

Tammy Wynette
Album Diary
(See page 13)

Music Row

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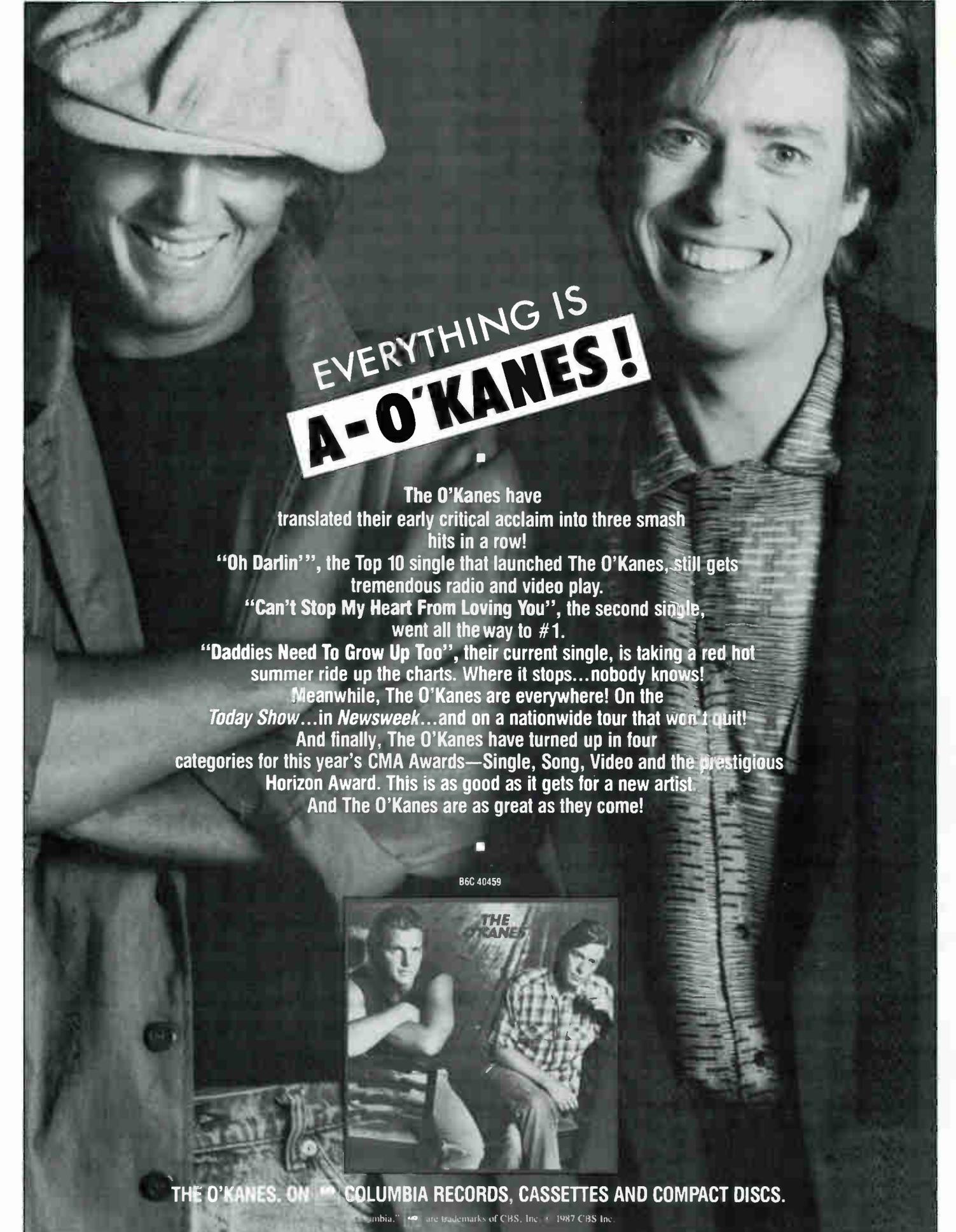
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JANIS STANFIELD
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NASHVILLE, TN 37215

SHOWCASE DOs
& DON'Ts:
TIPS FROM THE TOP

Sawyer Brown

COUNTRY ALBUM CUT CHARTS ★ SINGLE & ALBUM REVIEWS

THE USO STORY: BRINGING NASHVILLE MUSIC
TO THE TROOPS



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A-O'KANES!**

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"Oh Darlin'", the Top 10 single that launched The O'Kanes, still gets tremendous radio and video play.

"Can't Stop My Heart From Loving You", the second single, went all the way to #1.

"Daddies Need To Grow Up Too", their current single, is taking a red hot summer ride up the charts. Where it stops...nobody knows!

Meanwhile, The O'Kanes are everywhere! On the *Today Show*...in *Newsweek*...and on a nationwide tour that won't quit!

And finally, The O'Kanes have turned up in four categories for this year's CMA Awards—Single, Song, Video and the prestigious Horizon Award. This is as good as it gets for a new artist.

And The O'Kanes are as great as they come!

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Mailing Address: PO Box 158542, Nashville, TN 37215
(615) 321-3617
Contributors: Jim Bessman, Gregg Brown, John Lomax III,
Michael McCall, Edward Morris, Robert K. Oermann, Kerry
O'Neil, Jay Orr, Bob Paxman, Andrew Roblin, Susana Ross,
Michael Snow, Paul Kingsbury, Valerie Hansen, Rob Rider,
Nelljean Dendy. **Chart Manager:** Mark Smith
Account Representatives: Nelljean Dendy, Dorothy Pryse,
Mark Smith, Preston Rishaw
Photographer: Alan Mayor **Type:** Freida Crawley
Director Of Marketing: Jim Wilson
Publisher And Editor: David M. Ross

All About The Cover

The term "fan" is a derivative of the word "fanatic," and no act's followers epitomize this more than those of Sawyer Brown. The stage antics of Mark Miller, Bobby Randall, Gregg Hubbard, Jim Scholten and Joe Smyth that work their audiences into a frenzy are truly spontaneous. However, this very spontaneity was carefully choreographed into the structure of Sawyer Brown when the group was formed.

All five agree that the one rule which has kept them together, is that they don't put limitations on each other. "You can go out and do whatever you want to do," Randall says. "If you want to sit on stage and play the guitar, it's okay. Or if you want to jump

up on a speaker—whatever you feel like doing."

Hubbard adds, "To really understand Sawyer Brown you have to see us live. Our shows are different every time. We keep them fresh so they don't get boring for us or for anyone who comes to see us more than once."

Because of their shotput-to-stardom profile, the carefully thought out construction of Sawyer Brown is often overlooked. When lead guitarist Randall came to Nashville in 1979, it was with one goal in mind: to form a group. He joined Don King's backup band, and frequently auditioned replacement players. By 1980, drummer Smyth, bass guitarist Scholten, keyboardist Hubbard and Mark Miller were with King's entourage. In 1981

they split off as a self-sustaining entity.

Star Search exploded them into the hearts of young American fans via national television in 1983, and by 1984 they had a debut Capitol Records album that sold 150,000 units its first two weeks out. Since then they've toured with Kenny Rogers, performed in Japan and Korea and won awards from the Country Music Association, *Billboard* and *Cash Box*.

Sawyer Brown's fourth Capitol LP, *Somewhere in the Night*, marks a new association with producer Ron Chancey and a new, more serious musical direction for the group. The title cut single "Somewhere In The Night" shipped in August. 

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Hot Country Albums TOP TRACKS

◆ Indicates New Entry. # Stations Reporting: 64
R Indicates Re-Entry
• Indicates Tie

| 8/8 | 8/20 | 9/8 | ARTIST • Song Title • # REPORTS • (Writers) | |
|----------|------|-----|---|----|
| 1 | 3 | ◆ | RANDY TRAVIS / Too Gone Too Long (Gene Pistilli) | 31 |
| 2 | 2 | 2 | THE JUDDS / Turn It Loose (Don Schlitz, Craig Bickhardt, Brent Maher) | 30 |
| 4 | 3 | 3 | HIGHWAY 101 / Cry Cry Cry (John Scott Sherrill, Don Devaney) | 28 |
| 5 | 5 | • | HOLLY DUNN / Small Towns (M. D. Sanders, A. Randall, V. Thompson) | 28 |
| 3 | 1 | 4 | STEVE EARLE / Sweet Little '66 (Steve Earle) | 27 |
| 10 | 10 | 5 | ROSANNE CASH / Tennessee Flat Top Box (Johnny Cash) | 22 |
| 10 | 7 | 6 | ASLEEP AT THE WHEEL / Boogie Back To TX (Ray Benson) | 21 |
| 10 | 9 | • | DWIGHT YOAKAM / Readin', Rightin', Rt. 23 (Dwight Yoakam) | 21 |
| 6 | 6 | • | VINCE GILL / Everybody's Sweetheart (Vince Gill) | 21 |
| 7 | 10 | 7 | CONWAY TWITTY / Snake Boots (Troy Seals & Eddie Setzer) | 19 |
| 3 | 4 | • | DWIGHT YOAKAM / Please, Please Baby (Dwight Yoakam) | 19 |
| 9 | 9 | • | RANDY TRAVIS / Tonight, We're Gonna Tear... (Randy Travis, Jim Sales) | 19 |
| 9 | 7 | 8 | HANK WILLIAMS, JR. / Young Country (Hank Williams, Jr.) | 17 |
| - | 11 | 9 | HANK WILLIAMS, JR. / Honky Tonk Women (Mick Jagger, Keith Richard) | 16 |
| 4 | 9 | • | RICKY VAN SHELTON / Ultimately Fine (S. Llanas, K. Neumann) | 16 |
| 9 | 12 | • | T. GRAHAM BROWN / R.F.D. 30529 (T.G. Brown, V. Thompson, G. Nicholson) | 16 |
| R | 13 | 10 | GEORGE STRAIT / Hot Burning Flames (Hank Cochran, Mack Vickery, Wayne Kemp) | 15 |
| - | 10 | 11 | DESERT ROSE BAND / One Step Forward (Chris Hillman, Steve Hill) | 14 |
| 1 | 11 | • | DWIGHT YOAKAM / Always Late With...Kisses (Lefty Frizzell, Blackie Crawford) | 14 |
| 8 | 13 | • | RESTLESS HEART / Wheels (Dave Loggins) | 14 |
| NEW ◆◆◆◆ | • | • | ROSANNE CASH / Rosie Strikes Back (E. Gilkyson) | 14 |
| 10 | 12 | 12 | CONWAY TWITTY / Borderline (Walt Aldridge) | 13 |
| 10 | 8 | • | TRIO / Those Memories Of You (Alan O'Bryant) | 13 |
| - | 9 | • | FORESTER SISTERS / Sooner Or Later (Susan Longacre, Bill LaBounty, Becky Foster) | 13 |
| 9 | 13 | • | RANDY TRAVIS / Good Intentions (Randy Travis, Marvin Coe) | 13 |
| NEW ◆◆◆◆ | • | • | STATLER BROTHERS / Maple Street Mem'ries (Don Reid) | 13 |

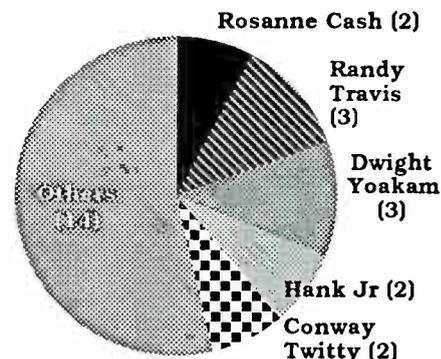
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CHART HIGHLIGHTS

One thousand, five hundred and forty votes were cast by our panel of 64 music/program directors for 366 different tracks from 76 current country albums for this issue's Charts.

The Statler Brothers make their Top Tracks debut with the title cut to their newly released PolyGram LP, *Maple Street Mem'ries*, and Rosanne Cash's "Rosie Strikes Back" also marks it's debut at # 11. Randy Travis and Dwight Yoakam each have three tracks on the Chart, while Hank Williams, Jr., Rosanne Cash and Conway Twitty register two apiece.

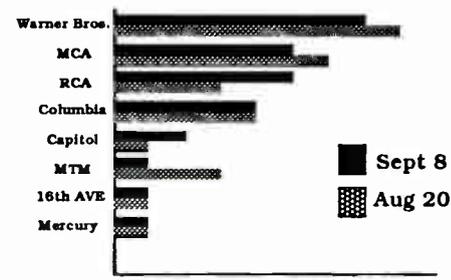
TOP TRACKS By Artists



Randy and Dwight also share the songwriter's spotlight as they've each written two of the top tracks. Mick Jagger and Keith Richard cross over to country as the writers of Hank Jr.'s "Honky Tonk Women," which climbs to the #9 position this issue.

After 10 issues on the Top Tracks Chart, Conway Twitty's "Snake Boots" and "Borderline" continue their extended stay

TOP ALBUMS By Label



on the charts at #7 and #12 respectively. Ricky Van Shelton's "Ultimately Fine" and Asleep At The Wheel's "Boogie Back To Texas" remain on the charts for 9 consecutive reporting periods, and The Judds' "Turn It Loose" has been in the Top 3 for 26 weeks.

