
 Clint Howard and the Blue Ridge Mountain Boys *Station Inn*, July 3  
 Whitesnake and Motley Crue *Memorial Auditorium*, July 7  
 Suzanne Vega *War Memorial Auditorium*, July 17.

### June/July All Star Break Achievement Awards

**Most underrated leadoff man:** Lyle Lovett (some teammates refer to him as "Curly"), who, with an expanded band, turned in a brief set of his own tunes, including "Cowboy Man," "God Will," "An Acceptable Level of Ecstasy," and "Farther Down the Line" as audience members filed in for the Judds and Reba.

**Best double play combination:** The Judds, of course, although mama Naomi mostly yielded the mound to Wynonna while she cavorted around the outfield with the band. If there remained any doubt that the daughter's smoky alto can go a full nine innings, this performance shut it out. Naomi looks nice but her vocal contributions mainly amount to short relief. Wynonna, on the other hand, gets stronger with every outing and seems destined for a long career in the majors, with or without mama.

**Coach of the Year:** the consulting firm that choreographed Reba's careful movements, poses, and dress changes. In a continuing effort to give the fans a more entertaining and professional show, McEntire must be relying on the advice of performance experts. Sometimes it works well, sometimes it works less well, as when Reba and the band donned sunglasses and letter jackets (with big red R's on the chest) for the nostalgia-mongering "Take Me Back." (I know. I'm a stick in the mud. The fans probably loved it.) At any rate, Reba's beautiful voice shines through as the stunning instrument it is, no matter what the context. Her moving *a capella* encore of "Sweet Dreams" suggests that she needs no props at all to knock one out of the park.

**Comeback of the Year:** Clint Howard and the Blue Ridge Mountain Boys, who brought their vintage old-time bluegrass music and mountain humor to the Station Inn for a rare appearance. In the folk revival of the sixties Howard, Tom Ashley, Doc Watson, and Fred Price were lionized as the real article by urban folk music enthusiasts. In various combinations they recorded popular folk albums for the Folkways, Rounder, and Vanguard record labels. This night Howard and his

boys turned in an entertaining set of standards, including "Reuben," "New River Train," "Who Will Sing for Me," and "Will You Be Loving Another Man," as well as some original compositions.

**Most Powerful Offense:** tie between Whitesnake and Motley Crue. Went to see what all the fuss is about. Bon Jovi, Poison, Ozzy Osbourne, Judas Priest, Cinderella, and these two groups are all on the charts; the PMRC worries about what they're doing to Junior's morals; and we have Hocus Pocus, XXX, Audience, Roxx, and a bunch of other similar (very similar) bands right here in Nashville. In performance, songs by the Crue and Whitesnake really aren't that offensive, since it's hard to make out the words to anything other than the choruses. What does disturb are the misogynist sexual politics implicit (and often explicit) in the stage banter and in the visual backdrops (although one young woman in a pink negligee and white boots who dangled her legs from the first row of balcony seats didn't seem to mind). Commercially, these guys are heavy hitters. Musically, they're speed merchants without much control. Intellectually, they forgot to show up at the ballpark on game day. The Crue's stage effects, with explosions and lights aplenty, are better than the scoreboard at Riverfront Stadium after Eric Davis parks one. The whole thing must juice any fifteen-year-old little leaguer with a pituitary struck in overdrive.

**Rookie of the Year:** Suzanne Vega, with her second album and a hit single out, making her first appearance in Nashville. Vega, looking like a diminutive version of Shelly Duvall, played to the other side of the youth market, the sensitive intellectual types who have ideals and emotions (in the teen sense of both those words). Vega has plenty to offer adults too. "Tom's Diner" is an *a cappella* vignette of literary minimalism. "Ironboard / Fancy Poultry" makes use of "found" images, and the clever point of view in "Luka"—from the perspective of its subject—makes an eloquent statement about the pain and sorrow of child abuse.

The War Memorial Auditorium is a great place to see an act. Hope Go West Productions can pull in some more medium draws for the hall. (What about Freddie Jackson? Maybe a Texas all-stars jam with the Tail Gators, Evan Johns and the H-Bombs, the Wagoneers, and Ted and the Tall Tops? How about getting any one of those Lone Star acts in here for a club date?)

