

\$2

Music RowTM

Nashville's Entertainment Industry Newspaper



MASTER SERIES.

pianist for *The Cher Show* in 1976 and has performances in several movie soundtracks.

He came to Nashville in 1983 to sharpen his songwriting skills—a good move that has resulted so far in Nicolette Larson's "One Bright Star" on the MCA Christmas album, and Waylon Jennings's first MCA single "Working Without A Net".

The music on Jarvis's Master Series album "So Fa So Good" reflects his experience and interests. From the solo pieces to the more densely packed works with bass,

drums, and synthesizer, the songs exemplify the base of "new age" music. Said *Cash Box* of his album, "The offering is done with taste and sophistication all the way through. Jarvis's control of the keyboards is superb as he flows from soft soothing numbers to high energy cuts."

In the April 18th issue of *Radio & Records*, "So Fa So Good" placed on the publication's "New and Active" list. The following week, John Jarvis, a California keyboardist playing "new age" music in the capital of country music, entered "R&R's" jazz charts at 29 with a bullet.



ALBERT LEE

Speechless

Albert Lee, winner of *Guitar Player* magazine's poll as "Best Country Guitarist" for five years, began his music career playing piano. He soon switched, fortuitously, to guitar, and began playing with rock bands in his native England. In 1974, Lee moved to Los Angeles to play with the Crickets. From there, he moved to a spot replacing James Burton in Emmylou Harris's Hot Band, a sizzling unit which has helped launch the careers of talented string-benders like Ricky Skaggs, Rodney Crowell, Vince Gill, and Emory Gordy, Jr.

In the years since, Lee has released two solo albums and toured or recorded with an array of greats like Bo

Diddley, Rosanne Cash, Joe Cocker, Jackson Browne, and Eric Clapton.

"Speechless" is Lee's entry on the Master Series label, and on it he romps through five originals, two re-worked classics and a scintillating version of one of Duane Eddy's signature tunes, "Cannonball". *Billboard* magazine calls it "the ace guitarist's return to the fore as a solo artist."

On "Speechless", Lee presents his skills on mandolin and adds two pieces on piano. Still, "Speechless" is primarily testimony to why Albert Lee is regarded as one of the top country and rock guitarists in the world.



ROBERT GREENIDGE AND MICHAEL UTLEY

Mad Music

"Mad Music" is easily the most lighthearted record of the first MCA Master Series releases. The disc is filled with catchy melodic hooks that collide with counter melodies to form a frothy and tasty mix. Says *Billboard*, "Drummer Greenidge matches talents with keyboardist Utley for a unique outing with a Caribbean flavor."

"Tony Brown approached us about making a 'Caribbean-sounding' album. With steel drums, it's hard not to sound Caribbean, but I think it's really more Third World music than Caribbean," answers Michael Utley.

However it's described, "Mad Music" features Utley on keyboards (mainly piano and Hammond B-3 organ) and synthesizers while Greenidge contributes steel drums and all hard percussion effects. A hard-working drum machine programmed by Robert Irving is the only other

participant on the album. Thus, this Master Series album is the only one of the initial releases without a guitar or stringed instrument of any sort. With only three players it also lists the leanest musical cast.

Utley's musical career began when he joined Bill Black's Combo in Memphis, then joining Dixie Flyers, the famed rhythm section attached to Criteria Sound Studios in Miami. Since, Utley has worked with Rita Coolidge, Kris Kristofferson, and currently Jimmy Buffett.

Greenidge learned to play steel drums in his native Trinidad. For many years a resident of LA, he is widely regarded as one of the world's top steel drummers. His credits include John Lennon, J.J. Cale, John Prine, and Jackson Browne.

Both Utley and Greenidge are now fulltime residents of Jimmy Buffett's Coral Reefer Band.



MASTER SERIES™

On February 4th, 1986, MCA Records Nashville introduced a new label, the MCA Master Series, during a showcase of virtuoso performances by the label's artists that will long be remembered by 500 plus members of Nashville's entertainment, arts, and business communities. Proceeds from the evening, which was cosponsored by the Nashville Entertainment Association, were donated to the W.O. Smith Nashville Community School of Music. The SRO audience translated to over \$10,000 going to the school which offers musical instruction to children of low-income families in Nashville.

The five soloists and one duet who comprise the first line-up of Master Series artists performed an exciting and eclectic blend of jazz, classical, bluegrass, calypso, rock, country, and blues that gave new definition to "new age".

After opening remarks by MCA Nashville President Jimmy Bowen, who laughingly confessed to being unsure of what "new age" music really is, and an introduction by the legendary Chet Atkins, ace guitarist Larry Carlton led off the show with a vocal performance of "I'm A Fool". His next two instrumentals drew standing ovations, and the audience enthusiasm remained undiminished for the short sets turned in by his labelmates. Dobro wizard Jerry Douglas, pianist John Jarvis, British guitarist Albert Lee, bass violinist Edgar Meyer, and the duet team of keyboardist Mike Utley and steel drummer Robert Greenidge performed richly textured and dynamic compositions with a contagious joy of the music that spread from the stage throughout the ballroom. Sitting in with the impressive roster was a veritable A-team of musicians that included bassist Abraham Laboriel, string king Mark O'Conner, drummers Rick Marotta and Larry Londin, bassist David Hungate, guitarist Russ Barenberg, and keyboardist Frank Zottoli.

MCA Nashville Vice-president of A&R Tony Brown spearheaded the concept and creation of the MCA

Master Series. "It is a label designed to show the diversity of music emanating from Nashville," he explains. "Until the creation of the Master Series label, there was no specific outlet created to preserve and document the more esoteric forms of music found here. A phenomenal collection of talent has been assembled within these first releases and we will maintain that standard of excellence through our subsequent releases."

All MCA Master Series artists were given complete artistic control of their albums, and all except Carlton's were digitally mixed. The records are pressed on premium virgin vinyl. They are also available on custom mastered cassettes and will all eventually also be on compact disc. The first four albums—Carlton's, Jarvis's, Douglas's, and the Master Series Sampler album—were released February 24th. The second set of albums—Lee's, Meyer's, and the Utley-Greenidge project—was released in March.

In his introduction of the label and the showcase, Bowen remarked that "while many label heads in New York and Los Angeles feel that Nashville should only be involved in country music, we are fortunate at MCA Records to have Irving Azoff as president of our record company, a man who believes that it doesn't matter where great music comes from. As Nashville becomes a full music center, MCA will be there in whatever forms of music may come from this city."

The message behind both the new label and the showcase of unbridled musicianship couldn't be more clear. The artists heard that evening and recorded on the MCA Master Series label just skim the surface of a pool of talent that has been bubbling under Nashville's surface for years—gathering, growing and honing its diverse skills and talents. We all hear a joyful noise as Nashville readies itself to make good its promise as a contemporary and progressive music center.



LARRY CARLTON

Alone/But Never Alone

As the most experienced performer on the Master Series label it was appropriate that Larry Carlton should serve as Master of Ceremonies for the showcase launching the label. According to Tony Brown, VP of A&R for MCA Nashville, "Carlton sets the mega-standard of musicianship and talent for each artist associated with the label."

Known throughout the world for his instrumental work in pop, rock and jazz music, Carlton has over 5000 sessions to his credit. His fluid guitar can be heard on albums by artists ranging from Joni Mitchell to Michael Jackson, from Chet Atkins to Ray Charles.

"Alone/But Never Alone" is his first album for the MCA Master Series. The April 12th issue of *Billboard*

made it a Jazz/Fusion "Pick", with the review citing the label change "for the album's emphasis on Carlton's breezy acoustic guitar work rather than his better-known electric styling."

Less than two months since its release, "Alone/But Never Alone" reached the #1 spot in *Radio & Records* jazz chart, where it remained for consecutive weeks. "Alone/But Never Alone" thus became Carlton's first #1 album. On May 28th, MCA will release the first MCA Master Series single, Carlton's "Smiles and Smiles To Go", backed with "Carrying You". The single, as befits the diversity of music on the label, will ship to Adult Contemporary, Jazz, and College radio stations.



JERRY DOUGLAS

Under the Wire

Iwanted to make a record that you could put on for dinner and it wouldn't bother your dinner or you could scrutinize it closely... there's a lot more going on here than you might think from first listen," says Jerry Douglas of his MCA Master Series release, "Under The Wire". *Cash Box* magazine agrees, as the recent review testifies: "This is probably one of the favorites among the MCA Master Series selections. There's a good mixture of fast-moving, relaxing, and enjoyable music packed into these ten tunes, from Bill Monroe's "Monroe's Hornpipe" to the original compositions "Before The Blues", "T.O.B.", and "Dhaka Rok".

Douglas began playing guitar at five, and dobro when he was just eleven. Since then, he has become the best-known dobroist in the world. Late in 1985, *Frets* magazine poll voted him "Best Dobro Player" for the fifth consecutive year, gaining him entry to the *Frets* "Gallery of Greats".

His session load—a partial listing includes Ray Charles, Dan Fogelberg, Hank Williams Jr., and John Schneider—has grown so demanding that he recently left The Whites to concentrate on his studio work. "Under The Wire" is receiving jazz and country airplay in the south and west coast.



JOHN JARVIS

So Fa So Good

John Jarvis, a whimsical 31-year-old native of Pasadena, California, has played keyboards with the greats of the rock, pop, and country worlds. Before moving to Nashville in 1983, he compiled a dos-

sier of session work in California that in diversity rivals the entire Master Series label. His list of clients includes John Cougar Mellancamp, Delbert McClinton, Ringo Starr, Simon & Garfunkle, and Rod Stewart. He was staff



EDGAR MEYER

Unfolding

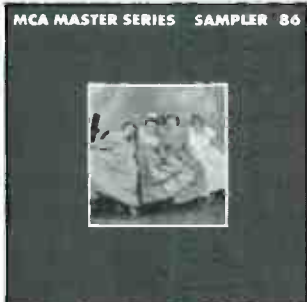
The music of bass violinist Edgar Meyer, as can be heard on his first album as a featured performer, "Unfolding", is at once jagged and delicate, compelling and challenging. A mixture of jazz, classical, and bluegrass styles, Edgar's album stretches the limits of a double bass in both the upper and lower registers.

"I grew up playing both jazz and classical," Meyer notes. His father, a jazz musician also classically trained, started him on bass when he was just five, also learning to play violin and piano.

Though only 25 years old, Edgar's talent has already been noticed in both popular and serious fields. He has recorded with Hank Williams Jr., Vince Gill, Jerry

Douglas and Vassar Clements. He is writing a concerto for a special performance this fall with the Nashville Symphony and teaches and performs at Blair School of Music. In 1981, he won the Zimmerman/Mingua International Bass Competition, and last summer became the only bass player ever to be invited to solo at the prestigious Sante Fe Chamber Music Festival.

Edgar often sits in with some of Nashville's other superb "pickers", notably Mark O'Conner and Jerry Douglas, both of whom play on "Unfolding". Said *Billboard* of Meyer's effort, "Bassist of the 'newgrass' school offers one of the finer 'dawg music' albums in recent years."

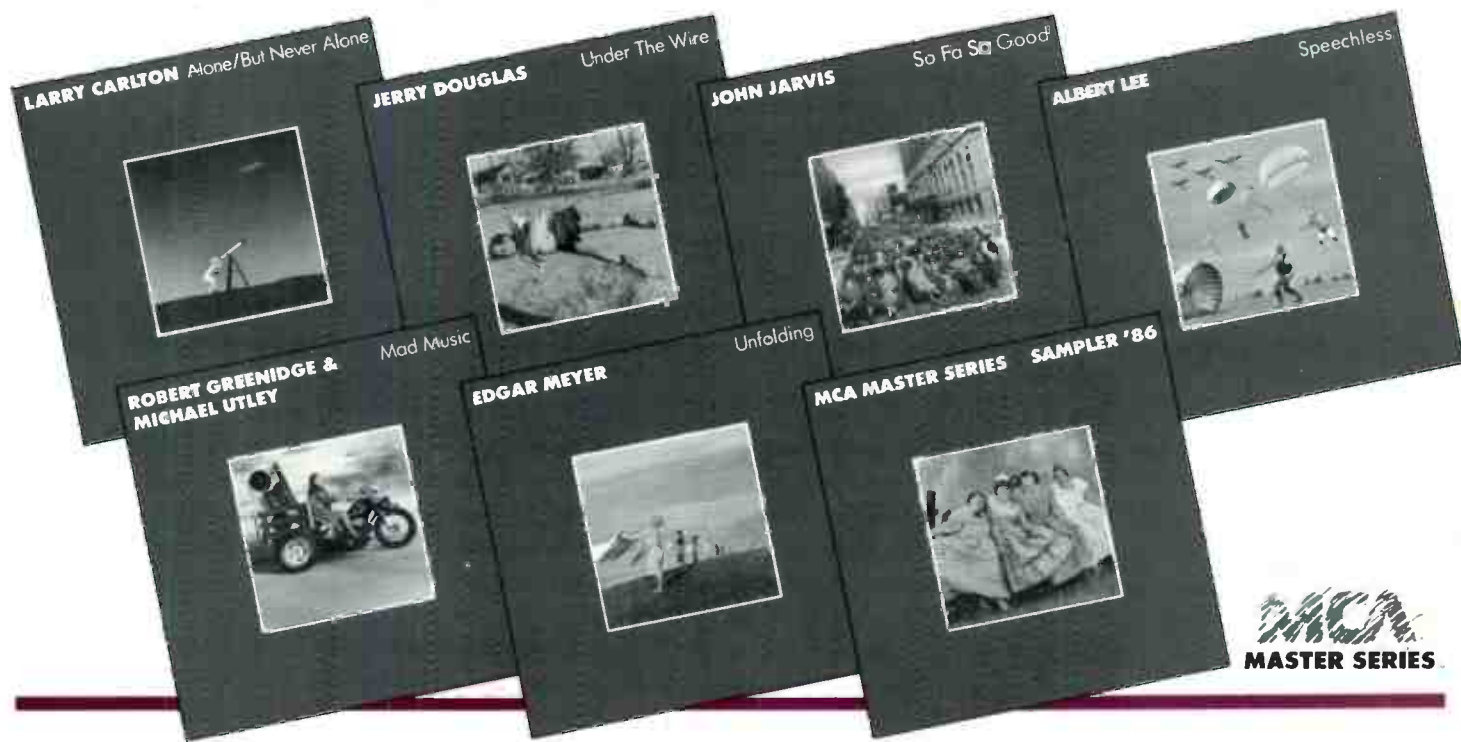


MCA MASTER SERIES

Sampler '86

The MCA Master Series Sampler album is an overview of the initial releases on the label, a sampling from each of the artists' albums. Included are two songs each from Larry Carlton, John Jarvis, Jerry Douglas and Edgar Meyer, with single selections from

Utley & Greenidge and Albert Lee. Each of the people who attended the MCA Master Series evening at the Vanderbilt Plaza Hotel received a cassette copy of the Sampler album, a reflection of the evening itself.



Music Row ^{T.M.}

Nashville's Entertainment Industry Newspaper

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LETTER FROM THE EDITOR

Dear Readers,

Nashville is growing. You can't miss seeing our changing skyline, hearing about the new American Airlines southeastern hub, GM's Saturn auto plant and much more. Is it any wonder, then, that the town is also stretching out *musically*, and that there is a rapidly developing "alternative" music community signing artists to national record deals.

We felt it was time to do a special issue to chronicle some of these changes, and the musicians/managers/labels who are right in the middle of it. I'm real proud of the work done by our writers, and know that after reading this supplement you will be too. Their hard work, long hours, and enthusiasm are what make me feel so privileged and proud to be their editor.

Sincerely,
David M. Ross, Publisher/Editor

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Nashville's Entertainment Industry Newspaper

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Nashville's Preston Named BMI Exec VP/COO

Frances Preston was named to the newly created post of Executive vice president and chief operating officer at Broadcast Music Inc.(BMI) it was announced by the performing rights organization's president, Edward M. Cramer.

"With Mrs. Preston taking over many of the executive day-to-day duties, I will be free to consider BMI's future in the light of new technologies," noted Cramer, "to seek out new sources of revenue, to strengthen and improve copyright as it effects all writers and publishers and to con-

tinue to improve relations with our sister licensing societies worldwide."

Preston, a native of Nashville, has been with BMI for 30 years.

Wood Fills Billboard Slot

Journalist Gerry Wood has been named general manager of *Billboard Magazine's* Nashville office. Wood previously served as southern editor for the magazine (1970-80) and later assumed the position of editor-in-chief at the trade publication's New York office, before moving on to work as a freelance writer and correspondent for *People Magazine*.

In a move interpreted by many as an increased commitment to Nashville, the publication has also announced that the operation of the country chart will be moved to Nashville from Los Angeles beginning May 5. The new chart division in the Nashville office will be handled by Marie Ratliff who is currently coordinating media relations for mega-music-group Alabama. Ratliff was previously "country research director" for twelve years at *Record World*, a trade publication which is no longer in print, where she gained strong industry respect for her preparation of that magazine's country charts. Anchor reporter, critic, and satirist, Edward Morris, remains as editor in the Nashville office.

MCA Eliminates Publicity Dept.; Creates Product Director

Jimmy Bowen, MCA/Nashville label head, announced the staff addition of Robert Frye as Product Director. At the same time, in an unprecedented move among Nashville labels, it was explained that the label would no longer maintain an in-house publicity department. Kay West, prior MCA director of publicity, immediately became an independent marketing and media consultant for the label dealing with advertising coordination, special projects, and press functions.

Robert Frye will "help coordinate the flow of product through our different departments" said Bowen, "and report directly to me on all elements of marketing, release, and sales of MCA/Nashville product." Before accepting the newly created post, Frye was office manager of Warner Bros. Music.

EVENTS CALENDAR

May 7

Second Annual Nashville Salute to Jimmie Rodgers at Music Row Showcase, broadcast live by the ABC radio network. Artists include Razyzy Bailey, Tompall Glaser and others. Proceeds benefit the Lung Association. Tickets, \$10.00 at Ticketmaster. (615) 385-2931.

May 15

Hal Newman and Mystics of Time Anniversary Party Music Row Showcase. 320-1455

June 2

Gospel Music News Awards. Tickets Free, 8:00 PM, James Polk Theater. (615) 327- 1999

June 9-15

15th Annual Country Music Fan Fair, Tennessee State Fairgrounds, Nashville. Co-sponsored by the Country Music Association and the Grand Ole Opry. Contact: (615) 889-7502.

TPAC Events 741-7975

June 15

Tennessee Childrens' Dance Ensemble, 2:30 PM.

June 22

Royal Danish Ballet Matinee. June 26-29 Circle Players present "1776".

July 12

Volunteer Jam XII, Starwood Amphitheatre, Antioch, TN (615) 741-2787, 1-800-247-4697.

Hal Newman & The Mystics Of Time



Anniversary Party

**Music Row Showcase
Thurs., May 15, 9 PM**

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★★ CHARTBOUND ★★

**TWO HEARTS
"Feel Like I'm Falling For You"**



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

The Oklahoma sisters known as Two Hearts are releasing their second single entitled "Feel Like I'm Falling For You," on MDJ Records. Their first MDJ single, "Two Hearts Can't Be Wrong," received radio airplay, national chart action and helped to make their music known to the nation's country DJ's.

The attractive Two Hearts sisters, Jama and Cathy Bowen grew up on a cattle ranch/wheat farm in northern Oklahoma. Thanks to their parents they were encouraged to pursue their many interests which included dance, music, and art.

Jama earned degrees in Journalism and English and has worked as a reporter, vocalist, and choreographer. She also received an "Award For Outstanding Contribution to Country Music" from the Oklahoma Country Music Association while working at popular radio station KOMA in Oklahoma City.

Cathy received the President's Leadership Class Scholarship from the University of Oklahoma and a degree in Fine Arts before becoming a commercial advertising artist and ultimately making the transition to a full time career in country music.

Two Hearts was quickly discovered by MDJ Record's founder Larry McBride upon their arrival to Nashville. McBride says, "Their talent and energy automatically projects that undefinable charismatic ingredient that tells you they are ready to shine." The new duo is managed by Bobby Yarbrough at P.O. Box 148057, Nashville TN, 37214. (615) 889-1833.