Ronnie Milsap's just-released *Heart and Soul* album on RCA debuts on the Top Albums Chart at #17, Tanya Tucker's new Capitol/EMI album, *Love Me Like You Used To* enters the Chart at the #19 position, and the new self-titled RCA LP from Baillie And The Boys makes its debut at #20.

The most preferred album tracks by percentage include The Judds' "Turn It Loose" with 71%, and Restless Heart's "Wheels" with a 58% rating.



COUNTRY MUSIC TV'S TOP MUSIC VIDEOS

HEAVY ROTATION

1. ROSANNE CASH/The Way We Make A Broken Heart/CBS
2. JOE KENYON/Hymne/PolyGram
3. STEVE EARLE/Nowhere Road/MCA
4. ANNE MURRAY/Are You Still In Love With Me/Capitol/EMI
5. MICHAEL JOHNSON/Ponies/RCA
6. RESTLESS HEART/Why Does It Have To Be/RCA
7. K.T. OSLIN/80's Ladies/RCA
8. GENE STROMAN/I Don't Feel Much Like A Cowboy Tonight/Capitol
9. REBA McENTIRE/The Last One To Know/MCA
10. MICHAEL MARTIN MURPHEY/A Long Line Of Love/Warner Bros.
11. STEVE WARINER/The Weekend/MCA
12. DAVID LYNN JONES/Bonnie Jean (Little Sister)/PolyGram
13. RICKY VAN SHELTON/Somebody Lied/CBS
14. FOSTER & LLOYD/Crazy Over You/RCA

NEW VIDEO ADDS

IN AUGUST:

- LARRY CARLTON/Minute By Minute/MCA
- DAN FOGELBERG/Lonely In Love Epic
- STEVE WINWOOD/Back In The High Life/Warner Bros.
- ASLEEP AT THE WHEEL/House Of Blue Lights/CBS
- REBA McENTIRE/The Last One To Know/MCA
- FOSTER & LLOYD/Crazy Over You/RCA
- VINCE GILL/Let's Do Something/RCA
- RICKY VAN SHELTON/Somebody Lied/CBS

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SEPTEMBER 8, 1987

Album Oriented Country TOP ALBUMS

Stations Reporting: 64

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

ARTIST • ALBUM • LABEL • # REPORTS

8/20 9/8

PREFERRED TRACKS (%=Degree Of Preference Within Each LP)

- 1 ◆ RANDY TRAVIS • *Always & Forever* • Warner Bros. • (94)
Too Gone Too Long 32%; Tonight, We're Gonna...20%; Good Intentions 13%
- 2 2 DWIGHT YOAKAM • *HILLBILLY deLuxe* • Warner Bros./Reprise • (82)
Readin', Rightin'...25%; Please Baby 23%; Always Late With...Kisses 17%
- 6 3 ROSANNE CASH • *King's Record Shop* • Columbia • (72)
Tennessee Flat Top Box 30%; Rosie Strikes Back 19%; Runaway Train 15%
- 3 4 HANK WILLIAMS, JR. • *Born To Boogie* • Warner Bros. • (68)
Young Country 25%; Honky Tonk Women 23%; Keep Your Hands...13%
- 7 5 HOLLY DUNN • *Cornerstone* • MTM • (67)
Small Towns 41%; Wrap Me Up 16%; Cornerstone 13%
- 4 6 STEVE EARLE • *Exit 0* • MCA • (66)
Sweet Little 66 40%; I Ain't Ever Satisfied 18%; San Antonio Girl 12%
- 5 7 HIGHWAY 101 • *Highway 101* • Warner Bros. • (63)
Cry Cry Cry 44%; Good Goodbye 17%; Bridge Across Forever 15%;
- 8 8 VINCE GILL • *The Way Back Home* • RCA • (46)
Everybody's Sweetheart 45%; Baby, That's Tough 21%; Losing Your Love 8%
- 9 9 THE JUDDS • *Heart Land* • RCA/Curb • (42)
Turn It Loose 71%; Cow Cow Boogie 14%
- 13 10 ASLEEP AT THE WHEEL • *10* • Epic • (40)
Boogie Back To Texas 52%; Tulsa Straight Ahead 20%; Big Foot Stomp 12%
- 10 • DESERT ROSE BAND • *Desert Rose Band* • MCA/Curb • (40)
One Step Forward 35%; He's Back and I'm Blue 25%; Hard Times 15%
- 11 11 NITTY GRITTY DIRT BAND • *Hold On* • Warner Bros. • (38)
Angelyne 23%; Joe Knows How To Live 21%; Oh What A Love 13%
- 13 12 CONWAY TWITTY • *Borderline* • MCA • (37)
Snake Boots 51%; Borderline 35%; That's My Job 5%
- 12 13 RICKY VAN SHELTON • *Wild-Eyed Dream* • Columbia • (36)
Ultimately Fine 44%; Life Turned Her That Way 16%; Working Man Blues 13%
- 13 14 FORESTER SISTERS • *You Again* • Warner Bros. • (34)
Sooner Or Later 38%; That's What Your Love Does 29%; Down The Road 17%
- 12 15 T. GRAHAM BROWN • *Brilliant Conversationalist* • Capitol • (33)
RFD 30529 48%; Dock Of The Bay 33%; Walk On Water 6%
- 17 16 STATLER BROS • *Maple Street Memories* • Mercury • (32)
Maple St. Memories 40%; I Lost My Heart 28%; The Best I Know How 9%
- ◆ 17 RONNIE MILSAP • *Heart and Soul* • RCA • (30)
Button Off My Shirt 33%; Where Do The Nights Go 26%; Earthquake 16%
- 15 • TAMMY WYNETTE • *Higher Ground* • EPIC • (30)
Higher Ground 33%; Slow Burnin' Fire 20%; Talking To Myself Again 10%
- 18 18 GEORGE STRAIT • *Ocean Front Property* • MCA • (29)
Hot Burning Flames 51%; My Heart Won't Wander Very Far From You 17%
- ◆ 19 TANYA TUCKER • *Love Me Like You Used To* • Capitol/EMI • (26)
If It Don't Come Easy 26%; Heartbreaker 26%; I Won't Take Less Than...19%
- ◆ 20 BAILLIE & THE BOYS • *Baillie & The Boys* • RCA • (25)
Wilder Days 36%; Fire In The Wire 28%; Waitin' Out The Storm 16%
- 18 • CHARLEY PRIDE • *After All This Time* • 16th Avenue • (25)
Looking At A Sure Thing 44%; After All This Time 24%; Even Knowing 16%
- 14 • DOLLY, LINDA & EMMYLOU • *Trio* • Warner Bros. • (25)
Those Memories Of You 52%; Making Plans 16%; Wild Flowers 12%
- 13 • STEVE WARINER • *it's a crazy world* • MCA • (25)
Hey, Alarm Clock 48%; When It Rains 20%; There's Always A First Time 16%
- 16 • RESTLESS HEART • *Wheels* • RCA • (25)
Wheels 58%; The Boy's On A Roll 16%; We Owned This Town 12%

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Letters To Editor



Dear Chuck,

I just finished reading your article, "Songwriters: Are The Good times Really Over?" As someone daily exposed to the woes writers are facing, I appreciated the humorous approach you took in getting across a serious point. It is nice to be mentioned in such a positive way! Keep up the good writing.

James W. Black, Jr.
VP SESAC,
Nashville

Dear Editor,

Your rag is tops. Oermann is killer every time, although I enjoy all the features. A couple of issues back was a Ben Dover jab at the biz that was right on the mark. Would like to see more of those.

No, I don't subscribe yet, cause every single one of my publishing friends do, and I read them at their offices. Soon as I start losing friends, I'll subscribe. Promise.

D. Glenn Middleworth
Forrest Hills Music
Nashville

Editor: The article you both refer to was in our June 20th issue, page 13. Writer Chuck Neese was again featured in our August 20th issue on the subject of co-writing songs and is cooking up another project as we speak for an upcoming October issue.

Mr. Middleworth, you are a part of the statistic which magazines refer to as pass-along-readership. I appreciate hearing from you. Don't be alarmed, but starting today I'm chaining myself to the roof of the United Artists Tower and will not eat until your subscription is received...

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Worth Mentioning

• WKRN (Channel 2) station manager, Deb McDermott recently aired an editorial in which she pointed to Nashville's ranking of 148th in a recent survey by *Money Magazine* of great places to live. According to McDermott, a large part of that poor showing is due to the city's "spiraling crime rate." This adds fuel to the flames started last month by members of the Music Row business community who are lobbying for increased security protection.

• The Country Music Foundation has released a double album collection of historic recordings by Jimmie Rodgers, The Stoneman Family, The Carter Family and others. Titled, *The Bristol Sessions*, the set features 36 songs all recorded during a two week period, 60 years ago in the town of Bristol, a mountain city on the Tennessee-Virginia line. The recordings were made by 35 year old Victor A&R man Ralph Peer. For mail order information call the CMF 615-256-1639.

• The third annual Rock For Animals benefit for the Sumner County Humane Society will be held on September 19th at the Monthaven Farm in Hendersonville, TN. Johnny Cash, Mr. T, and Wolfman Jack will MC the all day music fest featuring over 20 acts which begins at 12:00pm and continues until midnight. Advance tickets (\$7.50) are available at all Ticketmaster locations.

• Starry starry night...On a recent steamy Tennessee night CBS Nashville head Rick Blackburn hosted a special reception for visiting CBS president Al Teller. Held under a large tent, at the Blackburn residence, many of the label's artist's and decision makers mingled with a cross section of industry leaders.

Blackburn recently suffered a horse riding accident which caused him to be hospitalized for several days but as of this writing is expected to be out of the hospital shortly.

• Roy Clark has become the 63rd member of the Grand Ole Opry.

• Former Warner Bros. producer/A&R executive Barry Beckett has left the label to work as an independent producer. Beckett cited the

move as an attempt to focus all his attention on producing.

• Talking about Warner Bros...., a recent research project brought to our attention by Warner's Eddie Reeves reveals that WB has amassed a whopping 46% of the top five album spots on the *Billboard* Country album charts from 1/3/87 until 8/22/87. Following in 2nd place is MCA with 28%. Capitol and PolyGram both tied with 0% while RCA and CBS placed 3rd and 4th respectively with 22% and 4%.

Master statistician Reeves also calculated that WB nailed 53% of the #1 spots during the same time periods on the same chart. MCA again followed the Hare with 26%, and RCA landed 21%. Albums by Randy Travis, Dwight Yoakam, Hank Jr. and the Trio were largely responsible for Warner's chart dominance. Reeves had no comment about an unconfirmed rumor that to help even the score, Warners would abstain from releasing any new albums for the rest of 1987....

• MCA Music Publishing celebrated it's sixth #1 single of the year, "One Promise Too Late" with a Mexican buffet luncheon for songwriters and staff. The song was co-written by Dave Loggins, Lisa Silver and Don Schlitz. Schlitz whose name has appeared all over the charts this year, is no longer signed to MCA Music.

• A group of 34 well-known songwriters including such names as Emmylou Harris, Donald Fagen, Lisa Silver, Chick Rains, and Sonny Throckmorton placed ads in major trade publications and newspapers announcing their dissatisfaction with the new BMI bonus payment schedule. The new BMI policy says that writers who have left BMI will no longer be eligible to receive bonus payments which often amount to a substantial percentage of a song's royalty income. The writers are being backed by ASCAP who is paying their legal expenses and has "commenced arbitration proceedings against BMI to protect our rights."

—David M. Ross



Songwriters Added To Album Cut Chart

Starting with this issue of *Music Row*, the names of the songwriters have been added to the songs listed in the Top Tracks chart. It is hoped that this enhancement of the informa-

tion will be helpful to our readers. The album cut charts are tabulated every two weeks, and based on a reporting radio station network of 70 stations.

ON THE ROAD

Roy Clark will host "Roy Clark's Star Night" on Sept. 11 in Tulsa, Oklahoma. Proceeds will benefit the Children's Medical Center of Tulsa, for which he has raised more than \$1 million during the last ten years...Kerrville, TX will honor **Jimmie Rodgers'** contributions to country music at the 6th Annual Jimmie Rodgers Jubilee on Sept. 19. The Jubilee is sponsored by the Texas State Historical Assoc. and benefits a scholarship fund for students of music.

The 2nd Annual Nashville Tribute to **Gram Parsons** and **Clarence White** will start at 7 p.m. on Saturday, Sept. 26 in the Cannery. Guests this year include the **Flying Burrito Bros**, **Doug Dillard**, **Roland White**, **Joe Sun**, **Steve Young**, **Marty Stuart** and others. Tickets are \$10 and available at Ticketmaster locations. Parsons and White, members of The Byrds, both died tragically in 1973.

Roy Book Binder will be a guest on TNN's *Nashville Now* show in September, and will appear at the Station Inn on Friday, Sept. 25. The *Travelin' Man* is known for his old-time country tunes, finger-picking guitar style and humorous yarns.

A Special Jamboree celebrating **Howard Vokes'** 36th year in country music will take place in Kensington, PA on Sunday, Oct. 4. Call (412) 335-2775 for more information.

Ronny McDowell will headline the Montana State Fair in Missoula, MT while on a tour of the Western U.S.

