

Music Row

Nashville Music News Directory

DEEP SOUTH
RECORDS
SUPPLEMENT

VOL. 2 NUMBER 8 NOVEMBER, 1982

FREE



KAREN TAYLOR-GOOD

HITS DON'T GROW ON TREES: A look at the art of producing records
45 RPM SINGLE REVIEWS: The good, bad, and the ugly
THE STREETS OF MUSIC ROW, and much, much, more

POLLYFOX

24 Track Recording Studio

NIGHT OWL SPECIAL

10 P.M. - 10 A.M.

\$25 HR.

WITH ENGINEER

\$25 HR.

FOR NOVEMBER ONLY
with this coupon



**CHART
RECORDS
OUR
SPECIALTY**
Let us cut yours

\$35
with engineer

**GIVE A LISTEN TO BETTY PETERSEN'S
"A TRIBUTE TO A REBEL"
b/w "THE WILD BUNCH"**

WE DID IT!

38 Music Sq. E., Rm. 212

Nashville, Tennessee

(615) 244-5539

Music Row

Nashville Music News Directory

— Table Of Contents —

The Streets Of Music Row	4
NIGHT LIGHT: Nashville after dark	6
The Inner Ear; Showcase and Record Reviews	7
Spotlight Article: The Producer "Hits Don't Grow On Trees"	8
45 RPM New single reviews	10
The Directory	12
Rights & Royalties	20
Dollars & \$ense	21
Keeping Track	22

Publisher & Editor
David Ross

— Contributors —
Kerry O'Neil, C.P.A.

J. Douglas Leete
Michael Snow
Robert K. Oermann
Russ Cheatham
Jerry Fox
Valerie Wise
Richard Perna

— Typesetter —
Freida Crawley

— Photographer —
Beth Gwinn

MUSIC ROW . . . is distributed free to studios, publishing companies, recording companies, pro audio stores, musician's unions and many other music industry related organizations in the Nashville area. In addition copies are sent out monthly to over 240 key reporting country music radio stations all over the U.S.A. We would appreciate receiving press releases concerning items of interest to the professional music community.

**Subscribe To
MUSIC ROW**
NASHVILLE'S
MUSIC INDUSTRY NEWSPAPER

To receive the next 12 issues of Music Row, send name, address, plus \$12.50 for postage and handling to:

Music Row
P.O. Box 111391
Nashville, TN. 37211

ALL ABOUT THE COVER

Originally from El Paso, Texas, **Karen Taylor-Good** got her first professional recording experience doing jingles in Memphis for the William B. Tanner Co. Her move to Nashville in 1979 seemed a natural step as she realized that singing and writing country was her real love. It was not long before the green-eyed brunette was singing major national jingles (Schlitz, McDonalds, Hickory Farms) and began doing background vocalizing on album projects with; Barbara Mandrell, Charlie Pride, Conway Twitty, George Jones, Dolly Parton, and many others.

Karen's debut disc on Mesa Records "Diamond In The Rough" gathered rave reviews carrying her to a top 40 chart position, and her second release "Country Boys Song" helped continue that momentum.

Full of energy, Karen's personality, stage presence, and polished vocal style instantly set her apart wherever she appears. In her own words, "Everything makes sense when I get on stage . . . It's just me sharing my music with my friends . . . what an incredible joy!"

Karen Taylor-Good's new single on Mesa is a song which she co-wrote with her producer/manager Taylor Sparks. Entitled "I'd Rather Be Doing Nothing With You" the record has already started gaining acceptance from country radio programmers and all signs are pointing to the fact that this release will be another giant step towards helping this talented performer to share her music with an even wider audience.



THE STREETS OF MUSIC ROW

NEW EXHIBIT AT HALL OF FAME

Legendary Merle Travis donated his famous Gibson Super 400 CES Custom guitar which dates back to 1953, to the Country Music Hall of Fame. Gibson had made a new model (identical to the old one) and presented it to Merle at the gathering on October 12. Mr. Travis entertained everyone present by playing a few chords and reminiscing about old times.

U.S. RECORDS HOSTS RECEPTION

Distribution of U.S. Records will be handled by CBS as the result of an agreement reached between Jim Hammond label president and Walter Dean of CBS. Producer Elliot Mazer will be responsible for A&R and managerial functions associated with the new label. Artists already signed to U.S. are; Red Steagall, Doug Clifford (former drummer for Credence Clearwater Revival) and Tammy Comstock.

NSAI HALL OF FAME AWARDS

Brenda Lee was the guest speaker at the

Thirteenth Annual Hall of Fame Awards Ceremony for the Nashville Songwriters Association International. The award, called "Manny" (short for manuscript) was presented to the late William 'Billy' Hill and Chuck Berry. In addition the President's award was given to C. Dianne Petty for outstanding support for the songwriting community. Both Hill and Berry join the other eighty-five songwriters who hold places in the prestigious NSAI Hall of Fame.

ENTERTAINMENT EXPO AT MUNICIPAL AUDITORIUM

The Nashville Music Association and "The Tennessean" Newspaper are co-sponsors of the first event designed to demonstrate the diversity and variety of the Nashville entertainment business growth through exhibition and entertainment. The three day event will present a continuous show of local and nationally-known musicians in performance in the auditoriums upper level. Talent includes; Gregg

Allman, The Oak Ridge Boys, T.G. Shepard, Gene Cotton, Percy Sledge, Nashville Symphony Orchestra, and Brenda Lee.

Nashville's music, film, video and other entertainment-related industries will showcase their products & services in the auditorium's lower level. Over 174 companies, individuals and organizations have already made commitments for exhibit space to display their achievements, accomplishments and nature of their work. Of particular interest will be technical demonstrations of the new laser equipment and other state-of-the-art industry advancements.

"We want the public to understand just what part our industry plays in the city's lifestyle, economy and development," said Jimmy Bowen, NMA Chairman of the Board & head of Elektra Records in Nashville. "This marks a coming of age - a real maturing awareness among the members of our community. All aspects of the industry celebration will be handled by local firms."

Honorary co-chairmen of the event are two Nashville-based entertainers of worldwide reputation, southern-rock star Charlie Daniels and the Oak Ridge Boys' baritone William Lee Golden.

Planned as an annual event, Entertainment Expo will give each patron an educational, informative and interesting inside-view of the music industry's growth and innovations for a mere \$4.00 per person. Entertainment Expo will open at 7 p.m. November 12 and at noon on Saturday and Sunday.

16th ANNUAL CMA AWARD SHOW

The CMA Awards went smoothly this year; a combination of showmanship by hosts Barbara Mandrell and Mac Davis, a



Jerry Lee Lewis and Mel Tillis share a laugh at MCA's label party.

★ ★ ★ CHARTBOUND ★ ★ ★



Connie Hanson, the sizzlin' redhead who played "Marshalene" in *Urban Cowboy*, has surfaced again! Recently signed to Soundwaves Records, the fiery Texas lady's just come out with a new all-country single, "There's Still A Lot Of Love In San Antone."

Connie's been paying her dues in the entertainment world since the tender age of nine, when she landed a spot on a weekly television show in her native Houston. Later, after winning first place on the *Ted Mack Amateur Hour*, she opened shows for Tony Bennett and Justin Wilson. Billed as "The Little Girl With The Great Big Voice", she eventually branched out into musical comedy and movies.

For the past two years, Connie's efforts have been mainly musical. A traditional country stylist with performing credits spanning most of the United States and Canada, her recent appearances have included the 1982 Chilympiad, the Las Vegas Hilton, and the Grand Ole Opry. She is managed by Gary K. Hahne.

For further information about Connie, contact her publicist, Sarah Stein, at (615) 269-5296.

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

great team of behind the scenes professionals directed by Walter Miller, and the award winners who for the most part pleased and excited the audience.

Rags to riches storymakers, Alabama, captured the triple crown: winning "Entertainer of the Year", "Vocal Group of the Year", and "Instrumental Group of the Year".

Janie Fricke received a standing ovation for winning "Female Vocalist of the Year" and Ricky Skaggs cleaned up with awards for "Male Vocalist of the Year" and the "Horizon" award. Willie Nelson took "Album of the Year" and "Single of the Year" for "Always On My Mind" with "Song of the Year" going to the writers; Mark James, Johnny Christopher, and Wayne Thompson for the same song.

One of the most interesting segments featured Lacy J. Dalton singing "16th Avenue" while a prepared video took the viewers up and down the streets of music row. The fact that Dalton was singing and not lip-synching gave the video great feeling.

Additional winners: Frizzell and West "Duo of the Year"; Chet Atkins "Instrumentalist of the Year"; Al Synder WNVL, Tim Williams KOKE, Chuck Morqan WSM - "DJ Awards"; Lefty Frizzell, Roy Horton, Marty Robbins, "Hall of Fame Awards".

MUSICAL CHAIRS

There's a feast of news for turkey bird month, so everyone pull up a musical chair and dig in . . . **Allen Cash** has announced the signing of **Noel** with **Phillip Anderson**, President of **Arc Sound Company** in Toronto, Canada for foreign distribution . . . **Molly Thomas** has been promoted to manager of **Farris International**. Ms. Thomas will also be coordinating all artist relations and promotions for artist **Jacky Ward** . . . Congratulations to **Randy Jackson** and CMA award winner **Janie Fricke** on their marriage. Congrats also to **David Frizzell** and **Judy Britting** who tied the knot October 14th (I wonder if they're going hire a wino to decorate their home?) . . . **Mike Borchetta** has been retained to promote **American Spotlight Records** . . . **Country International Records** reports **Tom Dean** will now head sales and promotions for their firm, plus CIR has signed an agreement with **Devensa Records** to handle product distribution for their label in Venezuela and Columbia . . . Moving right along, **Silkwood Music** wants everyone to know they've moved to 1024 16th Avenue, South . . . **All That Jaz** has also moved their new location at 1201 16th Avenue, South . . . **Stars Incorporated** has signed an exclusive booking agreement with the all-female group, **Chantilly** . . . also **Danny Cooper** and **Stan Barnett** have been hired as booking agents . . . **Sam McBee** has joined **Tom McBee Promotions** and will be involved in record phone promotion . . . **Aristo Music Associates** President **Jeff Walker** has announced that **Kathleen Clouse** has been added to his staff as an executive assistant . . . **Diana** has signed a recording contract with **Adamas Records** reports label president **Mike Smith** . . . **Bil Vorn Dick** is now master audio engineer for **Stargem Records**. The new studio and offices are located on the corner of Music Square East and South Street . . . **Wayne Jackson** and **Andrew Love**, originators and leaders of the **Memphis Horns** have signed a management agreement with **Total Concepts**, according to President **Earl Owens** . . . **Schatzi Hageman** has announced the formation of **Hot Schatz Records**, a division of **Hot Schatz Productions**. Schatzi formed **Hot Schatz Productions** in July 1981 after a three year stint as production coordinator and assistant to management for the group **CHICAGO** . . . Anytime for dessert? . . . The **Amusement and Music Operators Association** has selected **Alabama** as the most popular artists of the year on juke boxes for 1982 . . . **Dale Morris & Associates** has named **Marie Ratliff** Vice President of a newly formed company called **MAF Advertising**. Ratliff will direct all publicity for the group Alabama plus handling all their public relations activities. And did you know that those good old boys have sold over six million albums in just over two years. Happy Thanksgiving, everyone.

ON THE CHARTS

WITH

49

Records*

nashville
STRING
machine

week of
9/11/82

Carl Gorodetzky (615) 383-6440

Night Light

Valarie Wise, Jerry Fox



BLUEBIRD CAFE (4104 Hillsboro Rd.) The Bluebird continues to maintain the intimate atmosphere rarely found in other local night spots. On Sept. 20, the B.C. sponsored a Virgo Bash featuring artists **Bruce Prine, John Prine** and **Rachel Peer**. Happy Birthday to all September babes. Guitar virtuoso **Lennie Breau** made an appearance Sept. 25 and as usual stunned the audience with his innovative jazz numbers. Lennie is currently recording in Nashville with producer **Paul Whitehead** and has future plans for a collaborative effort with his wife **Jewel**. Also at the Bluebird this month were **George Tidwell** and **Earwitness**. **Denis Solee's** sax playing was a special treat. Look for members of this group also playing under the name **Intuition**.