The Bears & Bo Didley, *Exit/In*, June 29 & 30, July 1.

The Bears are probably the best thing that could happen to Adrian Belew right now. Guitar heroes can so easily get caught up in technique that they forget about playing music and having fun; Belew has sidestepped that trap by forming a rock and roll band with old friends. The Bears' shows at the Exit/In on June 29 and 30 were joyous occasions, full of Beatlesque pop tunes and strange guitar solos. The second night's show included covers of "Elephant Talk," "Purple Haze," and half a chorus of "Sweet Home Alabama." Belew grinned and mugged his way through the shows, and it sure was nice to see a guitar hero having fun.

Speaking of guitar heroes, Bo Didley played two shows at the Exit/In the following night, July 1. He was backed by a pick-up band that included a couple of members of the Kingsnakes. The first set was played to a crowd almost all of whom were over 35; a lot of them went away upset since Bo played only about half his hits, concentrating instead on working grooves and playing solos. The second crowd was a more normal crowd for the Rock Block and Didley seemed more at ease in front of them; he played almost all his old material this time, including a couple of repeats from the first set, and he had this crowd dancing from the start of the show. -Brian Mansfield

George Strait *Starwood Ampitheatre*, July 11

Judging from the reactions of female admirers at his Starwood show, July 11, George Strait didn't have to do anything more than show up and smile, if he wanted to be a crowd pleaser. But Strait gives value for money: not only do the screamers get a Good-Looking Strong Silent Type to fantasize about, they also get more than an hour and a half of high-steppin' western swing, honky-tonk classics, and Strait's hit ballads (Tommy Goldsmith of *The Tennessean* counted 28 songs)—all seamlessly integrated.

Romantic ballads that seem merely pleasant on the radio, smoldered in the hands of Strait's crack eight-piece Ace in  
 (Continued On Page 23)

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## Video Updates

The Storyteller, Tom T. Hall, will be taking his tales to the screen in an instructional video called "Writing Songs for Fun & Profit with Tom T. Hall." Hall, whose numerous songwriting credits include "Harper Valley PTA," "I Love" and "Old Dogs, Children and Watermelon Wine," co-produced the video with The Nashville Network. From the setting of his hillside cabin, Hall gives personal instruction on all aspects of songwriting, as well as interviewing music professionals who give their views.

T. Graham Brown's "Brilliant Conversationalist" recently became the second country video added to VH-1 this year. Capitol Records Southwest Regional Rep Dave Williams says, "The single has defi-

nately picked up since the video was released." One outlet commented, "Men like the video—women like T. Graham."

Several bizarre Nashville locations were used for the filming of MTM artist Hege V's video, "Burial Ground of the Broken Hearted." Director Coke Sams and chief cinematographer Jim May meshed talents with executive producer Alan Bernard, CEO of MTM Records.

The Nashville Network has become actively involved in the "Take Pride in America" campaign, an effort to increase awareness of and respect for our country's public land. TNN will telecast live coverage of the first "Take Pride In America" National Awards Ceremony coordinated by the Department of the Interior and will host a reception for the award recipients in Washington D.C. Reception coverage will be seen on *Wrap Around Nashville*, Saturday, Aug. 8.

Television actress and singer Rebecca Holden has been cast as Elena in ABC's daytime drama, *General Hospital*.

Billed as the first ever country harpist, Lloyd Lindroth made an appearance on *Nashville Now* in July.



Newly signed artists Richard & Gary Rose (seated) listen to a final mix of their debut single "The Things You Do" as producer Charles Howard (left) and Capitol/EMI America label head Jim Foglesong smile in approval. The brothers co-produced the record at Sound Emporium.

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## On The Road

July's salute to Smiley and Kitty Wilson at the Hyatt Regency in Nashville raised \$5300 to help defray medical costs for the couple, both of whom have cancer. Buddy Lee and Chuck Eastman organized the event.

Top Billing International will send *You Can Be A Star* host Jim Ed Brown on the road in the fall when the talent contest travels to 50 cities, in association with local radio stations. Winners of the contests will get a chance to audition for the nationally televised program.

Tanya Tucker visited Toronto, Ontario, Canada recently to help her friend, world-famous designer Peter Nygard, celebrate the 20th anniversary of his manufacturing company and the opening of the Nygard International Building.