Clay Blaker and the **Texas Honky-Tonk Band** received the Amusement and Music Operators of Texas Rising Star Award in July for outstanding jukebox play by a new artist...An hour after tickets went on sale for **George Strait's** Sept. 11 show at the University of Texas in Austin, a second show had to be added to meet the demand. By the end of the day, 20,200 tickets were sold.

Top Billing's **Tandy Rice** recently announced the signing of **Penny DeHaven** for exclusive booking...**Chip Huffman** has joined Top Billing as a full-time booking agent.

A new Nashville company, **The Pacesetter Agency**, has been formed by ex-stuntman **Pace Douglas** (George D. Hinton), **Tallie Nichols** and **Judy Pooler**. In addition to booking, promotion, management and artist development aspects of the company, Pace Douglas Productions will sponsor a weekly talent contest on Sundays at the Ernest Tubb Record Shop on Music Valley Drive. For more information, call (615) 321-4040.

TOP INDEPENDENT COUNTRY SINGLES

As reported by The **IRC** Network Reporting Stations

"Compiled from over 300 IRC Network Reports"

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

Survey Period Ending August 25, 1987

Weeks Last This
Tracked Survey Survey

| | | | |
|----|----|----|--|
| 6 | 2 | ★ | RESTLESS ANGEL <i>Tim Malchak</i> • Alpine <i>Johnny Rutenschroer, Tim Malchak</i> • Life of the Record/Malchak ASCAP • T. Malchak |
| 10 | 1 | 2 | DANCIN' WITH MYSELF TONIGHT <i>The Kendalls</i> • Step One <i>Ray Pennington</i> • Almarie BMI, Millstone ASCAP • C. Burns, D. Huber |
| 6 | 4 | 3 | 255 HARBOR DRIVE <i>A.J. Masters</i> • Bermuda Dunes <i>N. Larkin, R. Reynolds</i> • Ensign/Tuggy/Opryland/Acuff • Goodman, Sherrill, Masters |
| 4 | 13 | 4 | SATIN SHEETS <i>Sheldon Locke</i> • Stargem <i>Wayne Hodge</i> • Champlon BMI • J. Volinkaty |
| 4 | 22 | 5 | HARD HEADED HEART <i>Tim Johnson</i> • Sundial <i>Danny Day</i> • Radio-Active ASCAP, Allisong's BMI • D. Chauvin, J. Allison |
| 8 | 6 | 6 | I'M NOT JUST ANOTHER CHEATIN' HEART <i>Kathy Edge</i> • NSD <i>Joe Gibson</i> • Latter End BMI, Kayteekay ASCAP • C. Jackson, S. Robinson |
| 10 | 7 | 7 | MEMORY REMOVER <i>Geary Hanley</i> • Kansas <i>K. Johnson, R. Light</i> • Twinsong BMI • A. Greene |
| 8 | 3 | 8 | RENTED ROOM <i>Jeanne Pruett</i> • MSR <i>L.C. Parsons</i> • Jeanne Pruett BMI • J. Pruett |
| 4 | 28 | 9 | I HAD A HEART <i>Darlene Austin</i> • Magi <i>Don Goodman</i> • Famous BMI • J. Blume, B. Cumming |
| 4 | 30 | 10 | YOU TAKE THE LEAVIN' OUT OF ME <i>Mickey Clark</i> • Evergreen <i>Turley Richards</i> • Combine BMI • M. Clark |
| 2 | # | 11 | I WANT TO BE WANTED <i>Toni Price</i> • Prairie Dust <i>Larry Morton</i> • Leeds ASCAP • K. Gannon, P. Spotti |
| 6 | 5 | 12 | AIN'T WE GOT LOVE <i>Paul Proctor</i> • 19th Avenue <i>Larry Rogers</i> • Blackwood BMI, April/Keith Stegal ASCAP • C. Craig, K. Stegal |
| 2 | # | 13 | TANGLED VINES <i>M. Kay, P. Wagoner</i> • Reed <i>Porter Wagoner</i> • Saw Grass BMI • D. Black |
| 16 | 14 | 14 | BUT I NEVER DO <i>Brenda Cole</i> • Melody Dawn <i>Harold Smith</i> • Melody Lady BMI • B. Cole |
| 6 | 23 | 15 | LOVE'S SLIPPIN' UP ON ME <i>Klim Grayson</i> • Soundwaves <i>Al Henson</i> • Jack and Bill ASCAP • B. McDill |
| 2 | # | 16 | STAY <i>Wyatt Bros.</i> • Wyatt <i>Russ Faith</i> • Wyatt Bros. BMI • T. Wyatt |
| 12 | 18 | 17 | ONCE IN A BLUE MOON <i>Sheryl Brewer</i> • Step One <i>Roger Ball</i> • Songmaker ASCAP • M. Rossi |
| 6 | 11 | 18 | OTHER SIDE OF THE HILL <i>Rusty Wier</i> • Black Hat <i>G. Sutton, R. Wier</i> • Bee and Flower BMI • C. Pyle |
| 4 | 15 | 19 | BEST LOVE I NEVER HAD <i>Freddy Hart</i> • 5th Street <i>Nelson Larkin</i> • Southern Grand A./Three Friends BMI • J. Dowell, K. Blazy |
| 2 | # | 20 | ROLLER COASTER <i>Alibi</i> • Comstock <i>Colin Weinmaster</i> • Diclo PRO • B. O'Donnell |
| 2 | # | 21 | NO ONE BUT YOU <i>Dave Holladay</i> • Step One <i>R. Pennington, B. Keels</i> • Tree BMI • M.D. Barnes |
| 14 | 29 | 22 | RACHEL'S ROOM <i>Bobby G. Rice</i> • Door Knob <i>Gene Kenneedy</i> • Door Knob BMI • A. Williams |
| 4 | 26 | 23 | PADDLIN' JOE <i>Steffin Sisters</i> • Kansas <i>R. Light, C. Young</i> • Howard BMI • A. Howard |
| 2 | # | 24 | I'M UP FOR GETTIN' DOWN TONIGHT <i>Savannah</i> • Southern Tracks <i>Limbo, Savannah, Fowler, Archilla</i> • Alabama Band/Milene ASCAP • Jarrard, Dover, Sanders |
| 2 | # | 25 | I BELIEVE IN YOU <i>Noel Cash</i> • Deep South <i>Alan Cash</i> • Foxtail ASCAP • N. Haughey |
| 2 | # | 26 | JUST ONE NIGHT WON'T DO <i>Big Al Downing</i> • Vine Street <i>Neil Wilburn</i> • Lawyer's Daughter BMI, Multimuse ASCAP • M. Gayden, D. Gilliam, S. Hogan |
| 2 | # | 27 | WHEN I'M WITH YOU <i>Susan Billings</i> • Soundwaves <i>J. Walker, P. Dorman</i> • Phono SESAC • Y. Hooker |
| 20 | 16 | 28 | 3935 WEST END AVENUE <i>Mason Dixon</i> • Premier One <i>Dan Mitchell</i> • Tom Collins BMI, Collins Court ASCAP • W. Davidson, F. Myers, S. Dean |
| 2 | # | 29 | PARTY DOLL <i>Bill Harrell</i> • Blue Hole <i>Ronnie Cochran</i> • Big 7/Jimmy Bowen BMI • B. Knox, J. Bowen |
| 14 | 12 | 30 | MOONWALKIN' <i>Don Maiena</i> • Maxima <i>Joe Carroll</i> • Revel BMI • J. Leap |



INDEPENDENT RECORD CHARTS

43 MUSIC SQUARE EAST NASHVILLE, TN 37203

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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.

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As Loretta Lynn and the Coalminers Band jump into "Rocky Top," a dozen or so brawny men leap to their feet, swinging hats in the air and shouting rebel yells. A few couples find a clearing in the aisle and start buckdancing. Still others settle for clapping and singing along.

Lynn and her band often ignite such fires. But this crowd seems a little more intense, a little more appreciative.

Perhaps it is the location: the crowd is thousands of miles from home and 10 miles from hostile territory, where banks of artillery are pointed in their direction. Or maybe it is because they haven't seen an American star perform in months. In fact, they haven't seen anything American other than the hard eyes of commanding officers and the mugs of overly familiar comrades-in-arms who share their lonely station.

For that reason, the crowd of 700 U.S. soldiers stationed in Camp Howze, South Korea, reacts to the downhome music with a little more intensity, greeting songs with whoops and tears.

"I sure appreciate your coming here," Major Michael Moore of Franklin, Tenn., tells Lynn as the singer hands him a videotape and a box of homemade fudge made by his nine-year-old daughter, Lindsay. The young girl handed the packages to Lynn the day she embarked on a 21-day tour of the U.S. military bases in Korea and the Philippines.

Before the show, Moore had said, "This kind of show really takes off the pressure—at least for a night. There's always a tinge of fear here."



USO

By Michael McCall

The tour, which took place between Thanksgiving and Christmas last winter, is one of many organized annually by the United Service Organization, better known as the USO. The tours depend on the willingness of the entertainers to travel into the region and on public donations to pay for the production and transportation expenses. Therefore, few tours ever make it to more remote locations like South Korea, the Sinai or Greenland.

"We don't get much entertainment

"All during this tour, people kept coming up and thanking us for doing this and telling us how much good it does," he said. "But let me tell you something: We're taking a lot more home with us than we're leaving here."

here," commented Gerald Williams, director of arts and crafts at Osan Air Force Base in South Korea, another stop on Lynn's tour. "We especially don't get many people like Loretta Lynn. She's the most prominent star we've had."

Lynn also made a similar performance trip with her band in late 1983, when she toured U.S. military bases in Germany, the Sinai Peninsula and the 6th Fleet (she was aboard an aircraft carrier off the coast of Beirut when two U.S. servicemen were shot down over Lebanon by Syrian aircraft).

In recent years, the USO has sponsored tours by Lee Greenwood, Lane Brody, Kris Kristofferson, Riders In The Sky, Mickey Gilley, and Charlie Daniels, among others.

The entertainers travel for expenses, giving up the usual concert income they would make during the time consumed by the tours. Nevertheless, most return feeling they received plenty in return.

"I wanted to go wherever our troops are located to bring them a piece of home and let them know that they're not alone out there, that we care, that America cares," said Lee Greenwood about his volunteer USO concert tour to bases in Eastern Europe and aboard the 6th Fleet in the Mediterranean Sea.

Lynn gives much the same reason. "I want to give something back," she said. "There ain't no country where my life could have happened. This ain't much, maybe, but I figure I ought to do something to start paying my debt."

Those are the kind of statements the



Major Michael Moore of Franklin, TN chats with Loretta Lynn at Camp Howze, South Korea. Lynn brought the major a videotape and some fudge from his family in TN.



During the trip, Loretta's 24 person entourage covered more than 25,000 miles and spent nearly 70 hours of flight time. This included eight bumpy cargo plane trips and six helicopter hops.

USO loves to hear, for it restates the original mission of the non-profit agency. The USO began in 1941 to help fund and organize social and recreational activities for American soldiers immersed in World War II.

After the war ended, the civilian-run organization made a commitment to keep providing services to men stationed overseas and in the United States. Today, USO programs serve approximately 5 million men and women and their families.

However, the agency is fighting its own battle to maintain an adequate funding level during a time of tighter budgets. USO officials cite two reasons for their problems: A misperception of who runs and funds the agency, and a lack of understanding of the agency's importance even though the United States is not at war.

"One of our main problems is people perceive us as a government-funded agency," said Kevin McCarthy, USO director of communications and entertainment. "We're not. We're completely reliant on donations. But few Americans know or understand that."

Patricia Elgin, director of media relations, underlines why the agency is just as vital in times of peace as in times of war. "In many ways our nation needs the USO now more than ever," she said. "Because today's military personnel generally serve in a non-combat environment, less attention is given their personal needs and there are fewer support groups available to offer assistance."

The agency also does more than pro-

vide entertainment. With a paid staff of 435 working in 160 locations around the world, the USO directs much of its time to helping armed forces personnel cope with military life. They help the soldiers—many of them young and away from home for the first time—deal with isolation, frequent relocations, long separations from family or friends and the problems of adjusting to a foreign culture.

On the concert tours, USO officials align funding, recruit artists and set up production in areas where musical facilities and equipment are not common. But convincing artists to get involved is difficult for some of the same reasons raising funds is difficult—the USO and its role is misunderstood.

"The biggest problem is that when you mention USO, people think of Bob Hope and the Korean War," said David Skepner, a Nashville artist manager who also sits on the USO's entertainment advisory board. "It is really a re-education process. We have to let the artists and managers know the value of what the USO does and the number of people it serves.

"Of course, the most valuable thing is also the hardest thing to explain. There is no way you can explain the feeling you get when you're standing backstage during a performance and watching the tears coming down an 18 or 19-year-old face. That is a feeling that has to be experienced."

USO tours are split into regions. They include Europe, Greenland and

Iceland, the Mediterranean, Turkey, the Sinai Peninsula, Alaska, the Pacific Islands, South Korea and the Caribbean.