MUSICAL CHAIRS

Richard Head of Songbird Digital announces the installation of The Synclavier Digital Music System at The University of Miami, and Mogan Productions, a commercial jingle studio in Kansas City, MO. The next Synclavier six-week user's course begins on May 6. for info call 327-4343 . . . **Dale Franklin-Cornelius** has been named Curator of Tennessee Homecoming '86. Ms. Franklin-Cornelius will collect, record and document the Homecoming '86 experience and co-ordinate the artifacts exhibit . . . Writer/artist **Jay Booker** has signed with **Screen Gems-EMI Music (BMI)** . . . A photographic collage by Nashville based **Alan Messer**, covering 18 years of the artist's work was displayed at a special showing in the atrium of the Gresham Smith & Partners building on April 1-4 . . . **Randall G. Himes** has been appointed Executive Secretary of the Nashville Local of the American Federation of Television and Radio Artists and the Nashville Branch of the Screen Actors Guild. Prior to his appointment, Himes was AFTRA National Representative for the Southeast . . . **Nicolette Larson** has signed with **Rick Alter** at Ram Management . . . Artist/writer **Bobby Bare** will have a "fisherman theme" Fan Fair booth this year complete with Bare himself on hand to offer special fishing tips to his fans. Bare will also host the Songwriter's show and the Capitol-EMI/America show . . . Songwriter **James Patrick Dunne** ("Nobody Loves Me Like You Do") has signed a co-publishing agreement between his **Lawley Music** and **Unichappell Music (BMI)** . . . **Kix Brooks** and **Chris Waters** wrote the winning Nashville theme song "I Still Hear The Music Of Nashville." The song will premier during the Summer Lights festival . . . MCA's **Razzy Bailey** has become spokesperson for the Ghost Town In The Sky amusement park in Maggie Valley, NC . . . **Smart Ideas** will be hosting the "Music City Insiders Workshop" at Belmont College, July 28-31. This is a workshop for those interested in a music industry career in Nashville. For info call 329-1863 . . . **The Freedom Jam '86** anti-apartheid benefit has been canceled. Organizer **Aashid Himons** cited communication problems . . . Grammy award winner **Larnelle Harris** was honored with a reception by the **Benson Co.** Harris was awarded Best Solo Gospel Performance for "How Excellent Is Thy Name." and a Grammy for Best Gospel Performance by a Duo for his duet with **Sandi Patti**, "I've Just Seen Jesus" . . . **Jerry Park** has been appointed executive VP and general manager of **The Zondervan Music Sales Division** of the Zondervan Music Group. **Mike Gay** will replace Jerry as vice-president of sales with **Irma Rudat** and **Jack Menard** completing the sales team . . . **Kathy Mattea** has recorded the new West Virginia state song, "Come Home To West Virginia." The song was written by **Scott Edward Phelps** of **Al Jolson Music** . . . The headquarters of the **International Bluegrass Music Assoc.** has

been established in Owensboro, Kentucky. New address is 326 St. Elizabeth St. Owensboro, KY 42301 . . . **Meadowgreen Productions** and the **Benson Co.** have announced the creation of a new record label, **FirstVision**. Meadowgreen will direct A&R; Benson will distribute. New artists signed are **Phill McHugh**, **Larry Bryant** and **Kim Noblitt** . . . Houston-based publishing, and management firm, **American Professional Music** will open a Nashville branch in June. The new local branch will concentrate on promotion to better represent artists from the state of Texas . . . **The Hyland Co.** will represent the **Academy Of Country Music Entertainment of Canada**. The Academy was formed in Toronto in 1976 and promotes Canada's country music industry . . . **Steve Engel** has formed **Trend Music Group**, specializing in music publishing. Signed are **Charlie Walls**, **Carl Vreeland** and **Corinne Woolworth**. P.O. Box 121708, Nashville TN 242-2885 . . . **Jeff Walker of Jeff Walker and Assoc.** a new division of Aristo Music Associates Inc., has announced the exclusive U.S representation of Australia's first contemporary urbanized rural-CUR-radio station 3UZ in Melbourne, Australia . . . **Lori Pinkerton** has been promoted to VP/Production at **MJI Broadcasting**, . . . **Dave Mallett** has signed with the **Case Co.** for bookings and **Sharp and Assoc.** in LA for public relations. Mallett is on **Flying Fish Records** . . .

Academy Of Country Music Awards

Hosted by Mac Davis, Reba McEntire, and John Schneider, this years west-coast country award showcase suffered from shaky musical production (the band was pitifully inexperienced with country music), a few too many rhinestones (many of the guests and presenters had a 'tenuous at best' connection with country music), and several harmless but distracting mixups (such as introducing the wrong presenters.) I confess I was amazed that when the award for Song of The Year was presented the songwriters of those songs were not even mentioned!

One of the show's strong points however, was the performances of the New Female and New Male Vocalists. Giving the spotlight to new talent on national TV is an admirable idea which added a nice dimension to the evening.

Vocal Group - Alabama; **Male Vocalist** - George Strait; **New Female** - Judy Rodman; **Vocal Duet** - The Judds; **Album of Year** - George Strait, *Does Ft. Worth Ever Cross Your Mind*; **Song of the Year** - "Lost In The Fifties Tonight"; **New Male Vocalist** - Randy Travis; **Female Vocalist** - Reba McEntire; **Single of Year** - "Highwayman," CBS; **Entertainer of Year** - Alabama; **Tex Ritter Movie Award** - "Sweet Dreams"; **Video Award** - "Who's Gonna Fill Their Shoes", George Jones; **Pioneer Award** - Kitty Wells.

Billy Bob's of Ft. Worth, TX won Nightclub of the year; DJ of the Year - Eddie Edwards of WSIX Nashville; Radio Station of the Year - WAMZ, Louisville, KY.

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Gospel Week Wrapup

Amy Grant won the GMA Artist of the Year Award; Larnelle Harris won Male Vocalist and Inspirational Album of the Year. Shirley Caesar garnered the Traditional Black Album Award, and The Winans won Contemporary Black Album honors. The Dove Awards were hosted by Pat Boone, Charlene Tilton, Larry Gatlin and Tammy Wynette.

Shirley Caesar won SESAC's Lifetime Achievement Award. Rez Band won the SESAC Humanitarian Award.

Gospel group leader, Urias LeFevre and songwriter John W. Peterson were inducted into the Gospel Music Hall of Fame.

True Value To Sponsor Country Showdown

ASCAP honored its nominees for Gospel song of the year, and proudly pointed out that 8 out of the 10 nominees were ASCAP writers. Writer Steve Camp was also honored for writing "Do Something Now" recorded by a large group of top Gospel artists and which has raised over \$100,000 for famine relief projects.

BMI presented its Commendation of Excellence Awards to 90-year-old Sallie Martin (known as the mother of black gospel music), and to songwriter Joel Hemphill, nominated nine out of the past ten years as gospel's Songwriter of the Year.

True Value Hardware stores will sponsor the fifth annual True Value Hardware Country Showdown involving local, state, and regional music competitions culminating in national finals to be televised live from Nashville, on the Nashville Network.

Grand prize winners receive \$50,000 cash, and one-year recording and booking contracts. Last years winners, Sweethearts Of The Rodeo, on Epic Records, will be featured in radio spots promoting the contest.

Previously named, Wrangler Country Showdown, the contest contracts with one country station in each market and provides that station with materials, sales plans, and co-op incentives offered by the sponsors.

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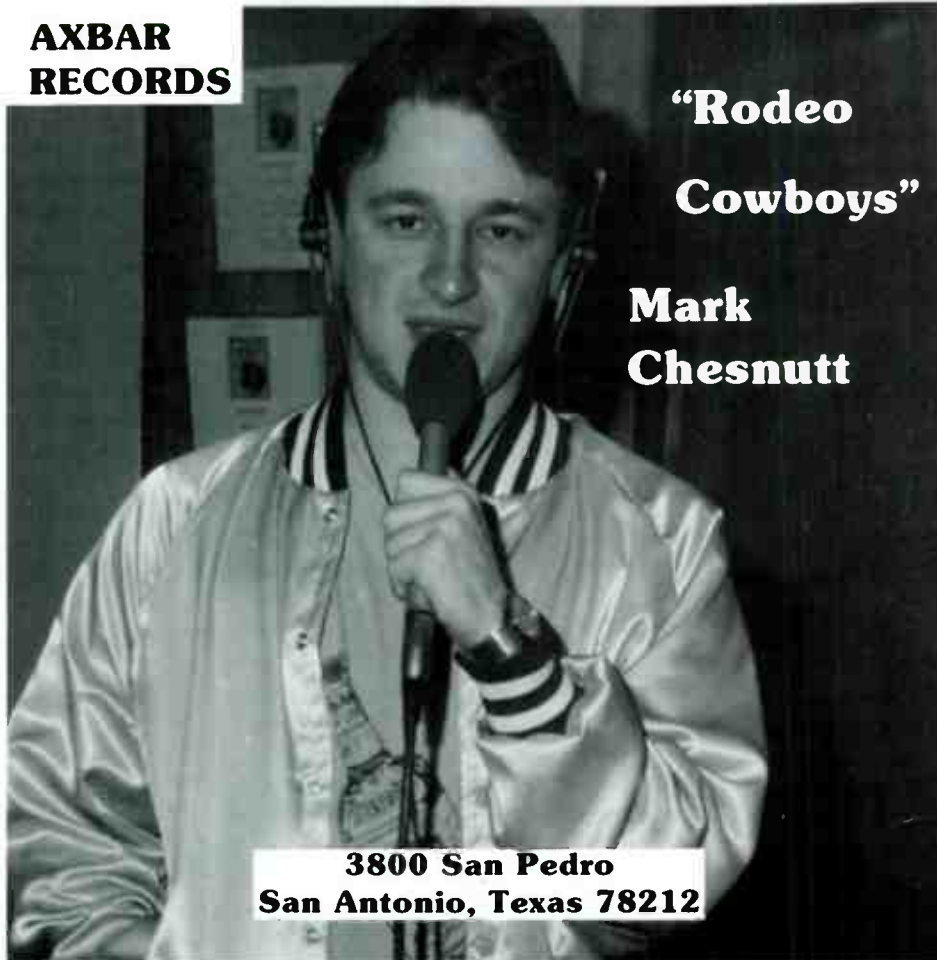
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INDY NOTES

Music therapy specialist and ARC recording artist **Loney Hutchins** will be in Washington D.C. April 16-18 promoting music as a therapeutic treatment for persons suffering brain damage and other head injuries. Hutchins and 15 of his clients will perform three original tunes during the National Head Injury Convention seminar demonstrating that persons with head injuries can still be creative through music. Loney's current single is "Cumberland River" . . . Texas based **Brooks Brothers Band** is busy touring Germany, France and England as part of an American Airlines sponsored program to perform concerts for the staff and officials of the airline and related industries . . . **Kenny Dale** has signed a recording contract with **BGM Records**. Both he and BGM artist **Jay Erie** are produced by **Bill Green** . . . **Mason Dixon** has released an album entitled, *The Spirit of Texas*, honoring the Texas Sesquicentennial . . . **MDJ Records** duo **Two Hearts**, sisters **Jama** and **Cathy Bowen**, will release their new single "Feel Like I'm Falling For You" in mid-April. Their first MDJ release debuted in the top 70 . . . **RCA-Canada** artist, **Ray Griff**, is breaking new ground with his debut music video. "What My Woman Does To Me." The video has received airplay, on TNN, CMTV, and numerous other shows across the country . . . **Telestar Productions** and **Pegasus Records** have signed **Mark Alan** . . . "Come In Planet Earth" is **Karen Taylor-Good's** latest release. It was written by **Lanny Smith** and **Kent McDonald** as seen through the eyes of astronaut **Bonnie Dunbar**. A copy of the song was taken up in the Challenger's October mission . . . **Nashvillian Preston Sullivan** is one of five finalists in the 1986 Philip Morris/Miller Beer Reach For The Stars Country Music Competition April 28th in Louisville, KY . . . **Susi Deveraux** and band have been entertaining the troops at 49 military bases throughout Europe and the Sinai desert . . . **Clyde Foley Cummins** recently headlined at the Florida State Fair. He holds the distinction of being the only artist in the fair's history of performing there more than once.

AXBAR RECORDS



**"Rodeo
Cowboys"**

**Mark
Chesnutt**

**3800 San Pedro
San Antonio, Texas 78212**

WORTH MENTIONING

★ The Nashville Entertainment Association's 3rd Annual Master Award Tribute to producer/songwriter Billy Sherrill featured an entertaining taped interview with Mr. Sherrill who proved to be as talented at communicating with video as he is with audio. Hosted by Dan Miller, the evening included Sherrill produced and/or written songs performed by Tammy Wynette ("Stand By Your Man"), Charlie Rich ("Behind Closed Doors" "Every Time You Touch Me") and Janie Fricke ("Help Me I'm Falling"). The evening was flawlessly produced.

★ Word, Inc., has been licensed by the Statue of Liberty/Ellis Island Foundation to produce a commemorative album of patriotic music. *They Come To America* will feature a diverse group of artists and musical styles including Willie Nelson, Johnny Cash, Waylon Jennings, Glen Campbell and others. The album will be distributed by Word, A&M and RCA.

★ June Jam V, the annual Ft. Payne concert hosted by Alabama, will have two stages this year and guests Willie Nelson, the Charlie Daniels Band, Mel Tillis, the Forester Sisters, and Gary Morris. As usual, net proceeds from the event will go to charity. For tickets call (205) 845-9300.

★ Oak Ridge Boys Publishing company Silverline/Goldline is now eight years old! General manager Noel Fox explained the company's plans for the future by saying "We intend to keep the quality of the music high and not put ourselves in a bag so to speak. As Nashville is opening up to new growth and musical sounds, so are we." The company has had singles by artists such as; Steve Earle, Waylon Jennings, Steve Wariner, Marie Osmond, Eddy Raven, and of course the Oak Ridge Boys.

★ The last month was smokin' on the showcase circuit, artists and groups on stage included: Andrew & The Upstarts, Johnny Neel, Jerry Dale McFadden, Susan Marshall, Connie McCollister, The Nielsen White Band, Carol Elliot, Sweethearts of the Rodeo, and Sandy Knox.

— David Ross

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), Contact

Survey Period Ending April 25, 1986

Weeks Tracked	Last Survey	This Survey	
12	1	★	BACK HOME A.J. Masters • Bermuda Dunes B. Sanford, A.J. Masters • Desert Sands/Desert Breeze BMI • Masters, Lansdowne
6	4	2	THE LOOK OF A LADY IN LOVE Johnny Duncan • Pharoah K. Laxton • Monk Family/19th Street BMI • L. Anderson, B. Macer
4	28	3	I KNOW IT'S NOT OVER Cal Smith • Step One R. Pennington • Tree BMI • Cross Keys ASCAP • C. Putnam, D. Chamberlain
8	2	4	YOU'RE NOBODY (TILL SOMEBODY LOVES YOU) Ray Price • Step One R. Pennington • Shapiro-Bernstein/Southern Song ASCAP • Morgan, Stock, Cavanaugh
4	15	5	LET ME DOWN EASY Malchak & Rucker • Alpine J. Rutenschroer, T. Malchak, D. Rucker • Life of the Record/Malchak ASCAP • Malchak
6	6	6	THIS TIME IT'S YOU Lisa Childress • AMI B. Fisher • Bent-Cent/Kelbrev BMI • B. Reed
10	3	7	ALL WE HAD WAS ONE ANOTHER Don King • Bench Mark D. King • King's X/Multimuse/Loose Ends ASCAP • D. King, M. Sameth
6	5	8	LIVIN' ON LOVE AGAIN Don Malena • Maxima S. Turner • Captain Kidd BMI • D. Malena
12	9	9	MEXICO, MISSOURI The Trux • RCP D. Gibson, R. Carpenter • Silverline BMI • Richard Carpenter ASCAP • Gibson, Carpenter
4	16	10	PALIMONY John Arnold • Dixie Breeze R. Arnold, G. Arnold • Dixie Breeze/Irene ASCAP • R.J. Friend
2	#	11	COME IN PLANET EARTH Karen Taylor-Good • Mesa Sparks • Bit-Kar/Giraffe Tracks SESAC • Out Of The Heart/Uncle Arlie ASCAP • Smith, MacDonald
10	7	12	AIN'T NO GETTIN' OVER Johnny Bee • Universal Artist B. Rich • Silverline/Atlantic BMI • R. Berensford, A. Potter
4	18	13	MODERN DAY COWBOY Jay Clark • Concorde B. Walker • Wiljex ASCAP • J. Clark
4	22	14	WILD AND WOOLY Chris LaDoux • American Cowboy C. LaDoux • Wyoming Brand BMI • C. LaDoux
4	19	15	BACK ON THE RADIO AGAIN James & Michael Younger • Air N/A • Jack & Bill ASCAP • Hall-Clement BMI • Williams, Williams, Clark, Daniels
10	14	16	THIS TIME The Johnstons • Hidden Valley J. Wiedenman, B. Adams • Famous Music/Bellamy Brothers ASCAP • H. Bellamy
10	10	17	FOREIGN AFFAIRS Michael Shamblin • F & L R. Baker, B. Fischer • Baray BMI • Bobby Fischer ASCAP • D. Mitchell, B. Fischer
4	26	18	A FOOL WHO'S GOT THE BLUES Marty Waters • Flose S. Berg • Altar BMI • L.G. Rozas
6	21	19	CELEBRITY David Frizzell • Nashville America D. Mansfield • Preshus Child BMI • A. Harvey
4	30	20	WHY AM I STILL CRYING Ellis Family Band • AMI L. Coad • Silverheart BMI • R. Ellis
2	#	21	THOSE OLD SONGS Gordon Dee • Southern Tracks R. Cornelius • Lowery BMI • G. Dee
10	20	22	REDNECK AND OVER THIRTY Wayne Kemp & Bobby Rice • Door Knob G. Kennedy • Door Knob BMI • B. Jones
2	#	23	TOBACCO ROAD Roy Clark • Silver Dollar D. Millsap, R. Dillard • Cedarwood BMI • J. Loudermilk
10	25	24	HE'S GOT YOU Bob Dillard • Timestar W. Hodge • Tree BMI • H. Cochran
4	27	25	I DON'T HAVE TO GET BACK TO THE COUNTRY Johnny Travis • Tip D. Caldwell, L. Maines • Tip/Carbonna BMI • J. Travis
2	#	26	MOONLIGHT EXPRESS Wales & Charleston Express • Soundwaves J. Gibson, J. Payne • Sun Belt ASCAP • D. McDonald
2	#	27	THE HONKYTONK CAFE Del York • Soundwaves D. York, R. Light • Hit Kit BMI • D. York
2	#	28	CROSS MY HEART Jan Gray • Cypress B. White • Music City ASCAP • J. Wood, B. Clifford
2	#	29	IT TAKES TWO OF EVERYTHING A. C. Jones • Timestar Carnes, Lollo • Carrie-Lynn BMI • W. Carnes
2	#	30	FALLING FOR YOU Sami Jo • Sammi Johns • Southern Tracks M. Bogdon, S. Limbo • Lowery BMI • S. Johns

New Entry



INDEPENDENT RECORD CHARTS

43 MUSIC SQUARE EAST, NASHVILLE, TN 37203

(615) 244-1027

This chart is compiled and paid for by the Independent Record Charts of Nashville, TN and represents the reported playlists submitted by the IRC Radio Network to IRC.

Music Row Publications is in no way responsible for its content. All inquiries should be directed to Independent Record Charts.

'SpiritAmerica' Christian Music Event For Opryland

'SpiritAmerica,' one of several special events sponsored by Toyota throughout the 1986 Opryland season will highlight more than a dozen Benson Co. artists for three days (July 2-4) closing with a giant fireworks display on the night

of July 4. Several of the artists who will perform at the event are Larnelle Harris, DeGarmo & Key, and Phil Driscoll.

Admission to the musical shows will be included in Opryland's regular \$14.95 ticket (Tricket) which is valid for three consecutive days.

ON THE ROAD

B. J. Thomas will host his 4th annual Celebrity Golf Tournament May 2-3 in New Orleans, LA. The tourney is co-sponsored by Delta Airlines and the Hilton Hotel & Towers to benefit the Arthritis Foundation . . . **Bobby Roberts** has opened a nation wide talent agency in Hendersonville, TN. They will represent MTM's **Girls Next Door**, among other rock and country acts, 615-859-8899 . . . **Roy Clark** sold out 14 shows at Harrah's in Reno . . . Houstonians broke attendance records to see **George Strait** at the February Houston Livestock Show and Rodeo. Over 48,000 attended . . . **Don Light Talent** has signed gospel music group **The Greenes** for booking . . . **Helen Cornelius** received a standing ovation at the Statlers/Helen Cornelius show in Albany GA. She was only the third opening act in the center's history to receive an ovation . . . **John Anderson** has signed with **Buddy Lee Attractions, Inc.** for bookings and tour representation . . . "The American Eagle Cross Country Music Show" will feature an all-women radio show with **Rosanne Cash, Dottie and Shelly West, Reba McEntire, Tammy Wynette** and **The Forester Sisters**. The show airs on Mother's Day weekend . . . **Roger Miller's** award winning Broadway show "Big River" will tour four cities over six months: Chicago, Detroit, San Francisco and Los Angeles . . . **Stephen Moore** of **Starwood Amphitheatre** in Antioch, TN has announced that **Bill Cosby, The Pointer Sisters, Hank Williams, Jr.,** and the **Charlie Daniels Volunteer Jam** will be among the entertainment scheduled for the theatre's inaugural season . . . **World Entertainment** has announced plans for "The Return To Blueberry Hill," a tribute to **Fats Domino** and the **Rock And Roll Hall Of Fame** inductees. The 20 city tour scheduled for October-November, 1986 will feature **Fats Domino, Chuck Berry, Ray**

Charles and others . . . Heavy metal band, **Triple X**, has reappeared with a new show. They will tour St. Louis and Atlanta beginning in May . . . **Jerry Clower** was profiled on NBC's Nightly News program April 14th, the same day his hometown of Yazoo City, Miss. dedicated Jerry Clower Blvd, formerly U.S. Hwy 49E . . . **Ricky Skaggs** sold-out most dates in his recent 15 date European tour . . . **Jim Halsey** has two new entertainment rosters, "Halsey Classics" and "Contempo." The "Classics" includes Brenda Lee, Tammy Wynette, B. J. Thomas, Freddy Fender, Pat Boone, Tommy Roe, Minnie Pearl, The Kingston Trio, Fabulous Fours featuring the Four Lads, The Four Aces and The Four Freshmen, The Modernaires and Their Orchestra with the Miller Sound and The Diamonds. The Contempo bill includes Christian rockers Petra, Phil Keaggy, Randy Stonehill, Steve Taylor, Leslie Phillips and Bryan Duncan . . . **George Hamilton IV** spent the first quarter of '86 touring India and the British Isles . . . **Tammy Wynette** will have a recurring role as Darlene Stankowski in CBS's daytime drama "Capitol" . . . **The Oak Ridge Boys** and **Southern Pacific** played before a record crowd recently in Salt Lake City. The show sold out the first day of ticket sales . . . **The Nitty Gritty Dirt Band** celebrates their 20th anniversary June 10th at Red Rocks Amphitheatre in Denver. A slew of special guests will appear including **John Denver, Michael Martin Murphey, Vince Gill, Marty Stuart** and others . . . **Riders in the Sky** raised \$10,000 for Nashville's Hospital Hospitality House during their 7th Annual Roundup. In all, the Riders have donated over \$55,000 to the HHH, which provides free food and lodging to relatives of hospital patients residing outside of Davidson County.

SSL Seminar Roadshow Comes To Nashville

Solid State Logic, developers of high-tech studio equipment sponsored a week-long technology seminar on April 28 through May 4 at the Vanderbilt Hotel, Nashville.