Anne Murray will tour the Midwest and Northeast in mid-August, including shows in Columbus, OH; Springfield, IL; Indianapolis, IN; Cincinnati, OH; and Syracuse, NY. Murray has sold over 20 million records worldwide during her 17-year career.

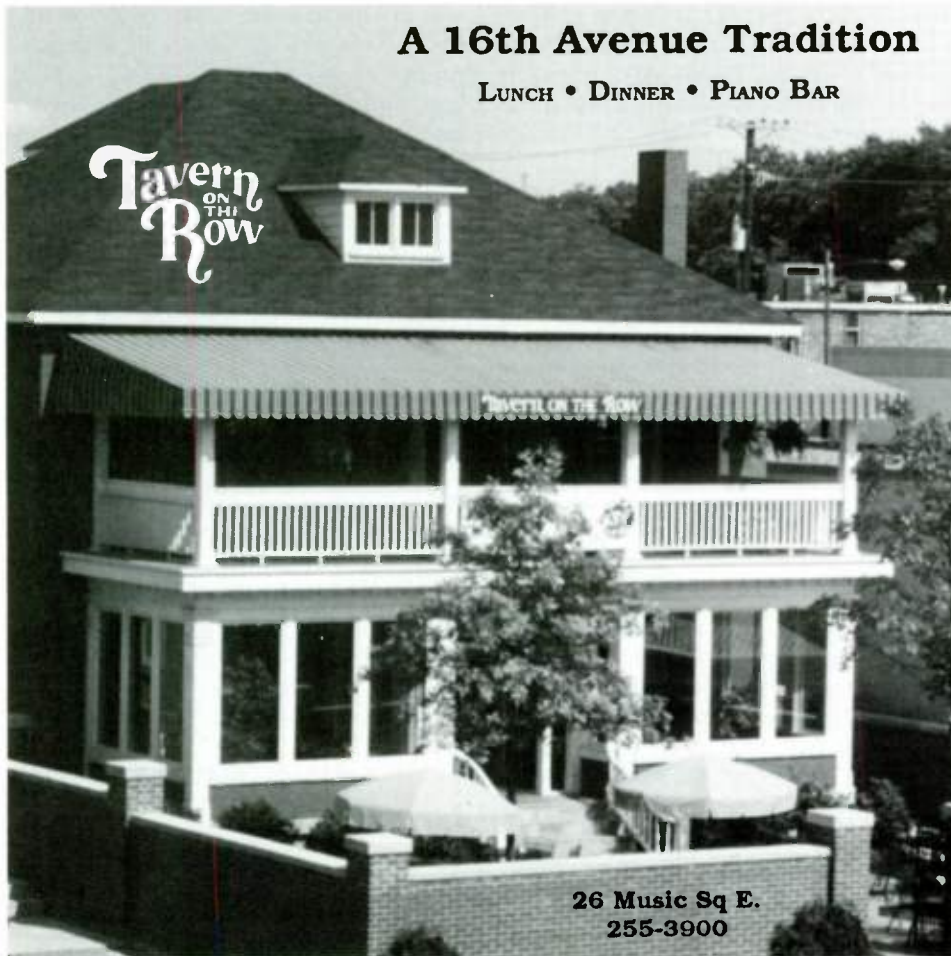
Don McLean will tour England this fall, returning to New York to play Carnegie Hall on Thanksgiving Eve.

The Jim Halsey Company has opened a marketing/special promotions arm. Pro Tours will coordinate marketing strategies for artists, promoters and special events.

Kevin Neal has been hired by Ronnie Milsap to represent him in all concert appearances for the newly formed Summit Entertainment Company.

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## Disc-claimer

(Continued from page 17)

### JANE RUSSELL

#### "When Will the Hurt Go Away"

Writer: Danny F. Caldwell; Producer: Danny Caldwell; Publisher: Danny Caldwell, BMI; C-Horse 587 (919-884-1976).

Waltzing under hypnosis. Pathetically routine in all departments.

### LOS LOBOS

#### "La Bamba"

Writer: none (arranged and adapted by Ritchie Valens); Producer: Mitchell Froom; Publisher: Warner Tamerlane, BMI; Slash/Warner Bros. 7-28336.

I might be crazy, but I think this definitely belongs on country radio. On all radio.