To sell the tours to entertainers, the USO highlights these points:

- The concerts are a morale builder for the troops—especially for those in isolated outposts.
- They offer a visible sign to the soldiers that they are not forgotten, that Americans appreciate their efforts.
- They help take away some of the loneliness and depression of being away in a stressful environment away from family and friends, sometimes even spending months at a time at sea or in a remote mountain or Island surveillance station.
- They offer a rare opportunity for many soldiers to meet and talk with a celebrity.

At this juncture in the USO's attempt to step up its involvement with American entertainment centers, Nashville has offered the most positive response. Loretta Lynn became one of the first major country stars to embark on a tour in recent years when she agreed to her 1983 visit. Her recent three-week jaunt through Korea and the Philippines also gained the most public attention of any tour since Bob Hope swung through Vietnam on a televised mission.

Lynn's tour resulted in two highly rated specials on the Nashville Network, which helped raise awareness of the USO's activities among both entertainers and potential contributors. The Nashville Network currently is discussing ideas for more USO programs in the future.

Lynn's tour consisted of 13 full-scale

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Loretta swaps songs with some of the troops.

concerts and four shorter solo performances at U.S. military bases in 18 days (not counting traveling time to and from). During the same period, the singer walked through 22 handshake tours lasting from one to three hours each.

In all, her 24-person entourage covered more than 25,000 miles and spent nearly 70 hours of flight time. This included eight bumpy cargo plane trips—three taking more than eight hours each—and six helicopter hops. Crowds ranged from 8,000

people at Clark Air Force Base in the Philippines to 200 at Wallace Air Station, a remote spot on the same island with only 160 soldiers on base.

Lynn's hourlong performances included two special additions. "Detroit City," the classic Bobby Bare hit written by Mel Tillis, was perhaps the most emotional song she performed. When she would start into the chorus, "I wanna go home, oh how I wanna go home," the soldiers would below along, many wiping tears as Lynn stretched out the final chorus for another round.

Also, she worked in Mickey Newbury's "American Trilogy," a special arrangement of patriotic numbers that includes "Dixie," "Battle Hymn Of The Republic" and "America." It, too, drew sing-along voices, tears and

standing ovations.

Most South Korean bases receive an average of two or three concerts a year, some sponsored by the USO and some paid for by the U.S. Department of Defense. In the Philippines, concerts are more frequent. "But we never get enough," said Barbara Franklin, USO director in the Philippines. "The concerts are very important for the troops. I can't tell you how much they respond to seeing an American act here."

Jerry Sterling, a 21-year-old Air Force corporal from Blythe, Calif., explained why South Korea was the location where he attended his first country music concert. "Over here, you start getting disoriented after a while," he said. "You eat kim chee and drink yo-sun. You don't get anything American very often.

"That's why I loved this show, and I don't even like country music. I'm a heavy metaler from California. But you tell Loretta Lynn I loved her concert and I love her for doing this."

Lynn received similar thanks everywhere she appeared, but she quickly turned around and said the soldiers were making a much greater effort than she was. Her husband, Mooney Lynn, perhaps best summed up the feelings of the band and the rest of Lynn's organization when he spoke at a last-night appreciation dinner.

"All during this tour, people kept coming up and thanking us for doing this and telling us how much good it does," he said. "But let me tell you something: We're taking a lot more home with us than we're leaving here."

Photos by Don Putnam

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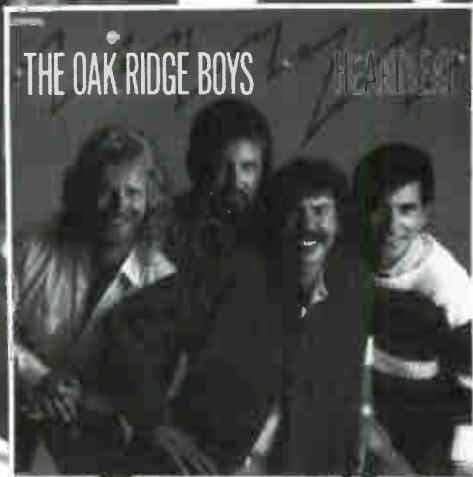
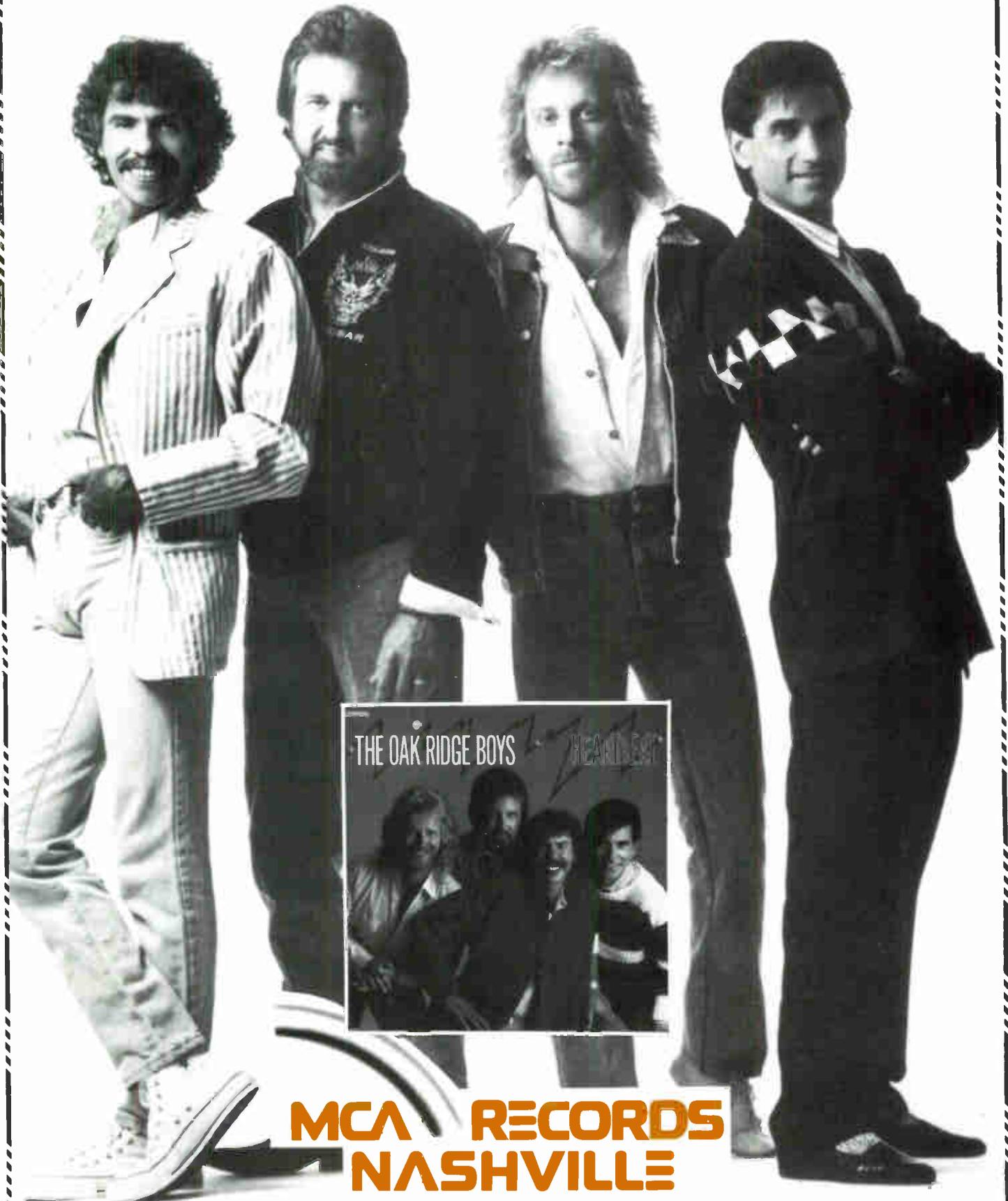
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Loretta entertains in the hangar bay of the USS Vinson. USO entertainers travel for expenses, giving up the usual concert income they would make during the time consumed by the tours.



**MCA RECORDS
NASHVILLE**

«Disc Claimer Disc Claimer Disc Claimer»

Not much to report this issue, except a blast from Larry Gatlin directed at this reviewer on national TV and a couple of the usual who-the-hell-do-you-think-you-are letters. Who'd-a thought a lil' ol' column like this would get that kinda publicity? Besides, I thought everybody on Music Row was used to me by now.

While I'm chatting about this and that before announcing this issues DISCLAIMER winners, it has been pointed out to me that the group Sweetwater that I blasted for incompetence last issue is NOT the group that is currently being shopped for a label home on Music Row. The latter Sweetwater act I've yet to hear. Let's get our trademark and copyright searches done right, guys.

Now then. It's time for DISC OF THE DAY. Give the little lady a great big hand and let's invite lovely Lynn Anderson up into the spotlight to take a bow. Her "Read Between the Lines" features the composing talent and harmony singing of Baillie & The Boys and is the finest single she's released since her Gary Morris duet "You're Welcome to Tonight."

That single, as well as the fine new effort by Johnny Cash, is on Mercury Records, which therefore takes LABEL of the Day honors.

A Pennsylvania lass with the unlikely name of Malinda Liberty takes home this issue's DISCOVERY prize.



JON CARPER

"Without You"

Writer: Jon Carper; Producer: Patty Parker; Publisher: White Cat, ASCAP; Comstock 1855 (913-631-6060).

Wavering, flat, tentative vocal weaves wimpy country spell.

T. GRAHAM BROWN

"She Couldn't Love Me Anymore"

Writers: Maddox, Henderson, McGuire; Producer: Bud Logan; Publisher: Rick Hall/Fame, ASCAP/BMI; Capitol 44061.

Superman vocalist brings lots of conviction to what otherwise would have been an ordinary, garden-variety song.

GOBI

"Evangelen/Baby Y"

Writers: T. Sauder; Producer: Counterpart; Publisher: Hurdy-Gurdy, ASCAP; Fraternity 3521.

Imagine The Jefferson Airplane on bad acid.

THE CHILLS

"I'm a Hog"

Writers: Leiber & Stoller; Producer: Fred James & Bob Krusen; Publisher: none listed, BMI; Cascade 1004.

Nashville rock outfit makes disc debut with an ultra-confident soul shouter backed with a tough backbeat and some punchy Deep South rhythm.

JUDY LINDSEY

"Walking on Sunshine"

Writers: Kimberly Rew; Producer: Harold Bradley; Publisher: Screen Gems/EMI, BMI; Gypsy 83872.

I can see her now: Wiggling in front of the mirror at home and giving it her best smiles and winks while she uses a shoe for a microphone. So who turned on the tape recorder during this "Look-Ma-I'm-making-records" fantasy?

RONNIE ROGERS

"Good Timin' Shoes"

Writers: Ronnie Rogers; Producer: Tommy West; Publisher: Lawyers Daughter/Ronnie Rogers, BMI; MTM 72094.

NICE ONE! Tender honky-tonk vocal makes the workingman lyrics charming and band cooks along with a steady two-step topped by spiffy loping western fiddle break. Add this at once.

JIMMY LEE HENRY

"Extra Cup of Coffee"

Writers: none listed; Producer: none listed; Publisher: none listed; J-Sound 1013.

Someone is out in the barn strangling the plow mule.

JERRY COOPER

"I'll Forget You"

Writers: Kent Westbury, Eddie Burton; Producer: Bob Wood; Publisher: Memory Maker/Tapadero, BMI; Bear 178 (615-259-4204).

"You've been killing me slowly for years," he sings. It sounds more like she's doing it in exactly 2 minutes and 52 seconds.

WAYLON JENNINGS

"Rough and Rowdy Days"

Writers: Waylon Jennings, Roger Murrah; Producer: Jimmy Bowen, Waylon Jennings; Publisher: Waylon Jennings/Tom Collins, BMI; MCA 53158.

The first single from his forthcoming "audiobiography," "A Man Called Hoss. Plenty of snap, crackle and rumble in the arrangement. A superb vocal treatment and a song so dandy I can't WAIT to hear the rest of this project. Golden horn bursts are an especially nice touch.

THE TAYLOR & STONE BAND

"Ode to Billy Joe"

Writer: Bobbie Gentry; Producer: Gerry Stone; Publisher: Larry Shayne, ASCAP; FNAH 1013.

Certainly an interesting choice as a song to revive, especially in a swamp/funk arrangement. Alas, the idea is better than the result.

ROBIN & CRUISER

"Rings of Gold"

Writer: Gene Thomas; Producer: Bobby Bradley and Robin & Cruiser; Publisher: Acuff-Rose Opryland, BMI; 16th Avenue 70404.

Happy happy happy happy happy happy

happy. Shut Up! A nifty country chestnut reduced to plastic banality.

BO PAFFORD & THE REPENTERS

"I Jest Ain't Fit"

Writers: Bo Pafford; Producer: Gary Shaw; Publisher: none listed; Country Workshop 53187.

At last a truly funny record about Jim and Tammy Faye and Pearlygate. Appropriately, it's thoroughly hillbilly hilarious.

JOHNNY CASH

"Let Him Roll"

Writer: Guy Clark; Producer: Jack Clement; Publisher: Chappell, ASCAP; Mercury 888 838-7.