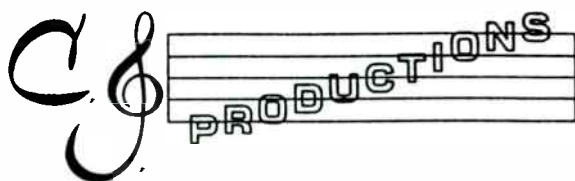
The focus of the event was SSL's SL 4000E Series Master Studio System—an audio console/studio computer. "Education is the key here" observed SSL National sales Manager, Piers Plaskitt, "the trend in country music is towards a brighter, cleaner and more open sound, which this equipment provides. So we brought a full-scale setup with which we could teach the techniques of SSL operation in a private environment."

Plaskitt announced that both Sound Stage Studio, and 16th Avenue Sound have purchased new SSL consoles with 56-mainframe, 48 channel systems which can memorize the settings of all 5,500 knobs and switches on the input/output modules giving the studios complete data-compatibility with the worldwide network of other SSL equipped facilities. Other Nashville studios which currently have SSL consoles include the Castle, and Bullet Recording.

American Showcase '86

A three day musical event scheduled for Wednesday, Thursday, and Friday, June 11-13 (Fan Fair week) will be sponsored by Budweiser Beer, the Music Row Merchants Association, Independent Record Charts, and Crown Marketing.

Outdoor festivities are planned to begin daily from 1-5 pm adjacent to the Music Row Showcase Club and each evening inside the club from 8 pm until 2 am. According to Dan Hodge of Crown Marketing, numerous acts from both independent and major labels will be featured on the showcases, and those interested in participating should contact him or Barbara Brown at (615) 244-1027



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(Left to Right) Producer/director **Bill Turner**, **Merle Kilgore**, **Hank Williams Jr.**, and executive producer **Paul Corbin** relax after wrapping up the taping of "Hank Williams Jr. & Friends" a 60-minute special for the Nashville Network.

For The Fans of Country Music comes . . .

American Music Showcase



Independent Record Charts

1986

Place

Music Row Showcase Club & Grounds
(In the Heart of Music Row)

Date

June 11th, 12th and 13th
(OPEN TO THE PUBLIC)



Time

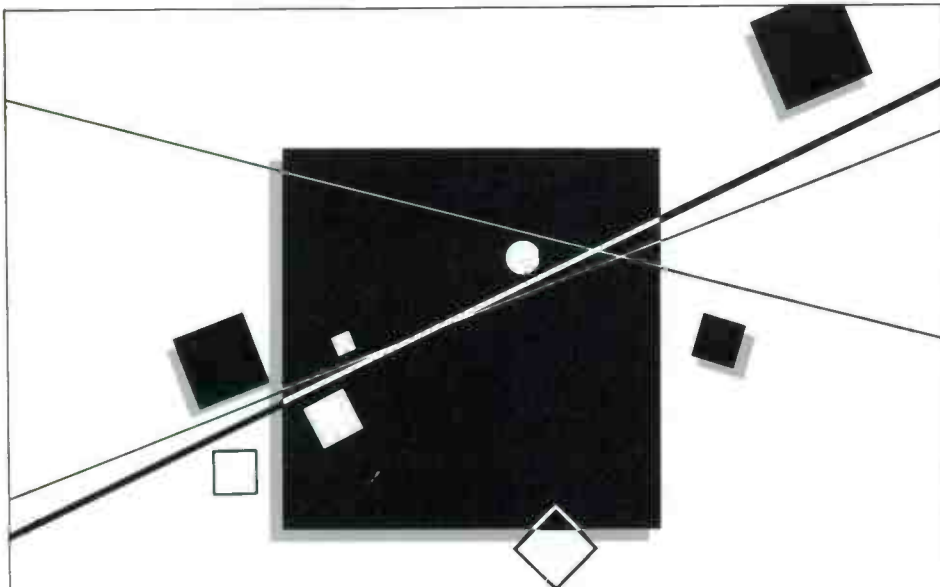
Daytime Shows (outdoors)
1:00 pm - 5:00 pm Daily
Independent Labels and their Artists

Nighttime Shows (indoors)
8:00 pm - 2:00 am Nightly
Major Labels and their Artists

***For more information, call 615/244-1028 or 615/244-1027**

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Fan Fair '86

Co-sponsored by the Country Music Association, and the Grand Ole Opry, the 15th annual Fan Fair will be held June 9-15 at the Tennessee State Fairgrounds in Nashville.

Undoubtedly, the most eagerly awaited country music fan event of the year, Fan Fair has grown from an attendance of 5,000 people in 1972, to 19,500 in 1985! Reportedly, registration has already passed the 15,000 mark for the coming year.

One of the strong fan attractions is the traditional signing of autographs by legions of country music stars including even the biggest entertainment names. Registration is \$60 and includes many showcases and performances. Here is a brief look at the show schedules:

Monday: 7 pm-Bluegrass Show.

Tuesday: 10:30 am-Songwriters Show, 3 pm-PolyGram, 8 pm-MCA.

Wednesday: 10 am-All American Country Games, 2 pm-Warner Bros., 7:30 pm-RCA.

Thursday: 10 am-Capitol/EMI America, 2:30 pm-Independent Label, 7:30 pm CBS.

Friday: 10 am-International Show.

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RONNIE MILSAP
Lost In The Fifties Tonight
RCA AHL1-7194

Produced by Ronnie Milsap, Rob Galbraith and Tom Collins

McCall: Ed, we have an interesting juxtaposition staring us down this month. A singer famous for pop-country shmaltz does an album strongly influenced by '50s and '60s soul, and a singer famous for a great soul hit does an album of pop-country songs.

Milsap's title song has been with us awhile. "Lost In The Fifties Tonight (In The Still Of The Night)," besides having the longest name of the year, already has garnered Grammy and Academy of Country Music awards for song of the year. Once again, these awards reveal the pop leanings of both memberships.

The song drapes new words around a classic oldie like a fitted leather jacket—writers Mike Reid and Troy Seals do a masterful job of using a chunk of the past to help create a sweetly nostalgic new song.

Milsap paints the joyful thoughts of years past with an undercoat of pain: he enjoys thinking of the past because innocent pleasure has left his life. (My parents loved the song, by the way, and included it among the three albums they bought in the past year.)

Still, I would hope the song of the year would strike a deeper, more original chord. In some future year, historians will think poorly of the depth of emotion present in the country music of our time when they discover "Lost In The Fifties," "Baby's Got Her Blue Jeans On" and "God Bless The USA" were voted top songs.

Nevertheless, the song deserved to be a hit, which I imagine means more to Milsap than another trophy. Being a sharp business type, Milsap also decided to move from the middle

of the road and into a more soulful lane for an album of songs to capitalize on the song's success.

On other Reid originals like "Don't Take It Tonight" and "How Do I Turn You On," Milsap wears his new hat of mellow soul rather well. And he sounds great on Chuck Brown's thirty-year-old gem, "Happy, Happy Birthday Baby," and makes a decent stab at an early Motown hit, "Money (That's What I Want)."

But "I Heard It Through The Grapevine" was a mistake; I don't know if anyone should try to top a song with three great, well-known versions by Marvin Gaye, Gladys Knight and Creedence Clearwater Revival. "Nashville Moon" also is embarrassing. Any song saying "Hank Williams sang my life story" should be retired, with the thought taken for granted for all country performers.

Morris, as someone slightly more mature in years than I, you probably have some cogent thoughts on singers copping '50s riffs. What do you think of Sir Ronnie's endeavor?

MORRIS: Actually, Michael, I spent so much of the '50s fleeing the promiscuous embrace of the Selective Service System that I could hardly keep abreast of what the Kingston Trio was doing. So a lot of the present Milsappery sounds new to me. New, but not captivating.

Slick though the lad may be now, I cherish Milsap for his country masterpieces: "Busiest Memory In Town," "I Hate You," "She Even Woke Me Up To Say Goodbye," "Am I Losing You," "Legend In My Time"—things like that.

His defection to soul music affects me the same way the announcement would that a friend has decided to sell Amway. To me, soul is what you've got left after you've taken the thought out of music.



DOBIE GRAY
From Where I Stand
Capitol ST-12489

Produced by Harold Shedd

MORRIS: After certain bravura country performances by the likes of John Schneider, Dan Seals, and Nicolette Larson, I have abandoned any notion I might have held about who has and who hasn't the right to sing country music. I've reached this decision, Michael, partly from an impulse to be open-minded about it all, but mostly to relieve crossover artists from the burden of telling interviewers that they have really been die-hard country fans since they were in the blastula stage.

If there are questions about Dobie Gray's country credentials, *From Where I Stand* should settle them in his favor. To begin with, Gray and producer Harold Shedd have picked songs with the right lyrical strengths: firm story lines, vivid images, and hooks you aren't tired of staying hooked on for more than the duration of the song. In this charmed category are such thought-provoking numbers as "One To Grow On" and "She's Too True," as well as the mood-conjuring stanzas of "So Far So Good" and "The Dark Side Of Town."

Gray brings to these songs a sympathy and an intelligence that makes his treatment of the lyrics convincing and, thus, worth paying attention to.

The album is not flawless, though. The themes and images of "In the Family" and "A Night In The Life Of A Country Boy" have been done to death. They are more trite than wagon wheels and hay bales; so even Gray's earnest rendering of the words doesn't make them live. Even so, the album sparkles.

Am I gushing, Michael, or is Gray off to the headstart I think he is?

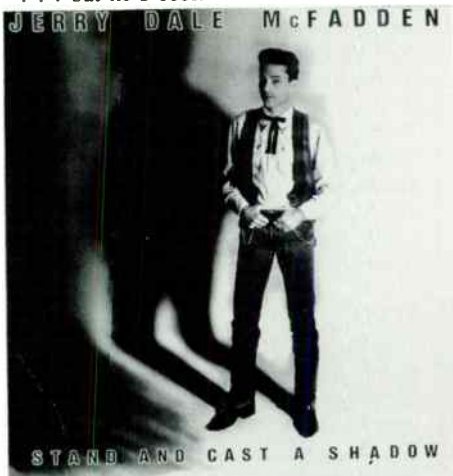
McCALL: Ed, worry not, for ye gusheth not. With his Capitol debut, Dobie Gray indeed is off and running, with a form well worth following. I, too, subscribe to the axiom that aging pop stars don't die, they move to Nashville to record. But when they make the transition with Gray's grace, then such moves should be applauded.

The 10 songs dangerously tread and retread the same middle-of-the-road, adult pop ground, rich in the uptempo finger-snappers. Still, nearly every offering blooms because Gray's restrained emotional readings give them the color of truth.

As with his most famous song, "Drift Away," Gray can take a fairly good verse and make it sound great. "The Dark Side Of Town," "That's One To Grow On," and the title song benefit from this ability. Even the family song and the country boy ditty you cite

as trite, Ed, gain a deeper meaning through Gray's interpretations.

Gray still is capable of creating soulful ballads. But the forever-young world of pop music prefers a little baby fat to flush out the faces of their stars, so we get left with Wham instead of Dobie Gray, Ready For The World instead of Wilson Pickett. Gray, fortunately, has found a home. He might not be country . . . but he's cool.



JERRY DALE McFADDEN

Stand and Cast A Shadow

Reptile RR-1010

Producer, Scott Tutt.

The debut recording on new Nashville indie, Reptile, has the production quality of a bootleg jazz recording from the '50s, the kind where the saxophone and guitar blare but the drums and piano can be heard only under intense concentration. Too bad, because the pairing of guests Duane Eddy and Warner Hodges could have made this disc essential listening. As it is, they can hardly be heard. The muddy mix also buries McFadden's strangled, Ziggy-Stardust-goes-rockabilly voice. Maybe that is good, maybe not. It is impossible to tell here. M.M.

MICHAEL JOHNSON

Wings

RCA AEL1-9501

Produced by Brent Maher

After all the kicking, cussing, drinking and two-stepping country music has had to endure in its often pitiable efforts to be relevant, it's nice to have a little civilized romanticism to deal with. That's what we get from Michael Johnson. If you liked his "Bluer Than Blue," you'll like this album, for it has the same intimate, easygoing and slightly wounded style. Best cuts: "It's Only Over For You," "Give Me Wings," "The Moon Is Still Over Her Shoulder." E.M.

JOHNNY CASH & WAYLON JENNINGS

Heroes

Columbia FCT 40347

Producer: Chips Moman.

Not as cosmic as "Highwayman," but whenever these two hombres in dark cloth-

ing get together, expect them to find good songs and fill them with gritty spirit. The road still haunts them, but the songs say they have learned the hard way to ignore it. And "Folks Out On The Road" is a much better song about fans than a similar recent recording by a well-known supergroup. M.M.

SONNY THROCKMORTON

Southern Train

Warner Bros. 25374-1

Producer: Eddie Bayers and Sonny Throckmorton.

One of Nashville's better writers makes the best of an opportunity to interpret his own lyrics. A classy, often moving album. M.M.



ROBIN LEE

Robin Lee

Evergreen EV-1001

Produced by Johnny Morris

Robin Lee lacked the votes to win this year's best new female vocalist prize from the Academy Of Country Music; but this album confirms that she deserved the nomination for that honor. Unlike most new artists who have to make do with overdone or lackluster original material, Lee debuts with the lyrical services of Bob McDill, Tommy Rocco, Bucky Jones, Dickey Lee, Jerry Foster, Terry Skinner, J. L. Wallace, Don Goodman and similarly gifted heavyweights. It's hard to lose with the great songs and fresh voice equation. Alas, the front of the album cover is an atrocity. With its poor color balance and stilted posing it fairly screams "low budget." Best cuts: "I'll Take Your Love Anytime," "You Shouldn't Know Her That Well," "If You're Anything Like Your Eyes." E.M.

HANK WILLIAMS

Lost Highway December 1948-March 1949

Polydor 825 554 Y-2

No producer listed

This two-volume set is the latest in a series intended to present Williams' records in chronological order, in their original and un-

dubbed mono form, and remastered for improved sound. Five of the songs here are duets with wife Audrey. Forget the "new traditionalists" for an evening, curl up with two six-packs and discover what country music is in its rawest form. E.M.

Nashville Label Album Releases for April/May

CBS Columbia

Johnny Cash, Waylon Jennings/Heroes
Marty Robbins/What God Has Done
T.G. Shepherd/It Still Rains In Memphis

Epic

Rick Nelson/Memphis Sessions

Warner Bros.

Sonny Throckmorton/Southern Train
Nitty Gritty Dirt Band/20 Years Of Dirt
Southern Pacific/Killbilly Hill

Capitol/EMI

Dobie Gray/From Where I Stand
T. Graham Brown/I Tell It Like It Used To Be

Polygram

The Statlers/Four For The Show
Reba McEntire/Reba Nell McEntire
Lewis, Cash, Perkins, Orbison/Class Of '55

MTM

Holly Dunn/Holly Dunn
Girls Next Door/Girls Next Door
The Metros/The Metros

RCA

Michael Johnson/Wings
Pake McEntire/Too Old To Grow Up Now

MCA

Edgar Meyer/Unfolding
Robert Greenidge, Mike Utley/Mad Music
Albert Lee/Speechless
Nicolette Larson/Rose Of My Heart
The Vega Brothers/The Vega Brothers
Dennis Robbins/The First Of Me
The Whites/Greatest Hits
George Strait/#7
William Lee Golden/The American Vagabond

MCA/CURB

Bellamy Brothers/Country Rap

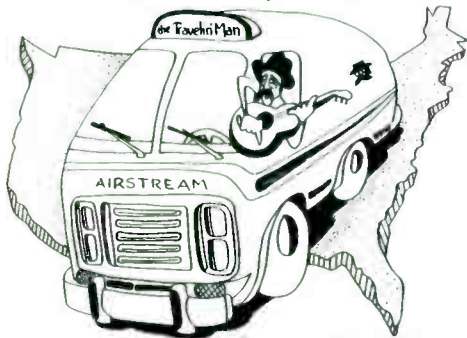
Independents

Jack Fox/Bourbon Cowboy/Dale Records
Billy Joe Burnette/Remembering Elvis/GMC
Leon Rausch/Deep In The Heart of Texas/Southland Records
Tim Tisdale/Best Of The Texas Reunion Band/Earth and Sky
Dave Mallett/Vital Signs/Flying Fish
Robin Lee/Robin Lee/Evergreen
Tim & LaDonna/Tim & LaDonna/Stronghold Records

steve messer
recording engineer/producer

nashville 833-9598

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Radio Report

by Gregg Brown

WTQR, Winston-Salem, N.C.

Less Acree, Program Director. Reports to Billboard and R&R.

Hottest Product: Although it's just beginning to cool, Randy Travis' "1982" has been one of the hottest records we have had for quite a while. Other hot ones include releases by The Forester Sisters, Hank Williams, Jr., and The Bellamy Brothers. Willie Nelson is gaining steam, as well as Dan Seals' latest record, "Everything That Glitters."

New Product: I think the new release by T. Graham Brown is an excellent record, along with John Schneider, and Randy Travis' "On The Other Hand." The new Glen Campbell is also a good turntable record. I'm very excited about David Allan Coe, and also what may be the sleeper of the year, the new Johnny Paycheck single.

Independent Product: We recently came off a new record from The Younger Brothers, and are currently playing Evergreen's Robin Lee, and MTM releases from Girls Next Door and Judy Rodman.

KIX-102, Dubuque, IA.

Mark Lindow, Program Director. Reports to Billboard.

Hottest Product: Dan Seals is doing real well, along with Ronnie Milsap's latest. Hank Williams, Jr.'s "Ain't Misbehavin'" seems to be doing well, in addition to Marie Osmond's "Read My Lips," The Judds' "Grandpa," and McClain and Massey's "When It's Down To Me And You."

New Product: Although Ronnie McDowell's "All Tied Up," and Randy Travis' "On The Other Hand" are both good songs, there hasn't been a lot of new product that has really knocked my socks off, making it a little harder to find some adds.

Independent Product: Other than the MTM releases from Judy Rodman, and Girls Next Door, we basically don't play a large amount of independents. When you are working with a 38 record playlist, you have to be selective as to which singles will receive air time. Our determinant in this case is usually not a labeling factor, but generally the song quality.

KRAK, Sacramento, CA.

Rick Stewart, Music Director. Reports to Billboard, R&R, Gavin, and Cashbox.

Hottest Product: The Judds, who are testing very well in our research, are still red hot. Hank Williams, Jr. is kickin', and look out for The Charlie Daniels Band's "Drinkin' My Baby Goodbye", it is a killer! Everybody in the world has talked about Dwight Yoakam,

but we'll rave about him some more. Southern Pacific's "Reno Bound" is also really starting to hang in there.

New Product: Although it's relatively new to us, the Kathy Mattea single really stands out. Also, what sounds like something Elvis might have done in the late fifties, the new Ronnie McDowell release.

Independent Product: On Evergreen, probably one of the loveliest ladies in the entire world, Robin Lee. That, I believe, is the only indie product we are playing at this time.

WXTU, Bala Cynwyd, IA.

Gina Preston, Music Director. Reports to Billboard, R&R, and Gavin.

We judge not by the label, but how well the song fits in our area. For example, "Love Will Get Through Times With No Money" by Girls Next Door was added almost out of the box, simply because we liked the sound of it and thought it would really enhance our listener base. That's the criteria for every add we make.

In this area we have a very delicate balance to achieve, mainly because our audience is without a long history of country music listening. Many of them came on during the Urban Cowboy craze, while others may have tuned in just a year ago. We therefore can't rely on a music history lesson when presenting material to our audience, but instead, an exciting hype in relation to the records the listener is going to hear.

We selectively pick a balance between traditional and contemporary, mainly because our listeners have spent a large amount of time listening to pop music. Within these concerns, they find us a very tolerative form of adult music.

It's not fair to single anyone out without commenting on all the releases. We're not looking for any one thing in particular, just a great record.



MTM artists, Girls Next Door with producer Tommy West (left), and ASCAP associate director, Merlin Littlefield.

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“**I**n spring a young man’s fancy lightly turns to thoughts of’ . . . 45 rpm Singles Reviews, what else? Single of the Month: **Michael Johnson**. Label of the Month: **CBS. DISCOVERY: Johnny Burke**. Please take a few moments to read my lead article in this pop-themed issue. I’m very proud of the research I did and welcome additional input. Until next month, this is Honest Bob signing off, reminding you that address, again, is: Music Row, P.O. Box 158542, Nashville, TN 37215.



MARK NESLER

“You Put Your Love Where It Belongs”

Writer: Mark Nesler; Producer: Jerry Crutchfield; Publisher: Carpad, BMI. Permian 82017 (214-522-8900).

If memory serves me, I’ve raved about Nesler’s smoky style before. This low-key, bluesy moaner is yet another in a string of gems. Sign me up for the fan club: When do we get an album?

JACK STRONG

“Used To Be a Dreamer”

Writer: Jack Strong; Producer: Wayne Edmondson; Publisher: CNN, ASCAP. CNN 102.

Strong is weak.

SIDEWINDER

“Memphis”

Writers: D. Goodman, P. Rakes, J. Raymond; Producer: L. Wilson, A. Ray; Publisher: Little Jerome/Indian Creek, BMI/ASCAP. Willow Wind 400.

Everyone’s playing and screaming at once in this big frenzy of studio “excitement.” What’s all the fuss about? This mundane “tribute” disc is much ado about nothing.

JIM MARTIN

“Bed of Roses”

Writers: Rex Benson, Steve Gillette; Producer: J. Gibson, J. Payne; Publisher: Famous/Jesse Irwin, ASCAP/BMI. Soundwaves 4771.

Assembly line love ballad.

KENNY ANTCLIFF

“Love Boat”

Writer: Ken Westberry; Producer: none listed; Publisher: Lariat, ASCAP. American 3303 (615-327-4538).

Milquetoast voice on dull melody.

KENNY ANTCLIFF

“Patricia”

Writer: Calvin Baker; Producer: none listed; Publisher: Cheavaria, BMI. Fanfare 14.

Milquetoast voice on dull melody.