BISHOP'S CORNER (3201-A West End) Tired of the 'funk' clouding your brain at the beginning of yet another week? Check out 'Blue Monday' at Bishop's Corner. **Bobby Bradford** and friends are featured every Monday through November. Guests in recent weeks included **Kenny Greenberg, Paco Shipp, Juke Logan** and **Charlie Fink**. For an invigorating Monday, check out this special showcase. Bishop's has live music almost every night with a heavy emphasis on jazz acts.

SPANKY'S (1719 West End) Two New Wave groups deserving attention performed Oct. 7. The **Times** and the **Bunnies** put forth a great high energy show. **Donna Frost** lead vocalist for the Bunnies, described her band's

musical style as "New Metal" i.e. New Wave plus Heavy Metal. In any case, hop over and see the Bunnies should the opportunity arise. Remember Spanky's still maintains a no-cover policy Mon. - Thurs.

SPRINGWATER (115 27th Ave. N.) The place for good ol' boys and girls continues to rock on through the ages. Highlights this month included **The Double Trouble Blues Band**. Lead vocalist and harp player **Charlie Fink** can give the Blues Brothers a run for their money. Playing a mixture of original and cover tunes, Double Trouble has proved to be a crowd pleaser over the past 3 years. **Bill Suter** and the **Swallows** play on a semi-regular basis at Springwater. Regulars **Bill Suter** and **Susie Monick** provide the backbone for the bluegrass act. "Swallows" in recent weeks included **Jimmie Gray, Roger Younger, Bobby Tripton** and **Jackie Hill**. Other Springwater attractions include dart and pool tournaments weekly. Remember, this is strictly a brew bar; no liquor or wine is served.

WIND IN THE WILLOWS (2205 State St.) Located near Nashville's infamous 'Rock Block', W. in the W. is a more sedate nightspot offering quality acts in a revamped ante-bellum residence. "**The New Grass Revival**" performed Oct. 1st and 2nd. Given the new band members and a new bluegrass style, one can see the name is quite appropriate. Also appearing this month were the **Dillard's** and local favorites, the **Nerve**.

SPOTLIGHT - Two events caught the roving eyes of NIGHTLIGHT this month. First **Track 9** and **Acuff-Rose** put together a marvelous show including artists/writers such as **Dallas Frazier, Marsha Beverly, Randy Albright** and **Mickey Newberry**. **Cantrell's** most recent writer's night featured **Dennis Morgan, Tom Schuyler** and others. Kudos to these clubs for giving exposure to deserving artists.

Carlo

SOUND & CASES

Retail Audio Sales • Road Cases
Speaker Reconing • Tour Support
Service Department

'The One Stop Road Shop'

2 Music Circle East (615) 259-0900

Inner Ear



THE OSMOND BROTHERS
Elektra/Asylum 60180-1

In an age of acts striving for an identity which leaves critics and producers squirming in their chairs 'til they've settled all the labeling bets, it's nice to know the Osmond Brothers - yes, The Osmond Brothers - are interested in neither pursuit. They are, however, genuinely interested in being true to themselves, which is in turn intimately connected with the best interests of just plain old good music.

With "The Osmond Brothers" the boys follow their highest instincts and wind up in safe, honest country music territory. Their stylistically textural vocal blend IS authentic country and it's where the boys belong - skirting the fringes of gospel, pop, and rock, threatening all the while to drop into a barber shop for a round of harmonies, yet in the end winding up with just the right combination. They are totally at home with the tunes on this album, which include "It's Like Falling In Love (Over And Over)", "I Think About Your Lovin'" and "Blue All Over You" (by local boys Bruce Channel, Rory Bourke, & Kieran Kane), all well-written, well-rounded songs stressing the boys' (as they put it) first love - "vocal harmonies."

No doubt about about it - vocal harmonies take front stage on this album, but please don't mistake them with say, The Oak Ridge Boys or with say, Alabama. This blend comes from a different place and when it gets to where it's going winds up there comfortable, secure, stripped of fat and cliché harmonies, and sounding like no other sound around. Gratefully, Rick Hall's production is just right for the brothers. The tracks are tight and slimmed down to allow the group's vocals room to stretch out and color in the remainder of the picture. Good idea - Muscle Shoals' haven of special resources is well worth the stopover.

While most of you may not run out and buy this album because of a feeling

somewhere deep inside that you just can't live without it, I wouldn't dismiss the idea entirely. 'Cause where else will you find this combination of elements? And how else are you gonna find out if I do or if I don't know what it is I'm talking about?

— Quentin Powers

MCA SHOWCASE D.J. Week '82

The MCA show, held Thursday afternoon October 14, was fast-paced, entertaining, exciting and at times hilariously funny. Held in conjunction with D.J. Week/Opry Birthday the show sparkled from start to finish.

Jim Foglesong, head of MCA-Nashville, welcomed the near capacity crowd with a few introductory remarks before yielding the microphone to emcee George "Goober" Lindsay who moments later had the fans rolling the aisles with his earthy, cornpone jokes. Lindsay, also an MCA artist, drew on a seemingly endless supply of gags while the stage crew switched instruments and shuffled microphones between acts.

The Thrasher Brothers opened the show with a set that featured tight harmonies and much enthusiasm. The Younger Brothers followed with a performance that included their hit single "Nothing But The Radio On", a real crowd pleaser. George Strait also did a fine job with some able support from his Ace In The Hole Band, and there was a flurry of flashbulb activity throughout the handsome Texan's performance.

Next onstage was Terri Gibbs. Nattily attired in a tuxedo, Gibbs delighted the audience with several numbers including her smash single, "Somebody's Knocking". Gibb's band; crisp, tight, and cohesive, complemented her beautifully, especially guitarist John Jackson who displayed a fabulous touch.

Lee Greenwood followed with a display of entertainment that probably won't be forgotten soon. The diminutive

Californian's act featured everything from buck dancing to playing two saxophones at one time. A veteran Las Vegas entertainer turned country music crooner, Greenwood slowed the pace for his big numbers such as "It Turns Me Inside Out", "Ring On Her Fingers, Time On Her Hands", and "She's Lying" and then accelerated with uptempo numbers that left the audience yelling for more. The pacing, timing and versatility of Greenwood's performance was pure high energy. He deserved an encore and the audience didn't disappoint him. They were rewarded with a stirring rendition of "Tennessee Waltz".

John Conlee followed Greenwood's musical tour de force with an interlude that featured "Friday Night Blues", "Busted", "Rose Colored Glasses" and other hits by the heavy set singer. A former disc jockey, Conlee chatted amiably between numbers in a relaxed, easy going manner.

MCA closed the show with the killer, Jerry Lee Lewis. The master of the effortless glissando thrilled the audience with a pot-pourri of songs that ran the gamut from rock to gospel, blues, boogie-woogie and of course country. — Russ Cheatham



Lee Greenwood slams another homerun receiving two standing ovations at his Opry showcase.

HOME DEMO HEADQUARTERS!



- FOSTEX 4 & 8 TRACKS
- ROLAND & OBERHEIM drum computers



833-7000

415 Harding Pl.

New Fender Amps
by Paul Rivera

"HITS DON'T GROW ON TREES"



It's getting harder than ever to land on the charts these days . . . An artist needs someone whose judgment and taste they can rely on, a guide to take them through the jungle of bullets and airplay onward and upwards . . . that someone is THE PRODUCER.

by David Ross

It's difficult to define the role of the producer. In some ways he is an administrator, like the captain of a ship, holding the responsibility for a successful voyage and the coordination of the crew (pickers, artist, engineer, etc.). He must keep watch on the pulse of the sessions ready to be demanding, cajoling, argumentative, or whatever it takes to draw out the best from everyone on the session. He must also bear responsibility as the official 'ears', and make creative decisions when necessary. The producer is the catalyst in the formula. Hopefully, if just the right ingredients have been added in the proper proportions, then lo and behold something emerges from the final mix and pressings which is not merely a piece of grooved vinyl but a RECORD.

Music Row talked with two very successful producers to find out how they go about making a record, in the hopes that we would find some patterns and common approaches that might be of interest to our readers.

Bob Montgomery has recently pro-

duced hit records for artists such as Razy Bailey, Janie Fricke, and Marty Robbins. In addition to being co-founder of House Of Gold Music, he has produced classics such as "Behind

Closed Doors", and written award-winning songs like "Misty Blue".

Harold Shedd together with the group Alabama has produced one of the most dramatic success stories in



Bob Montgomery

country music. In the space of little more than two years he has helped propel an unknown bar-band into the CMA's "Entertainers of the Year". Besides producing a smashing string of #1 singles and albums for Alabama, he is currently working with artists such as Mel Tillis, Connie Francis, and Marlow Tackett.

Although these interviews were conducted separately we have matched them up as closely as possible to facilitate technique comparisons. The writer wishes to thank Bob Montgomery and Harold Shedd for sharing their time and for the frankness and honesty with which they approached this article.

Music Row: Where do you begin . . . what's the first consideration?

Bob Montgomery: I listen to hundreds of songs, that's the #1 job. I try to hear the artist doing the song in my head, thinking about what I know of their capabilities, what they've done in the past, who their audience is and then try to match the artist with the song. Some of the songs I've done with Razy for example aren't the songs I'd cut with Marty Robbins.

Harold Shedd: The song; depending on the artist and what they do best or what I think they do best, you've got to have the song. So you might as well start there. Once you find that song and it's something you feel that particular artist can do then start figuring out how to present it the best way through that artist.

Music Row: Many artists have been successful because their 'sound' has undergone stylistic changes; how do you determine when this is necessary?

Harold Shedd: We've tried to do different types of music that still say some of the same things. These guys (Alabama) are real serious about their music so we're always interested in a different kind of song. A "Mountain Music" is different than a "Feels So Right" yet the same people like both those songs so obviously you can take different approaches as long as you don't get too far away from the things you do best. We spend a lot of time discussing even the sequence in which



Harold Shedd

Melodie Gimple

the songs are going to appear on the album . . . to me that's important.

Bob Montgomery: I try to keep fresh things happening with an artist all the time. Trying not to change so drastically that you turn people off, but so

that every record doesn't sound like its cut out of the same mold. However, it's also not healthy to jump too far one way or the other. You can move things gradually. You don't want to alienate

(Continued on page 18)

STARGEM

★ ★ ★ ★ ★ ★ ★

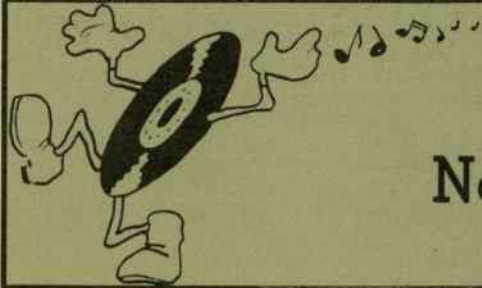
RECORDING STUDIO



YOU ARE INVITED TO COME LISTEN

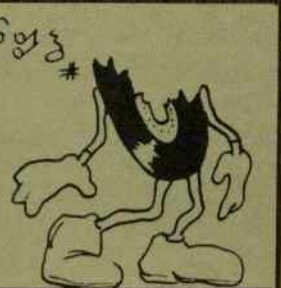
- Flexible Competitive Rates
- Fully Automated 24 Track Recording Studio

43 Music Sq. E. (615) 244-1025



45 RPM

New Single Reviews



Elektra wins the label-of-the-month honors again. They led the field in both quantity and quality. Special kudos to **Eddy Raven**, **Sonny Curtis**, **Joe Sun**, and **Kieran Kane** in the label's talent-to-watch stable. And **Roy Acuff** proves he's no slouch in the Timeless Talent department.