Now that we've gotten the novelty number and the oldie revival out of the way, it's time to get down to the really classy stuff on The Man In Black's newest LP. Cash's lived-in voice gives this fine narrative ballad plenty of authenticity. Very listenable production and performance. This, my friends, is what country music is all about.

BILLY WESTERN

"Sittin' On Top of the World"

Writers: none listed; Producer: Billy Western; Publisher: none listed, BMI; Empire 17035.

This, too, has a rough-hewn charm. This is one of those songs that I never ever get tired of hearing. Western's warm, straightforward delivery is perfect, as are the chiming steel guitar breaks.

SHAYNE HATFIELD & JEREMIAH SUNDOWN

"Highway Goin' Home"

Writer: Shayne Hatfield; Producer: Mike Mayoosky & Mark Evans; Publisher: none listed, BMI; Jessie James 102.

I hate to break the news to you guys, but there already is a Waylon Jennings and we don't need your pale imitation to remind us.

DENNIS ROBBINS

"Two of a Kind"

Writers: Dennis Robbins, Bobby Boyd, Warren Haynes; Producer: Emory Gordy Jr., Buzz Stone; Publisher: Corey Rock/Bobby Boyd, BMI; MCA 53143.

This song has a good deal going for it in the solid hillbilly mode. And the more you listen, the more you like Robbins' earnest, tryin'-ta-please delivery. A record with real personality in a world of lobotomized country.

MALINDA LIBERTY

"Working Days"

Writers: A. Travail; Producer: Tom Blackwell, Warren Nichols, R. E. Thompson; Publisher: Malluf, ASCAP; River 451.

Pert and direct, almost in an early-Dolly kind of way. This gal's not afraid of that mike and her song is a down-to-earth winner.

(Continued on page 33)



Tammy Wynette



T H E M A K I N G O F

Higher Ground

ADVERTISING SUPPLEMENT

World Radio History

When I first started organizing my thoughts to begin production on Tammy Wynette's newest album, I knew it should be special for several reasons. One was because Tammy is so nice you can't help but love her. Also, she was returning after her stay at the Betty Ford Clinic as well as recovering from yet another operation. Finally, she deserved a special album because she is one of the few country artists who truly is a legend.

Early on we had discussed the possibility of an album of duets featuring Tammy with various male artists; but, as the songs developed, the nature of the project began to change. Although many people do not realize it, a number of recording artists are also wonderful harmony singers and lend a distinct character to a record when singing background. Eventually, the decision was made to include guest artists in this album project in this way.

We began meeting with writers and publishers in mid-March and their response to Tammy was so overwhelming that we scheduled recording sessions by late March. I didn't know how her stamina would be so initially I booked only two days. After the first day, however, I was convinced that Tammy was in excellent health and her voice was fantastic!

We intended for the overall feel of the album to be that of mostly live recordings, with as few overdubs as possible. And we actually achieved our goal; in fact, seven tracks were cut the first day and the remaining three on the second. Due to guest artists' touring schedules, we did have to overdub their vocals, but Tammy was at every session when the background vocals were recorded. Her presence added to the feel.

*We began mixing *Higher Ground* on May 11th and finished the night of May 16th. In order to make the June release schedule, we mastered the album and cut parts for the CBS pressing plants on May 18th. The art department coordinated a photo session and designed the album package in time for a late-June release.*

*In retrospect, the main highlight of making *Higher Ground* for me was observing the guest artists, songwriters and musicians respond to working with Tammy Wynette—seeing how much they admire and respect her. Everyone, without exception, expressed their excitement with being able to participate in the project...not only for what Tammy meant to each individual personally, but also because of what she has contributed to country music.*

*Steve Buckingham
Producer and Director, A&R
CBS Records/Nashville*



**RHYTHM SECTION: EDDIE BAYERS-Drums • TOM ROBB-Bass • ROY HUSKEY-Upright Bass
• MARK CASSTEVENS-Guitar • STEVE GIBSON-Guitar, Mandolin and Dobro
MARK O'CONNOR-Violin, Viola, Mandolin, Mandola and Guitar • PAUL FRANKLIN-Steel and
Dobro. JOE BOGAN engineered. Tracks were recorded on March 26 and 27, 1987.**

Your Love - with RICKY SKAGGS

Written by Tommy Rocco and Becky Foster

66

She's done an awful lot, especially for the women in country music. She's certainly a legend.

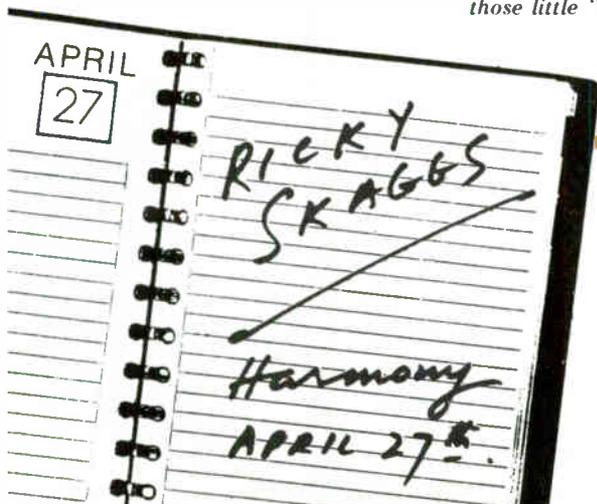
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Ricky Skaggs



It just amazed me that someone like Ricky Skaggs would participate. On "Your Love," Ricky stacked the background voices. His voice is so pure, and he added those little "turns" like a steel guitar.

Tammy Wynette



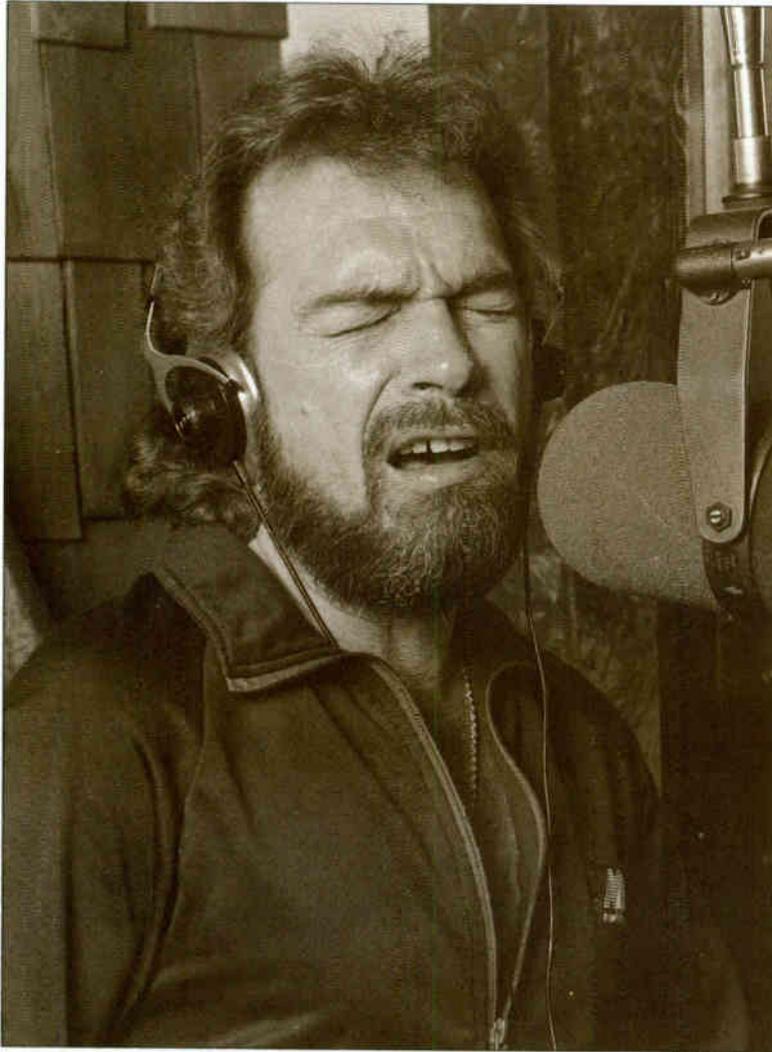
JERRY DOUGLAS-Dobro • STEVE GIBSON-Telecaster • MARK O'CONNOR-Fiddle

After adding two parts, Ricky came up with a third part that was so high, we couldn't believe it. We all just looked at each other...because we knew this was going to be a serious record.

Back

Tempted - with GENE WATSON

Written by Al Turney



“

She is the warmest and most sincere professional I have ever worked with. She is a real person. A singer's singer! It was a privilege to sing with her.

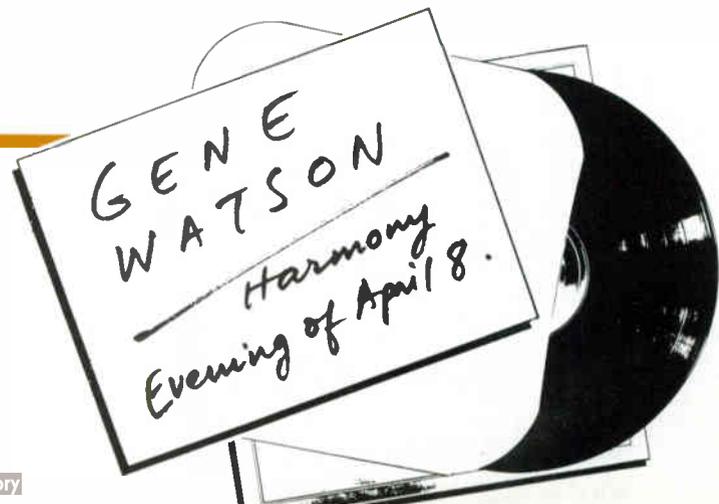
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Gene Watson

I've always been a fan of Gene Watson's so I was really thrilled he joined me. I told Buck [producer Steve Buckingham] that I wanted Gene to do a song. We did this old Don Williams tune together; he did one voice and I did a voice as well. Gene deserves that giant, giant record... and I'm sure he'll get it. Maybe it'll even be with me.

Tammy

PAUL FRANKLIN-Dobro



Some Things Will Never Change -

with VERN GOSDIN • Written by Troy Seals and Max D. Barnes

“

She is my favorite female singer. It was a dream come true for me to sing with her, and I'm ready to do it again.

”

Vern Gosdin



I've always said if anybody sounded like George Jones other than Jones—without really trying to—it was Vern Gosdin. I know he was influenced by Jones and his music. It was fun working with him. This is the only song you can really call a duet...it's a beautiful song. I had my part down, I thought, and they decided to take out some of my lines and some of Vern's singing by himself and put us together. He just got right in there and got my phrasing fine. But when I started doing his phrasing, I told Buck, "And I thought Jones was hard to do this with." Vern never does it the same way twice. I'd get one line down just exactly the way he did it and get to the bridge or the next one and he'd change one little thing. He'd hold out one note just a hair longer. But he was wonderful to work with. Vern Gosdin and Gene Watson are two of the best country singers in the business!

Tammy



RANDY McCORMICK-Piano

Beneath a Painted Sky - with EMMYLOU HARRIS

Written by Bucky Jones and Joe Chambers



Tammy Wynette is
the best that country
music has to offer.
a remarkable singer
and a remarkable
woman.

Emmylou Harris

I just didn't feel like singing "I wish I was back home again beneath my painted sky" with a male vocalist. I didn't feel like some young man would like to sing that. So Emmylou Harris and I did it. I have idolized Emmylou since she first came to town.

During our time in the studio, she told me a story: Years ago, Warner Brothers had a party during Disc Jockey Convention Week in Nashville and I was there. She came up to me; she had just begun to get big. She said, "Do you remember a club called the Stardust Club in Waldorf, Maryland?" I said, "Yeah, it was my second home for many years. I worked there night after night after night." She said, "I know. I came up to you one night when you were signing autographs on the side of the stage." And this is one of the biggest thrills of my whole life. She said, "I came up to you and I said, 'I'm from Birmingham, Alabama, and I understand you're from Alabama.'" And I said, "Yes. Well how in the world do you get into the business?" And she said I sat and talked to her for at least 30 to 40 minutes.

Well...I remember none of this. I guess because I didn't know Emmylou Harris. But it was such a thrill to me to know that I didn't think I was too big to tell some young kid, some teenager, or anybody that asks me all I know! Go to Nashville, knock on doors, don't take "no" for an answer, be determined, just stick in there. I told Emmylou Harris, "Don't get discouraged." I told her—my idol—this! I just couldn't believe it. It was mind-boggling. I loved it. And when we were recording the other day she said, "Yes, and I was not a little teenager when I did that either."

Tammy

JERRY DOUGLAS-Dobro • MARK O'CONNOR-Mandolin and Fiddle

Emmylou was so impressed that Tammy had taken time to give an aspiring singer encouragement.