GEORGE JONES

“Somebody Wants Me Out of the Way”

Writers: A. L. Doodle Owens, D. Knutson; Producer: Billy Sherrill; Publisher: Cavesson/Welk, ASCAP/BMI. Epic 34-05862.

Timeless, vintage honky-tonk music. performed by the genre’s undisputed master.

THE STONEHILL BROTHERS

“Tell Tale Heart”

Writer: Jesse Shofner; Producer: Roy Pennington; Publisher: Almarie, BMI. NSD 214.

Peppy, poppy drivel.

JIMMY PHAIR

“Another Stoh Light Night Along”

Writer: Jimmy Phair; Producer: none listed; Publisher: Miss Ann, PRO; Reba 1003.

1. Keep writing. 2. Keep singing, but stop imitating your honky-tonk heroes & develop your own style. 3. Come get yourself a Music Row producer.

RONNY ROBBINS

“Blank Check”

Writers: M. Garvin, B. Jones; Producer: Buddy Killen; Publisher: Tree, BMI/ASCAP. Columbia 38-05871.

Robbins tries his hand at a pop tune with a funky guitar lick. He’s a good enough vocalist to bring it off, but this is most definitely NOT the way I prefer to hear him. Go back to country.

BEN SANDERS

“Feel Like I’ve Gotta Travel On”

Writer: Clayton; Producer: CAM Associates; Publisher: Sangu, BMI. S.O.S. 1018 (214-350-8199).

The world has not been waiting with bated breath for a rote remake of this hoary folk oldie.

BANDANA

“Touch Me”

Writers: Lin Wilson, Gary Harrison, Dave Robbins; Producer: Bandana & Barry Beckett; Publisher: Nashion/Dejanus/Sun Cornelius/WB, BMI/ASCAP. Warner Bros. 7-28721.

Summer-sounding harmonies, breezy production. I can easily see how radio listeners could fall hopelessly in love with this. Beckett: I idolize you.

WAYLON JENNINGS

“Will the Wolf Survive”

Writers: David Hidalgo, Lonic Perez; Producer: Jimmy Bowen & Waylon Jennings; Publisher: Davince/Bug, BMI. MCA 52830.

Love that mandolin and those crunchy guitars. Great production on a left-field songwriting jewel.

BILLY JO BURNETTE

“One Night”

Writers: Dave Bartholomew, Pearl King; Producer: Rusty Adams, Billy Jo Burnette; Publisher: Gladys, ASCAP. Bear Creek 1002 (615-321-5080).

Irritating tenor ruins a fondly-remembered R&B chestnut.

GEORGE STRAIT

“Nobody In His Right Mind”

Writers: Dean Dillon; Producer: Jimmy Bowen & George Strait; Publisher: Welk, BMI. MCA 52817.

Are you listening, Dean? I want you to know that I think this is one of Nashville’s absolute songwriting Masterpieces of the modern era. Strait deserves a standing ovation for bringing it back to mass hearing.

GERRY ROEDEL

“The Torch Is Burning Brightly”

Writers: R. Tambascio, D. Blake, R. Depalo; Producer: BDS productions; Publisher: Rabco/White Meadow, BMI/ASCAP. NSD 215.

Something tells me I’m going to barf before all this Statue of Liberty stuff lets up. It’s a great symbol, a fabulous sculpture, a noble idea, a worthy cause, an immortal piece of Americana. But that doesn’t give every bozo in the land the right to inflict a tribute disc on us.

NATALIE NUGENT

“Freedoms Theme”

Writers: L. H. Gordon; Producer: Larry Phillips; Publisher: Sky City, BMI. TA 4001 (615-329-2278).

Aaargggghh! Another one! Is there no end to this torture?

ROY CLARK

“Tobacco Road”

Writers: John D. Loudermilk; Producer: Bob Millsap, Rodney Dillard; Publisher: Cedarwood, BMI. Silver Dollar 70001.

His strongest single in years. We tend to forget what a gifted guy Roy is. This performance will remind you.

JOHNNY BURKE

“Gold In His Mind”

Writer: Ronnie Rogers; Producer: Stan Campbell; Publisher: Sister John, BMI. Acclaim 70023.

I listened intently to every note. A spell-binding vocalist with a poignant Ronnie Rogers blue-collar lyric. A sleeper: Don’t let this slip by unheard, ‘cause it’s a haunting acoustic treat.

JOHNNY PAYCHECK

“Old Violin”

Writer: J. Paycheck; Producer: Stan Cornelius, Johnny Paycheck; Publisher: Dwight Munors, BMI. Mercury 884720-7.

Tell the truth: All you hard country lovers out there are closet Paycheck fans and have been for years.

HOLLY DUNN

“Two Too Many”

Writer: Holly Dunn; Producer: Tommy West; Publisher: Lawyer’s Daughter, BMI. MTM 72064.

Cheerful: A chicken-pickin’ country-rock “fun” sound that ought to land this tunesmith on top. Recommended.

CINDY BELL

“I’m Not Impressed”

Writer: Cindy Bell; Producer: Bill Goodwin; Publisher: Bellsong, BMI. Century 21 113 (615-822-6391).

I’m not impressed, either.

NEAL JAMES

“America Come On”

Writer: Neal James; Producer: Frank Green, Neal James; Publisher: Lu-Faye/Cottage Blue, BMI. Cottage 1004.

War mongering of the lowest order. As if that isn’t bad enough, it’s performed abominably.

BERTIE HIGGINS

“Gone With the Wind”

Writers: S. Limbo, B. Higgins, K. Bell; Producer: S. Limbo, S. MacLellan; Publisher: Lowery/Welk/Brother Bill’s, BMI/ASCAP. Southern Tracks 1056 (404-325-0832).

This is pleasant enough. But doesn’t this guy know how to write a song without referring to the movies?

DOLLY PARTON

“Tie Our Love In a Double Knot”

Writers: Jeff Silbar, John Reid; Producer: David Mulloy; Publisher: Tree/Reidem, ASCAP. RCA 14297.

Effervescent. Vivacious. High-spirited.

THE STATLER BROTHERS

“Count On Me”

Writer: Don Reid; Producer: Jerry Kennedy; Publisher: Statler Bros, BMI. Mercury 884721-7.

The usual clear production and eminent listenability bolstered this time with a nifty call-and-response chorus.

T. GRAHAM BROWN**"I Wish That I Could Hurt That Way Again"**

Writers: VanHoy, Putman, Cook; Producer: Bud Logan; Publisher: Tree, BMI/ASCAP. Capitol 5571.

This song has been kicking around for years, waiting to become the hit it's always deserved to be. Brown shows here he's got a way with a stone country lyric as well as a soulman's vocal chops.

T.C. ROBERTS**"What a Lie"**

Writers: J. Skinner, J. L. Wallace; Producer: Baby Gator productions; Publisher: Welk. BMI. DB 86103.

Barely competent baritone stomps on super Sammi Smith oldie and squashes it flat.

LEE GREENWOOD**"Hearts Aren't Made To Break"**

Writers: Roger Murrah, Steve Dean; Producer: Jerry Crutchfield; Publisher: Tom Collins, BMI. MCA 52807.

Another familiar Music Row number gets another go-round. This time the tune is in the hands of its finest singer ever. This, by the way, looks like Murrah's year as a songwriter.

BOBBI LACE**"Holding My Own"**

Writers: Rafe VanHoy, E. Wrobbel; Producer: Dave Hooten, Weldon Myrick; Publisher: Unichappell/VanHoy, BMI. GBS 734 (615-242-5001).

Audio agony.

SOUTHERN PACIFIC**"Reno Bound"**

Writers: John McFee, Andre Pessis; Producer: Jim Ed Norman & Southern Pacific with Brad Hartman; Publisher: Long Tooth/Bug, ASCAP. Warner Bros. 7-28722.

Hot barbecued ribs and ice cold beer.

DENNIS ROBBINS**"Hard Lovin' Man"**

Writers: Dennis Robbins, Bruce McTaggart, Warren Haynes; Producer: Eddie Kilroy, Dennis Robbins; Publisher: Corey Rock/Diablo Lobo, ASCAP. MCA 52809.

Nice country-rockin' bow, laced with grinding guitar. Send more.

ROBBIE MacNEILL**"Long Distance Lover"**

Writers: none listed; Producer: none listed; Publisher: Doseydotes/Lazy Daisy, PRO. SummerSalt 863.

Does it seem to you that there is an awful lot of mediocre country music in Canada that somehow finds its way onto vinyl?

STEVE RICKS**"Private Clown"**

Writer: William P. McCord; Producer: John Fisher; Publisher: Mid-Song/Reno-Metz, ASCAP. Southwind 8205.

What Ronnie McDowell might sound like with a real cookin' production. Nice "punch" in the horn & rhythm sections.

SAWYER BROWN**"Shakin'"**

Writers: M. Miller, R. Scruggs; Producer: Randy L. Scruggs; Publisher: Zoo Crew/Labor of Love, ASCAP/BMI. Capitol/Curb 5585.

A sinus headache.

EMMYLOU HARRIS**"Today I Started Loving You Again"**

Writers: Merle Haggard & Bonnie Owens; Producer: Emmylou Harris & Paul Kennerley; Publisher: Tree, BMI. Warner Bros. 7-28714.

Anyone who has spent any time at all in the beer halls of America can tell you that this song has already been performed far too many times.

JIM GLASER**"The Lights of Albuquerque"**

Writers: Bucky Jones, Bob McDill, Dickey Lee; Producer: Don Tolle; Publisher: Tree/Welk, ASCAP/BMI. MCA/Noble Vision 52808.

Gorgeous soft-moonlight production. Swaying-in-each-others-arms melody. Glaser, as always, sings beautifully.

ROGER HALLMARK**"Pluck Khadaffy Duck"**

Writers: none listed; Producer: Kenny Wallace; Publisher: This Side Up, ASCAP. Ronnie's Records 111 (609-456-0190).

Flat-footed fun. It's deplorably militaristic and racist, but performed in such a rube goofy way that you can't help smiling.

NORMAN WADE**"Blue House Painted White"**

Writers: S. Burns; Producer: Johnny Elgin; Publisher: Pappy Daly, no performance organization listed; NCR 327 (615-824-8025).

Echoes of classic Faron Young and Carl Smith. The flip reveals that Wade's got a rockabilly side, too.

MICHAEL JOHNSON**"Gotta Learn To Love Without You"**

Writers: Ken Robbins, Michael Johnson; Producer: Brent Maher; Publisher: Irving/Tonka Tunes, BMI/ASCAP. RCA 14294.

Chart-bound, beyond a doubt. This boy should'a "gone country" years ago. His acoustic, folk-influenced style fits the contemporary country format like a glove.

FRANK TRAINOR**"Hard Drivin' Hana"**

Writers: Frank Trainor; Producer: Mike Francis; Publisher: Lady Blue, PROC/BMI. Oasis 5356.

I know we've heard from this guy before, but I can't remember if I raved about him. If not, I'll make up for it now: Sign me up for the fan club. A voice full of heart. An A+ for songwriting.

THE LITTLE GUY & FRIENDS**"Old Soldiers Never Die"**

Writers: J. Wiggins; Producer: The Little Guy; Publisher: Walkin' Proud, BMI. Dirty Nellies 8625.

For a change, an ode to peace. Alas, the recitation and production are just as awful as the country facist stuff.

DANA HUDSON**"Trying To Hold On To Nothing"**

Writer: Daniel James; Producer: Al DeLory; Publisher: Mike Borchetta, BMI. Cleo 1002.

Promising honky-tonk debut. Ol' Dana has got all his phrasing down tight. If you're ever playing in town, give me a call and I'll be there.

HONORABLE MENTION:

Don Grantham/Saying Goodbye/Southern Tracks

Loney Hutchins/Cumberland River/ARC
Roland Marcellais/Mellow Sweet Red Wine/Rear

Roger Whittaker/The Genius of Love/RCA
Benji Wilhoite/Too Young to Fall In

Love/Playback
Marty Stuart/Honky-Tonker/Columbia

John Walter Morrison/Sweet Love
Bandit/Charta

Gary Morris/Anything Goes/Warner Bros.
Marie Lester/He Always Starts a Fire/DT

Liz Boardo/Feels Like Love/Belmont
T.G. Sheppard/Strong Heart/Columbia

Vicki Lee/The Wrong Kind/Rustic

Ronnie McDowell/All Tied Up/MCA-Curb
Randy Travis/On the Other Hand/Warner Bros.
John Schneider/You're the Last Thing I Needed

Tonight/MCA
Jim Collins/The Things I've Done To Me/TKM
John Winters/The Chill of Early Fall/Golden

Eagle
Tracy Wilson/You Bring the Baby/GBS
Karen & Ron III/Goodbye High School

Sweetheart/Soundwaves
Johnny Rodriguez/Maxine/Epic
Vanessa Jean Moulton/I Just Want

Somebody/Ebony
Jan Gray/Cross My Heart/Cypress
Bobby Bare/Better Not Look Down/EMI

Howard Keel/J.R. Who Do You Think You

Are/Warner-Lorimar
Wayne Hilligiest/My Baby's Gone/Sabre
Anne Murray/Who's Leaving Who/Capitol

Gene Stroman/Tracks/Aim
Geary Hanley/Big City Woman/Kansa
Louise Mandrell/Talkin' 'Bout My Baby/RCA

Billy Swan/You Must Be Lookin' for
Me/Mercury
Priscilla Wright/Pure Love/Comstock

Curtis Potter/You Comb Her Hair/Step One
Mark Chesnutt/Rodeo Cowboys/Axbar
Carol Martyn/The Back Door/Golden Eagle

Barbara Fairchild/Just Out Riding
Around/Capitol

Kelly Schoppa/Two Steps Away/NSD
Rudy Tuttle/Duck Tail/Sundial

Tecia/My Good Luck Charm/Rustic
Kenny Dale/I'm Going Crazy/BGM

Ray Price/All the Way/Step One
Michael Shamblin/Wishful Dreamin' F&L
Boots Clements/You Can Have Her/West

Daniel Paul Band/Wanted by the Law/Great
Lakes
Christine Albert/Take Me Dancin'/Gambini

Global
Slewfoot/Better Than This/Musicom
Chuck Mitchell/Who Will Feed the

People/Boomer
Mason Dixon/Lone Star Lullaby/NLT

Lewis Storey/Katie Take Me Dancin'/Epic
Jennings & Cash/Even Cowgirls Get The
Blues/Columbia

Kenny Lee Scott/Don't Leave Me/Nation
Tish Hinojosa, Craig Dillingham/I'll Pull You

Through/MCA-Curb
Brenda Lee/Two Hearts/MCA

DON'T GIVE UP YOUR DAY JOB:

Ray Renn/Patches/United
Kymethia Love & Ron Downey/Lady
Liberty/Evergold

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Alternative Music in Nashville

Past . . . Present . . . Future

The 1980s may well go down in history as the decade that Nashville went "pop." An alternative to the mainstream country music industry of the city is flourishing. A "boom" mentality exists among the town's rock, jazz and pop performers. Fully a dozen of them have signed major national recording contracts in recent months. Something is happening here. Something big.

by Robert K. Oermann

Since I am one of those people who believes that you can't understand the present without understanding the past, I'm going to quickly go over Nashville's already-distinguished pop/rock history before surveying today's scene.

THE FORTIES

Non-country music has been in Nashville since the very beginning of its existence as an American music capital. The city's first non-Opry music business, Acuff-Rose Publishing, was co-founded here by Tin Pan Alley tunesmith Fred Rose (1942). In 1944 regular recording began in Nashville. Dinah Shore, Snooky Lanson and The Dinning Sisters were pop stars of the 1940s that emerged from Nashville.

Nashville's first million-seller was a pop record, "Near You" by The Francis Craig Orchestra (1947). It was such a success that it spawned the town's first record pressing plant, created in 1948 to keep up with the demand for the disc.

Memphis' B.B. King made his recording debut in 1949, on Nashville's Bullet Records, which inaugurated the city's black music business. Nashville's 50,000 watt WLAC was the

single most important factor in popularizing R&B with white southerners which led to the creation of rock & roll.

THE FIFTIES

In the early 1950s a Nashville music industry began to coalesce. The first record company office opened (Capitol, 1950), the first non-Opry talent agency was founded (Hubert Long, 1953), and the first Music Row studio opened its doors (The Quonset Hut, 1954). Pop visitors began arriving to record, a practice that has continued to this day. Among the earliest were Ray Anthony, whose 1952 dance sensation "The Bunny Hop" was recorded in the Ryman Auditorium, and Johnnie Lee Wills, whose swinging "Rag Mop" was a Bullet release of 1950.

Nashville songwriters began providing pop stars with hits. Hank Williams aided Tony Bennett ("Cold Cold Heart"), Rosemary Clooney ("Half As Much"), Jo Stafford ("Jambalaya"), Joni James ("Your Cheatin' Heart") and untold others. Five Tennessee State Penitentiary inmates (dubbed The Prisonaires) wrote and recorded "Just Walking In The Rain," a song that Johnny Ray took to the top of the pop charts in 1956. In 1950, Patti Page and dozens of

others made "The Tennessee Waltz" into what is still the most broadcast song in Nashville history. Paced by Stafford's rendition of "You Belong To Me," Acuff-Rose songs occupied 10 of the top 11 slots on a 1952 pop chart.

If Nashville wasn't rock & roll's birthplace, it certainly was its nursery. Elvis Presley never made the national charts until he recorded "Heartbreak Hotel" in Music City in 1956. The first million-seller to be recorded in the Quonset Hut was Gene Vincent's "Be Bop a Lula" (1956). Conway Twitty's "It's Only Make Believe" (1958) was Nashville-recorded, as were all the significant hits of Rock & Roll Hall of Famers The Everly Brothers. Native Nashvillian Pat Boone became America's "clean teen" idol.

Among the second string of 50s teen stars in Nashville were Bobby Helms ("Jingle Bell Rock," "My Special Angel"), Sonny James ("Young Love"), Mark Dinning ("Teen Angel"), Sheb Wooley ("Purple People Eater") and Marty Robbins ("A White Sport Coat").

THE SIXTIES

Teenage idols continued to proliferate from Music Row in the 1960s. Indeed, Nashville-



Walk The West just signed with Capitol/Grey-stone Records.



The White Animals, on Dread Beat Records, have been written up in Time Magazine, and broken all the rules by selling large numbers of records on their own independent label.



Webb Wilder and the Beatnecks cut loose at a recent benefit concert hosted by local college alternative rock station WRVU.



Jason And The Scorchers became the first Nashville new rockers to land a national recording contract (EMI America).

recorded singles were #1 on the pop charts 28 out of 52 weeks in 1960. Brenda Lee and Roy Orbison rose to stardom. Bobby Goldsboro, Ray Stevens, and Roger Miller followed in their wake. Thanks to the pop-flavored country discs of Patsy Cline and Jim Reeves "The Nashville Sound" became internationally famous. Tommy Roe's "Sheila," The Newbeats' "Bread & Butter," Johnny Tillotson's "Poetry In Motion" and "It Keeps Right On A-Hurtin'," Sue Thompson's "Sad Movies" and "Norman," Ronny & The Daytonas' "G.T.O." and Tony Joe White's "Polk Salad Annie" were all Nashville-recorded pop smashes.

In 1966 Cortelia Clark won Nashville's first black Grammy Award for his *Blues In The Street* LP. Brook Benton, Robert Knight, Clyde McPhatter and The Dixiebelles cut black hits in the city, while Ray Charles, Esther Phillips,

Solomon Burke and O.C. Smith scored huge soul hits with Nashville songs.

Non-country recording got a major shot in the arm when Bob Dylan arrived in 1966 to record the first of his four million-selling Nashville-produced LPs (*Blonde On Blonde*, *John Wesley Harding*, *Self Portrait*, *Nashville Skyline*). The Byrds, Paul Revere & The Raiders, Gene Pitney, The Beau Brummels, Duane Eddy and Buffy Ste. Marie also recorded in Nashville during the 1960s.

THE SEVENTIES

The singer-songwriter era of the 1970s saw Dan Fogelberg, Dave Loggins and Jimmy Buffett emerging from Music City with major hits. Dr. Hook, B.J. Thomas and The Nitty Gritty Dirt Band began basing their pop careers here.

Recording visitors became ever more rock-oriented during this decade. REO Speedwagon recorded its first Gold Album on Music Row. Neil Young's all-time best-selling disc *Harvest* also came from Nashville's studios. So did Linda Ronstadt's first top-10 solo hit ("Long Long Time") and Kansas' only top-10 hit ("Dust In The Wind"). Paul McCartney, Joan Baez, Johnny Winters, Billy Swan and Ringo Starr also cut top tunes in Music City during the 1970s.

Kris Kristofferson emerged as a major star when Janis Joplin took his "Me & Bobby McGee" to the top in 1971. Among the other soul singers who kept Nashville music on the airwaves were Joe Simon, Millie Jackson, Dobie Gray, Joe Tex, Dorothy Moore, James Brown, Carl Carlton, Van & Titus, Arthur Prysock and Paul Kelly.



Contemporary black music act Autumn, on Compleat Records is currently in the studio doing pre-production work on an upcoming album.

As the decade drew to a close, pop singers ceased to emerge from Nashville. Vocalists who in previous decades might have duplicated the successes of Brenda, Roy, Elvis or Don & Phil found themselves shut out of the pop marketplace. Thus, an entire generation of such stylists began being marketed as "country music." Kenny Rogers, Crystal Gayle, Eddie Rabbitt, Ronnie Milsap, Anne Murray and a handful of others made noise on the pop charts, but a much larger group stayed in the country field.

THE EIGHTIES

The country charts became crowded with pop stylists—Lee Greenwood, Gary Morris, Barbara Mandrell, Exile, Mark Gray, Sawyer Brown, Marie Osmond, Sylvia and a myriad of others. Simultaneously, Nashville music publishers encouraged the production of easy-



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listening songs that would garner massive amounts of inoffensive adult radio airplay, earning them millions of dollars in performance royalties. These two factors contributed to a compromising of country music as an art form, creating an emotionally diluted music far removed from its raw roots.