Single-of-the-month, however, goes to Liberty's **Michael Murphey**, who is following the monstrously-successful "What's Forever For" with an even stronger number.

DISCOVERY acts this time out are **Brentwood**, **The Wray Brothers**, and (perhaps) **Karen Sanborn**. Also: check out Nashville session veteran **Terry McMillan's** RCA single. He may not be a brand-new name, but his is the single stars are made from.

They're going to ride you out of town on a rail," somebody said to me during DJ Week. That is NOT the reason I'm a little mellow this time around. It's just that I couldn't find anything that I really hated; and I guess that's good.

Even when I'm nasty, remember, I'm always open-minded. **Everyone** gets a listen, superstar or sparkler. Send 'em all to MUSIC ROW. I'll either use them for Christmas tree ornaments, or hype them as musical treasures forever. Music Row, P.O. Box 111391, Nashville, TN 37211.

— Robert K. Oermann

TERRI GIBBS "Baby I'm Gone"

Writer: Glenn Wolf; Producer: Ed Penney; Publisher: Chamblin Music, ASCAP. MCA 52-134.

Terri has been getting looser and lots more fun as she develops as an artist. Here she tosses off an old-style rocker as though she were Jerry Lee's sister.

KIERAN KANE "Gonna Have A Party"

Writers: Kane, Channel, Cochran; Producer: James Stroud & Kieran Kane; Publisher: Cross Keys/Tree, ASCAP, Old Friends/Tree, BMI. Elektra 7-69943.

The jaunty redhead is back with another toe-tapper. A perfect radio record.

TOM CARLILE "Green Eyes"

Writer: Tom Carlile; Producer: Gene Kennedy; Publisher: Opa-Locka, ASCAP. Door Knob 82-187.

Carlile show's he's more than beefcake with this lush, self-composed ballad. Impressively produced by Gene Kennedy, and even more impressively sung.

RAZZY BAILEY "Poor Boy"

Writers: D. Gray, J. Michael, M. Gray; Producer: Bob Montgomery; Publisher: Irving/Down N. Dixie/Simon-ton/50 Grand, BMI. RCA JK-13383.

As fond as I am of Razy, he hasn't got enough raunch to ride on top of a rock record. Mistake.

BUFFALO & BRANDY "Oklahoma Thunder"

Writer: K.S. Taylor; Producer: Buffalo & Brandy; Publisher: Pecan Pie, BMI. KM-2005.

Lame. Lounge act trying to sound country.

BOBBY DRAWDY "Football Withdrawal"

Writer: Jerry Taylor; Producer: Jerry Taylor; Publisher: Sylvia's Mother, BMI. I.E. Records 0010.

The first of the football strike songs is out. Best line: "I never thought I'd miss the sound of Cosell's rapping".

ELVIS PRESLEY "Elvis Medley"

Writers: Various; Producer: David Briggs; Publishers: Various. RCA JB-13351.

Vocalist shows promise. Could go places.

THE WRAY BROTHERS BAND "Cowboy Sangers"

Writer: Scott Wray; Producer: none listed; Publisher: Wray Brothers Music, BMI. CIS Northwest 1032.

Sounds to me like there might be another Alabama hiding up in Oregon. Listen to this.

PORTER WAGONER "Turn The Pencil Over"

Writer: D. Blackwell; Producer: Snuff Garrett; Publisher: Peso/Wallet, BMI. Warner/Viva 7-29875.

One thing I've always liked about Porter is his penchant for frankly sentimental songs like this. One thing I've always not liked is the fact that he's a rather weak singer.

BRENTWOOD "Make A Little Hay"

Writer: Kix Brooks; Producer: Earl Spielman; Publisher: Golden Bridge, ASCAP. Hot Schatz 0049.

Good lookin', good singin' Brentwood is off and running with this nifty item. There's a bit too much of the Oaks in the sound, but love those fiddles, Earl. Flip, "Motel Row," is also strong.

KENNY ROGERS "A Love Song"

Writer: Lee Greenwood; Producer: Kenny Rogers; Publisher: MCA/Sycamore Valley, BMI. Liberty 1485.

Go straight to Vegas. Do not pass Go.

THE MERCY BROTHERS "I've Already Left You In My Mind"

Writer: Darrell Scott; Producer: MBS; Publisher: Music Number One, CAPAC. Comstock 1695.

The Mercy Brothers get no mercy this time out.

BRENDA LEE "Just For The Moment"

Writer: Jimbeau Hinson, Michael Foster; Producer: Ron Chancey; Publisher: Silverline/Goldline, BMI, ASCAP. MCA 52-124.

The "Broken Trust" team comes up to bat again. Call it a double. If they'd turn Lee loose on a rocker, she could swat a homer.

VERN GOSDIN "Today My World Slipped Away"

Writer: Mark Wright, Vern Gosdin; Producer: Brian Fisher; Publisher: Welk, Hookit, BMI. AMI-1310.

There's something wrong with the business when a man this gifted isn't on a major label.

CHRIS CARPENTER "You're Leavin' Me"

Writers: John Covert, Ron McLendon; Producer: Gene Kennedy; Publisher: Door Knob Music, BMI. Door Knob 82-189.

Ed Bruce and Merle Haggard both have this turf covered, Chris. Find your own sound.

GLORIA "A" WALKER "The Clock Strikes 10"

Writer: Ken McWilliams; Producer: Biff Collie; Publisher: Loufaye, BMI. Fox Fire 612.

The clock strikes 10, but the gong strikes louder.

TOMPALL & THE GLASER BROTHERS "Maria Consuela"

Writer: Tim Henderson; Producer: Joe Wilson; Publisher: Ptarmigan, BMI. Elektra 7-69947.

Pretty as all get out, but is it commercial?

LARRY JENKINS "I'm So Tired Of Going Home Drunk"

Writers: Jenkins, Chambers; Producer: Joe Chambers; Publisher: Galleon Music, ASCAP. Capitol B-5167.

Sounds like Billy Joe Shaver recorded in a mine shaft.

MICHAEL MURPHEY "Still Taking Chances"

Writer: M. Murphey; Producer: Jim Ed Norman; Publisher: Timberwolf, BMI. Liberty P-B 1486.

Formula for success: Follow a strong single with an even stronger one. Dynamite piece of original material. Go for it, Cosmic Cowboy!

MARK COLLIE "I Got To Have You Back Again"

Writer: Mark Collie; Producer: Chuck Howard, Jr.; Publisher: Tam Charles, Comm. BMI. Sijon 1007-A.

Nice voice on this boy! He has a slightly hoarse, throaty quality I find appealing; and the song's not bad, either.

ROY ACUFF & BOXCAR WILLIE "Fireball Mail"

Writer: Floyd Jenkins; Producer: Wesley Rose; Publisher: Milene Music, ASCAP. Elektra 7-69937.

Roy dusts off his 1942 hit with a little help from Boxcar and a tight rhythm track. Great country licks from Brother Oswald and the Smoky Mt. Boys. Love it.

RON BLAIR "Little Boy In Denver"

Writer: Michael Craig Johnson; Producer: Allen Cash; Publisher: Sirdale/Foxtail, ASCAP. Deep South 710.

Blair's voice recalls David Houston, Slim Whitman, and pop's Jimmie Rodgers. Song's O.K. Production lacks licks.

BOBBY BARE "Praise The Lord and Send Me The Money"

Writer: Hugh Moffatt; Producer: Allen Reynolds; Publisher: Boquillas Canyon/Atlantic, BMI. Columbia 38-03334.

Love at first listen.

GARY GOODNIGHT "Goodnight My Love"

Writers: George Motola, John Marascalco; Producer: Harold Shedd; Publisher: Freddy Bienstock, BMI. Soundwaves 4689.

Grotesquely over-produced. Pitifully under-sung.

CHARLIE MAC
"Chain Of Mem'ries"

Writer: R. Bourke/C. Black/C. Waters; Producer: Snuffy Miller; Publisher: Chappell, ASCAP/Blackwood, BMI. Creekwood 14058.

Local TV sportscaster could chalk up a hit on his scorecard if this ever goes national. A most pleasant surprise.

MEL TILLIS
"Stay A Little Longer"

Writers: Tommy Duncan & Bob Wills; Producer: Jimmy Bowen; Publisher: Red River Songs, BMI. Elektra 7-69963.

A great production wasted on a mediocre singer and a too-familiar song.

TERRY McMILLAN
"Love Is A Full-Time Thing"

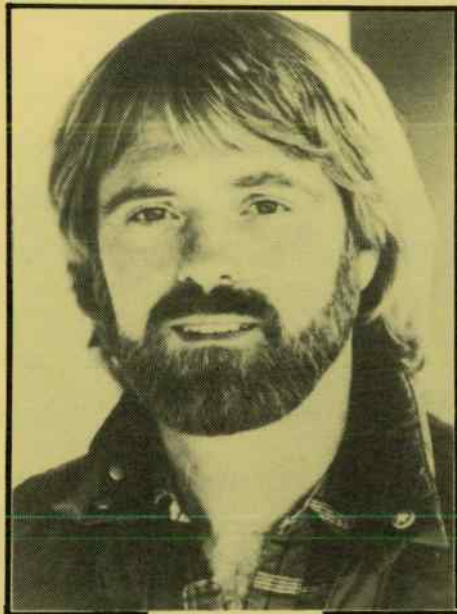
Writer: Allan Rhody; Producer: Michael Clark; Publisher: Tree, BMI. RCA JK 13360.

Terry double-tracked vocals, some weird guitar sounds (is that you, Baugh?), synthesizer licks, and a rhythm track that won't quit—all adding up to the country dance record of the year. Michael "Slow Hand" Clark wins Producer Of The Month.

DAVE CORNELIUS
"Lovin' On Borrowed Time"

Writer: Kosloski, Benvenuto; Producer: Patty Parker; Publisher: Rocky Bell, BMI. Comstock 1669.

Parker's production is improving steadily, but when is this label gonna come up with a winner?



Michael Murphey

REX ALLEN JR.
"Ride Cowboy Ride"

Writers: D. DeMarco, R. Allen Jr., C. Allen; Producer: Snuff Garrett; Publisher: Boxer, BMI. Warner Brothers 7-29890.

Nice uptempo western item, but I wish it had a burst of yodeling in it.

TAMMY BAILIS
"You Took The Time"

Writer: T. Bailis; Producer: S. Lang, T. Bailis; Publisher: Bobbe Myseh, PRO. BMM 102.

Has 2 producers, but it sounds like there were 13. Totally musically incoherent.

THE BURRITO BROTHERS
"Blue & Broken-Hearted Me"

Writers: B. Cannon, R. Squires; Producer: Randy Scruggs, John Thompson; Publisher: Sabil, ASCAP. Curb 03314.

After preaching to us about Lefty Frizzell for months, the Burritos have finally released a country record. It's about time. Alas, the song isn't strong enough to cut the mustard.

TOM RUSSELL
"Gallo de Cielo"

Writers: Tom Russell; Producer: none listed; Publisher: End of the Trail, CAPAC. End of the Trail 153.

Just a voice and guitar and a song. Flip, "Wise Blood", features his band. Good demos.

GAIL DAVIES
"Hold On"

Writer: Rick Clark, Mark Marchetti; Producer: Gail Davies; Publishers: Tricia, ASCAP/Little Chicadee, BMI. Warner Brothers 7-29892.

She loves that ol' harmony singin' and so do I. A country princess who gets closer to a queen's throne with every release.

SONNY CURTIS
"Together Alone"

Writer: Bobby Braddock; Producer: James Stroud; Publisher: Tree, BMI. Elektra 7-69942.

It's hard to say who knows more about makin' great country music, Sonny or Bobby. If you don't know, listen to this. It's talent talking.

KAREN SANBORN
"Football Widow"

Writer: Ron Hellard, Mark Paden; Producer: Wes Sanborn, Bernie Vaughn; Publisher: Tree, BMI. Joe-Wes 81-007.

Cut novelty. I'd add it to my playlist.