Buck



I Wasn't Meant to Live My Life Alone - with VINCE GILL

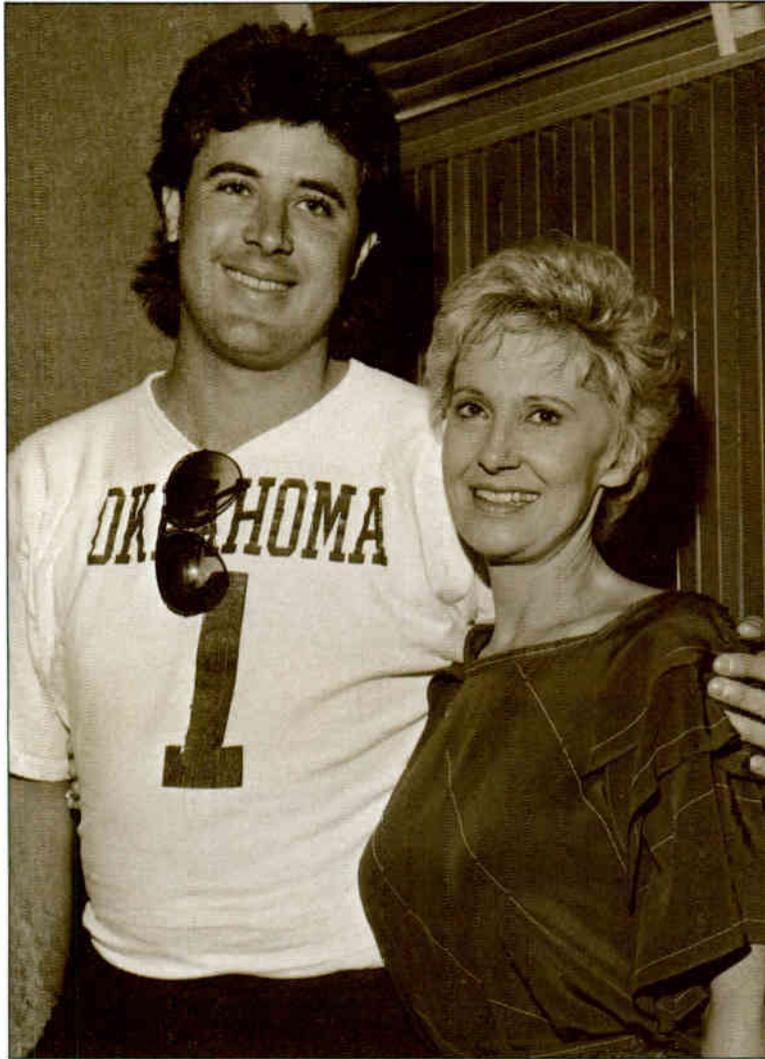
Written by Paul Overstreet and Don Schlitz

“

The first songs my wife (Janis of Sweethearts of the Rodeo) and I sang together when we met were Tammy Wynette & George Jones duets. It was exciting to finally get to sing with her.

”

Vince Gill



This is a song written by Paul Overstreet and Don Schlitz. It's a very different ballad, very different. I don't think anybody in Nashville could have gotten the harmony down like Vince Gill. Vince is one of my favorites. Buck and I just decided that Vince's voice would be best for this and we just knew he could do it because of the type of harmony work he's known for.

Tammy



MARK O'CONNOR - Mandolin and Viola • STEVE GIBSON - Fretted Dobro

The sentiment of the lyrics really appealed to Tammy. Paul Overstreet described the song as a 'positive confession'.



Buck

Higher Ground - with LARRY, STEVE and RUDY GATLIN

Written by Steve Buckingham



“

Just try to sing a country heartbreak ballad better than Tammy Wynette... We dare ya'!
P.S. She's a sweetheart, too!

”

Steve Gatlin
Steve Gatlin
Rudy Gatlin

Steve and Rudy Gatlin and their sister La Donna and her husband, Tim Johnson, traveled with me for two years as my backup group. I still remember when Larry called me at three o'clock in the morning and said, "My kid brothers and sister are starving to death. Nobody'll let them sing with me. They say we sound too gospel. I know you need a group. Do you want them?" I said, "How soon can you have them over here?" Their harmonies were so beautiful that we hired them before they had a chance to say a word.

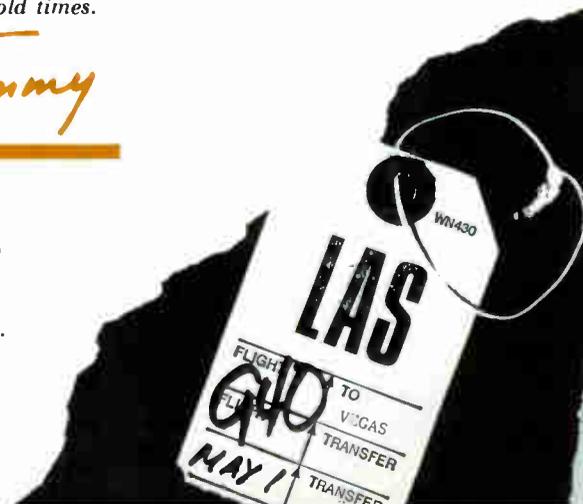
I was real pleased that the Gatlins could participate on the album. They were working in Vegas while we were in the studio in Nashville, so Buck flew to Vegas to do their vocals. They did it after one of their shows at the Desert Inn...! They were really troopers, and I appreciate that so much. It was like old times.

Tammy

We were looking for a song that would describe Tammy's relationship with her husband, George Richey...as well as her spiritual relationship with God, especially after recent events in her life. If there ever was a case of Divine Intervention, this was it since the melody and lyrics came to me out of nowhere while I was walking my dog late one night.

Buck

World Radio History



Talkin' To Myself Again - with THE O'KANES

Written by Jamie O'Hara

“ We've always been in awe of Tammy...and we will be forever.

”

Jamie O'Hara

Kieran Kane



I had never met The O'Kanes. I knew that Jamie O'Hara wrote "Grandpa," but I didn't know Jamie or Keiran Kane at all. The funniest story is their story. I went down every night when everyone was doing their vocals. I went in, because I had pictures taken with them. When Buck told them I was coming to the studio for pictures, they asked, "You are kidding, aren't you? We've loved her too many years. Oh, no, she can't hear us make all these mistakes." When I got there, the kids were so scared that I couldn't even sit in the studio and listen to them. I sat out in the lounge area playing with my granddaughter. There was a glass door at an angle and I was sitting with my foot crossed, and one of them said, "But I still see her foot moving." I don't understand that because The O'Kanes are so good themselves. Buck laughed, he said, "Tammy they're literally scared." They were shaking.

Tammy

JAY SPELL - Accordion

We found this one on an old cassette containing songs by Jamie O'Hara before he and Kieran Kane had joined together to form The O'Kanes.



Buck

A Slow Burning Fire -

with DENNIS WILSON, HARRY STINSON, JOHN WESLEY RYLES and RICKY VAN SHELTON

Written by Jan Buckingham and Vicki Smith



66

She's so humble, genuinely sweet, and down to earth. She's a real people person.

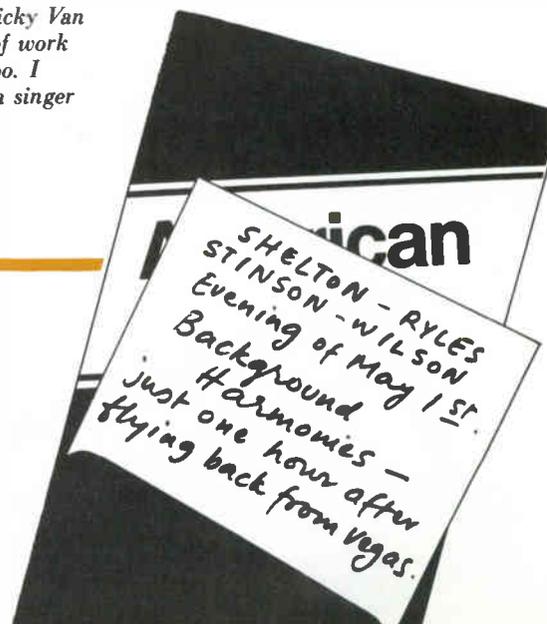
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Ricky Van Shelton

Buck chose these four to go on this particular song; he thought that their voices would blend and make a great quartet sound. He and I both wanted Ricky Van Shelton to sing on this song very badly. Dennis had done an awful lot of work with me before, and I knew John Wesley very well before the session, too. I didn't know Harry Stinson, but I admire his work with Steve Earle as a singer and as a drummer.

Tammy

MARK O'CONNOR - Guitar



There's No Heart So Strong -

with PAUL OVERSTREET • Written by Paul Overstreet and Don Schlitz

“

When I heard Tammy was cutting some of my songs I knew it was a “classic treasure” in my life.

”

Paul Overstreet



This was the second Paul Overstreet and Don Schlitz song that we included on Higher Ground. On this particular ballad, Paul did the harmony with me. I had just met him when we were choosing the songs. I went into his office and found out he was also from Mississippi; we had an awful lot in common. We got along very well. Of the first five songs that Paul and Don played for us, we recorded two of them. As if those kids needed the money.

Tammy

RANDY McCORMICK - Piano

We had liked Paul Overstreet's vocal on the demo so much that we asked him to sing on the record.

Back



All Through Throwing Good Love After Bad - with RODNEY CROWELL and JEANNE SMITH

Written by Guy Clark and Richard Leigh



“ Besides how beautiful Tammy Wynette is, there are three things about her that will always live vividly in my memory: 1) The way her voice sounds, 2) the way she phrases her words is without peer, and 3) last, but not least, you have not been hugged until you've been hugged by Tammy Wynette.

”

Rodney Crowell

It thrilled me to work with Rodney Crowell. My kids think he is so neat, and I've always loved him, too. He has such admirable talents . . . with what he's doing with Rosanne Cash's albums and with everything he has done, period.

Rodney shared my birthday with me—May 5th. Emmylou also worked on the album the day of my birthday—but that morning my mother was deathly ill and in the hospital so I had to rush out of the session to see her. Emmylou didn't get any birthday cake, but we had a little party once I returned to the studio after mother got better; Rodney was there to share my forty-fifth. Someone said the other day, "You mean you tell how old you are?" Hey, if you've got six kids running around the house, and grandkids, how in the world can you say, "Oh, I'm thirty-one." There's no way!

Jeanne Smith also sang on this song . . . she's a new girl in town. She did some work on Rosanne's latest album, so Rodney wanted her to do the other voice with him instead of me doing the higher part. He wanted a different sound and the two of them came up with just that.

Tammy



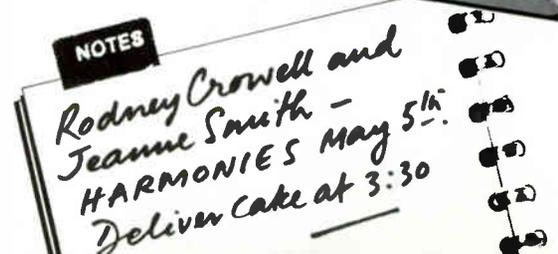
JAY SPELL - Accordion • PAUL FRANKLIN - Dobro • MARK O'CONNOR - Fiddle

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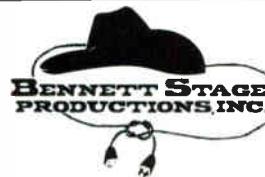
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KENNY ROGERS

I Prefer The Moonlight

RCA 6484 Producers: Brown

Bannister, Richard Landis, Larry Butler, Brent Maher, Rob Galbraith and Kyle Lehning

After two albums that aimed for the pop market and missed, Rogers returns to Nashville to try and get his career back on the platinum track.

Unfortunately, he brings a Los Angeles trend with him: the multiple producer ploy. Rogers hires six successful producers, a mix of veterans and currently hot newcomers who each oversee a cut or three.

This too-many-cooks trend began a few years back among pop-singles acts. It became a bonafide supertrend when it proved so lucrative on Whitney Houston's debut.

Obviously, the theory is to encourage creativity through competitiveness. The results inevitably lack cohesiveness, but then Rogers' success always relied on hit singles, not solid albums.

So how good are the individual songs: mostly well-written but far too ambitious for Rogers' limited vocal range. Apparently, he still carries pop pretensions. Unfortunately, he also still carries a range best limited to whispered ballads and folksy story-songs.

Rogers sounds dangerously close to hurting himself on "I Prefer the Moonlight" and "Now and Forever," two well-written songs with choruses soaring far beyond Rogers' reach.

Producer Butler, who worked with Rogers during his biggest country period, coaxes the singer's best performance on "The Factory." However, the lyrics fall apart, despite Rogers' sentimental treatment. I grew up in a factory town, and I never heard any family men coming home from a day at the mills singing, "I'm a lucky man, I got a job down at the factory." I doubt many factory workers in other cities say it either.

RONNIE MILSAP

Heart and Soul

RCA 6245

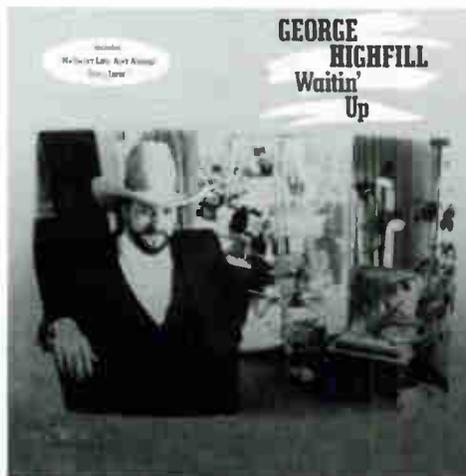
Producers: Ronnie Milsap, Rob Galbraith and Kyle Lehning

Last year, Ronnie Milsap took a cue from his "Lost in the Fifties" success to indulge his love of older soul. This year, he keeps the groove and deep emotion but dispenses with the nostalgia. The result is Milsap's most consistently pleasing album in years.