The way was paved for a shake-up. From inside the country community came the "new traditionalists" movement and from Nashville's pop community came a mini rock revolution, equally aimed at bringing an emotional "edge" back to Music City's music. (In 1979 Local 257 of the American Federation of Musicians had reported that non-country recording sessions outnumbered country ones for the first time.)

Although only a trickle of Nashville pop acts signed national recording contracts in the early 1980s, by mid-decade that trickle had turned into a flood. Already 50 acts have received national pop distribution during this decade.

Thunder (Atco Records), Marshall Chapman (Epic Records), The Contenders (Moonlight), White Duck (Uni), Blue Jug (Capricorn, Ariola), Jubal (Elektra), Tim Krekel (Capricorn), and Mighty High (MCA Records) were among

the pioneers. The pop troubadour tradition was maintained by Gene Cotton, England Dan & John Ford Coley, Steve Davis, Michael Johnson, Tracy Nelson, David Olney, John Prine, Rob Galbraith and Steve Young. Southern rockers Dickie Betts, The Winters Brothers, and Jimmy Hall also fanned the pop/rock flame.

Responding to a trend, RCA launched its pop/rock Free Flight label, releasing albums on Mychael, F.C.C., and Bama at the turn of the decade. Later in the 1980s other labels began experimenting, too. Elektra recorded pop product on The Boys Band, Pebble Daniel, Pam Tillis and Billy Earl McClelland. MCA tried with The Scratch Band and Bandera. Asylum recorded Lawler & Cobb. Leon Russell, J.J. Cale, and Bobby Whitlock moved to town with their recording deals.

The contemporary black scene expanded, too. The first black act signed from Music City was Bottom & Co., who recorded for Motown in the mid-1970s. From that group emerged Jesse Boyce. During the disco era he teamed with Moses Dillard to create The Saturday Night Band (featuring Thomas Cain's vocals), The Constellation Orchestra, and Dillard & Boyce

Productions. Both Dillard and Boyce enjoyed solo recording careers, and as a team, scored top-10 hits on the disco charts. They've been succeeded as a national black act from Music City by RCA's City Streets and Compleat's group Autumn. Clifford Curry promotes the "beach" sound from Music Row.

Van Stephenson (MCA), Billy Chinnock (CBS), Bill Lamb (Warners), Steve Bassett (Columbia) and Deborah Allen (RCA) have continued the pop onslaught. RPM became Nashville's first "arena rock" exponents with LPs on EMI and Warners. Chet Atkins, Kossi Gardner and the late Lenny Breau maintained Nashville's jazz reputation on the national scene. Wayne Oldham founded the NJP jazz label in the late 1970s, releasing music by Dennis Solee, George Tidwell, and others.

As always, the songwriters did their part to keep Nashville's pop/rock reputation alive. Bob Seger, Don McLean, The Pointer Sisters, Kim Carnes, Sheena Easton, Culture Club, Pat Benatar, Melba Moore, John Cougar Mellencamp, Rick Springfield, Jeffrey Osborne, Joe Cocker, Angela Bofill, Gladys Knight and dozens of others have recorded Music Row's tunes in the 1980s.

The studios attracted Elvis Costello, B.B. King, Little River Band, Earth Wind & Fire, Dionne Warwick, The Allman Brothers, Lionel Richie, New Edition, Carl Wilson, The Jacksons, Glen Campbell, J.D. Souther, Roger McGuinn and other celebrity visitors. In 1985 the cast of the hit Broadway show "Big River" recorded the city's first original cast album.

Pop talents have poured into town during this decade—John Hiatt, Wendy Waldman, Paul Davis, Duane Eddy, Henry Gross, John Hall, Emmylou Harris, Lobo, The Burrito Brothers. Session musician stars Steve Cropper, Jim Horn, Barry Beckett, Wayne Jackson, David Hungate, Hank DeVito, Dee Murray, Bob Wray, George Grantham, Al DeLory, and Larry Paxton have migrated here. Many pop music folks who haven't moved outright are now basing their careers on Music Row. These include The Neville Brothers, The Georgia Satellites, Goose Creek Symphony, Bachman Turner Overdrive, Neil Young, The Ozark Mountain Daredevils, Ded Engine, and Orleans.

A heavy metal community has arisen around

Alternative Music Managers/Booking Directory

Rick Alter: RAM Management, P.O. Box 150973, Nashville, TN 37215. 292-6313.

Artists: Walk The West (Capitol/Greystone), Nicolette Larson (MCA).

John Baruck Management: 1046 Carol Dr., Los Angeles, CA, 90069. (213) 278-2981.

Artist: Tom Kimmel.

Jay Bell: New American Artists, 33 Music Sq. W. #100, Nashville, TN, 37203. 255-4600. Booking Agency for many alternative acts and "American" music.

Joe Boyland: The Boyland Music Group, P.O. Box 50853, Nashville, TN 37205. 356-2255.

Artists: Downs & Price (Atlantic), Kathy Burdick (RCA).

David Cannon: Contemporary Talent/Dread Beat Records, 2301 Bransford Ave., Nashville, TN 37204. 292-3931.

Artists: White Animals, Webb Wilder & The Beat-necks. Management and label with in-house booking, press, and publicity.

Rick Champion: Pristine Music/Raging Fire Music, 1504 Compton Ave., Nashville, TN 37212. 297-3780, 292-0310.

Artist: Raging Fire. Management and booking.

Joe Davis, John Kelley, Stan Burns: C.J. Productions Management, and Third Coast Entertainment Booking, 205 Reidhurst Ave. #N205A, Parkview Towers, Nashville, TN 37203. 327-8042.

Artists: The Norm, Mel & the Party Hats, Thenew-boys. Management, booking and marketing.

Jack Emerson: Praxis International, 2535 Franklin Rd. Nashville, TN 37204. 298-5220.

Artists: Jason & The Scorchers (EMI America), The Sluggers (Arista), Georgia Satellites (Elektra). Publicity & Tour Press.

Laurie George/Barry Nelson: P.O. Box 24812, Nashville, TN 37202. 385-4611.

Artist: Shadow 15 (Big Monkey Records).

Janet Parr/Susan Boyer: Parr/Boyer, 2113 Acklen Ave., Nashville, TN 37212. 269-5260.

Artist: Rococo (Big Fish Records).

Tony Moon: Third Coast Management 244-5530, Crescent Moon Talent 254-7553. 20 Music Sq. W., Nashville, TN 37203.

Artist: Little Saints. Management and Booking agency. Books many alternative acts throughout the southeast.

Dwaine Powers, Robert Eva: Powerhouse Productions, P.O. Box 111724, Nashville, TN 37222. 834-5920. Career development. Exclusive booking for Sal's. Specializing in rock and heavy metal.

Grace Reinbold: World Wide Media, 38 Music Sq. E. #219, Nashville, TN 37203. 255-2233.

Artist: Ded Engine. Management and publicity.

Bobby Roberts: Roberts Ent., P.O. Box 2343, Hendersonville, TN 37077. 859-8899.

Artist: Mark Farmer (formerly with Grand Funk Railroad). Management and booking agency.

Bill Satterfield, Bill Carlton: Music Row Ent., 16 Music Sq. E. 37203. 242-6388.

Artists: Manikenz, Alan Cove, Vickie Carrico & the Universal All-Stars, Johnny Few & Big Fun, Bob Camp Project, My Secret Life, Fred James & Mary Ann Brandon, Southern Culture On The Skids, Joe Bidewell. Management and booking. Exclusive booking for Music Row Showcase Club.

John Scher: Monarch Ent. Bureau Inc., 7 N. Mountain Ave., Montclair, NJ 07042. (201) 744-0777.

Artist: Jimmy Hall.

Joe Sullivan: Sound Seventy Management Inc., 210 25th Ave. N., Nashville, TN 37203. 327-1711.

Artists: Dickie Betts, Charlie Daniels Band, Dobie Gray.

Scott Tutt: Reptile Records, P.O. Box 121213, Nashville, TN 37212. 329-0856.

Artists: Jerry Dale McFadden (Reptile), Susan Marshall (Reptile). Management and record label.

Gary Velletri: 321-4594.

Artists: Seven Keys, Lynxtail.

Steve West Management: 112 16th Ave. S. Nashville TN. 37203. 255-3700.

Artist: The Movement (NEO Records).



The Movement recently played at the Nashville Entertainment Association's Music Extravaganza '86 which featured many of Music City's hot alternative rockers.

the Sal's nightclub. A new acoustic music/new age group of musicians has arrived to make a national impact for Music City, and a classical scene is budding. (See accompanying articles and lists.)

ALTERNATIVE ROCK DEBUTS

"Alternative Nashville" began to emerge in 1980. That year, Cloverbottom became the first "underground" rock act to produce an independent EP. They were soon joined by a host of others who over the years recorded their music at those Nashville studios catering to the new sounds, such as the Castle, Emerald Sound, Treasure Isle, Creative Workshop, The Bennett House, Ten Thirty Music and others.

Phranks 'n' Steins opened its doors as Music City's first new rock venue in 1980. It has been succeeded by Cantrell's, Rooster's, The Exit/In, Elliston Square, and Music Row. A clutch of bands began making a new sound in Music City as a result—The Ratz, Basic Static, The Resisters, Civic Duty, The White Animals, The Piggys, Afrikan Dreamland, Factual, White Wolf and many more attracted local followings.

This "underground" activity surfaced in 1983 when Jason & The Scorchers became the first group of Nashville new rockers to land a national recording contract (EMI America). In Pursuit (MTM) and Wally Wilson (Compleat) of The Roosters were next out with product.

Now we appear to be poised for an avalanche. Waiting in the wings are The Sluggers (Arista), The Wrong Band (Compleat), Walk the West (Capitol/Greystone), Kathy Burdick (RCA), Tom DeLuca (Epic), Tom Kimmel (Polygram), Bushman Bamboo (Thom Flora & Bill Kenner, MCA), Mark Germino (RCA), and Downs & Price (Atlantic). Former Nashvillians Keel (A&M, MCA) and Eddie & The Tide (Atco) have also emerged on the national rock scene. New Nashvillians Wendy Waldman and Paul Davis are reportedly readying pop projects.

"There's been a lot that's happened in the past two years that's noteworthy," observes Music Row attorney Jim Zumwalt, the man who has negotiated many of Nashville's new pop/rock deals. "We've made a commitment

to doing something here in Nashville—fulfilling a destiny, taking advantage of timing, turning Nashville into one of the foremost pop music centers in the world."

"The door is wide open for us now, to do whatever we want to do. It's all kind of happening at once. There is no city in 1986 so far that has gotten as many pop deals as Nashville. Not even L.A. and New York."

"May is the month when this all will come together. To me, this is a very fresh, exciting time."

"The A & R people now recognize Nashville as a hotbed of pop talent . . . Where do you

go to look for Americana? You go to the heartland."

Nashville's pop history is a distinguished one. It is about to enter a glorious new era.

A personal note: I consider this piece to be only a preliminary step at documenting Nashville's non-country scene. I welcome and invite others to add to this information. Please write Music Row with your comments and additions.



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BC and the Dartz on Track Records recently released a video of their latest single "An American Saturday Night."

New Musical Sounds For A **NEW AGE**

During the last couple of years, Nashville has become a haven for "new age music" of both the synthesized and acoustic varieties. The term new age has been used to describe a wide range of eclectic, chiefly instrumental music.

by Thomas Goldsmith

For the purposes of this overview, it's helpful to roughly divide Nashville's experimenters in this field between the "new acoustic music" practitioners and the new agers creating synthesized music. Both sides of the new age coin are represented by the first releases of MCA Masters Series, which helps give this increasingly popular genre major-label credibility. In keeping with Nashville's country music identification, the town's new acoustic musicians take bluegrass as a departure point for their compositions and improvisations. Though all are deeply versed in the music of Bill Monroe and other bluegrass masters, their tunes reveal a heavy jazz influence as well as acquaintances with rock and roll, reggae, Middle Eastern music and other styles.

A musician who serves to sum up all the ingredients of the "new acoustic style" is Warner Bros. multi-instrumentalist **Mark O'Connor**. A fiddle champion at age 12, O'Connor created the many-faceted, soaring music on his recent "Meaning Of" solo LP after working as a sideman with jazz-rockers The Dixie Dregs and new acoustic pioneer **David Grisman**.

MCA Master Series artist **Jerry Douglas** made his reputation as a fleet, inventive dobroist with a series of acoustic acts, most recently including country-bluegrass stars The Whites. Douglas' "Under The Wire" LP for MCA follows several albums on smaller labels and puts him solidly

in the forefront of Nashville's new acoustic musicians.

Bluegrass-jazz banjoist **Bela Fleck's** fifth LP, "Inroads" is expected shortly from Rounder Records (Cambridge, MA). Fleck and his Newgrass Revival cohorts **Sam Bush**, **Pat Flynn** and **John Cowan** include improvised sections that fall under the new acoustic heading in their group recordings, including a forthcoming release on Capitol Records. As a Kentucky-born boy wonder on the mandolin and fiddle, Bush was an early leader in the late '60s, early '70s experiments in bluegrass that contributed to the new acoustic sound. Like many of the Music City pickers listed here, Bush performs widely as a studio sideman as well as a leader. His latest LP is "Late Again" on Rounder.

As a member of New York State's Country Cookin' band, ace guitarist **Russ Barenberg** was another early bluegrass experimenter. Barenberg, who recently moved to Nashville from the Boston area, has released two Rounder LPs and is a frequent choice for new acoustic and bluegrass sessions. Nashville bluegrass influenced musicians **Peter Rowan** and **Vassar Clements**, have also produced music that falls under the new acoustic classification, for Chicago's Flying Fish label. Among other local musicians playing and recording in the style are bassist **Mark Schatz**, fiddler **Stuart Duncan** and multi-instrumentalist **Eric Silver**, who toured with Grisman as a guitarist.

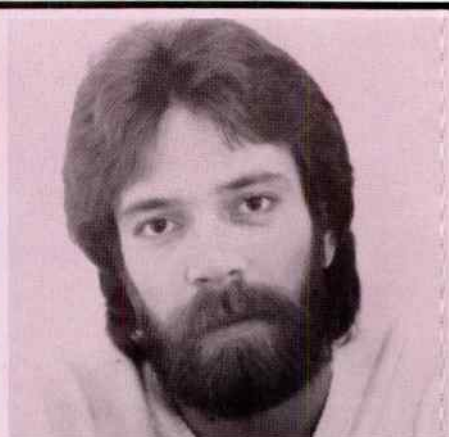
Music City bassist **Edgar Meyer**, another MCA Master Series artist, excels in a number of fields. He's a widely respected classical musician, a country session player, a composer and a new acoustic collaborator with many of those listed above. Brilliant technique and an expansive performing style have made Meyer a favorite with audiences and fellow players alike. Joining Douglas and Meyer on the Master Series roster are Nashville songwriter-keyboardist **John Jarvis**, West Coast guitarist **Albert Lee** and **Larry Carlton** and the keyboard-steel drum duo of **Robert Greenidge** and **Michael Utley**.



In addition to the new acoustic musicians, Nashville also has an increasing number of composer/performers working in the new age style associated with the nationally syndicated "Music From The Hearts of Space" radio series. A wide local following of record-buyers and concertgoers has developed for the atmospheric music despite its low public profile. Percussionist-synthesist-vibraphonist **Kirby Shelstad** has released two self-composed albums, "Peaceful Solutions" and "As Above So Below," on his label. In addition to his work in the new age field, Shelstad is in demand as a session and live drummer. Another performer and composer who has worked in both rock and new age styles is synthesist **Allen Green**, a former member of the underground band Suburban Baroque. Green's performance art has been presented at The John Galt West End Theatre in a piece entitled "Fringe Dance." The music of Nashville guitarist **Robin Crow** has been heard on four solo LPs, the most recent of which, "Creator," will be distributed by Capitol Records. Synthesist **Jack Tamul**, who has since moved from Nashville to Florida, released his music on the independent JT label. "Alterations: New Music for Synthesizers" is the latest release by Belmont School of Music faculty member **Martin O'Connor**, who has several students working in the field. Other Nashville area artists working in the space-synthesizer style are **Anthony Ryan**, **Gerrit Wilson**, **William Linton**, **Tommy Dorsey** and **Giles Reaves**. As in the new acoustic movement, members of the more strictly new age contingent often collaborate in composing and performing.



Bassist band member, Abraham Laboriel and guitarist Larry Carlton recently performed at a concert introducing the MCA Master Series.



Mickey Basil, a staple on the jazz scene.



Improvisational group Apollo "steps out" at J.C.'s.

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ON DREAD BEAT
RECORDS & TAPES

ROCK/POP DISCOGRAPHY

The decade of the 1980s in Nashville has witnessed an explosion of non-country recording. The pop scene in Music City is constantly shifting, so it's pretty hard to get everyone in it to stand still for a group snapshot. But to the best of our knowledge, these are the folks who have contributed to our recorded pop/rock culture so far this decade.

Crossover country isn't here. And although Amy Grant has made major pop inroads from Nashville, contemporary Christian and gospel music deserve a separate special issue.

Others absent are the hundreds of pop acts who have come from elsewhere to find success in Nashville studios. And although Mother Music City welcomes them all with open arms, artists who achieved pop stardom prior to their arrivals here in the 1980s haven't been included unless they've continued to release pop product since moving. Bear in mind that some of these acts are no longer active: The addresses and phone numbers given are just our best attempt at telling you how you could have a listen to "the alternative sound of Nashville." Six compilation LPs have documented the pop/rock sounds of the 1980s. They are indicated by the codes "London Side" (PollyFox Records, 38 Music Sq. E. 37203), "Rock 106" (Picalic Music, WLAC-FM), "WKDF" (Street Hits V.2, 506 2nd Ave. S. 37210), "Nashville Homegrown" (P.O. Box 40325, 37204), "Local Heroes" (91-Rock, Box 6303 Station B, 37235) and "WRVU" (City Without a Subway, Suite 128 Sar-ratt Center, Box 9100 Station B, 37235, 322-3691). One indication of how rapidly things are happening is the number of artists we have marked with an asterisk *: These are the acts who don't have major records available right now, but will in the next few months. Our apologies to anyone we've left out. Let us hear from you for future reference.

List compiled by LouAnn Bardash, Robert K. Oermann, Steve West.

ADAMS, SUNSHINE (rock) London Side.
 ADONIS (rock) London Side.
 AFRIKAN DREAMLAND (reggae) Local Heroes, AYO Records, P.O. Box 91090 (37209).
 ALLEN, DEBORAH (pop) RCA Records.
 ANDREW & THE UPSTARTS (rock) Upstart Records, P.O. Box 3483 (37211) 331-7402.
 ANGEL, JIMMY (pop) Jammer Records, 38 Music Sq. E. (37203) 726-0300.
 AUTUMN (black) Compleat Records (PolyGram).
 B.B. GUNNE (rock) London Side.
 B.C. & THE DARTZ (rock) Track Records, Box 40764/2804 Azalea Pl. (37204) 383-8682.
 BALANCE (synth) Rare Action Records, 3715 Charlotte Ave. (37209).
 BASIC STATIC (see The QUESTIONNAIRES).
 THE BASICS (rock) Local Heroes.
 BASSETT, STEVE (pop) Columbia Records.
 BETHART (rock) Rock 106.
 BETTS, DICKIE (rock) Capricorn Records.
 BILLY & THE BLADES (rock) Zareba Records, 1019 Patricia Dr.
 THE BITERS (rock) WKDF.
 THE BOILERS (rock) WRVU.
 BOURDAGES, RHONE (pop) Golden Circle Records, 2016 Galbraith, 385-0654.
 BOYCE, JESSE (black) Compleat Records (PolyGram).
 THE BOYS BAND (pop) Elektra Records.
 BRADFORD BLUES BAND (rock) Dart Records.

THE BULLETS (rock) WKDF.
 * BURDICK, KATHY (pop) RCA Records.
 BURNING HEARTS (Hard rock) c/o Borchetta Promotions.
 BUSHMAN BAMBOO (FLORA & KENNER) (pop) MCA.
 * BYRD, BOBBY & THE FAMOUS FLAMES (black) True Wave Records c/o MTM Music Group.
 CALE, J.J. (pop) Mercury Records.
 CASON, BUZZ & SOUTHWIND (rock) High Tech Records, Box 4064 (37204).
 CHAPMAN, MARSHALL (pop) Epic Records, Rounder Records.
 CHIP & THE CHILTONS (rock) Propaganda Records, Box 17781 (37217) 361-8704.
 CHINNOCK, BILLY (rock) CBS Records.
 CIVIC DUTY (see also FITZGERALD, ED) (rock) Nashville Homegrown, Local Heroes, Telephone Records, P.O. Box 120453 (37212) 297-3092.
 CLOVERBOTTOM (rock) Praxis Records, Toolbox Records, 1812 24th Ave. S. (37212).
 COCO RIO (rock) WKDF.
 CONSTELLATION ORCHESTRA (disco) Prelude Records.
 COTTON, GENE (pop) Ariola Records.
 CURRY, CLIFFORD (black) Compleat Records (PolyGram).
 DANIEL, PEBBLE (pop) Elektra Records.
 DAVIS, PAUL (pop) Bang, Capitol.
 DAVIS, STEVE (pop) Epic Records.
 DAVIS DELUXE (rock) Squeeze Play Records, P.O. Box 2592 (37219) 822-1138.
 THE DAYTS (rock) Song Foundation Records, 119 16th Ave. S. (37203).
 DEAD SEALS (rock) WKDF.
 * DELUCA, TOMMY (pop) Epic Records.
 DESSAU (synth) Dessau Unlimited Records, 2805 Azalea Pl. (37204) 269-5020.
 DILLARD, MOSES (see also DILLARD & BOYCE) (black) Curton Records, Bang, Lowerey, Piedmont.
 DILLARD & BOYCE (see also BOYCE, JESSE) (black) Prelude Records.
 DISCO BEULAH (novelty) Aunt Mae Records, 10 Music Circle E. (37203) 259-4167.
 DR. HOOK (pop) Capitol Records, Casablanca Records.
 * DOWNS & PRICE (pop) Atlantic Record.
 EVERLY, DON (pop) Cadence Records, Warner Bros. Records, RCA Records, Ode Records, Hickory Records, Passport Records, Mercury Records.
 FACTUAL (synth) London Side, Local Heroes, Praxis Records, Factual Productions Records, 2806 Oakland Ave. (37212) 297-8602.
 FIGHTER (hard rock) Rowdy Rock Records, 630 Delaware Ave. (37115) 865-3239.
 FITZGERALD, ED (see also CIVIC DUTY) (rock) Rock 106.
 FREEDOM OF EXPRESSION (reggae) Track Records, 2804 Azalea Pl. (37204).
 * GERMINO, MARK (pop) Nashville Homegrown, RCA Records.
 GOSTBIT (rock) Arts Records, 2902 Belmont (37212).
 GOVERNMENT CHEESE (rock) Our Records, 229 Lake Terrace (Hendersonville) 822-4086.
 GRANTELLO (rock) Smudge/SRO Records, B-264 Eatons Creek Rd. (Ashland City).