EDDY RAVEN
"San Antonio Nights"

Writer: E. Raven; Producer: Jimmy Bowen; Publisher: Milene Music, ASCAP. Elektra 69929.

Get on the bandwagon now. The guy is gonna be a star.

GENE WATSON
"What She Don't Know Won't Hurt Her"

Writer: Dave Lindsey, Ernie Rowell; Producer: Russ Reeder & Gene Watson; Publisher: Booth & Watson/Crosstimbers/Blue Creek, BMI. MCA 52131.

The yearning sustains in Gene's voice always just destroy me. He could sing the scale and make me love it. Another first class song, single, and performance from one of the most underrated acts on the charts today.

MICKEY GILLEY
"Talk To Me"

Writer: J. Seneca; Producer: Jim Ed Norman; Publisher: Jay & Cee Music, BMI. Epic 34-0326.

I'm sick and tired of recycled oldies from this guy.

MERLE HAGGARD
"Going Where The Lonely Go"

Writer: Merle Haggard; Producer: Merle Haggard & Lewis Talley; Publisher: Shade Tree, BMI. Epic 34-00315.

Just when I'd practically given up on one of my heroes, he releases something like this and makes me cry. Pure poetry.

JOE SUN
"You Make Me Want To Sing"

Writer: Candy Hemphill; Producer: Brien Fisher; Publisher: Hemphill Music, BMI. Elektra 7-69954.

This is a softer, warmer Joe than we're used to hearing. Everyone's favorite honky-tonker wraps his furry, blue-gray voice around a love song and comes up with a winner. His best vocal ever.

DOLLY PARTON
"Hard Candy Christmas"

Writer: Carol Hall; Producer: Gregg Perry; Publisher: Shuka/MCA, ASCAP. RCA JK 13361.

Dolly sure knows more than 3 country chords. A lovely version of one of Broadway's loveliest melodies.

KAREN TAYLOR-GOOD
"I'd Rather Be Doing Nothing With You"

Writers: Taylor-Good/Sparks; Producer: T. Sparks; Publisher: Bil-Kar, SESAC. Mesa 1113.

Karen's third single is her best so far. This ode to domestic happiness deserves some airplay.

HONORABLE MENTIONS:

- Shylo-Mercury/"Ain't Love Fine"
- Ronnie McCranie-Sugartree/"Leaving Love All Over The Place"
- Kelly Lang-Soundwaves/"Lady Lady"
- Randy Wright-MCA/"Hurry On Home"
- Noel-Deep South/"One Tear"
- Moe Bandy-Columbia/"Only If There Is Another You"
- Johnny Rodriguez-Epic/"He's Not Entitled To Your Love"
- Jan Gray-Jamex/"Closer To Crazy"
- The Rangers-CBO/"Crazy Woman"
- Jerry Reed-RCA/"The Bird"
- David Allen Coe-Columbia/"Whiskey, Whiskey"

THE LESS SAID THE BETTER:

- Boots Redlin-My Own/"Let's Keep It The Country Way"
- Rick Smith-King J/"Dream On Texas Lady"
- Susan Peters-Warner/Niva/"Why'd I Hire A Wino . . ."
- Roy Clark-Churchill/"Here We Go Again"
- Larry Kirby-Sherwood/"Dolly's Up To Par"
- Little Roy Wiggins-O'Brien/"Filipino Baby"

248-3131
41 MUSIC SQUARE EAST

"No Order Too Small"

Cassette Connection

CUSTOM CASSETTE DUPLICATION INCLUDING DEMOS

COMPLETE GRAPHIC FACILITIES BLANK CASSETTES AND ACCESSORIES

"UPHOLDING OUR REPUTATION FOR QUALITY SALES & SERVICE"

DIRECTORY

ARRANGERS

Bud Billings 333-1218
 Roger Bissell 385-3560
 Tom Cherry 865-1931
 Bill Dekle 298-2061
 Al DeLory 292-2140
 Bobby Francavillo 352-7406
 Wayne Harrison 646-1539
 Don Hart 832-8518



Lloyd Barry **Sanchez Harley**
 361-1233 333-2025

Ed Kee 367-4401
 Rick King 885-1144
 John Komrada 832-4219
 Kenneth Krause 790-1462
 Sam Levine 297-6758
 Mike Lewis 356-8932
 Chris McDonald 333-0395
 Allen Moore 373-1119
 Tom Pallardy 242-1037
 Gregg Perry 646-0025
 Bill Pursell 834-3645
 Alan Robertson 320-7161
 Gene Sisk 868-0951
 Buddy Skipper 847-2888
 Steve Smith 868-0649
 Tom Smith 320-7557
 Michael Snow 329-3393
 Jeff Steinberg 297-8498
 Edgar Struble 824-6808
 Don Tweedy 646-0156
 Bill Walker 329-1944
 Mitch Walker 824-3670
 D. Bergen White 297-6575
 Jack Williams 383-8833
 Ted Wilson 824-3116

BOOKING AND MANAGEMENT

Ace Productions
 3407 Green Ridge Dr. 883-3888
 Arta Inc.
 813 18th Ave. S. 327-2417
 Artist Management Agency
 P.O. Box 1673, Hendersonville 824-7949
 Celebrity Concepts
 50 Music Sq. W. #101 320-0707
 Cliff Ayers Productions
 62 Music Sq. W. 327-4538
 Marv Dennis & Assoc., Inc.
 Suite 198,
 214 Old Hickory Blvd. 352-0580
 Denny-Ski
 1300 Division St., Suite 103 ... 242-1373



Marc Shaffer

Eagle Management

1024 16th Ave. S. 615-242-4310

Full House Management
 50 Music Sq. W., Suite 800 ... 320-1441

Harrison Tyner Intern, Inc.
 38 Music Sq. E., Suite 115 244-4224
 Int. Celebrity Services
 1808 West End, Suite 102. 327-1880
 Let Us Entertain You
 50 Music Sq. W. 327-3227
 Limelitters, Inc.
 50 Music Sq. W. #804 329-2292
 Maxcy Talent
 50 Music Sq. W. 329-9671
 One Neters Inc.
 2828 Dogwood Pl. 383-8412
 Walter F. Sill, Inc.
 P.O. Box 25266 847-8610
 Roger Talent Ent., Inc.
 1701 West End, Suite 303. 242-7106
 Showtime Talent Inc.
 50 Music Sq. W. 327-0995
 SRO Talent
 903 18th Ave. S. 329-2010
 Talent & Model Land
 1443 12th Ave. S. 385-2725
 Talentmasters
 50 Music Sq. W. 320-0881
 Top Billing Inc.
 1003 18th Ave. S. 327-1133
 United Talent Inc.
 1907 Division 329-9900
 William Morris Agency
 2325 Crestmoor Rd. 385-0310

CARTAGE

**STORAGE
 CARTAGE-RENTALS**
servicing musicians



setup: stage/studio
 Airport service

615/244-4675

A Professional Rodie Service

Studio Instrument Rentals
 310 5th Ave. S. 255-4500

DEMO SERVICE

Budget Demos 385-4752
 Horizon Recording
 170 Kenner Ave. 297-6210
 R.C. Recording Service 822-4016
 Shaleko 292-1593
 Song Pro
 920 19th Ave. S. 327-3196
 Songwriters Demo Service
 280 Spartan Dr. 331-2723
 Sound Control
 2813 Azalea Pl. 292-2047
 Top Tracks
 700 18th Ave. S. 242-1037
 Windsong Prod. 383-6160

DEMO SERVICE

Budget Demos 385-4752
 Horizon Recording
 170 Kenner Ave. 297-6210
 R.C. Recording Service 822-4016
 Shaleko 292-1593
 Song Pro
 920 19th Ave. S. 327-3196
 Songwriters Demo Service
 280 Spartan Dr. 331-2723
 Sound Control
 2813 Azalea Pl. 292-2047
 Top Tracks
 700 18th Ave. S. 242-1037
 Windsong Prod. 383-6160

DISC MASTERING

Custom Mastering
 114 17th Ave. S. 244-8132
 The Lacquer Place
 50 Music Sq. W. 329-4951
 Masterfonics
 28 Music Sq. E. 327-4533
 Nashville Record Productions
 469 Chestnut St. 259-4200
 Randy's Roost
 30 Music Sq. W. 254-8825
 Woodland Mastering
 1011 Woodland 227-5027

EQUIPMENT CASES

Carlo Cases
 2 Music Cir. E. 259-0900
 Nashville Custom Case 320-5331

EQUIPMENT REPAIR

**CARLO
 THE AUDIO DOCTOR**

*Keep your equipment healthy
 See the doctor for a sound checkup*

Now managed by CARLO
 2 Music Circle E. 259-0900

Randy Barton
 Guitar Repair 269-0915
 Chris Camp
 Fretted Instrument Repair ... 269-0915

**ELECTRIC
 INSTRUMENT CARE**

*custom building • general repair
 Specializing in old Fenders*

Joe Glaser 794-8471

Rose guitars

**Custom Made Guitars
 & Fretted Instrument Repair
 'Fast Repairs Our Specialty'**

1080 W. Main
 Hendersonville **822-6818**

STEREO · VIDEO REPAIR CENTER

Get it fixed right!

1205 8th Ave. S. 242-3077

GRAPHIC ARTS

Calligraphics
 Printing & Lead Sheets 383-3778
COPIES UNLIMITED
 120 20th Ave. S. 327-1758
 Design Graphics
 Art, Photography, Retouching . 254-7734
 Freelance Graphics
 1814 Lombardy 292-6000
 Marti Art
 562 Doral Country Dr. 646-9351
 Music City Communications
 939 4th Ave. S. 244-0491
ROBERT K. OERMANN
 Illustration, Logos, Design ... 297-3664
 Omni Graphics
 2503 21st Ave. S. 297-4618

HORN SECTIONS

Chris McDonald's

CONTRABAND

Horns

Exciting Arrangements
 Studio or Live
333-0395

Buddy Skipper-Contractor
 Music Preparation
 Available

847-2888



**Nashville
 HORNWORKS**

© NH 1982

**INDEPENDENT
 ENGINEERS**

Scott Baggett 885-0830

Al Craig 297-0513
 Mike Daniel 329-3380
 Frank Green 352-3768
 Bob Krusen 320-7982
 Dennis Ritchie 331-2792
 Howard Toole 352-5809

MUSIC PUBLISHERS

The A-team Ent. Inc.
 25 Music Sq. W. 242-3322
 Adventure Music 320-7287
 ATV Music
 1217 16th Ave. S. 327-2753
 Beef Baron Music Inc.
 1701 West End 242-7106
 Blendingwell Music
 812 19th Ave. S. 329-9282
 Cedarwood Publishing
 39 Music Sq. E. 255-6535
 Chappel
 11 Music Circle S. 244-3382
 Dick James Organization
 24 Music Sq. E. 242-0600
 Go Betta Music
 Box 23308, Nashville 758-2995
 House of Gold
 1614 16th Ave. S. 383-4667
 House of Longhorn Music 822-5306
 I.S.P.D. Pub.
 1400 South St. 255-0561
 Kelso Herston Music
 1202 16th Ave. S. 320-5181
 Mill House Music Inc.
 27 Music Cir. E. 255-0428
 Music Pub. Corp.
 815 18th Ave. S. 327-0518
 OAS Music Grp.
 805 18th Ave. S. 327-3900
 One Note Beyond Music
 819 18th Ave. S. 329-0532
 Peer Southern Organization
 7 Music Circle N. 244-6200
 Scott Tutt Music
 903 18th Ave. S. 329-0856
 Shedd House Music
 27 Music Cir. E. 255-0428
 Silkwood Music
 P.O. Box 120423
 Nashville, TN 37212 789-5588
 Southern Writers Group
 2804 Azalea Pl. 383-8682
 Song Farm Music
 700 18th Ave. S. 242-1037
 Stafford & Engle Pub.
 P.O. Box 8329 226-2024
 Sawgrass Music
 1722 West End Ave. 327-4104
 Stick Horse Music
 700 18th Ave. S. #5 242-8102
 Sugar Vine Music 748-9921
 Sweet Singer Music 822-6119
 Touch Down Music 320-7287
 Tree Publishing Int.
 8 Music Sq. W. 327-3162
 Troll Music
 1201 16th Ave. S. 329-0404
 Warner Brothers Music Inc.
 44 Music Sq. W. 254-8777
 Wiljex Music Group 329-1944
 Wrinkle Pub.
 214 Old Hickory Blvd. #198 ... 352-0580