### TOMMY CASH

#### "Radio Lover"

Writers: C. Putman, R. Hellard, B. Jones; Producer: Dick O'Bitts, J. L. Wallace; Publisher: Tree, BMI/ASCAP; RCI 2407 (914-592-7983).

I've been fond of this song ever since George Jones had it out a couple of seasons back. With this new version, perhaps the tune will get even wider exposure. It deserves it.

### BAILLIE & THE BOYS

#### "He's Letting Go"

Writers: Pam Rose, Pat Bunch, Mary Ann Kennedy; Producer: Kyle Lehning, Paul Davis; Publisher: Warner Tamerlane/Heart Wheel, BMI; RCA 5227-7.

Two at-bats and two homeruns. I think I'm in love.

### BIG AL DOWNING

#### "Just One Night Won't Do"

Writers: Mac Gayden, Dave Gillon, Sam Hogin; Producer: Neil Wilburn; Publisher: Lawyer's Daughter/Multimedia, BMI/ASCAP; Vine St. 105.

He's big, black, beautiful and BACK! Talk about a "Radio Hero." This guy is one to me.

### HONORABLE MENTION:

Mel McDaniel/Love Is Everywhere/Capitol.

P. J. Allman/Heart First/Kansa.

Charly McClain/And Then Some/Epic.

Sheldon Locke/Satin Sheets/Stargem.

S-K-B/No Easy Horses/MTM.

Allen Edwards/Houston Just Ain't Big Enough/AEE.

Sheb Wooley/The Ballad of Jim & Tammy/TPL.

Janie Frickie/Baby You're Gone/Columbia.

### DON'T GIVE UP YOUR DAY JOB:

T. C. Cantrell/No Reason To Go On/MCR.

Morgan Ruppe/My Lord and I/Hummingbird of Clover.

## LIVE MUSIC REPORT

Continued from Page 19

hands of Strait's crack eight-piece Ace in the Hole Band with special guest, songwriter Dean Dillon on acoustic rhythm guitar. On the uptempo numbers—which Strait clearly relished—the band lit a fire under the crowd with covers of Bob Wills ("Milk Cow Boogie," "Take Me Back to Tulsa"),



Willie Nelson and his daughter Susie, look over notes for Susie's newly-published personal biography of life growing up her Dad, "Heart Worn Memories."

Hank Williams ("Lovesick Blues," "Jambalaya"), and Johnny Cash ("Folsom Prison Blues") that masterfully blended vintage stylings and modern country licks. Opening act Dan Seals was in fine voice that night, and the crowd enjoyed a set that ranged from his England Dan and John Ford Coley days ("I'd Really Love to See You Tonight") to his latest country hits ("I Will Be There," "Everything That Glitters"). But it was George Strait who was able to make his music sound like an essential part of country music's most vital traditions.

-Paul Kingsbury

### Delbert McClinton, Boardwalk Cafe

Delbert McClinton brought his show (and mostly new band) back to Nashville in May for one show at the Boardwalk Cafe. In his characteristically understated manner, McClinton took the stage after the briefest of intros and broke immediately into "Take Me To The River"—and the crowd went wild.

Audiences don't applaud politely at McClinton shows, they whistle, cheer and dance on the tables. The Bastard Kind of Beale Street commands his subjects as easily and subtly as he does his talented band of merry men. With a move of his hand, a brief glance or an interpretive turn of phrasing, McClinton guided the tightly woven group of musicians like the sun guides the planets.

Original songs like—"Back To Louisiana," and "Standing On Shaky Ground,"—mingled with equally contagious borrowed tunes—"Baby, Baby, Baby" (Aretha)—building to a heated pitch by the end of two too-short sets. And by that time, no one in the joint was seated, unless it was on someone else's shoulders. They were dancing in the aisles even where there were none.



-Valerie Hansen

## ALBUM REVIEWS

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A good indication of her strength is shown when many of the album cuts are just as unforgettable as the two initial hits, "80's Ladies" and "Wall Of Tears." Songs like "Do Ya," "Old Pictures" and "I'll Always Come Back" feature the same warmth, humor and sharp detail as the better-known songs. And if "Younger Men" doesn't become one of the bigger anthems of the year, it is only because older men control what gets on the radio.

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