As he often has, Milsap blends pop, R&B and country without sounding strained. He also reveals a knack for using modern technology to support his work, rather than carry it.

"Snap Your Fingers," a current hit, locks into a perfectly lazy hand jive and is among the catchiest radio hits since the Judds' "Why Not Me." "The Truth Is, I've Been Known To Lie" and "This Time Last Year" take country ballads and give them the Ray Charles treatment. He sings "One Night" more straightforwardly, the way a lyric this beautiful should be treated.



GEORGE HIGHFILL

Waitin' Up

Warner Bros. 25618

Producer: Pete Anderson

George Highfill performs the kind of hardcore honky tonk that would fit nicely onto the jukebox at Tootsie's Orchid Lounge. It also is the kind considered too arcane for country radio before the advent of SST (that's Skaggs, Strait and Travis, the surefire picker-upper formula for country radio).

Highfill's background somewhat reflects another recent honky tonk revolutionary, Dwight Yoakam. Highfill gained his musical education in the rural wilds of Oklahoma, moved to Nashville for a less-than-successful stint as songwriter/performer and eventually found an audience in the working-class suburbs of Los Angeles.

Highfill enlists production help from Pete Anderson, the guitarist who did the same chore for Yoakam. But Highfill shows much more of a Haggard influence than Yoakam, and his music is more bedrock traditional.

He sounds like Moe Bandy used to and still would if he could: a dyed-in-the-leather soulful sort with few pretensions, no concern for musical trends and a weathered, believable voice.



Anderson keeps the music simple and swinging. The rhythm section sounds like it came from a different time, and Anderson's guitar work sounds as if he has been listening to how Grady Martin once colored songs.

But the instrumental stars are steel guitarist Ed Black and fiddlers Byron Berline and Brantley Kearns (the latter borrowed from Yoakam's Babylon Cowboys band.) They take the majority of leads and tastefully make the best of them.

The best songs include the two about ex's who wonder why they are no longer currents ("Billfold Size" and "The Brand New Mister Me"); the faithful cover of a rarely revived Hank Williams' song, "My Sweet Love Ain't Around"; "Mad Money," about what gets spent after the bills are paid; and "Still Tryin'," a let's-kick-out-the-footlights-again tune about life as a traveling musician.

THE BEAT FARMERS

The Pursuit Of Happiness

MCA/Curb 5993

Producer: Dave Jerden

These days, it seems Nashville record companies think bands consist of a group of newly acquainted songwriters and/or session musicians who got together because they heard bands were a marketable item.

The Beat Farmers, on the other hand, are a real band, even if they replaced a dropped-out guitarist (Buddy Blue) with a guy named Joey Harris who once led his own band. For the most part, the band members actually met and started performing together before they landed a record deal.

They've had beer spilled on them; they've poured it on themselves. And they play tighter than a chief exec's...uh, locked door.

These guys are as country as a gold Cadillac on Beale Street or a backwoods stretch of Interstate 40. It is not the kind of country corn seen on television. "Make It Last" is probably the only song adventurous country radio stations might play. But I'll make a contribution to the Radio Programmers Benevolent Fund the day the airwaves offer "Texas," "Dark Light," "God Is Here Tonight" or the Beat Farming version of "Big River."

Guitar work like this is an electric extension of the instrumental work of people like Roy Acuff and Bill Monroe. But in this age, I'm afraid it might scare the Kenny Rogers fans away from country radio.



Musical Chairs

Star Search TV show has canceled their vocal group category, but the show's producer, Sam Riddle, will honor their commitment to Nashville rock band *Private Lives*, who had been contracted to compete on the syndicated program by flying the band to L.A. for a special showcase at the Club Lingerie on October 5.

The Dreamship Organization, founded to improve quality of life for mentally retarded citizens and their families, is gearing up for their December 1 **Dreamship Concert**. 1987 Honorary Chairman is Eddy Arnold. Board member Tom Long from ASCAP has also planned several songwriter showcases at the Bluebird Cafe to benefit the organization, and Special Projects Committee members Lorna Greenwood, Kathy Shepard (aka. Mon Reve) and Michael Bouson have announced that Grand Ole Opry star Vic Willis will narrate their benefit "Kitchen Table Fable" Broadway style musical on September 18 & 19 at Vanderbilt's Langford Auditorium. Profits from the show go to Dreamship. Call Ticketmaster for seats.

Tom T. Hall (storyteller turned carpenter) recently joined **Jimmy Carter** (ex-president turned nail-pounder) and other volunteers to build homes for Charlotte, NC's homeless community.

Jerry Clower and Dallas Cowboy wide receiver **Mike Renfro** will appear in an ad campaign for Mississippi Chemical Corp., where Jerry excelled in his pre-showbusiness career as a fertilizer salesman.

Multi-instrumentalist **Vince Farsetta**, who moved to Nashville last year from West Virginia, took top honors at the National Old-Time Banjo contest held during the 1987 Uncle Dave Mason Days at Murfreesboro, Tennessee in July.

Texas-based **Axbar Records** has contracted with EMI-New Zealand to release **Kenny Dale's** *Versatility* LP in New Zealand and contiguous territories. Dale's previous album went gold in that country.

VIDEO—Two pilot television episodes of **Teddy Bart's** *Beyond Reason* were recently shot in Scene Three's studio. The set was designed to recreate Snaffles Pub in the Vanderbilt Plaza Hotel where Bart origi-

nates his daily radio program of the same name...**A.J. Masters** taped his debut appearance on TNN's *New Country* show. The September 10 broadcast will feature selections from his debut Bermuda Dunes album, *Back Home*, and his current single, "255 Harbor Drive."

RADIO: The Country Radio Broadcasters (CRB) will host the 19th Annual Country Radio Seminar at Opryland Hotel on Febru-

ary 12 during Country Music Week in Vancouver, BC

John Scott Sherrill signed with Little Big Town (BMI) which reunites him with former co-writer Bob DiPiero...The New Clarion Music Group announced the signing of **Mandy Hunt** to an exclusive publishing agreement and a writer/artist development program with Golden Reed Music, Inc. (ASCAP).



Lynn Anderson shows songwriter Don Schlitz her concrete plaque honoring her Grammy for "I Never Promised You A Rose Garden" at Fountain Square in Nashville.

Robin Warshaw has joined the staff of Warner Bros. Music as professional staff assistant... **Nancy Sparks Seay** has replaced **Scott Borchetta** as associate director of National Promotion for the MTM Music Group. Borchetta is now national director of Rock Album Promotion.

Lynn Fuston, president of Bells & Whistles, has announced the opening of his audio equipment rental company in Nashville (292-2283) and the availability of the first pair of Focusrite ISA 110 preamp /equalizers in Nashville.

Praxis International has

moved their offices to 1700 Hayes Street, Suites 301-2; (615) 320-1200... **Whipple Will Music** now resides at 1217 16th Ave.; (615) 320-7024.

Songbird Digital will host a demonstration on Tuesday, Sept. 15 at Masterfonics comparing the Synclavier Direct-to-Disk System with the Otari DTR 900, the Sony 3324 and analog tape machines. According to Mark Terry, director of marketing for New England Digital, 1987 sales of the Synclavier Digital Audio Workstation have increased significantly to both large and small recording studios around the country...

Solid State Logic of Oxford, England, has signed a \$2 million contract with Todd-AO/Glen Glenn for eight SL 5000 M Series Film Sound Production Consoles. Four of the consoles will be installed in the CBS/MTM studios in Los Angeles, and four at the Todd-AO/Glen Glenn studios in Hollywood.

GOSPEL: New Milk & Honey Records has signed **Marvin & Gentry** to a recording agreement. Their debut release, *Safe Harbour*, shipped in August... **Billy Simon** has re-signed with Meadowgreen Music Company...

MTM artists **Schuyler, Knobloch and Bickhardt (SKB)** hosted the morning show on WUBE-Cincinnati on Aug. 21. SKB is currently touring the Northeast promoting their new album, *No Easy Horses*.

CKBY radio in Ottawa, Ontario has been nominated in three categories for the 1987 Canadian Country Music Association Awards. Their nominations are for Radio Station of the Year, Music Director of the Year and Disc Jockey of the Year, in which three CKBY personalities vie for honors. The CCMA Awards will be held Saturday, Sept.

ary 11-13, 1988. The conference theme will be "Country—America's Music." Although emphasis will remain on the academic aspect of the seminar, additional entertainment will be scheduled and Exhibit Hall hours will be expanded.

A new, Cincinnati-based radio network, **American Racing Network (ARN)**, will debut on Oct. 4 with a live, satellite-transmitted broadcast of the Winchester Speed Association Stock Car Race in Winchester, IN. ARN will feature Capitol recording artist **T. Graham Brown** as commentator and plans to focus on "classic" motorsports events. Three broadcasts are planned for 1987, with coverage expanding to 15-20 races in 1988.

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Travis Sweeps Five Nominations Finalists Announced for 1987 CMA Awards

The Country Music Association unveiled the final nominees in each of 11 categories at a press conference August 17 at the Union Station Hotel. Hank Williams, Jr., accompanied by manager Merle Kilgore, did the honors and announced the following list of finalists:

Entertainer of the Year: The Judds (Wynonna and Naomi), Reba McEntire, George Strait, Randy Travis, Hank Williams, Jr.

Single of the Year: "All My Ex's Live In Texas" George Strait (MCA); "Can't Stop My Heart From Loving You" The O'Kanes (CBS); "Forever and Ever, Amen" Randy Travis (Warner Bros.); "The Right Left Hand" George Jones (Epic); "Walk The Way The Wind Blows" Kathy Mattea (Mercury/Polygram)

Album of the Year: *Always And Forever* Randy Travis (Warner Bros.); *Ocean Front Property* George Strait (MCA); *Trio* Dolly Parton, Linda Ronstadt, Emmylou Harris (Warner Bros.); *What Am I Gonna Do About You* Reba McEntire (MCA); *Wine Colored Roses* George Jones (Epic)

Song of the Year: "All My Ex's Live In Texas" Sanger Shafer, Lyndia Shafer; "Can't Stop My Heart From Loving You" Jamie O'Hara, Kieran Kane; "Daddy's Hands" Holly Dunn; "Forever And Ever, Amen" Paul Overstreet, Don Schlitz; "On The Other Hand" Paul Overstreet, Don Schlitz

Female Vocalist of the Year: Rosanne Cash, Emmylou Harris, Kathy Mattea, Reba McEntire, Dolly Parton

Male Vocalist of the Year: George Jones, Ricky Skaggs, George Strait, Randy Travis, Hank Williams, Jr.

Vocal Group of the Year: Alabama, Asleep At The Wheel, Exile, The Judds (Wynonna and Naomi), Restless Heart

Vocal Duo of the Year: Earl Thomas Conley and Anita Pointer; Crystal Gayle and Gary Morris; Michael Martin Murphey and Holly Dunn; Marie Osmond and Dan Seals; Ricky Skaggs and Sharon White

Instrumentalist of the Year: Jerry Douglas, Johnny Gimble, Mark O'Connor
Horizon Award: T. Graham Brown, Holly Dunn, The O'Kanes, Restless Heart, Sweethearts of the Rodeo

Music Video of the Year: "A Long Line Of Love" Michael Martin Murphey (Warner Bros.); "Forever and Ever, Amen" Randy Travis (Warner Bros.); "My Name Is

Bocephus" Hank Williams, Jr. (Warner Bros.); "Oh Darlin'" The O'Kanes (CBS); "What Am I Gonna Do About You" Reba McEntire (MCA)

The 21st Annual CMA Awards Show, hosted by Kenny Rogers, will be telecast live on CBS-TV from the Grand Ole Opry House on Monday, October 12. Randy Travis was



Randy Travis dominated the award nominations being cited in five categories. In addition, two of the songs that he recorded received nominations for Song of the Year.

nominated in five different categories, and two songs he recorded were nominated for Song of the Year. Reba McEntire, George Strait and The O'Kanes each tagged four nominations.

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What in the tape happened to the piano chords??? (for the uninformed, "tape" is an established music business cuss word explained in our previous articles.) Just a second ago, you had the most beautiful piano chords recorded on your sequencer, but now it sounds like the weirdest bass you've ever heard. What's going on? Desperate, you dig out the user manual and look for the "Tear-Your-Hair-Out" section.

"You were running out of sound modules," the music store MIDI Guru says after hearing your horror story.

"I was running out of what?" you wonder.

"Remember, when you record on the sequencer you only record instructions of what to play and so on. Problem is, if you have only one sound module or one synthe-



sizer without split-sound capability, you can only play one instrumental sound at a time."

"You gotta be kidding," you cry out, "are you saying that I have just bought the most modern and sophisticated multitrack recorder, but it only has the capability to record one sound?"

"No," the most patient Guru continues to explain, "what you need is one synthesizer module operating for each different instrument sound you would like to record and control from your sequencer."