INSTRUCTION

A & M Music
 Musical Instrument Lessons . 859-3420
 Keyboard Lessons
 Costo I. Davis 859-6562
 Ralph Pace Jr.
 Drum Lessons 385-9503
MUSIC PUB. CONSULTANTS
 2101 Sunset Place 269-3322
 Mark Smith
 Drum Lessons 228-4840
 Synapse Guitar Workshops
 1014 17th Ave. S. 327-4981
 The Healthy Voice
 David Byrd 320-7255
VOICE BUILDING & DEVELOPMENT
 Katherine McAlpine 297-6849
 Voice Training & Coaching
 R. Grant-Williams 297-7693
 Harry Wilkinson
 Drum Set Lessons 297-3172
 Roland Grisham
 Jazz Guitar 868-4866
 Roy Vogt
 Bass Instruction 646-4735

INSTRUMENT RENTAL



Sounds Good 883-6321

LEAD SHEETS

Better Music Type
 Camera Ready Masters 298-2435
 Keith Hyman 297-6826
 Jerry Salley 868-8400
 Shaleko Music Prod. 292-1593
 David Smart
 Lead Sheets 824-1251
 T P Productions 242-1037
 Tricia's
 Lead Sheets 383-3778

LEAD SHEETS
 Accurate lead sheets done on a
musicwriter machine
PUBLISHERS & WRITERS
 Fast service — \$15/page
 Walt Cunningham
833-3265

MUSIC STORES

A&M Music Center
 Rivergate Mall 859-3420

MUSIC, INC.
CORNER
Tom Scholz' ROCKMAN
 Bransford at Iris 297-9559

Cotten Music
 1815 21st Ave. S. 383-8947
 Doyle Holly's Music
 River Oaks Mall,
 Hendersonville 824-5027

MUSIC CITY'S MOST COMPLETE PERCUSSION CENTER
D.O.G. Percussion
 111 19th Ave. S. 320-1993

Gruhn Guitars
 410 Broadway 256-2033
 Hewgley's Music
 720 Commerce 242-1735
MUSIC MAN
 415 Harding Place 833-7000

PAUL'S MUSIC
Christmas music in stock
 McHenry Center Hickory Hollow
 Madison Mall
 868-4866 833-9500

ROSE GUITARS
 Custom Made Guitars 822-6818
 Shot Jackson Music
 416 Broadway 244-4770
 Music City
 3030 Nolensville Rd. 832-7450
 Studio Instrument Rentals
 310 5th Ave. S. 255-4500
 Winklers
 104 Gallatin Rd. S. 868-6088

ORGANIZATIONS

AFTRA 327-2944
 ASCAP 244-3936
 Association of Country Entertainers 248-2809
 BMI 259-3625
 Country Music Association 244-2840
 Country Music Foundation 256-1639
 F.I.C.A.P. 320-0115
 Gospel Music Association 242-0303
 Int. Rock & Roll Music Association 352-1443
 Musicians Union #257 244-9514
 Music City Song Festival 244-3748
 N.A.R.A.S. 255-8777
 Nashville Music Association 242-9662
 Nashville Songwriters Association Int. 254-8903

N.E.J.A. 259-3790
 Organization of Country Radio Broadcasters 327-4488

SESAC
 11 Music Circle S.
 244-1992



PHOTOGRAPHY

Rick Blumen 327-2707
 Dennis Carney
 2804 Elm Hill Pike 889-5000
 Fabry Studio
 2513 West End 327-0062
BETH GWINN 385-4460
 Robin Hood 794-9507
 Libby Leverett 859-1691
 PAPARU 321-0561
 Anthony Randall Prod.
 2929 Siena Dr., D-69 834-4359
 Silver Lining Inc.
 1918 Blair Blvd. 297-7172
 Star Photo Service
 528 8th Ave. S. 242-1883
 Walt Massey's
 705 18th Ave. S. 327-4022

PRO AUDIO

Audio Architects Inc.
 112 Park Drive 331-3247

AUDIO RENTALS INC.
2 Music Circle E. 242-0045

AUDIO SYSTEMS
 205 22nd Ave. N. 320-1600
B.A.E., INC. 361-0470
 Carlo Sound
 2 Music Circle E. 259-0900

ELECTRA
Electronic Parts & Accessories
 1912 West End Ave. 329-3971

Harshman Sound
 15 Hermitage Ave. 242-7262
 Nicholson Stereo
 115 19th Ave. S. 327-4312
 Ryan Audio
 284 White Bridge Rd. 352-1320
 Spectrum Sound Inc.
 50 Music Sq. W. 329-1982
 Studer Revox America 254-5651
 Studio Supply
 1708 Grand Ave. 327-3075
 Trident
 Wally Wilson 794-0155
 Valley Audio
 2821 Erica Place 383-4732
 Valley People
 2820 Erica Place 383-4737

PROMOTION AND PUBLICITY

Aristo Music P.R. Inc.
Box 22765, Nash. 320-5491

Arch Bishop and Assoc.
25 Music Sq. W. 255-0893

Bonnie Bucy Co.
1200 Division St. 242-8234

Creative Prod. & Promo
1902 Marcella Dr. 366-6908

Jerry Duncan
P.O. Box 110791
Nashville, 37211 331-4967



mike borchetta
PROMOTION (615) 758-2995
BOX 23308, NASHVILLE, TN 37202

(615) 758-2995



**Johnny "K"
(KOVAL)**

National Independent
Record Promotion

P.O. Box 120891
Nashville, TN 37212 244-7443

E.M.H.
Records & Promotions

38 Music Sq. E.
Nashville, TN 37203 (615) 255-5009

Fisher & Lucas Inc.
50 Music Sq. W. #902 329-2278

Bob Ham Promotions
38 Music Sq. E. 244-5220

Elroy D. Kahanek
16 Music Cir. S. 255-8372

Susan Hackney
Association 244-7976

Stacy Harris
4215 Harding Rd. #107 269-0349

Bill Hudson
Association 244-8872

Joan B. Guertin/Sharon
Pelton 356-2465

Mike Kelly Organization
44 Music Sq. E. 256-MIKE



Howard Knight
Enterprises Inc.



Production
Distribution
Promotion
1300 Division St.
(615) 242-1321

Tom McBee
50 Music Sq. W. 327-3744

Mull-ti-hit Promotions
50 Music Sq. W. 329-4487


John Lomax III
Box 120316, Nash. 373-1574

PRO MEDIA NASHVILLE
1300 Division #101 242-NASH

Nashville Sound Studios
Musiccommercials
50 Music Sq. W. 242-2551

National Communications
& Marketing
2808 Azalea 298-2661

Network Inc.
2020 21st Ave. S. 383-2127



**5156 Ashley Dr.
Nashville, TN 37211 331-5500**

RAM 868-6435

Rutledge Public Relations
3716 Hillsboro Rd. 383-0602

Sarah Stein Publicity
3312 Long #4C 269-5296

**CUSTOM GOSPEL
8-24 TRACK RECORDING**
Sound Control Prod. 292-2047

Stargem Records
43 Music Sq. E. 244-1025

**Tallmadge
Mailing Service**
*Your Record Direct To Major
& Secondary Stations*

38 Music Sq. E. #117 242-7587

T.C.R.
Total Concept Representation

Full P.R. & Artist Relations

38 Music Sq. E.
Nashville, TN 37203 (615) 255-4181

RECORD PRESSING

Randy's Roost
30 Music Sq. W. 254-8825

**SOUTHERN AMERICAN
RECORD PRESSING CO. INC.**

From tape to disc

305 11th Ave. S. 256-2521

**VOLUNTEER
RECORD PRESSING** 244-3535

RECORDING STUDIOS 4 AND 8 TRACK


Abacadabra Studio
916 Curdwood Blvd. 227-1957

Al Jolson Ent.
1025 17th Ave. S. 327-4386

Eagle Prod.
50 Music Sq. W. #406 320-7161

HORIZON RECORDING
170 Kenner Ave. 297-6210

Song Shop
50 Music Sq. W. 327-0552



**R.C.
Recording Service**
'Hear The Difference'

Engineer: Ronnie Cochran
15 years experience
Hendersonville 822-4016

Success Recording
190 Old Tusculum 834-3651



WILL SAVE YOU MONEY
Without Sacrificing Sound
Engineer Mark Moseley
"Nashville's New Studio Row"
2813 Azalea Pl. 292-2047

Studio 49 Prod.
50 Music Sq. W. 329-0049

TLR Recording 298-3031



RECORDING STUDIO

**"Let Our Sound
Sell Your Song"**

700 18th Ave. S. 242-1037

Tracks Galore 889-7201

Vessel Studios
1313 Dickerson Rd. 883-5637

RECORDING STUDIOS 16, 24 AND MORE

Audio Media
808 19th Ave. S. 327-9301

Broken Door Studio
5405 Stanford Dr. 269-0727

Bullet Recording
49 Music Sq. W. 327-4621

Cartee III
22 Music Sq. E. 255-7404

Cinderella Studios
1108 Cinderella St. 865-0891

Creative Workshop
2806 Azalea Pl. 385-0670

Doc's Place
394 W. Main, Hendersonville .. 822-0290

Fanta Professional Services
1213 16th Ave. S. 327-1731

Fireside
813 18th Ave. S. 327-1150



FAT TRACKS RECORDING
16 TRACK
\$25 hr.
w/engineer
320-7982
Prophet 5 Rental
\$62.50/Day
1214 17th Ave. S.

Glaser Sound Studio
916 19th Ave. S. 327-0005


Island Recorders
2808 Azalea 327-2580

L.S.I.
1006 17th Ave. S. 327-4565

Marty Robbins Studio
713 18th Ave. S. 327-1766

Music City Music Hall
30 Music Sq. W. 255-9084

Music Mill
27 Music Cir. E. 254-5925



POLLYFOX
24 TRACKS
*"The heaviest booked
studio in town—for a
good reason."*

38 Music Sq. E. 244-5539

Quadrafonic Sound
1802 Grand Ave. 327-4568

Roxy Recording Theatre
827 Meridian St. 227-0920

Scruggs Sound Studio
2828 Azalea Pl. 383-7994

Shook Shack
802 18th Ave. S. 327-4040

Sound Emporium
3102 Belmont Blvd. 383-1982

Studio 19
821 19th Ave. S. 327-4927

The Recording Co.
1708 Grand Ave. 320-5866

The Masters Touch 383-7402

The Reflections
2741 Larmon Dr. 269-0828

The Shock House
920 19th Ave. S. 320-1733

The Soundshop
1307 Division. 244-4149

Sound Stage
10 Music Circle S. 256-2676

Sound Track
2830 Dogwood Place 297-2239



STARGEM
★★★★★★

**RECORDING
STUDIO**

43 Music Sq. E. 244-1025



**Wild
TRACKS**

24 tracks.