GRAVITY (pop) DGE Records, P.O. Box 121076 (37212) 329-0490.
 GRAY, DOBIE (black) MCA Records, Capricorn Records, Arista Records, Capitol Records.
 GRAYSON, CLAY (pop) Killer/TNT Records, 801 N. 16th St. (37206) 227-3602.
 * GUILT (rock) Neo Records, 112 16th Ave. S. (37203).
 HALL, JIMMY (rock) Nashville Homegrown, Epic Records.
 HARRISON, GARY (rock) Unicorn Records, 1454 5th St. Santa Monica, CA. (90401).
 HAYS, CONNIE (rock) WKDF.
 HI/FI (rock) WKDF.
 HIATT, JOHN (pop) Geffen Records.
 HIGH RISK (see DAVIS DELUXE) (rock).

(Continued on Page 30)

CLASSICAL DISCOGRAPHY

Let's get "serious." The classical music scene is definitely an alternative to the country world of Music Row. For years classical music has struggled along in Nashville, but like rock it has undergone a mini boom in recording recently. Here's our assessment of who's "happening" from Nashville in the "serious music" arena.

Compiled by John Bridges, Robert K. Oermann, John Knowles.

BLAIR STRING QUARTET (strings) Pantheon Records, Grenadilla Records, Orpheus Records, Red Mark Records, Varese/Sarabande Records.
 BREAST, WINIFRED (soprano) RCA Records.
 GRANT-WILLIAMS, RENE (soprano) Fantasy Records, 1750 Arch Records, Reference Records.
 JOHNS, JOHN (guitar) Mayfield Records.
 KATAHN, ENID (piano) Peachtree Records.
 KNOWLES, JOHN (guitar) Sound Hole Records, P.O. Box 120355 (37212).
 LINDROTH, LLOYD (harp) Dial Records, 8 Music Sq. W., P.O. Box 1273 (37202) 327-3162.
 MABRY, SHARON (mezzo soprano) Northeastern Records, Owl Records.
 NASHVILLE CONTEMPORARY BRASS QUINTET (horns) Pantheon Records.
 * NASHVILLE SYMPHONY (orchestra) Dot Records, CBS Records.
 RAMSAY, NEAL (saxophone) Cumberland Records, 2015-A Belmont Blvd. (37212).
 SCHERMERHORN, KENNETH (conductor) American Ballet Theater, Columbia Masterworks Records.

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ALL THAT JAZZ

Nashville's Jazz Roots

by Robert K. Oermann

Wherever you find a community of instrumentalists, you'll find jazz. Thus, the rise of Music City's jazz scene coincides with the coming of its session musicians.

The first "jazz" hit to emerge from Nashville might be considered Del Wood's barrelhouse piano boogie treatment of the rollicking ragtime turn-of-the-century oldie "Down Yonder." A hit in 1951, it remains the only million-seller ever recorded by a solo female instrumentalist.

But Nashville's jazz scene can more properly be dated from the early 1960s. The town's first session musicians—such as Harold Bradley, Hank Garland and Grady Martin—enjoyed "jamming" together in their off-time. As Printer's Alley developed as Nashville's nightlife center, they gravitated there. Boots Randolph emerged with his saxophone stylings and Chet Atkins began dominating American guitar recording. Around them coalesced a group of young players.

The first record to document this scene came about after the Newport Jazz Festival of 1960. A group of Nashville session players recorded there as The Nashville All-Stars. The resulting LP, RCA's *After the Riot at Newport*, spotlighted the guitar talent of Garland. His first real jazz record was actually done the year before when the SESAC song licensing firm released a record featuring instrumental interplay among Garland, pianist Bill Pursell, drummer Buddy Harman and seventeen year-old vibraphonist Gary Burton.

This group, abetted by pianist Floyd Cramer, bassist Bob Moore, Atkins and several others, played regular jam sessions at Jimmy Hyde's Carousel Club in the Alley.

Garland and the prodigy Burton were again teamed on disc in 1960 when Columbia Records released their *Jazz Winds from a New Direction*. The disc is considered such a jazz landmark that it is still in print more than 25 years after its first issue.

The next major jazz figure to emerge from Music City was Lenny Breau. The son of Northeastern country stars Hal Lone Pine and Betty Cody, Breau was discovered as a teenager by Atkins. He began recording on Music Row in the late 1960's (*Guitars Sounds of Lenny Breau*, *The Velvet Touch of Lenny Breau-Live!* both on RCA). He reappeared in Nashville in the late 1970s and teamed up with steel guitar guru Buddy Emmons on disc (*Minors Afloat on Flying Fish*), then reunited with Atkins on RCA (*Standard Brands*). He also became a fixture on the local nightclub scene from 1978 to 1983.

Emmons, too, has contributed to Nashville's jazz climate. Besides virtually inventing the modern steel guitar (with Shot Jackson), Emmons is one of its premier stylists. A series of

ALL THAT JAZZ

Today . . . Tomorrow

by Michael Snow

Nashville has not been known as a big jazz town, despite its growing underground network of aficionados and many studio players who moonlight in the genre whenever possible. In the last few years, however, we have seen several changes: the establishment of the city's first six-day-a-week jazz club (J.C.'s); the increased visibility of Cafe Unique; and occasional forays into jazz promotion by the Park Avenue organization, the 12th and Porter club, and the city's universities.

As a result, Jazzer's—both players and fans—have surfaced in increasing numbers, and the scene is healthier than ever.

As an indication of increasing awareness and support, the jazz community is buoyed by the bookings for the upcoming "Summer Lights" festival. A three-stage set-up will accommodate all facets of the scene, from small group, through fusion to the big bands, giving fans a three-day opportunity to sample a cross section of Music City's best jazz, in addition to the more usual musical fare. Checkwood mansion will also again be offering a summer jazz series over a four-weekend span, beginning in July.

For the new jazz fan, or fans unfamiliar with our hometown scene, a visit to performances by "The Nashville Jazz Machine," a juggernaut of a big band; "Jazz Encounters," which holds court at the Sutler on Tuesdays; the "Part-time, Big-time, Be-Bob Co-op," whose name speaks for itself; or "Big O. and Big Band," helmed by ubiquitous restaurateur/entrepreneur/pianist Wayne Oldham; will allow one to view most of the hottest soloists and section players mentioned in this article, and if the airwaves seem arid, tune in to WMOT (Murfreesboro) for a good jazz fix. (WPLN, WRVU and WAMB can also be relied upon at certain hours).

J.C.'s, 2227 Bandywood Drive. 383-8160.

Arguably the fulcrum of the new jazz awareness in town, this watering hole/bistro/listening room is the realization of John "Chick" Cicatelli and wife, Sylvia's, dream to operate a jazz-only venue in Music City. Located in the upscale

LPs on Flying Fish and steel guitar labels have solidified his reputation as one of the world's foremost country-jazz pickers.

Other highlights in Nashville jazz history include the city's hosting of The Crusaders, Arthur Prysock, Pete Fountain, Al Hirt and Earl Klugh for recording sessions. In 1981 Dave Brubeck recorded his first direct-to-disc LP on Music Row.

The 1980s also witnessed the birth of full-time jazz nightclubs in Nashville.

But the current scene deserves its own article. Read on.

Bandywood enclave of Green Hills, J.C.'s, in less than three years has become "Jazz Central" for musicians and devotees alike.

Opening at 11:00 AM, it is possible to catch up to eight hours of live music daily. The room offers a lunch session, dinner music, and regular evening performances beginning at 9:00 PM.

The cozy bar area, presided over by Chick himself, features non-stop taped music from an extensive jazz library (played at pleasant volume through an excellent sound system) and one finds stimulating conversation on the common subject of interest, jazz in all its forms.

Live music, presented for a reasonable cover charge in the listening room runs the gamut from hard bop through big band and "vocalese" to fusion in its myriad of guises. Following his philosophy of encouraging local talent, Chick books home-grown acts, many of whom have debuted and developed on his stage. There is a Monday night open jam session, in the time-honored tradition, and Saturday matinees are

offered several times monthly to encourage younger fans.

J.C.'s ambience reflects the owners' New York background, urbane and quietly elegant, yet with a "homey" feel, featuring a wide choice of beverages and home-made food.

Many of the players who call J.C.'s home, band-hop between different musical settings. Altoist Jeff Kirk, guitar whiz Stan Lassiter, drummer Dale Armstrong, keyboardist Mickey Basil and longtime studio stalwarts such as George Tidwell, Dennis Solec, Beegie Adair, Barry Green, Charles Cochran, Jay Patten, Sam Levine and Cole Burgess are regularly featured in various configurations.

The monthly mix is salted—for those who like words with their music—with vocalists such as the exuberant young trio, "Neopolitan," and "The Nashville Jazz Singers" under the aegis of Beegie Adair.

An excellent sampler of J.C.'s musical menu is available on the cassette album *Alive At J.C.'s Vol. 1* produced by noted studio mixer Jack "Stackatrack" Grochmal, and featuring three selections each from Funktion, Apollo, and Rush Hour. As yet, the cassette is only on sale at the club, but it's worth a place in any local jazz fan's collection.

Cafe Unique, 2420 Batavia St. 320-5126.

Although somewhat off the beaten track, this room is a must for the mainstream jazz fan because of the many big-name artists it attracts. Hank Crawford, Arthur Prysock and Lou Donaldson guest frequently, and '86 got off to a fine start with organ star Richard "Groove" Holmes.

The room is aptly named, explains director Ilyas Muhammed since the main aim of the 5 year old club is to provide a unique art and culture center for the inner-city area. (A jazz literature library and large taped music collection are in the planning stages and visual arts such as dance and theater are also encouraged.) A house band helmed by keyboardist/vocalist Ilyas, who is a veteran of stints with Billie Holiday, Sonny Stitt and Stanley Turrentine, plays weekends in winter and expands to a four or more night operation as the year goes on. Named "Muhammed's Unique Association," the group frequently features Ray Charles sideman Edgar Vantrease, oc-

asionally visits J.C.'s, and is in demand for society dates around town.

In association with Channel 35, Cafe Unique videotaped the recent "Groove" Holmes performances for broadcast, and plans similar presentations throughout the year. Future events slated include return visits from many of the above named players plus appearances by Stanley Turrentine and organ giants Jimmy Smith and Jimmy McGriff—a lineup to whet the appetite of any mainstream fan.

Park Avenue, MetroCenter Blvd. & Clarksville Hwy. 255-3894.

Park Avenue Clubs and Promotions, headed by Dwaine Tucker and E.K. Johnson, recently presented Earl Klugh, "Pieces Of A Dream," and promoted the Jazz Explosion Package, starring Roy Ayers, Herbie Manne, Lonnie Liston Smith, and Tom Browne at the War Memorial auditorium. An up and coming young band called Act IV, sponsored by Park Avenue, is currently preparing original material for its first album, and although not firmed at presstime, several big-name act promotions are planned for the rest of '86.

12th & Porter, 114 12th Ave. N. 254-7236.

Restaurateur Jody Faison, has become increasingly adventurous in booking his 12th and Porter nitery, with performers as diverse as Maynard Ferguson, Wyndham Records Band "Montreux" and guitar greats Joe Pass and Jimmy Raney. Their upcoming spring schedule includes David Grisman with his bluegrass/jazz fusion, and in a similar vein, the group "Banjo Jazz" featuring Bela Fleck. 12th and Porter is also the place to catch visiting bluesmen, both famous and obscure.

World's End (Church Street) and the "Snaffles" Bar (Vanderbilt Plaza) also offer cocktail jazz with an edge.

College Jazz A regular scanning of the local entertainment pages can unearth many jazz treats at the various colleges around town. One Nashville jazz event worth catching is the International Trombone convention, hosted annually by Belmont College, which boasts a virtual "who's who" of the slide trade—admission free!



Chet Atkins has maintained Nashville's jazz reputation on the national scene with his Grammy winning album, "Stay Tuned," and new urban contemporary/new age jazz record "Street Dreams."

Tennessee State is home to one of the most respected student jazz ensembles in the nation, under the direction of Ben Kirk; in fact, that big band, featuring an internal small combo starring Andre Ward, Andre Hayden and Edgar Vantrease, journeyed to the prestigious Montreux Jazz Festival in '85, and the small group continued on to play dates in Africa afterwards.

Vinyl Voices. On the recording front, in addition to the previously mentioned *Live at J.C.'s* album; Jeff Kirk, Act IV, Micky Basil, and according to the grapevine, Rush Hour and Contraband are all preparing discs. It should also be mentioned that the critically acclaimed Chet Atkins album *Stay Tuned* shows a strong jazz influence, with guest appearances by George Benson, Earl Klugh, Larry Carlton, Paulinho da Costa, and Mark O'Conner. O'Conner is an Atkins protege whose own solo album (Warner Bros.) shows the influences of Stephanie Grappelli and Jean-Luc Ponty, merging with his country roots to create a style which, along with Mr. Atkins' giant contributions, could presage a new and definitive form of "Nashville Jazz".

Local jazz musicians Beegie Adair and Jeff Kirk graciously agreed to act as unofficial spokespersons and share their impressions of Nashville's jazz scene.

Beegie has been a much requested studio keyboardist/arranger for several years, currently owns a successful jingle company with her husband, (bassist Billy Adair), and has been featured in contexts from solo piano through small combos and big bands to her current "Nashville Jazz Singers" venture, contributing driving tasty playing in all these settings.

Kirk arrived in town two years ago, an alumnus of the Maynard Ferguson Band and the Miami studio scene. His fiery hard-bop alto stylings soon brought him general notice, and he is currently one of the most visible players on the scene, leading the popular fusion band Funktion and eponymous Quintets, Quartets and Trios. He recently produced a solo album, which he is currently label-shopping. We kibitzed at J.C.'s with mine host adding comments!

Music Row: As full-time musicians in Music City, what percentage of your workload is jazz-based?

Jeff Kirk: Being a relative newcomer, my percentage varies depending on how many studio dates I play—although even on country and pop sessions, I find that I can interject more jazz influenced lines on solos—in fact, I get encouraged to do so. Producers are getting more open to those colorations. Outside the studio I'm playing jazz in some public form all the time.

Beegie Adair: My studio situation has changed since I started my jingle company, and now I mainly work in the advertising field; writing, producing and playing. I've found there is a very open attitude to jazz or jazz-based commercials. Advertisers who gear towards a more sophisticated or upscale demographic tend to like something with that flavor. Manhattan Transfer style vocals, for example, are in demand right now. I only give them jazzy things if asked, but more are asking, and that didn't happen five years ago.

MR: Have you noticed changes in the Nashville jazz audiences?

Jeff: It depends on the style being offered; I know I can fill a house with the fusion thing, guaranteed, but if I bring in a mainstream group, it's hard to tell . . . Other factors apply, the weather, what else is on in town . . . But I think, on the average, people are becoming more receptive to different styles. Fusion gets them in the door, 'cause that's what they hear on radio, but then they are getting led towards the more mainstream things.

Beegie: Jazz has labored too long under the onus of being not quite respectable—you know, "Don't let your daughter go to a jazz club"—but places like this (J.C.'s) are bringing in people who might shun the stereotypical jazz room.

J.C.: We see more music industry people coming in . . . not necessarily representing their organizations, just representing themselves, and they come back again and again. During the

(Continued on page 30)

JAZZ DISCOGRAPHY

Jazz remains more a live performance phenomenon in Music City than it does a recorded art form. Here's a checklist of records & tapes that illustrates what can be found on the contemporary scene.

APOLLO (fusion) Alive at J.C.'s, 2227 Bandywood Dr. 383-8160.

ATKINS, CHET (guitar) Columbia Records.

BASIL, MICKEY (piano) Mid-Coast Records c/o J.C.'s.

BREAU, LENNY (guitar) RCA Records, Sound Hole Records, P.O. Box 120355 (37212).*

DAVIS, BOB & THE PRIME TIME ORCHESTRA (big band) TV marketing.

ELLIOTT, MIKE (guitar) Pausa Records, Box 10069, Glendale, CA (91205).

FERREIRA, BILL (piano) Maulena Records.

FUNKTION (fusion) Alive at J.C.'s, 2227 Bandywood Dr. 383-8160.

PATTEN, JAY (sax) Patten Records, 1603 Stokes La. 298-2459.

PELL, JOHN (guitar) PAA of North America Records, Old Hickory, TN (37138).

RUSH HOUR (fusion) Alive at J.C.'s, 2227 Bandywood Dr. 383-8160.

TACHOIR, JERRY Avita Records, 145 Township Dr. (37075) 824-1453.

TACHOIR, MARLENE (piano) ITI Records.

TIDWELL, GEORGE (trumpet) NJP Records, 1108 17th Ave. S. (37212).

THORPE, BO (big band) Hindsight Records.

ROCK/POP DISCOGRAPHY*(Continued From Page 26)*

HIMONS, AASHID (see also **AFRIKAN DREAMLAND**) (reggae) AYO Records, P.O. Box 91090 (37209).
THE HOTS (rock) London Side.
THE HUBCAPS (pop) Kings Universal Records, 60 Music Sq. W. (37203) 329-0093.
IN PURSUIT (rock) WRVU, MTM Records (Capitol).
IRRITANT (rock) Technical Records, 700 18th Ave. S. (37203).
JAMES, FRED & MARY ANN BRANDON (pop) Cascade Records.
JASON & THE SCORCHERS (rock) Praxis Records, Local Heroes, EMI America Records.
JETTON, ROBERT (rock) New Bohemian Records, P.O. Box 40737 (37204).
JONES, PRICE (rock) Arts Records, 715 Park Circle N. (37205) 297-3822.
 * **KAJD** (hard rock) c/o Sal's rock club.
KENNY & THE KROONERS (pop) Eagle Records, 1300 Division, suite 307 (37203) 242-4310.
KEY, EDDIE GROUP (pop) EKG Records, 314-B Harpeth Hills (Franklin).
 * **KIMMEL, TOM** (pop) Nashville Homegrown.
KREKEL, TIM (see also **THE SLUGGERS**) (rock) Capricorn Records.
LAMB, BILL (pop) Warner Bros. Records.
LAWLER & COBB (pop) Asylum Records.
LEAH, JO (pop) CG Records, c/o Lowery Music, Atlanta.
LIGHT OF POLARIS (pop) Ursa Minor Records, 4204 Park Ave. (37209).
LINDSAY, TED & THE DEMOCRATS (rock) Ancient Mystic Records, 407 St. Francis (37205) 297-6430.
 * **THE LITTLE SAINTS** (pop) c/o Crescent Moon Talent.
LLOYD, BILL (pop) Local Heroes, WRVU.
LOFTIS, JOE & THE PINKS (rock). Teenage Buck Records, 5044 Chaffrin Dr. (37221). Wee Rock Records, P.O. Box 205 (Ashland City).
LUST (hard rock) Rock 106, Lust Records, 233 Paragon Mills 834-5920.
McAFEE, BOO BOO (pop) American Percussion Records, 1313 21st Ave. S. (37203).
McCLELLAND, Billy Earl (pop) Elektra Records.
McCLOUD, COYOTE (& Clara Peller) (novelty) Awesome Records.
McELROY, DONNA (black) Exodus Records.
McLAUGHLIN, PAT (pop) Blue Room Records, 4100 Colorado Ave. 292-7815, Apaloosa Records, Milan, Italy.
MARQUETTE, LEE (rock) Vision Records, 325 Lawndale Dr. (37217) 367-1736.
MASON, SANDY (pop) Boot Records, P.O. Box 120478 (37212).
MAYFIELD, CARL P. (novelty) KDF Records.
THE MERCENARIES (rock) Urban Records, P.O. Box 120913 (37212).
MICHAELS, THREK (pop) c/o Port-O-Call Records, Harding Mall.
MIGHTY HIGH (pop) MCA Records.
MIMINALOGIC (synth) Technical Records, 700 18th Ave. S. (37203).
MOETTA (pop) Orbit Records, P.O. Box 120675 (37212) 865-5556.
MON REVE (pop) P.O. Box 140461 (37214) 226-1467.
THE MOST (rock) London Side.
THE MOVEMENT (rock) WRVU, Neo Records, 112 16th Ave. S. (37203).
MUNCHKIN (rock) WKDF.
MURPHY BROTHERS (pop) Orbit/PollyFox Records, 38 Music Sq. E. (37203).