"Man, do you mean that I have to buy a keyboard for every little sound I need for my song? A string keyboard? A brass keyboard? An organ keyboard?"

"Oh, no," the Guru comforts me, "you don't have to buy the keyboard itself, just the part that makes the sound. It's called the sound module, and you can mount these modules in 19 inch racks or just stack them nicely on top of each other, all the way up to the ceiling. That way they take very little space. Most of the sound modules can be programmed just like a synthesizer. Others have real sampled sounds of Bass, piano, strings, brass, voices of people, horses, dogs and frogs and anything imaginable. The most advanced ones allow you to manipulate real sampled sounds, creating unique and personal sounds.

Another fun thing to do is to let different sounds play the same track from your sequencer. Multiple layers that will give a richer sound than what you would be able to do with just one sound module."

After returning to your music chambers with impressive stacks of new sound module boxes, you continue to record on

your sequencer. Sounds of the greatest strings and brass, spiced up with the most personal meow samples of your neighbor's kitty cat, allow you to explore the horizons of ultimate creativity.

Everything seems great until you decide to edit the bass line which doesn't fit exactly with the drum machine track.

"What's up?" the Guru asks noticing the worried tone in your voice over the phone lines.

"I'm lost," you say as you try to sound balanced and professional, "I've just recorded a bass line, then I edited it and now it is all gone. I don't know what happened to it."

"After recording the bass notes, did you put the sequencer in play mode before editing the track?"

"Yes I did," you confess.

"Well, your type of sequencer is an inexpensive one and it only allows you to edit the notes immediately after recording and prior to playback. If you try it any other way, you will lose the track."

"Do I have to live with this?" you ask.

"No," the Guru says. "Your options for sequencing are well developed in the area of software for personal computers (PC). The most common applications are made for the IBM (or IBM compatibles), the Appie Macintosh, and the Atari ST. The Atari is the only PC on the market today with MIDI connections already built in. The IBM and Apple have to have a little hardware upgrade before you can start using them.

"Most all of the available sequencing software packages on the market have out-

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standing editing capabilities. Another great thing with these computers is the screen processing. You don't have to sit with a magnifying glass and look at just a tiny 40-character display flipping messages and instructions back and forth until your eyes dry out. On many of the PC applications you can quickly name, edit and view clearly your tracks/instruments/banks or whatever they are called. Another plus with the PC is that you can also use it to write letters to your grandma.

"It is safe to say that the most important factor in your choice of computer is how much music you want to record simultaneously. In other words, how many notes or instructions you can keep in the computer at the same time. Be aware that some of the manufacturers define capacity as notes and others define it as MIDI events. It's best to look at it in the way of MIDI events. One musical note played on your sequencer, drum machine, etc., will normally take one note-on MIDI event plus one note-off event. Should you be tempted to use your modulation wheel, and/or pitch bender on your synthesizer during recording, this can result in tens and hundreds of MIDI events. Every time you use your sustain pedal or change patch, events will be recorded. The more sophisticated you become and the more music you want to record, the more memory space you will need. Great thing about the personal computer sequencers is their ability to store your songs quickly on floppy disks.

"On the other hand, you have the dedicated hardware sequencers, such as the Roland's MC-500, the QX1 and QX5 made by Yamaha, the Korg SQ8, built-in keyboard sequencers like the Ensoniq ESQ1



Disclaimer

(Continued from page 12)

ALLEN PACE

"There's a Battle Going On"

Writer: Allen Pace; Producer: none listed; Publisher: Artpro, BMI; Art Pro 6704 (404-891-0566).

A complete train wreck: Kool and the Gang crash into country singer with predictably messy results.

LYNN ANDERSON

"Read Between the Lines"

Writers: Don Schlitz, Michael Bonagura, Kathie Bailie; Producer: Gary Scruggs; Publisher: MCA/Don Schlitz/Columbia-EMI, ASCAP; Mercury 888 839-7.

There's a lump in my throat, but there's a smile on my face. I can't recall Lynn Anderson ever moving me to tears before, but she sure as hell did this time. You'd have to be made of stone not to

and so on. Some of these are wonderful to use for pure recording purposes, others are especially great on stage. It is somewhat cumbersome to go on-stage with a bunch of PCs between you and the audience. If stage performance is important to you in addition to substantial editing capabilities, the ultimate solution is to have one PC or screen processed sequencer in your studio. Record and edit on it and then dump the song data into your stage sequencer. The greatest thing about MIDI is the flexibility it allows in sending data from one MIDI box to the other," the Guru concludes.

And as you prepare yourself for the next trip to the bank, you realize that the established MIDI standard is one of the major reasons that the Music Snatchers are here to stay.

Next time we will study a sequencing package that runs on a personal computer to see what it can do for us. 

think of your own parents or someone's enduring love you admire when you hear this. Immensely touching in both composing and performance.

ERNIE ROWELL

"You Left My Heart for Broke"

Writers: K. O'Neil, W. Robinson; Producer: Bob McCracken; Publisher: Combine, BMI/ASCAP; Re-volver 016 (615-297-0005).

Reminiscent of Mel Tillis with his big band. Which is to say, pretty damn good.

HONORABLE MENTIONS:

John Edward Hartley/Country Love In Our Hearts/Pioneer.

Mitch Snow/I Like the Country/Fountain.

Kenny Wilson/Watermelon Time In Georgia/GBS

Carla Monday/No One Can Touch Me/MCN.

Buc Williams Band/Ghost of Another Man/Bucskin.

Jim Frost/Gonna Leave It All Behind/Cannon.



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The OEI 1st Annual Discovery Showcase

SHOWCASING: In Search Of Gold...

By David M. Ross

The Organization of Entertainment Independents presented their first annual Discovery Showcase on August 19th at the now defunct 16th Avenue Club, featuring The Nielsen-White Band, Tim Malchak, Victoria Shaw and Mason-Dixon. The event drew a large crowd which included press and representatives from most of the major and 'near-major' labels.

According to OEI representative Carolyn Parks, the acts were chosen to appear by an OEI committee based on several criteria. Each act had to have landed a top 60 *Billboard* single, and the OEI sent questionnaires to the major labels asking them which artists they would be most interested in seeing. The committee arranged the show to include two groups, plus a male and female act. Parks indicated that each performing act was charged a fee to cover the

event's expenses. The OEI invited over 500 people from A&R, Press, Publicity, Management and Booking. "We tried to invite people from every area that might be of help to the acts," she explained.

Hosted by Jim Glaser, the evening flowed smoothly. All four acts were professional and entertaining but Tim Malchak and Mason-Dixon were standouts. Mason-Dixon is a vocal trio with their own self-contained



Tim Malchak

band that performs a steady stream of road gigs. As they took the stage it was evident they were a veteran unit. Their tuneful harmonies, and strong stage presence gave a finished edge to their overall sound, even though some of their material was a little weak. "Two Hearts To Make It Love," and a nasty cajun funk version of "Natchez Queen" raised the temperature in the club. Also their new single, "Don't Say No Tonight" was well received. The group recently had top forty *Billboard* chart success with "3935 West End Avenue," (Premier One Records) — no mean feat for a group on an indie label! They summarized the plight of many independent acts when they introduced the song "Got My Heart Set On You." "We put it out and it only went to #63 or so," said lead guitarist Jerry Dengler, "then John Conlee did it, and

bam...straight to #1."

Malchak performed with a large band of musicians who were brought together especially for the showcase. A member of the singer/songwriter genre, Tim really put it all into his current Alpine Records single, "Restless Angel," which was the set's highpoint. His backup group featured several acoustic instruments, but due to the sound engineer's obvious love for booming bass, the dobro and guitars could not be heard. Regardless, the set had a good feel to it. Backstage Tim commented "I was seriously thinking of performing the whole show with just my acoustic guitar, the way I often do on the road. With a large band (composed of players you aren't normally

Do's and don'ts in any kind of art are dangerous, as soon as you make a rule, somebody will come along and break it."

used to working with) it creates anxiety and doesn't allow you to perform the way you normally would." Tim's comment started me thinking, is it necessary to hire a stage full of great pickers in order to put yourself 'over?' I decided to call on some professional "ears" and get their opinions as to what works...and what doesn't.

SHOWCASE TIPS

MCA producer and vp of A&R, Tony Brown commented "A showcasing artist needs to use players that understand his music. If a performer just throws together a group of players at the last minute the results are likely to be a little like fast food...

"Whether an act is a club act or a recording talent is often a matter of opinion. There are several acts signed to other labels that I personally think are club acts, and yet they have recording contracts. When I feel the charisma from the stage, that moves me. Some people have a little of it, and it develops as they become more experienced, but they must start out with some of that specialness. Unfortunately, sometimes people confuse genuine charisma with stage clothes."

PolyGram label head, Steve Popovich explained, "I attend very few showcases, because of the demands on my time. However, anything that will make the act sound killer and impress the A&R folks, get them on their feet, should be done. It can't just be nice, that doesn't get it, it's gotta be magic." When asked how he draws the line between just a club act vs. a recording act he replied, "I like club acts and have signed several that

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Mason-Dixon

went on to have great recording careers. It either hits you in the heart or it doesn't.

I caught up with RCA marketing director, Randy Goodman who stood in for their A&R department which was unavailable. Talking about whether an act should use a large band or go solo, he had this to say, "The focus is to present yourself. Keep it simple. A short, strong, concise set is your best approach. The longer the show goes, the greater the potential to add weaker material, or encounter technical problems

etc. Everyone's time is so valuable...stick to your strengths." Goodman added that the artist's appearance is also a factor, "There is a distinctive look, or attitude you can sense about an artist with star quality. Video plays such a large role in the marketing of today's artists. For example, when we first heard a tape of the Judds, we knew their music was great but we also wanted to see them in person and get a feel for their live show.

CBS producer Steve Buckingham put it another way. "Either the artist has the goods or they don't. It is obvious whether they are alone or surrounded by a large band. The Sweethearts of the Rodeo showcased for us alone, and it was obvious they were great. Ricky Van Shelton showcased with just a small rhythm section. The bottom line is you can't hide."

Steve pointed out that the chances of stumbling on good unknown acts are slim. "You have to investigate a lot," he states "and not just in Nashville. It's important to go to other music centers such as Austin, Athens, Memphis, Minneapolis and others...We are dealing with emotion, not science, it's hard to verbalize into a neat little package. Dos and don'ts in any kind of art are dangerous, as soon as you make a rule, somebody will come along and break it."



4th Annual Bash Sept. 9

Happy Birthday Harlan

Bobby Bare, Emmylou Harris and Harlan Howard will co-host the fourth annual Harlan Howard Birthday Bash and Guitar Pullin' on Wednesday, September 9 in the BMI parking lot starting at 6:30 p.m. Twenty-nine of Nashville's best songwriters will grace the stage, including Don Schlitz, Thom Schuyler, Rodney Crowell, Rosanne Cash, Townes Van Zandt, Wayland Holyfield, Jamie O'Hara, K.T. Oslin, Paul Davis, Chris Gantry and many more. Howard, Bare and Harris will also perform.

Tickets are \$15 and are available at ASCAP, BMI, NEA, NSAI and SESAC. Any remaining tickets will be sold at the gate. Proceeds from the event will benefit the Nashville Entertainment Association and the Nashville Songwriters Association, International, Building Fund for the Songwriters Hall of Fame.

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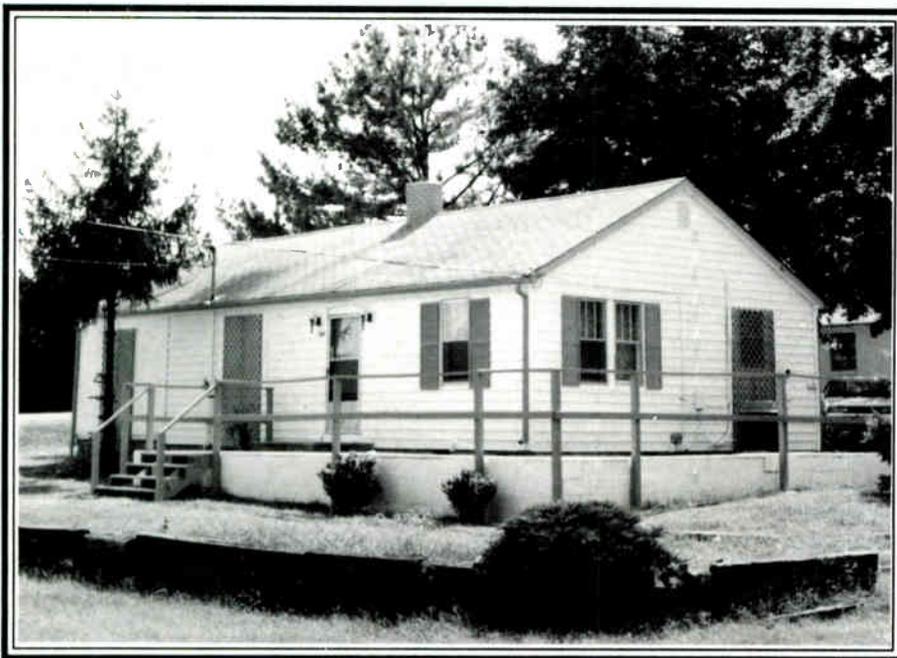
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