Nashville's Best Demo Studio
805 18 Ave. S. 327-3900

Woodland Sound Studios
1011 Woodland 227-5027

Vassar's Recording
Mt. Juliet Rd. 754-0417
Young'un Sound
114 17th Ave. S. 244-5656

RECORDING TAPE SALES

AMPEX
37 Music Sq. E. 242-0022

3M AUDIO TAPE
205 22nd Ave. N. 320-1600

NATIONAL TAPE CORP.
1110 48th Ave. N. 383-7881

SHIPTON
P.O. Box 171038, Nashville ... 747-5857

REHEARSAL SPACE

Pickers Pickup 244-4675



MUSICAL RENTALS • CARTAGE • STORAGE
AIRPORT SERVICE • REHEARSAL STUDIOS

RENTAL SOUND

American Speaker Systems
103 Taggart 356-1004

AUDIO RENTALS INC.
2 Music Circle E. 242-0045

Bennett Stage Prod. Inc. 269-6738

Brantley Sound Assoc.
724 Vanoke 865-9654

HARSHMAN SOUND
15 Hermitage Ave. 242-7262

Moonlight Sound 889-7201

Pro Audio Rentals
2808 Azalea Pl. 297-0211

Salter Sound 352-4364

S & L Sound 262-3032

SOUNDS GOOD! 883-6321
or 331-5940
906 Allen Rd.
Nashville, TN 37214
Alan Lenderman

RHYTHM SECTIONS

THE RHYTHM BAND
Professional Rhythm Section
for
Sessions, Showcases, Tours
832-3926

SPECIAL SERVICES

The Actors Workshop 331-2046



BENNETT STAGE PRODUCTIONS, INC.
Full Service Production from
Roadies to Equip. Rental
P.O. Box 121026 Nashville, TN.
269-6738

American Resume Service
2014 Broadway 321-0723

Andrew Britte
Entertainment Guide 383-6792

Boots 'n Jeans Prod. 859-4095

LOGICAL SERVICES
Your Mail List handled
by computer
efficiently, promptly
economically, confidentially
292-4565

Kent Cathcart
Live Show Production 383-5217

Celebrity Speakers Bureau
50 Music Sq. W. 329-9954

Doc Holiday
Catering 256-8220

Dugger Distributors
Customized
Concessions 1-643-0414

Ben Edmondson Co.
1901 Church St. 327-4006

Grubb Cleaning Service 331-1235

Waynette Helm
Hairstyles on location 1-670-5465

International Translation
Services 383-7221

Kén Laxton Prod. 889-8662

Music City
Cleaning Service 889-8869

Music Business Consultants,
Bob Ramsey 255-1434

ROBERT K. OERMANN
Music Journalism, Music History
Consultant 297-3664

Olympic Athletic
Sportswear 298-4585

S.O.S. 259-3790



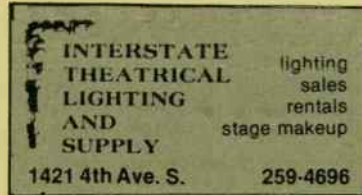
Creative Ideas
through
Quality Merchandise
Shirts, Jackets, Hats
Patches, Jewelry
Any custom printable item
(615) 327-3277

Jeff Steinberg Prod. 297-8498
Survey Productions
P.O. Box 120906 292-3279

STAGE LIGHTING

Bennett Stage Prod. 269-6738

Jim Bradfield
4978 Barilla Dr., Antioch 832-0373



INTERSTATE THEATRICAL LIGHTING AND SUPPLY
lighting sales rentals stage makeup
1421 4th Ave. S. 259-4696

Empathy Productions 352-7123

HARSHMAN SOUND
15 Hermitage Ave. 242-7262

Sounds Good
P.O. Box 25122 883-6321

STAGEWEAR

All That Jazz 297-8498

Judy of Nashville
"There's no business like sew business"
Custom Stagewear
Alterations
Dial: FAS-HION
4917 Barella Dr. 327-4466

Corrairie's
Lettering and Monogramming
50 years in business
Unique excellence in craftsmanship
917 16th Ave. S. 327-4618

STRING SECTION

The ASTRINGS
(615) 356-5221
Shelly Kurland & Conni McCollister


Nashville String Machine
Carl Gorodetzky 3526 Richland Ave.
Contractor Nashville, TN 37205
(615) 383-6440

STUDIO DESIGN CONSULTANTS

Ryan Audio
284 White Bridge Rd. 352-1320

Yearwood & Johnson
Architects, Inc.
55 Music Sq. W. 327-9300

TAPE DUPLICATION



AL JOLSON ENTERPRISES, INC.
PRO CASSETTE DIVISION
High quality, Hi speed or
real-time cassette duplication
WE DO QUANTITIES UNDER 200
SPECIAL C-60's duplicated \$1.90
1025 17TH AVENUE SOUTH NASHVILLE TENNESSEE 37212
TELEPHONE (615) 327-4386 or 327-4387
"YOU AIN'T HEARD NOTHIN' YET!"

THE CASSETTE CONNECTION
41 Music Sq. E. 248-3131

Fastcette
High Speed Dubs 297-5379

NATIONAL TAPE CORP.
1110 48th Ave. N. 383-7881



Reel to Reel duplicators
A Division Of
SOUND STAGE STUDIO
REEL TO REEL
DUPLICATION
10 Music Cir. S. 256-2676

Sound Duplication
Hendersonville 824-8566

Top Tracks
700 18th Ave. S. 242-1037

Wild Tracks
Tape Copies
805 18th Ave. S. 327-3900

Writer's Tape Copy
920 19th Ave. S. 327-3196

VIDEO

Celebration Productions
16 Music Circle S. 244-5766

Edit Tech
16 Music Cir. S. 242-7218

Genesis
Graphics & Broadcast 297-4618

Scene Three
1813 8th Ave. S. 385-2820

Spitler/Landrum
3401 West End 297-0282

Video Profiles
43 Music Sq. E. 244-1027

M.P.I.
1701 West End 255-4513



"I'm very proud of my artists. Everybody's got egos, especially a recording artist, but they work hard at controlling their egos and they all work together and that's why we've been able to score 8 chart releases in less than a year . . ."

Allen Cash

Deep South Records is one of a growing number of independent labels carefully grooming small rosters of hand-picked artists which they believe can be developed into major acts. "Before we sign anybody we take a lot of time talking and going over things" explains Allen Cash head producer and director for Deep South, "I've found that to be the key; taking the time to find the right people, people you've got something in common with that you want to be around . . . and then working your butt off on the product."

The first artist signed to the label was singer-songwriter Noel. She and Allen enjoy dual relationships as producer/artist and husband/wife, which has had a strong positive effect on both their careers. Discussing Noel the artist, Allen commented "I've never seen anything like her in my entire life and I felt this way long before I fell in love with her. Everything she touches turns to gold. Everytime she does a show its always a deal where we can go back. She's even

got video companies that do pieces on her in order to sell other clients, and on top of everything she's a great writer. She's written every record we've put out that's charted."

The label realizes that developing new talent is not a quick one shot gamble and they are prepared to go the whole route by helping their artists to grow and expand a step at a time. Cash is realistic about the difficulty of success in today's market but expresses confidence, "I have four artists that are ready to do something on a national scale and two or three more that I'm working with cause I know they've got the potential. We try not to release a record on an artist till they're ready, ready in all aspects of the business. It's too hard to get started to go with anything less . . ."

Of course teamwork is a necessary aspect of any label and Deep South Records is no exception. Product is distributed in the U.S.A. by Mike Sheppard and Album Globe distributors, and promotion

is being handled by such veterans as Keith Stewart, Johnny 'K', and Bob Saporiti. Recently a deal was made with Arc Sound of Toronto, Canada for distributing Noel's product in England and Canada. Allen explained how it came about; "I saw an article in Music Row Directory about this Canadian distributor and we were on our way to Canada so I called Phillip Anderson from Arc. He came out, caught Noel's show and signed her right there!

On the following page we'd like to introduce Deep South Records artists: **Ron Blair, Coni Causey, C.C. Conley, Billy Jack, Noel,** and T.V. star **Dennis Weaver.** Take a good look at this hardworking talented group of newcomers. Someday soon they're gonna shine....



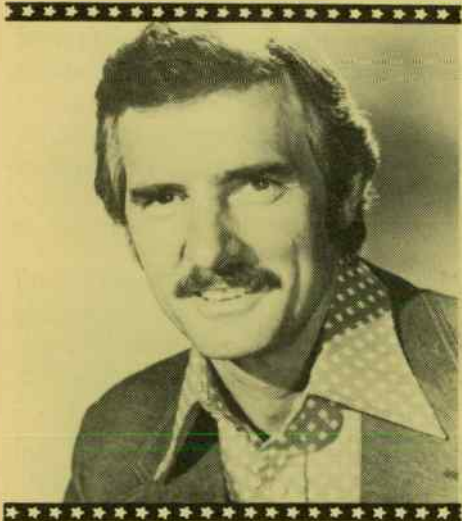


NOEL

An attractive, statuesque brunette, Noel chose Nashville as the place to pursue her career goals rather than the L.A. scene in her home state because of her musical leanings, and because she had heard that the Nashville recording executives and producers were a little more laid back and receptive than their west coast brethren.

After moving to Nashville, Noel met Allen Cash at an audition for backup singers that Cash was conducting for one of his clients that was getting ready to tour. Impressed by what he saw and heard, Cash dissuaded Noel from relegating herself to backup work and instead convinced her that with hard work and dedication she could make it on her own.

It appears the talented producer knew what he was talking about. Under his guidance, Noel (her real name) has racked up five chart singles and her latest offering, "One Tear At A Time" should likewise find its way on to the charts. In addition to her vocal talents Noel is a prolific songwriter and is one of the brightest stars on the growing talent roster of Deep South records.



DENNIS WEAVER

Having scaled the peaks of stardom as a television star, (Gunsmoke, McCloud)

Dennis Weaver is now seriously pursuing a career as a country music singer.

Producer Allen Cash has nothing but accolades for the veteran actor. "Dennis is a great man to work with. In the studio you find out why he's a star, he'll work as long as you will."

Weaver is busy these days touring and promoting his new single, "If I Had A Love Song". He also recently emceed the "Wrangler Star Search Show".

It seems rather apparent that Weaver has firmly committed himself to a country music career. Remarked Allen Cash recently, "Dennis is working real hard to break in and he will . . . it's just a matter of time."



CONI CAUSEY

Although a relative newcomer to the recording business, **Coni Causey** has been active in the area of entertainment for several years in the theatre, acting, and directing musical variety shows in her hometown of Jacksonville, Florida. The attractive blond has also done extensive modeling in the past as well as heading up an all girls show band that toured Florida.

With a voice that has been compared by some to Tammy Wynette and the late Patsy Cline, she nonetheless has her own heartfelt, distinctive way with a song. She's currently working on her first album and her next single will be "Weekend Rendezvous" backed with "Hellfire and Brimstone".

RON BLAIR

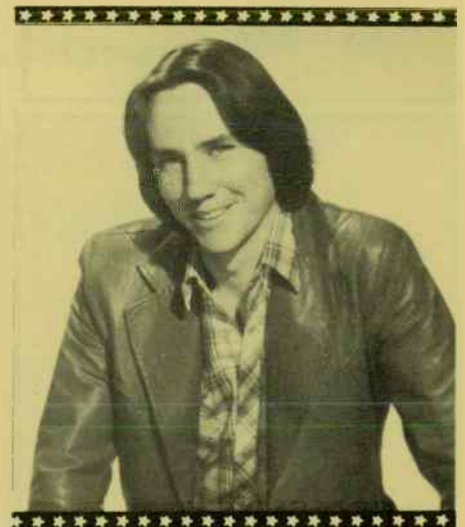
A Placerville, California native, **Ron Blair** began his musical career in 1969 on the San Francisco bistro circuit. By 1981 he had a steady gig at the prestigious Quail Lodge in Carmel Valley and supplemented his income by singing at weddings. One wedding that he sang at was that of his current boss and producer, Allen Cash, who was so impressed by Ron's performance that he offered him a recording contract,

which Ron happily accepted. Already busy in the studio, Blair has a single due to be released in early November entitled "Little Boy in Denver".

C.C. CONLEY

C.C. began singing in his hometown of Norwalk, Ohio at thirteen and was performing full time by his nineteenth birthday. With aspirations that transcended a lifetime of Holiday Inn gigs he began calling the major labels and producers in Nashville but met with little success until the long distance operator gave him the number of Allen Cash. Cash listened patiently to C.C. and advised him that if he was serious about a career as a country music artist, C.C. should catch the next bus to Nashville and not forget to bring some demo tapes. Conley took Cash's advice and was rewarded with a contract with

Deep South for his efforts. C.C.'s current single is "Beautiful Lady", backed with "Drinkin' and Thinkin'".