MYCHAEL (pop) Free Flight Records (RCA).
NEAL, JEFF (pop) Doc Records, 7454 George Gains, 646-2039.
NEEL, JOHNNY (pop) Now & Then Records, Box 285, 14 Main St. St Georges, Delaware (19733).
NELSON, TRACY (pop) Mercury Records, Columbia Records, Atlantic Records, MCA Records, Flying Fish Records..
NEON BUSHMEN (pop) Club Paradise Records, 4605 Gallatin Rd. (37216).
NEOPOLITAN (black) Nashville Homegrown.
THE NERVE (rock) Nashville Homegrown.
NO ART (rock) Praxis Records.
NUCLEAR REGULATORY COMMISSION (rock) NRC Records, 156 Drakes Ln. Summer-town, TN 38483.
OLNEY, DAVID (pop) Boulevard Records, Rounder Records.
ORBISON, ROY (pop) Monument Records, MGM Records, Mercury Records, Asylum Records, America/Smash Records.
PARADOX (rock) London Side.
PLACID FURY (rock) Rock 106.
POPE ALEDA & SEXY (rock) Rock 106.
PRACTICAL STYLISTS (pop) Local Heroes, Pyramid Records, P.O. Box 23506 (37202).
PRINE, JOHN (pop) Atlantic Records, Asylum Records, Oh Boy Records, P.O. Box 67800-5333, Los Angeles (90067).
 * **THE QUESTIONNAIRES** (rock) WRVU.
RPM (rock) EMI America Records, Warner Bros. Records.
RAGING FIRE (rock) WRVU, Pristine Records, 10-C Hickory Village (Hendersonville).
RAMBEAUX, WILL & THE DELTA HURRICANES (pop) Nashville Homegrown, WRVU, Monza Records, c/o MCA Music.
THE RATZ (rock) Rotating Records.
THE RAVES (rock) London Side, Hologramophone Record, 6922 Harding Rd. #112, 356-4014.
 * **REACTION** (rock) c/o Cowboy Arms Hotel & Recording Spa.
REDBUD (hard rock) WKDF.
ROCOCO (pop) Nashville Homegrown, Big Fish Records, 2500 Belmont Blvd. (37212).
RUSSELL, LEON (pop) Paradise Records, P.O. Box 1006 (37077).
RUSSIAN ROULETTE (hard rock) London Side.
SATURDAY NIGHT BAND (disco) Prelude.
SAVAGE, JOE (rock) Vision Records, 901 Cowan St. suite 100 (37206) 255-3177.
SCHULMAN, RICK (pop) Homegrown Records, 3415 West End Ave. (37203).
THE SCRATCH BAND (pop) MCA Records.
SEEBER, IRV (pop) United Galaxy Records, Land Of Irv Records P.O. Box 121204 (37212), P.O. Box 42, Norfolk, N.Y. (13667)
SEVEN KEYS (see **FITZGERALD, ED**) (rock).
SHADOW 15 (rock) WRVU, Big Monkey Records, P.O. Box 24812 (37202-4812).
SHIRIN & K.F.A.S. BAND (Kurdish pop) KFAS, 815 Bradford Ave. #G-5.
SIXTY-NINE TRIBE (pop) Stoneage Records, 2012 West End Ave. (37203).
 * **THE SLUGGERS** (rock) Local Heroes, Arista Records.
SMOKELESS ZONE (pop) Pyramid Records, P.O. Box 23506 (37202) 373-0058.
SOMETHING FIERCE (rock) Kattywampus Records, 2311 Sterling Rd. 298-4215.
STEPHENSON, VAN (pop) MCA Records.
STONE, JACK (rock) Blue Moon Records (Clarksville) 645-4463.
SUBURBAN BAROQUE (pop) Sub Sonic Records, 3829 East Ridge Dr. (37211) 833-3093.
TATE, DANNY (rock) Gravity Records, 1491

Union Ave. Memphis (38104) 901-728-6512.
THUNDER (rock) Atco Records.
TILLIS, PAM (pop) Elektra Records.
THE TIMES (pop) TAK Records, 6427 Henry Ford Dr. (37204).
TOMORROW'S WORLD (rock) WRVU.
TRIPLE X (hard rock) Fallout Records, c/o The Media Group, 818 18th Ave. S. Suite 300 (37203) 242-8785.
UPC (rock) Fat Tracks/UPC, P.O. Box 158292 (37215).
USR (rock) Praxis Records.
 * **WALK THE WEST** (rock) Capitol Records/Greystone.
WHITE, TONY JOE (pop) Monument Records, Warner Bros. Records, Casablanca Records, 20th Century Records, Columbia Records.
WHITE ANIMALS (rock) Local Heroes, Nashville Homegrown, WKDF, Dreadbeat Records, P.O. Box 121356 (37212).
WHITE WOLF (rock) WKDF.
WHITLOCK, BOBBY (rock) Swan Song Records.
WILDER, WEBB (pop) WRVU.
WILSON, WALLY (pop) Compleat Records (PolyGram).
 * **WINTER, DAVID ALEXANDRE** (pop) Star of David productions.
WOMACK, DAVID (pop) Fun Records, 3815 Whitland Ave. 298-1351.
 * **THE WRONG BAND** (pop) Local Heroes, Compleat Records (PolyGram), What Records, P.O. Box 121074 (37212) 298-5622.
YOUNG, STEVE (pop) Rounder Records, Mill Records, Sweden.
THE YOUNG NASHVILLIANS (pop) BNA Records, Dreadbeat Records, P.O. Box 121356 (37212).

(Continued from page 29)

tourist season we get Japanese and Europeans too.

MR: A loaded question. Is the standard as high amongst our players as in New York, Chicago, or L.A.?

Beegie: The only difference, as I see it, is that the scene is smaller and there are less clubs, but there are players here of the highest quality, who can make a comparable living in the studios, and live in a much more pleasant environment in every way . . .

Jeff: And there's a camaraderie here one doesn't find in those other cities. The jazz scene here is very close-knit. Everyone's working towards the same end; to get together, play, and have the audience share and enjoy the experience.

J.C.: Ironically, there is probably more live jazz played in Nashville than live country, or any other kind of live music in any given week.

Jazz is alive and well in Nashville, which is as it should be for an area that gave Dickie Wells, Bessie Smith, Yusuf Lateef, Doc Cheatham, Phineas Newborn and Leroy Carr to the world. Vital music for Music City. *"Vive Le Jazz Hot!"*



The Club Report

Alternative Music Venues

To the out-of-town visitor, the *Tennessee*'s Sunday Showcase listing of live music for the coming week looks abundantly full of possibilities. Fact is, though, for lounge lizards like yours truly—whose priorities are music first, ambience and fancy drinks second—the real possibilities come down to only a handful of choices. I confess that while live music is my beat, I haven't hit every gin joint in town in search of serendipitous musical revelation. I will never find out who "Fernando" is at the 101st Airborne Restaurant and Lounge, and I refuse to run out to the Stagedoor Lounge to see what kind of new material the Four Guys have worked into their show. Give me cinder blocks, flooded floors, and lighting so poor I can hardly see the person swaying next to me under a head of big hair. Since we're focusing on "alternative music" this month, the Editor has asked me to write about some clubs that feature same.

The **Music Row Club** opened late last year, presumably intending to cash in on its prime location by luring the music industry "showcase" crowd to early shows. Judging from the flashing portable marquee outside (which looks as though it could as easily read "Fireworks" or "Adult Books"), business is brisk. The club has engaged the booking service of Bill Satterfield. Satterfield's scheduling at Rooster's (where he was part owner) made that club the area's premier new rock venue. When his co-owners decided to make some changes in the club that would require Rooster's to close for a stretch, Satterfield moved to the Music Row Club, and continued his creative booking there. Music Row quickly assumed the prominent position vacated by Rooster's. In recent weeks the club has featured the Burthole Surfers, Johnny Thunders, the Questionaires, Omar and the Howlers, John Hiatt, the Movement, Bill Lloyd, John Lee Hooker, and Delbert McClinton chipping sonically at the cinder block walls. Sound is mostly good. Satterfield prints up a helpful month-long listing of talent that first appeared as an informative newsletter. A complaint about this hall is that the inadequate ventilation is no match for the haze of cigarette smoke that on showcase nights can begin building as early as five o'clock. Pack your Visine.

The resurrected **Exit Inn**—with hanging ferns, blond furniture, and a dropped, lattice ceiling—looks like Aunt Mimi's Tea Room until one crosses the line-of-rock to the facility's far side, where dance floor, stage and sound

system lurk like enemies of gentility. Owner Mike Tidwell opened the club in April of last year as **Bash Riprock's**, changing the name in October to the more familiar **Exit Inn**. Tidwell books the club with the help of employees Mike Arnold and Bruce Fitzpatrick, and, like the Music Row club, they've taken up the ball dropped by Rooster's and Cantrell's. Lately the Exit Inn has featured the Raunch Hands, Glass Eye, Andrew and the Upstarts, a live Webb Wilder taping, frat stalwarts John Jackson and the Rhythm Rockers, Garland Frady, and Seven Keys, among others. Sound is adequate here, too. Proximity to Vanderbilt draws a sizable college crowd willing to dance 'til they sweat, and that's refreshing in Nashville.

Jody Faison's expanding empire now includes **12th and Porter**, a newly-enlarged bistro squatting behind the Sealtest building, just a couple of blocks from Broadway. Faison and Jeff Levy bring in a steady stream of established talent including the Roches, Roger McGuinn, Jesse Winchester, John Mayall, Pat McLaughlin, Jimmy Hall, Joe Pass, John Stewart, and Maynard Ferguson. Ticket prices can be high—unavoidable when big names play small clubs. Before Faison knocked out the back wall, musicians and listeners crowded into a single room. Now there's space to spread out. An evening dinner menu that featured cajun cooking at reasonable prices has been discontinued.

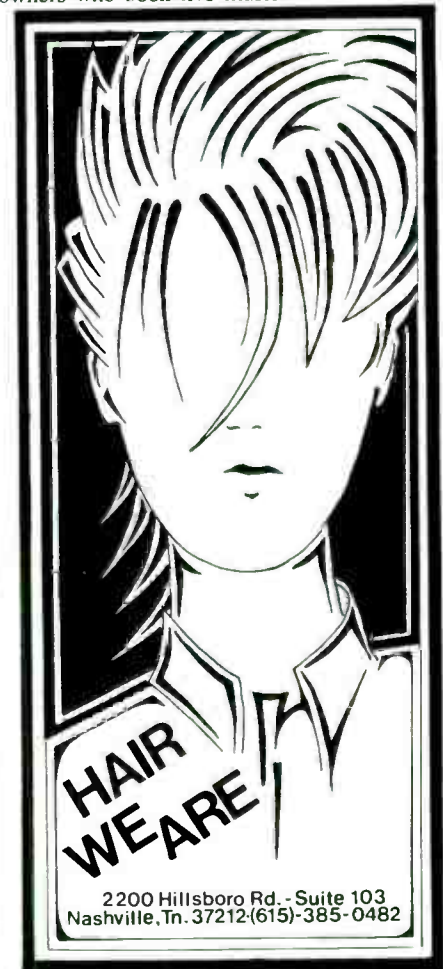
The **Boardwalk Cafe** has presented Joe "King" Carrasco, Keith Sykes, Neopolitan, and Billy Cox, but its location away from the other clubs places it at a disadvantage in drawing crowds of serious listeners. The club's layout, with the stage crowded into one corner of a long, narrow listening area, hinders sound reproduction.

The **Bluebird Cafe**, **Bogey's**, and the **Sutler** might be considered less "alternative," since they regularly feature artists who have close ties to the city's mainstream music industry. Before the Music Row Club opened, Bogey's hosted a large share of music industry showcases. Each of these clubs have invited the likes of the Roosters, Steve Forbert, the Jug Band, the Nerve, and Webb Wilder to grace their stages, but they do not routinely feature rock or other kinds of music out of the ordinary local fare.

I admit that this brief review of local listening rooms is not complete. Though I have not visited them, I would urge the adventurous

reader to check out **Sal's Rock and Roll Showcase** (heavy metal), **Elliston Square** (occasional rock), **5211 Club** (no discernible booking priority as yet), the **Steeplechase** ("beach" music—i.e., tired oldies for the unadventurous), and **Park Avenue** (occasional out-of-town, big name r&b, soul, funk, etc.).

We should pause to mourn the passing of **Phrank 'n' Stein's**, **Cantrell's** (look for a steakhouse in that location), the **Good Woman Coffeehouse** at Vanderbilt (which no longer features new rock), the **Wind in the Willows**, **Rooster's** (which some predict will not reopen), the **Rock Arena** (opened only long enough to feature one of the first area appearances of In Pursuit two years ago), and **Merchant's Lunch** (the last frontier for the intrepid music enthusiast). The precarious existence and eventual demise of these spots—some long-lived, some just a flash in the pan—should make us appreciate the chances taken by club owners who book live music.



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Gotham Gossip

I'm a Cajun Crusader, as you already know, so I went both nights to hear **Beausoleil**, **Alphonse "Boisee" Ardoin**, and **Canray Fontenot** at their World Music Institute-presented concerts at Washington Square Church.

Any time the best purveyors of traditional Cajun music (Beausoleil) get together with the legendary masters of Black Cajun fiddle (Fontenot) and accordion (Ardoin), it's a dream bill, and I only wish they could have played a full week of their bittersweetly joyous music instead of a weekend. Afterwards, **Michael Doucet** of Beausoleil, whose Swallow LP "Zydeco Gris Gris" lost out to Rockin' Sydney, outlined the band's current activities.

Foremost among them is performing the live score to the 1926 silent movie "Evangeline" at New Orleans' Saenger Theater, where the film—based on Longfellow's poem about the 1755 Cajun expulsion from Nova Scotia—originally premiered. The group will then perform in May at the Contemporary Arts Center for an updated play version of "Evangeline," incorporating footage of the second film premiere shot by Glen Pitre, who directed the recent Cajun-themed movie "Belizaire," also featuring the music of Beausoleil.

Meanwhile, Arhoolie Records has just come out with "Allons A Lafayette" from the group with Fontenot, and Doucet reports that Rounder is readying an electrified "Bayou Boogie," parts of which sounded great on his Walkman before the show.

Now for some bad news: The pair of anxiously-awaited **Oaks/Judds** shows at Radio City fell far short of selling out, which can only mean that future country concerts there are uncertain at best. A disappointed director of talent booking Mark Felton says that the less-than-hoped-for turnout "doesn't mean we won't try country again, but we have to be very cautious." Still, he boldly promises to "find the right thing to make it work."

Naomi Judd (looking unbelievably cute in her casual "bus" clothes) dropped into the Lone Star after her (and Wynona's) second night opening set to see their own frequent opener **Southern Pacific**. Afterwards, she reported that after being a little nervous opening night, the girls really rocked out on their air guitars the next night. Needless to say, I was at the first show, but they sounded fine to me.

In Southern Pacific's dressing room, bassist **Stu Cook** seemed overjoyed to be back on the road once again for the first time since CCR and explained that the title of the

group's next LP (and first with him in the band) "Killbilly Hill" got its title when producer **Jim Ed Norman** proclaimed that they play "killbilly music." He went on to state that S.P. is succeeding in "building our audience, bringing younger people to country, which has to be." Their cover of Springsteen's "Pink Cadillac," which was a high-light live, should speed that process up.

Dwight Yoakam was in town shortly thereafter opening—for of all people—hardcore rock labelmates **Husker Du**. That explains why he was plagued early on by "ringing mikes," not to mention kids hollering for "hardcore country" when that's exactly what he was giving them a lesson in. After asking them if they knew who Bill Monroe was, he proceeded to rock out on an "Old Hank" drinking song, doing just enough guitar posing to win the kids over. Now comes word that he's opening in Chicago for Violent Femmes. Can Judas Priest be far behind?

By the time you read this, **The Red Clay Ramblers'** album of 13 songs from the Sam Shepard off-broadway play "A Lie Of The Mind" should be out on Sugar Hill. The newgrass group is playing at the Promenade Theatre for every performance of the lengthy domestic drama, which includes four originals, one Stephen Foster, Lefty Frizzell's "I Love You A Thousand Ways," and seven old songs of unknown origin.

Finally, a confession. I gave up **Ted Nugent** to go see **Amy Grant** at Radio City. I mean, **The Nuge!** Luckily, (and surprisingly for me) Amy, with Reunion Records' **Rich Mullins** opening, was spectacular, with a multi-tiered stage, computerized light show, and ironically high energy easy listening Christian songs that were flawlessly crafted, arranged, paced, and performed. After dropping to her knees during the show-stopping "El Shaddai," she went into an absolutely charming, self-deprecating story about her discovery of her "personal" relationship with the Lord, though she also admitted being changed for life by once being on the same plane as **Dolly Parton**.

As for showmanship, hers was easily as good as Madonna's. Now if only she had encored with "Wango Tango" . . .



Southern Pacific and Naomi Judd backstage at NY's Lone Star Cafe.

Dollars & Sense

How Do You Get Paid For Commercials

Part Two: Payment For Local & Program Commercials

Guest Author: David L. Maddox

To quickly summarize last month's Part One article, here are some definitions to keep in mind:

1. **AFTRA/SAG commercials** are never sold, but leased for periods of 13 weeks.
2. **Session fees** are the fees performers are paid for recording each version of the commercial in the studio.
3. **Use Fees** are analogous to "lease" payments with the period of the "lease" being 13 weeks.
4. A **version** is each commercial recorded which has different copy, length or musical style; each version has its own identity for payment purposes; each version recorded entitles the performer to a session fee for each version; and separate "use" fees are paid by the advertiser for each 13 weeks that each version is used on the air.
5. A **Wildspot** is a commercial broadcast by non-interconnected single stations and is (a) used independent of any program (b) is used on local participation programs. (A local participating program means programs available to more than one advertiser and not "sponsored" by any advertiser.)

LOCAL COMMERCIALS

Commercials broadcast in the local area (the states of Tennessee and Kentucky only) may be produced for smaller advertisers, reach a smaller broadcast audience and consequently generate a smaller volume of sales for the products advertised. In response to these "realities" of the local market place, AFTRA/SAG has negotiated with representatives of advertisers and producers of commercials aimed at the local market, and reached agreement on a commercials contract designed especially for use in the local area. The Tennessee Regional Commercials Contract is applicable only to commercials broadcast from stations located in the states of Tennessee and Kentucky, and its terms while closely resembling the national contracts, reflect lower rates and certain discounts which do not exist in the national contracts.

To show the comparison of local versus national rates, the corresponding national rate will be shown in parentheses after the local rate: The Session fee for an off-camera soloist on TV is \$125 (\$250.60) per commercial produced in a 90 minute session, and in radio \$65 (\$125.10) per commercial produced in a 90 minute session. Wildspot use fees are based on the same principle of unlimited use of the commercial within a thirteen week period with the use fee increasing as the number of mar-

kets in which the commercial is aired goes up. There are no "weighted" markets in the local contract, but the price for each additional market is higher in the local contract than the national contract. (There are 7 TV markets and approximately 100 radio markets in Tennessee.)

One of the unique features of the local commercials fee system is that if an advertiser knows in advance that the commercial is to be used for more than one period of use (13 weeks), he can pay the performers the use fees for the extended period in advance at the beginning of use, and receive a discount. The use fees *must* be paid *in advance* of the use or "up-front," but savings can be substantial when the advertiser knows the commercial will be used extensively over a certain period of time.

Whether a commercial is used for the entire thirteen weeks, or some lesser period, the wildspot rate is generally the same in national commercials (there are some special, limited exceptions), regardless of the number of weeks the commercial is actually used. But consideration is given to certain short-term uses of commercials in the local contract to accommodate small, retail advertisers. The short term use provisions are limited to four weeks or less only; the commercial can be used at the short term discount rate only once; the performer(s) must be advised in advance of the session that short term use is planned; and the discounted rate is 65% of the normal use fee. There are a few other discounts built into the local contract, but space does not permit their examination.

PROGRAM COMMERCIALS

The distinguishing characteristic of program commercials generally found on the commercial networks such as NBC, CBS, and ABC, is that the performers are paid a fee for *each use of the commercial within a thirteen week period*, as opposed to the wild spot blanket fee for unlimited use of the commercial within a thirteen week period. The fee scale begins at the same level as the session fee (\$250.60), and declines with each use from the first to the thirteenth use (that is the 13th use within the same 13 week period) leveling out after the thirteenth use to \$34.65 for each use thereafter until the end of the thirteen week period. (The accumulation of fees for uses between use #1 and use #13 total \$1,186.45) At the beginning of the next thirteen week period, the scale begins again at the top (\$250.60) and declines steadily to the thirteenth use and again levels out to \$34.65 per use thereafter until the end of the

thirteen week period.

For example: "Delaney Hotdogs Fastfood Restaurants" sponsors the program "ABC World News Tonight" which is aired daily on the ABC network five days per week; the "Delaney" jingle is included in 3 different versions of the product's commercials; and each of the 3 versions of the "Delaney" commercials are aired once per evening during the half-hour of the "ABC World News Tonight" program for thirteen weeks. Here's the calculation of the off-camera Soloist's compensation for singing the same Delaney's jingle in all three versions of the commercials used as program commercials assuming that the jingle was produced on April 1 and went into use on April 2nd through June 30:

Session fee:		
\$250.60 x 3 versions =		\$ 751.80
Uses 1-13 (cumulative)		
\$1,186.45 x 3 versions =		\$ 3,559.35
Uses 14-325 (325-13 = 312)		
@ 34.65 x 3 =		\$32,432.40
The total compensation becomes:		\$36,743.55

It's easy to see why competition is so keen for program commercials and why only the very best performers get that type of work. Advertisers are willing to pay the substantial fees, because large volumes of products are sold based on such advertising and because the talents fees usually amount to only approximately 3% to 5% of the total budget for the commercial. (the total budget including the air time purchased to air the commercials could cost in the realm of \$700,000 to \$1.2 million.

In summary: These two articles cover broad concepts taken from the appropriate AFTRA/SAG contracts. Readers should call the AFTRA/SAG office (615-327-2944) for detailed information and the qualifying rules applicable to a specific situation before relying upon any fact contained herein.

David Maddox is a partner of Maddox & Hicks Attorneys and was formerly Executive Secretary, AFTRA/SAG-Nashville.

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Video Vision

Nashville's music biz doesn't have much use for critics. At least, that's my experience. Music-biz bigwigs would rather have cheerleaders than critics.

"You shouldn't criticize new artist X," one bigwig said to me a month or so ago. "People in Nashville's music business ought to stick together. Criticism doesn't do any good."

The funny part of the story is that the bigwig who told me this uses criticism every day as part of his job. He has to critique the music people bring him to separate the good from the bad. If he didn't, he'd sink beneath the mass of musical garbage people thrust upon him daily.