BILLY JACK

As a young boy **Billy Jack** dreamed of being a cowboy, you know, the kind that tames ornery critters by day and sings romantic ballads to some fetching lass at night.

In order to achieve his dream he joined the Jr. rodeo circuit and practiced diligently on the guitar that had been given him for his ninth birthday. After a few years of rodeoing he decided his chances of becoming a singing cowboy would be considerably enhanced if he stopped stirring up already angry bulls and concentrated instead on picking and singing.

It appears he made a wise choice. His first single, "Bronc Buster" b/w "Pedal to the Metal" has been released with an album due to follow shortly.

(Continued from page 9)

the audience or the DJ's or confuse people who don't know what the artist is all about. Janie Fricke's new album for example is very contemporary whereas her previous releases were purposely very traditional country. I felt it was time for her to move a little bit farther to the contemporary side.

Music Row: After you find that 'hit' material what's next?

Bob Montgomery: The next step is

24-Hr. High Security STORAGE SPACE

Load/unload your bus, truck, etc.; out of the weather and out of public view

REHEARSAL SPACE
\$10 Hr.

Rental equip. • Cartage • Air freight



"The place for
the working
musician"

244-4675

GOLD AND PLATINUM RECORDS

Customized Awards

Singles

Albums

Billboard Charts

Plaques

Trophies

RAINBOW ROAD AWARDS

(615) 242-8324

Greg Wilkinson

getting with the artist and making sure the artist feels good about the songs. There have been cases where songs I felt were smash hits didn't particularly appeal to the artist, but they're in the business to make hit records same as we are and if they have some faith in your intuition then most of the time they'll go along with it. Now if it's a song I like but am not sure that it's absolutely a smash, and if the artist doesn't care for it then we'll toss it out and find something else.

Music Row: How do you decide if a song should be released as a single?

Harold Shedd: I use the last song as a reference point; comparing the tempo of the last song with the tempo of the new one, and then try to figure are we favoring certain demographics or are we giving the people what they're really been buying from us.

Music Row: Let's move into the studio. Obviously the pickers are a crucial ingredient and then of course there's the arrangements. How do you choose musicians?

Bob Montgomery: I mix different groups of Musicians. Basically I use the same keyboard player, Ron Oates, cause he's very versatile and knows what I'm looking for, the other players I vary from time to time.

Harold Shedd: I use a lot of different players; some that I've been working with for about 10 years that I've gotten to know, personally as well as I have in the studio. I use players that I'm comfortable with. Sometimes depending on the song we'll take away or add a certain instrument, so it also depends on the song and what we feel it needs to be right.

Music Row: And the arranging?

Harold Shedd: Sometimes it's done prior to the session, certain things get written out, and sometimes it's strictly head arrangements done in the studio. When you're working with talented people it makes it a lot easier in so far as demands on the producer. In the case of Alabama, they have a lot of good ideas and we've got a half dozen guys who have been working with us

since the very first album so we go into the studio with a song and try to give that song the best shot we can. For sure the strings and things like this are written out but most of the time we just go in with some players, get in there and try to make a record. We like to finish all the vocals before we start adding lots of other stuff because the harmonies are so integral to their sound (Alabama).

Bob Montgomery: We usually go into dates and cut the tracks off the top of our head. I don't like going in with everything written cause it locks you into something which may not be ultimately what you really want. We do use number charts.

Music Row: Then the pickers have a lot of input?

Bob Montgomery: Yes definitely. Everybody on my dates contributes. I've got basic ideas of where I want the track to go but I don't try to lock everybody down 'cause when you've got five real excellent minds in there which are very creative it doesn't make a lot of sense to lock 'em down to a routine. I think they enjoy that freedom and so they're more involved and they work harder.

Music Row: Do you have the artist there while cutting the basic tracks?

Bob Montgomery: Always—cause a lot of times the adrenalin gets flowing and you may need to raise or lower the key. Bearing down during a performance a lot of times they're hittin' notes that they wouldn't hit if they were just sitting working something out. Sometimes the key you had planned is not quite as warm or exciting as a step up or down after the artist gets into it.

Music Row: The old saying that 'it will all come out in the mix', is a little overstated . . . but assuming that the tracks are there, how does the mix proceed?

Harold Shedd: I try to put down a real solid base with the basic rhythm track. There's a spot in that track for a vocal. We don't mix all the instruments and then throw the vocal on top - we try to mix the track up around the singers to

where everything is presented at the time and at the level it should be presented. If a singer stops singing and a lead instrument takes over there should not be that much volume change in so far as your ear is concerned. This is the way I like my records mixed. I want to hear the lyric, and what's being sung about but also want to hear the things that we have spent so much time and money on to enhance that lyric. We don't use 24 tracks of music on every song.

Bob Montgomery: I've been working with engineer Ernie Winfrey for about 15 years and we know each other so well that he knows basically what I want. I used to get very involved in mixing, twisting knobs myself but now I don't get too involved other than listening; but that's something which just comes from working with someone for so long.

Music Row: What is important to you about a studio?

Harold Shedd: The engineer is one of the unsung heroes. Jim Colton is our chief engineer here at Music Mill and Gene Rice has worked with me on most of the Alabama projects . . . Lou Bradley who spent 13 years at CBS is a new addition to our staff, and Paul Goldberg is our full-time maintenance/mixing engineer. I work with all of them on different projects and wanted to give them credit because I consider the engineer to be a big part of the sound and making of a record, just like the artist. I can't work in a studio that's cold to me, I've got to feel comfortable. I want everything to go as smoothly as possible.

Bob Montgomery: I record mostly at Soundshop, I'm comfortable there. I know the board and the monitors. Most people usually have a place that they cut in . . . 'cause control rooms vary and sometimes in a new room you think you're hearing something and you're not. Only when you know how that's gonna sound on the record can you really be comfortable and hit it on the mark.

Music Row: There are so many people

to please; the fans, DJ's, the record label, and of course artistic considerations. How do you juggle all these factors i.e. art vs. commercialism?

Bob Montgomery: I don't produce records for art. I'm in the business to make artists sell records and the records which sell are not necessarily the most artistic records around. It's nice to do something you feel is really special if you can do it in the context of what you have to sell, but if you go in and cut records just to be arts-'n-craftsy you'll be out of a job pretty soon.

Harold Shedd: I spend time on the road with the artist . . . I like to see what they're doing on stage. What the people are reacting to in so far as songs are concerned. Having been a DJ for 15 years also gives me some insight as to what you can and can't do, even though it has of course changed somewhat. I don't know what the answer is . . . I get my readings by being in touch with broadcast and audiences. A good example is we recently recorded some live shows with Alabama in Atlanta, and I saw kids as young as 8 and adults as old as 73 or 80, and they were all clapping their hands at the same time. To be able to do that you've got to be where the real stuff is. Your material has got to be good enough that it makes everybody happy.

Music Row: Is there anything that you'd like to add?

Harold Shedd: I'd like to see more good country music as I know it - more traditional. I don't mean take it back 20 years, but there's still people that write good country songs that deserve to be heard, and I'd like to hear more of them on record. Also I'd like to see more country entertainers take a better approach to the presentation of their state shows. Not to be just a recording artist but an entertainer and showman as well. It's important to the industry, our music, and our town.

Bob Montgomery: 90% of the time and effort that goes into cutting a hit record is the time spent looking for songs.



Kentucky Lake's PARADISE RESORT

Quiet • Secluded • Private
on the waters edge

Recreation: Safe sand beach. Miles of water skiing. Children and adult playground. Horseback riding and golf nearby.

Fishing: Croppie, black and stripe bass, pike, sauger, catfish and more. Professional guide available.

Accommodations: 10 individual modern housekeeping cottages, for from 2 to 10 persons. Dock, tackle shop, motorboat and pontoon rental. Walk to all facilities.



Paradise Resort
Rt. 6, Murray, KY 42071
(502) 436-5414

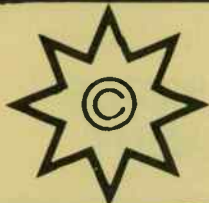
Don't just take drum lessons!

STUDY DRUMMING

- Fundamentals & advanced techniques
- Strengthen your chops
- Learn to: read, write drum charts, create in the studio (not copy), play solo's, the importance of playing simple and steady

With over 20 years exp., **Ralph Pace Jr.** has performed with top players: D. Cotton Trio, J. Brandon, Bellamy Bros., W. Rainsford, B. Dyson, S. Bassore, F. Newell, C. Lane and has studied drumming from: Ralph Pace Sr., Jim Chaplin, Carmine Appice, Joe Cusatis and Joe Morello.

Now Available For
Nashville Work
385-9503



RIGHTS AND ROYALTIES

GROWING CABLE MARKET

by Richard Perna

Music Publishing Consultants

THE TELEVISION INDUSTRY

	TV sets sold to retailers (millions)	TV households (millions)	As % of all households	% with color TV
1950	7.4	3.9	9.0%	0.0%
1960	5.8	45.8	87.1	.7
1979	16.6	76.3	98.0	81.0

CABLE TV PENETRATION

	No. of households with cable (millions)	As % of all TV households
1969	3.6	6.3%
1974	8.7	13.1
1979	16.8	22.0

Sources: FCC TV Broadcast Financial Data; Television Factbook; Advertising Age, April 30, 1980; Cable Television Developments, Oct. 1980; A. C. Nielsen Company; Cobett Stenberg, TV Facts, Facts on File, Inc., 1980; Public Broadcasting Service, The Wilson Quarterly.

For many years the cable television market has been a sleeping giant. Studies conducted in 1979 by the Washington Post and Peter D. Hart

Research Associates indicated that the public was becoming disenchanted with the type of programming embraced by the major networks; and willing to pay for a credible alternative. Cable became that alternative.

Investments in new TV technologies by businessmen and consumers increased sharply. Entrepreneurs backed by such firms as IBM, the New York Times Company, Time Inc., Warner Communications and Getty Oil have accelerated the development of cable TV in the past several years. For example, in the year 1969 there were 3.6 million cable households in the U.S. which was equivalent to 6.3% of the total TV households in this country. By 1974 that figure jumped to 8.7

million, about 13.1% of the total households, and in 1979 the market expanded to 16.8 million cable subscribers, 22.0% of the total TV households. Each year since then figure has increased at a steady pace by about 20%. By the year 1990 cable penetration is projected to be at its projected to be at 50-60%, and certain cable enthusiasts predict a day when almost every household in this country will subscribe to cable in one form or another.

As of September 1981 there were about 4,300 cable systems in operation in the U.S. These systems offer at least 20 channels although not all of them are utilized. Channel capacity, through technological advances, is expected to increase dramatically. For a fee of \$5-\$10 per month a basic cable service can be obtained (these prices vary from system to system). The service usually includes all the broadcast signals from the local TV stations plus a variety of satellite transmitted special services such as a children's channel, an all news channel and an all sports channel. Most cable systems offer piggyback packages for an additional monthly fee, such as HOME BOX OFFICE, a subsidiary of Time Inc., and SHOWTIME, a joint venture between Teleprompter (the largest cable company) and Viacom International. In 1979 total cable revenues approached \$2 Billion.

In December of 1980 the CRT (Copyright Royalty Tribunal) ruled that 5% of gross cable receipts would be paid to copyright proprietors. The CRT also decided that based upon the strength of the catalogs which they represented, this 5% would be divided between the three Performance Right entities in the following manner. ASCAP 51%, BMI 43%, and SESAC 6%.

NEXT MONTH: CRT/Performance Right Societies, Who's Got The Money?

© 1982 Richard Perna

AL JOLSON ENTERPRISES, INC.

1025 17TH AVENUE SOUTH, NASHVILLE, TENNESSEE 37212
TELEPHONE (615) 327-4386 or 327-4387

Are you serious about your song demos,
voice overs and tape transfers? SO ARE WE!

\$25 AN HOUR 8 TRACK

Studer * Otari and Hitachi cassette duplication (real time or Hi speed)
* Nagra tape machine rental * Neuman microphones

If you haven't worked with
Al Jolson Enterprises . . .

"YOU AIN'T HEARD NOTHIN' YET!"



Dollars & Sense

INVESTING IN "TAX SHELTERS"

by Kerry P. O'Neil, CPA

Kraft Bros., Esstman, Patton & Harrell

Successful investing in tax-advantaged investments (real estate, oil & gas, etc.) or "tax shelters" is a complex process. It can be especially complex for people in the entertainment industry because of the peaks and valleys in income.

How do you travel through the maze? Here are a few fundamentals to help you make the right decision:

1. **Be sure you have competent independent advisors** (accountant, attorney, etc.) who can help you evaluate the investment.
2. **Know your tax/financial situation.** "Flying by the seat of the pants" investing can be costly. Know what the tax liability is that you want to shelter. Know how much you have to invest and when.
3. **Know the underlying economics of the deal.** Does the project make economic sense apart from the tax benefits? (Tax shelters that lack economic substance are ripe targets for IRS attacks). What is the track record of the people putting together the deal? What is their stake in the financial success of project?

4. **Know your risk.** What is the chance that the IRS would successfully attack the deal? Is there debt involved? If so, be sure to know exactly what your personal liability is.

There are many good investments available but there are many more bad investments. Take the time to get good advice. It's hard enough to make money in the music industry so don't throw it away on a bad deal.

Good luck and take care.



Catfish Bay Sound Studio



"Something different on Music Row"

111 17th Ave. S. (615) 244-8137



BMI Archives

BMI 1982 COUNTRY AWARDS: l. to r. - Joe Bonsall; Duane Allen; Richard Sterban; Frances Preston; William Golden; Dallas Frazier and Wesley Rose.

PROMOTIONAL GIFTS AND PRIZES

direct from importer

NEW AND DIFFERENT GREAT PRIZES!

SHIPTON CO.

P.O. Box 171038, Nashville, TN 37217 (615) 747-5857

P.O. Box 6664, Denver, CO 80206 (303) 722-6068



Don Putnam

"I Ain't Honky Tonkin' No More", co-written by Frank Dycus and Joe Sun, receives the International Award for Joe's Elektra Recording. (l to r): C. Dianne Petty, Vice-Pres.; Everett Zinn, Publisher; Joe Sun, Artist/Writer; Frank Dycus, writer.

audio systems
INC



Professional Sales & Service

3M Professional Audio Tape 1/4 - 2"
Factory-direct Prices

Splicing tape • Leader tape • Empty Reels & Boxes 5"-12"

Visit Our Complete Studio Showroom

205 22nd Ave. N.

320-1600

KEEPING TRACK



Beth Gwinn

To properly keep track of **everything** which happened this month would have taken an army of reporters . . . what with DJ week's awards, parties, and special events. Some of the festive highlights included: a catered 'working' breakfast hosted by **Tom McBee Promotions**; a slick talent showcase including standouts **The Wright Bros.**, and showgroup **The Johnsons** by **Marv Dennis Assoc.**; **MDJ Records** 23 piece orchestra backing up artists such as **Skip and Linda** at a Cajun Wharf extravaganza; **Ampex Tape's** cocktail-hour buffet; and of course the **MCA** soiree which had more stars than the Milky Way! It wouldn't be fair not to mention **Jerry Reed's** rendition of 'The Bird' at the **RCA** showcase - complete with singing bird.

Just finished reading Martha Hume's very amusing new country music guide, "You're So Cold I'm Turning Blue". It contains information on how to accept awards,

perfect country songs, musical families, how to establish a country music image and all kinds of historical trivia . . . chock full of tasty tidbits.

And saving the best for last . . . Gov. Lamar Alexander and Roy Acuff hosted a party to celebrate **Minnie Pearl's** 70th birthday and recognize the tremendous development of Nashville's music/entertainment industry. Full of festive wise cracks and good humor, Minnie got serious when she made a birthday wish, "that all of you reach 70 or older and that you have all the happiness, health and support that I've had." Of course the birthday girl was really **Mrs. Sarah Ophelia Colley Cannon** (Minnie's real name), and Minnie . . . well, she'll always be in her "early Flirties".

MUSIC MILL had its share of legendary performers this month, **Connie Francis** and **Mel Tillis** were working on album projects with **Harold Shedd**, and **Lou Rawls** was cutting tracks with producer **Ron Huff**. **Alabama** was working on their next album, and producer **Allen Cash** was laying down tracks for **Noel**.

At **WOODLAND SOUND** the **Oak Ridge Boys** were doing vocal overdubs on their upcoming album, produced by **Ron Chancey**; **John Conlee** was doing some new songs with producer **Bud Logan** (rumor says great material), and Canadian **Carrol Baker** was cutting an album with producer **Don Grashey** Gaiety Records. **Mickey Newberry** also recording tracks.

Ed Penny was cutting songs on artists **Terri Gibbs**, and **Rob Parsons** at **SOUND EMPORIUM**. **Jerry Reed** produced and recorded the theme song for **Burt Reynolds'** Tampa Bandits USFL football team. **Roger Whittaker** returned to do an album of country and MOR standards with producer **Chet Atkins**.

Tom T. Hall is at it again with his fowl (chicken) commercials . . . ha, ha, ha, the storyteller's special form of word play is featured once again to urge buyers to flock to their grocers on all three major networks.

The NASHVILLE HORNWORKS got a chance to do it live at the **SESAC Award Dinner**, as well as their customary studio gigs. They did overdubs for **Dr. Hook**, **Ron Huff** prod.; a Jingle at Woodland with **Milton Blackford** producing, **Buddy Skipper** arranger; and worked with producer **Ron Huff** and artist **Richard Roberts** at **Soundstage**.

SOUND TRACK hosted artist **Ronnie Reno** with **Wayne Carson** producing, and **Debra Malone** who's music is being described as country-reggae was cutting tracks with producer **Mitch Dominguez**.

Barry Dale was in with producer **Wayne Hodge** at the just completed **STARGEM RECORDING** facility. The **DRMLS** cut some new material with producer **Ken Laxton**. The modern facility features an over-size traffic light which goes to green when the tape is running, . . .

Dottie West and **John Schneider** were doing voices for an animated upcoming television special at **BULLET** with Canadian producer **Kevin Gillis**. **Stan Silver** was in mixing **Donna Fargo's** album with engineers **Rick McAllister** and **Scott Hendricks**.

R.C. RECORDING reports they are expanding their recording room and plans to expand to 16 track soon. **Charlie Collinsworth** cut his soon to be released single with **Ronnie Cochran** producing.

The **NASHVILLE STRING MACHINE** was busy cutting sessions with the following artists and producers: **Crystal Gayle** - **Jimmy Bowen**, **Skip and Linda** - **Phil Baugh**.

HARSHMAN SOUND

Concert Sound
And
Lighting Specialists

HARSHMAN SOUND
15 Hermitage Ave. 242-7262

NASHVILLE HORNWORKS' NEW CONTRACTING SERVICE IS CERTAINLY NOT FOR EVERYONE - BUT



Nashville
HORNWORKS SM

For those needing the best in qualified studio horn players, a single phone call is all that's necessary to book not only our regular 5-way section, but also any combination of brass and/or woodwinds from soloist to larger groups.

This new service includes written confirmation giving the producer or arranger the names of the players and instruments contracted for. Also, "Hornworks" contacts the studio and sends the recording engineer a complete session setup. Typing of contracts and music preparation are both available on request, but best of all—THERE IS NO CHARGE for contracting of eleven players or less. Let our dependability and musical professionalism work for you.

WE CARE AND WE'RE DOING THINGS RIGHT!

Buddy Skipper (Contractor)
615/847-2888

Chet Atkins - Norro Wilson, Julie Andrews - Larry Butler, and Dean Dillon & Gary Stewart - Blake Mevis.

R&B artist **Solomon Burke** was preparing tracks for a gospel album at **POLLYFOX**. Local new wavers **The White Animals** returned to cut their second album and pop talent **Mace Gram** was also cutting an album. Country writer **Waynette Helms** was working up some new songs.

YOUNG'UN SOUND was the scene for the recording of a jingle for the NMA's Entertainment Expo. Written and produced by **Sherry Paige, Thomas Caine, and Keith Stegall; Contraband Horns and The A-Strings** came in to do overdubs arranged by **Chris McDonald and Sam Levine**. Everybody donated their time; including pickers and vocalists - look for it!

Tree writer **James Britt** was recording at **SOUND CONTROL**. Artist **Charlie Bandy** was in doing some preproduction for an upcoming single, and producer **Ron Demmons** from **Andrix Music** was cutting song demos.

Congrats to **Toni Wright-Tebbet** at **WILD TRACKS** who had a baby girl, **Emily Elizabeth**, and co-owner **Steve Singleton** whose wife had a baby boy, **Shelby Sumpter III**. As if that's not enough goings on for one month; **Stan Cornelius** was producing **Savannah**, and **Roger Cook** did overdubs on a new song by **Mack Gayden**.

The A-STRINGS did a project at Emerald Studios with producer **Even Stevens** and artist **Englebert Humperdinck**. That's the new green building on 16th Ave.; **Conni McCollister** reports "Even is working wonders with this one, watch for a hit single". Additional sessions included **Roger Whittaker/prod. Chet Atkins; George Jones/prod. Billy Sherrill**, and new artist **Mike Cross/prod. David McKinley and Mike Cross**.

STUDIO 19 reports artist **Del Reeves** was cutting a single with producer **Biff Collie**. The Air Force stopped by to transcribe radio interviews with **Gene Watson, Don Williams, John Conley, Bobby Bare**, and others.

SOUND AND LIGHTS

BENNETT STAGE did sound and lights for the **Floyd Cramer** Celebrity Golf show featuring artists; **B.J. Thomas, Jimmy Dean, Ronnie Prophet** and many others.

AUDIO RENTALS is out with **Jerry Reed** and Gov. Lamar Alexander doing community days concerts all over the state.

At **SIR** this month the following were in



A cast of 'thousands' came together to record and film a jingle for NMA's Music Expo '82, which begins on Nov. 12.



George Jones and producer Billy Sherrill in between takes at Sound Emporium's Studio 'C'. The pair are working on an album project for CBS.

rehearsing: **Amy Grant, Billy Joe Shaver, Ronnie Milsap, Steve Wariner, Eddie Rabbitt, and Lee Clayton**. Congrats to **Bob Ramsey** whose wife had a baby girl, **Lunda Nicole**.

RETAIL

Manager **Steve West** at **CATS** records and tapes reports heavy action on imported product. "Customers seem to be looking for the more adventurous new music which small foreign labels support as opposed to

domestic commercial releases. "Group **R.E.M.** had the top selling album of the week several weeks ago, on **IRS** records.

VIDEO

Ricky Skaggs did a promotional video for his new single "Heartbroke" at **Scene Three**. Directed by **Marc Ball** the concept evolves from a nostalgic look at country music of the 1950's into today. The video features the band in concert performance.

The A-STRINGS

The new reliable.

Watch for our booth #412 at the NMA ENTERTAINMENT EPO.

Contractors: Shelly Kurland & Conni McCollister • (615) 356-5221

-studio 19-

THEY SAID IT COULDN'T BE DONE . . .

Build a quality studio environment
without building in inflationary prices.



We've taken a studio (formerly called Music City
Recorders) that's already famous for cutting hits
such as "Rose Colored Glasses" and redesigned,
upgraded and added all kinds of new equipment.

2 track studio,

~~Studer 2 track • White passive equalization and crossover system~~

New JBL 4320 Monitors • Walnut-Ash controllable
studio flooring



P.S. Oh Yeah, by the way, our introductory
demo rate until Jan. 1st is only
\$35 hour with engineer.

821 19th Ave. S.

(615) 327-4927