The fact is that criticism is a vital part of any business—especially one based on aesthetic values, like the music business. And sharp businessmen use criticism to their advantage. They learn from it. They find out what works and what doesn't. And although he might not admit it, my friend the music-biz bigwig—the one who says criticism doesn't do any good—uses criticism and learns from it every day.

What can a businessman learn from cheerleading? Nothing. Cheerleading only reinforces prejudices.

What's the point of all this? Nashville's music biz needs to grow up. C'mon, Nashville. Take it on the chin. Quit acting like a bunch of thin-skinned babies everytime someone has the nerve to point out a problem. Listen before you raise your hackles. Criticism won't hurt you—I promise. Who knows? You might even learn something. And what you learn might even help your business.



HOLLY DUNN

"Two Too Many"

Producers: Alan Bernard, Mary Matthews. Director: Coke Sams. MTM.

MTM has a knack for coming up with videos that launch their artists with a bang. Judy Rodman's debut was stunning—and Holly Dunn's may be even better. "Two Too Many" is an eye and ear-catching combination. Holly's kitchen screen door slams in sync with the first beat of the song, and her man storms out into the night. The action cuts to a beautifully lit hayloft where Holly and her band crank out the song. Shots of dancing cowboy boots mix with scenes from the hayloft. Meanwhile, back in the kitchen, Holly is up to her elbows in dirty dishes and despair. She slams the counter in frustration. Things look bad for Holly—until her man slinks in the backdoor and embraces her. Nice video. The tension between Holly and her man and the tension in the song add up to a knockout combination.

WILLIE NELSON

"The Promiseland"

Producer: Lana Nelson. Director: Lana Nelson. Columbia.

"The Promiseland" opens with some of the most powerful scenes I've seen in a country video. Black-and-white newsreel footage shows a boatload of European refugees arriving in America after World War II. But these aren't just any refugees. These are survivors of Nazi concentration camps. It's impossible to see them and remain unmoved. But the power of the opening scene evaporates when the visuals turn to Willie at the mike. He stands in a studio and lip-syncs. His performance is shot on video, too, and it just doesn't look good after the high-impact black-and-white film that precedes it. The video picks up steam again when

it leaves Willie to show us a soup kitchen and the poverty that faces some, even in the Promiseland. With the exception of Willie's lip-synching, "The Promiseland" is a masterpiece of social commentary. The bottom line: it's a flawed gem.

THE OAK RIDGE BOYS

"Juliet"

Producer: Suzy Noel. Directors: Scott Hello, Martha Holmes. MCA.

At Mardi Gras, the Oaks—all four of them—fall in love with the elusive Juliet. They first spot her from their balcony. She's below them in the steet but when the Oaks get down to her level, she disappears into a crowd of Mardi Gras partiers. The Oaks don masks to continue the search; they come within a hair's-breadth of Juliet, but she manages to escape their grasp. Can't say I blame her—the prospect of all four Oaks at once would frighten many a sweet young thing. Lots of Mardi Gras colors and costumes add an element of fun to the clip, but the plot goes nowhere in the end.

JOHNNY TRAVIS

"An American Citizen" *Producer: Bill Balsley. Director: Bill Balsley. Tip.*

As far as I know, this is the first time a country video has been made from a recitation. As the title suggests, Travis delivers a patriotic sermon. He talks about the Revolutionary War, the War of 1812, the Civil War, the Spanish-American War and seemingly every other American military action. He errs in his facts every now then: he describes the Spanish-American War as one America entered "quite against our will." Most of the video consists of shots of Travis and the flag, but a teary-eyed Confederate soldier and his Union son also make an appearance. Production values here won't win any awards, but "An American Citizen" is just hawkish enough to appeal to a lot of people. Don't look for a lot of air-play in Libya, however.



MTM artist Holly Dunn teaches Studio Productions director Coke Sams a few 'hot licks' during the shooting of her new video, "Two Too Many." The project was filmed on location at a farm in Williamson County.

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MELISSA BRISTLE "Takin' The Givin' Away"

Producer: Not listed. Director: Not listed. Tam.

If the racism in this video weren't so wicked, it would be funny. A procession of native American Indians chants "Umma gawa, umma gawa" and carries torches. Melissa, in a fringed buckskin jacket, sings about her no-good lover: he's an "Indian giver" she says. Of course, the video needs more odd racial stereotypes, so a fellow in mohawk and loincloth twirls a flaming hoop over his head. A Daniel Boone character and a young girl in supposed Indian gear lip-sync background vocals and shake their fingers at each other. This is the second most-offensive country video I've seen. Airplay may be possible in Libya for "Takin' The Givin' Away," but don't count on seeing it much in areas with any sensitivity to the concerns of native Americans.

VIDEO UPDATES

Reba McEntire, Roy Clark and Mel Tillis will host the "The 20th Annual Music City News Country Awards," to be broadcast live Monday, June 9th, from the Grand Ole Opry. The show is the only nationally televised awards broadcast where fans choose the winners . . . Gaylord Syndicom is offering Barbara Mandrell's "The Lady Is A Champ" to stations across the country. It's a syndicated TV version of Mandrell's Las Vegas revue. More than 50 stations have purchased the special . . . Over 30 stations, including Nashville's Channel 39, are airing "Johnny K's Country," a country music variety show hosted by veteran radio announcer Johnny Koval. The show is shot on location in Nashville, and plans are currently being negotiated for the show to be syndicated via satellite . . . RCA's "Follow That Bird" soundtrack for Warner Bros.' movie "Sesame Street Presents: Follow That Bird" was awarded the 1986 Grammy for "Best Recording For Children." Nashville producer Steve Buckingham

accepted the award on Grammy night . . . Mel Tillis won a 1985 Gold Award for his commercial, "Finer Things." He was corporate spokesman for Tel America, a Utah based long distance phone service . . . Holly Dunn co-wrote the script for the debut video of her new single, "Two Too Many." . . . Gospel artist Geoff Moore was joined by gospel rocker Larry Norman on his debut video, "Why Should The Devil Have All The Good Music." . . . TNN will air a new 30 minute daily entertainment series titled "Crook & Chase," produced by Jim Owens Ent. and hosted by Lorianne Crook and Charlie Chase. The show premieres April 28th and will air three times daily . . . Beginner guitarists can get instruction from a pro with Chet Atkin's new video, "Get Started On Guitar." The video features Chet and 2 young guitarists playing a dozen songs teaching basic chords and melody. The video will premier at the New York International Home Video Market, April 17-20.

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THE STUDIO REPORT

by Gregg Brown



TRACK FACES: Donna Hilley (Meadowgreen Music), Connie Bradley (ASCAP), and GMA Songwriter of the Year, Gloria Gaither; John Conlee and wife Gale celebrate a new boy, John William; Video director David Hogan and Teddy Gentry of Alabama; Reba McEntire and John Schneider during a special satellite press conference.

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It has been another busy month at the **SOUNDSHOP**, with sessions including **Ronnie McDowell**, produced by **Buddy Killen**, **Mike Bradley** engineering; **Buster Brown**, produced by **Ronnie Montrose**, **John Mills** engineering; **The Liberty Brothers**, **Chuck Howard** producing, **Mike Bradley** engineering; **Jay Booker**, produced by **Terry Choate**, **Mike Psanos** engineering; **Phil Vassar**, produced by **Linda Hargrove**, engineering by **Ernie Winfrey**; **Exile**, **Buddy Killen** producing, **Pat McMakin** engineering; and **Sanchez Harley**, with **Neil Wilburn** engineering.

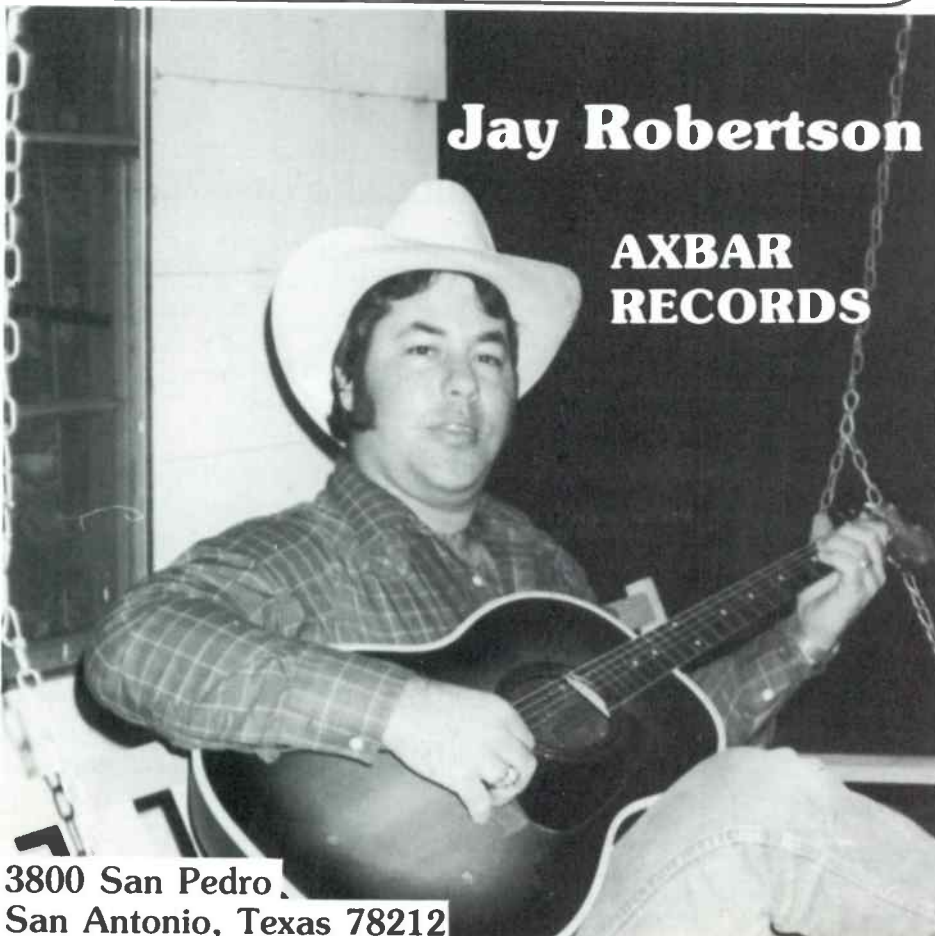
At **NASHVILLE SOUND CONNECTION**, **Greg Perry** produced tracks on **Bob Wickline's** next ski video, "World Of White"; **Jerry Douglas** produced sides on the **Whisteins** new album for **Rounder Records**; **Goose Creek Symphony** tracked their new project with engineer **Ernie Winfrey**; and **Bil Vorndick** engineered projects for the **The Country Gentleman**, **Eddie Adock**, and **Talk Of The Town**. **Bela Fleck** produced sides on **Maura O'Connell**, **John Loudermilk** tracked with **Margo Smith**, and **Jim and John Hager** cut material for their new LP with producer **Pete Bordonali** and engineer **Al McQuire**.

TREASURE ISLE recently recorded with **Louise Mandrell**, produced by **R.C. Bannon** with **Bob Bullock** engineering; and **The Nitty Gritty Dirt Band**, produced by **Paul Worley** and **Marshall Morgan**. **Paul Worley** was also in mixing the new album for **Marie Osmond** with **Ed Seay** engineering, assisted by **Tom Harding** and **Tom Der**. Additional use of The 32-track, 3M facility included "Picky" **Ricky Skaggs**.

Comstock producer **Patty Parker** was at Nashville's **CHELSEA STUDIO** working on two new releases for country artist **Doug Peters**.

Master sessions at the **HUMMINGBIRD STUDIO** included new tracks by **Billy Sprague**, with **Reed Arvin** producing and **Mike Psanos** engineering; **Alan Robertson**, with **Lynn Fuston** engineering; and **Brentwood Records**, which began an instrumental LP featuring guitarists **Jack Jezioro**, **John Pell**, and **John Dockery**. Engineers on the project include **Dennis Ritchie**, **Penn Singleton**, and **Ronnie Brookshire**.

Clark Williams engineered projects at **TOP TRACKS** for **Tom Powers**, **Larry Keith**, **Ron Samoset**, and **Larry Henley**. Demos were tracked by **Frank Kupstas**, **Nyle Frank**, **Greg**



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Smith, Ben Kitchens, Paula Roach, and Brandy Pasco. Additional projects included jingles for Creative Concepts, Gary Eichstaedt, and Powell Parrish Productions.

The A STRINGS sweetened sessions for Glen Campbell, Marie Osmond, John McKuen, Ray Charles, and a string quartet album for Benson. Jingles included the NBC Fall Preview.

Projects at THE HOUSE OF ALBIE included LP tracks by Joe Pruitt, Chip Crump, Mike Corwin, and Rodger Bailey, with production by Rikki Cantrell and Don Anderson. Demos were recorded by Belle Starr, also produced by Rikki Cantrell and Don Anderson.

At WOODLAND SOUND STUDIOS, Com-track, Inc. of Chicago has been working on tracks for McDonalds, and Sears, with Bruce Dees producing and Bruce Albertine engineering. Kelso Herston produced a Sears Discover Card jingle for Jangle Music with engineer Tim Farmer; Mac Gaydon produced R&B tracks on Jamie Kyle; Herman Harper tracked sessions with The Florida Boys, and Jim Sutton produced spots for the Pittsburgh Symphony and the Pennsylvania Lottery.

The NASHVILLE STRING MACHINE sessions included artists Bobby Goldsboro, Barbara Fairchild and Don Williams, The Florida Boys, and Lulu Roman. Jingles included Sunbeam Bread, PBS, and the Pittsburgh Symphony.

At TEN THIRTY MUSIC GROUP, John Wiles mixed tracks on Webb Wilder, and recorded overdubs for The Ozark Mountain Daredevils. Pam Mark Hall recorded sides for Reunion Records with Wendy Waldman producing.

Demos were recorded at L.S.I. for Dick James Music, with Al McGuire engineering; New Clarion, engineered by Danny Dunkleberger; and Moses Dillard, engineered by Al McGuire. Virgil Wariner was also in tracking with Steve Messer.

Brent Maher mixed Sylvia's new tracks at CREATIVE WORKSHOP, Donivan Cowert engineered the finishing touches on Rodney Crowell's latest project, and Buzz Cason produced tracks on B.C. & The Dartz with Joe Funderburk sliding the faders.

ANGELLO's SOUND STUDIOS hosted numerous demo sessions including Lloyd Lindroth, Lynn Stewart, Dick McVey, and Rhone.

Billy Sherrill produced separate projects at ELEVEN ELEVEN on George Jones, and Tammy Wynette. Engineers on the sessions were Ron Reynolds and Ed Hudson. Tom Collins



Some of Hank's friends showed up at the opening of his new Music Row family museum. (Left to Right) June Carter Cash, Waylon Jennings, Hank Williams Jr., and Johnny Cash.

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recorded overdubs on Barbara Mandrell with Billy Sherrill and Harold Lee engineering, and Ray Charles tracked overdubs for his latest project.

At EMERALD, tracks and overdubs were recorded with MTM act *In Pursuit*, MCA artists Orleans, and Joey Scarbury.

Joe Bob Barnhill produced tracks at MASTER'S TOUCH for artists Charlie Walker, Buck Trent, and Billy Walker. Joe L. Wilson produced sessions for Sam Durrance, Ralph Murphy, and The Nick Fields Band. Additional projects were tracked by Two Hearts, Kim Boyce, Don Tweety, and Fred Carter.

Robert Skillen produced several jingles at SOUND CONTROL, including a national spot for Dream Weaver Waterbeds featuring Sherry Grooms. Donnie Sanders produced LP tracks on Sherie Sanders, and Dennis Payne recorded overdubs for his self-produced project.

Sessions at R.C. RECORDING SERVICE included a new track on Billy Walker entitled "Cool In The Daylight, Fire In The Dark".

New sides on George Strait were recently finished at SOUND STAGE, while John Schneider tracked with producer Jimmy Bowen and engineers Ron Treat, Willie Pevear, Tim Kish, Russ Martin, and Mark Coddington.

At STARGEM, Dennis Ritchie engineered a jingle for Food World, produced by Michael Meyers Productions; an album project for the Pennsicola Christian College; a Wayne Hodge project on Leon Smith; jingles for 615 Productions; and demos for Buckhorn Music.

STUDIO 19 tracked a new project by Ray Price for Step-One Records, with Ray Pennington producing and Kevin McManus engineer-



Willie Nelson (?) smiles a cardboard smile, as Woodland Studio manager Glen Snoddy (right) and Ampex's Tom Clark present him with an Ampex Golden Reel Award for his album *Willie Nelson—City Of New Orleans*.

ing. Larry Rodgers and Joe Thrasher began mixing a new project by The Thrasher Brothers.

Producers Jack Gale and Jim Pierce worked with engineer Jon Hines on SWANEE sessions including Tiny Tim, Frankie Laine, Tommy Charles, Susan Smith, Stan Steele, Jan Whitby, and Russ Hicks.

Sessions at OMNI SOUND included tracks by Billy Sprague, Farrell & Farrell, and Greg

Volz, produced by Jonathon David Brown with engineering assistance by Daniel Johnston. Overdubs were recorded for projects including Pam Tillis and John Wesley Ryles, with Scott Hendricks engineering and Chris Hammond assisting.

At the BENNETT HOUSE, tracks were cut by Gary Morris, and Sweethearts Of The Rodeo. Gene Eichelberger engineered demos for Steve Forbert, Greg Nelson worked with various acts for Lorenz Creative Services, and Barry Beckett recorded overdubs for John Wesley Ryles' new LP.

The finishing touches were completed on the new Hank Williams, Jr. LP produced by Jim Ed Norman, Barry Beckett, and Hank, Jr. The project was mixed at the CASTLE by Scott Hendricks, assisted by Chris Hammond and Keith Odle. The studio also hosted sessions for *In Pursuit*, Carl Wilson and Robert White Johnson, Jan Pulsford, and Compleat artists Autumn.

ON THE SPOT MUSIC recently produced a new I.D. package for Nashville's Channel Five, written by Alan Ross of Rincon, and performed on Synclavier with contributing drum tracks by Dave Lawbaugh. Additional Synclavier tracks included commercials for United Way, Heil, Hardee's, and others.

If you have any studio information, please send it in by the 16th of each month to: Keeping Track, Music Row, P. O. Box 158542, Nashville, TN 37215.



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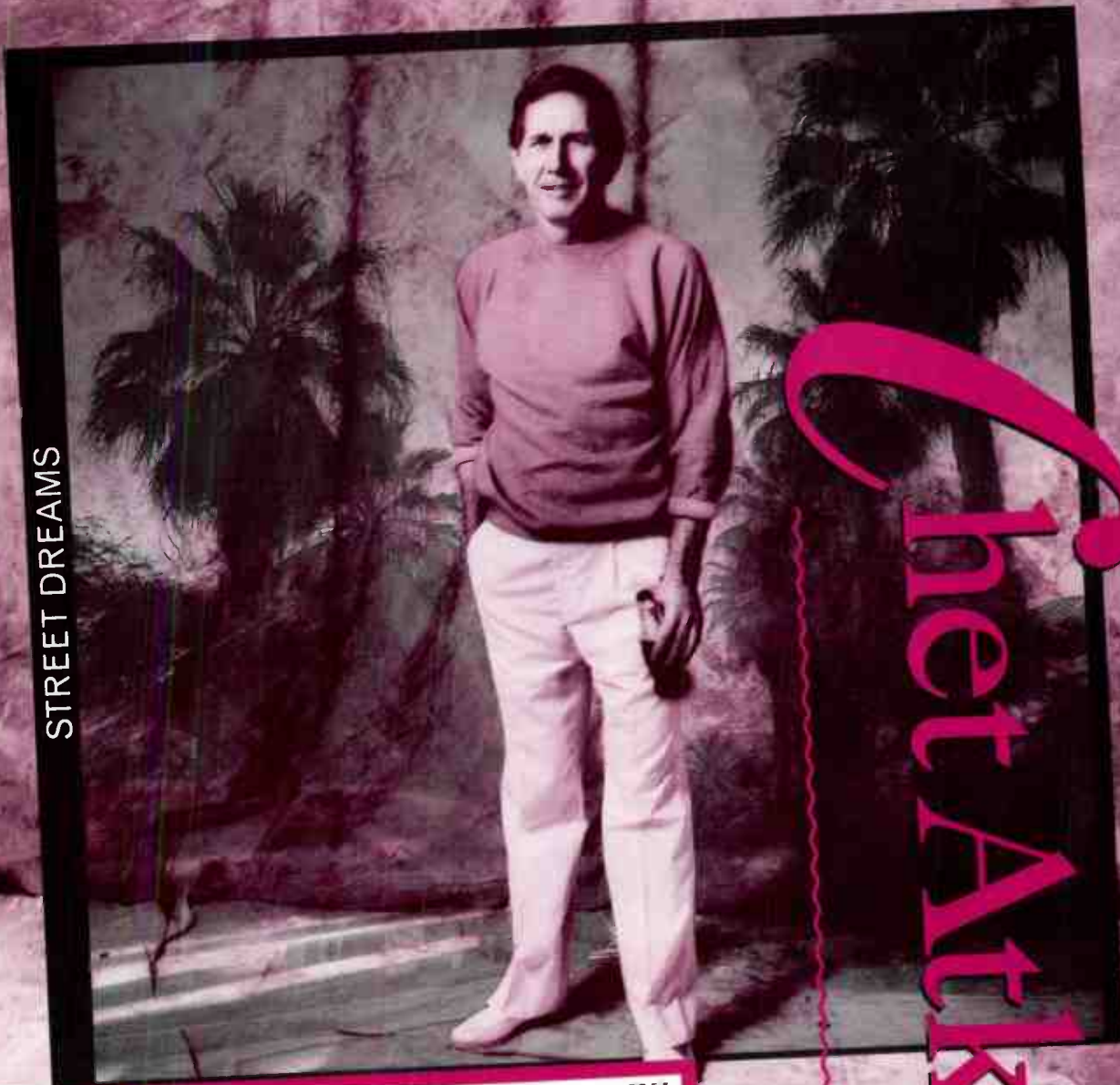
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