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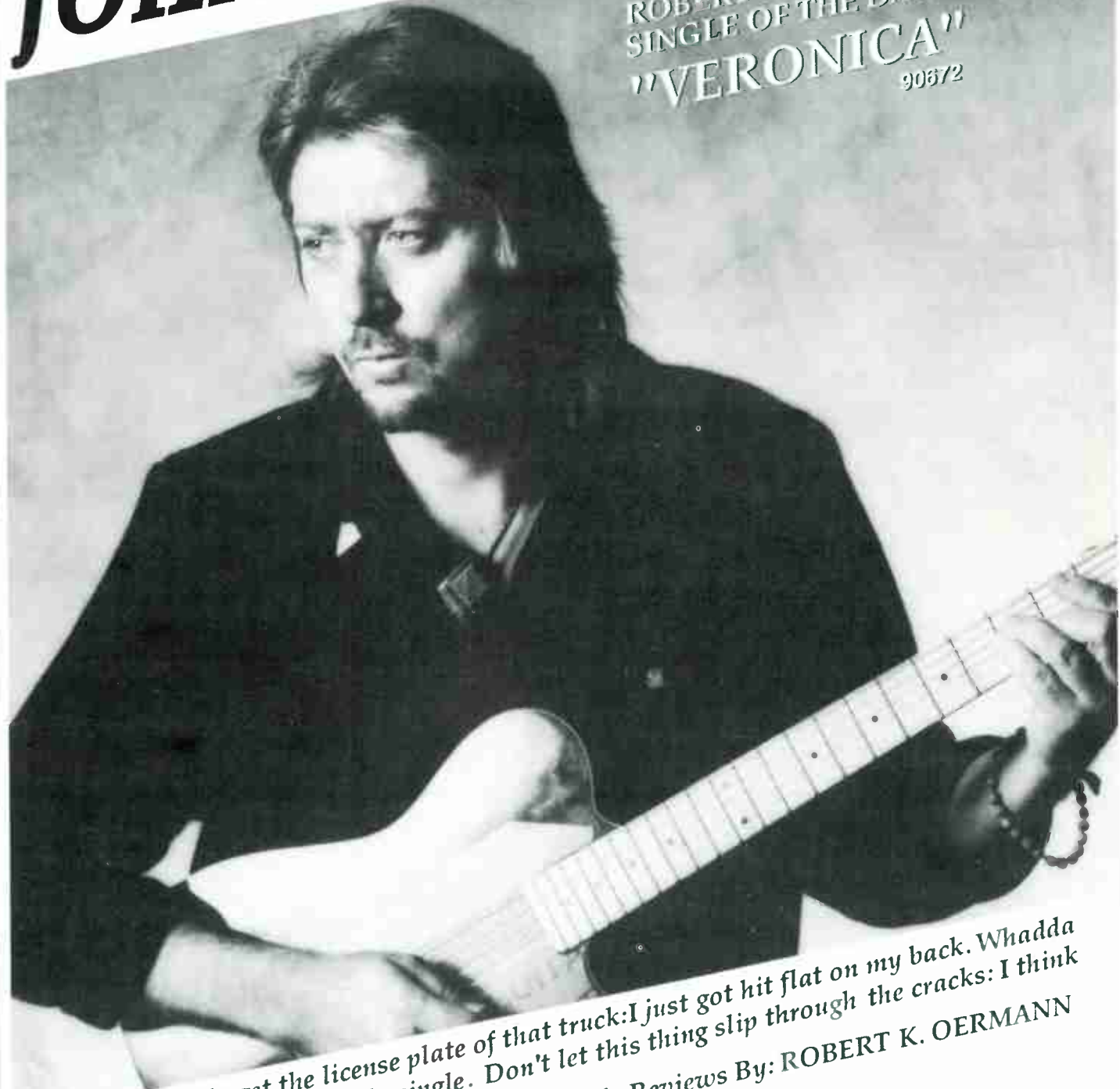
- Gotham Gossip
- Album Cut Charts
- Hot News

RAY KENNEDY

THE BEGINNING OF A
SUCCESS STORY...

JOHN ANDREW PARKS

ROBERT K. OERMANN
SINGLE OF THE DAY
"VERONICA"
90672



"Wow! Somebody get the license plate of that truck: I just got hit flat on my back. Whadda vocal; whadda song; whadda single. Don't let this thing slip through the cracks: I think we need this guy in our lives."

New Single Reviews By: ROBERT K. OERMANN

VIDEO NOW SHOWING



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RAY KENNEDY

two-week trip to Oregon into a five-year stay. He swept the North-western coastal club circuit and around 1980 his traveling bones brought him to Nashville.

His material was quickly accepted, getting recorded by John Anderson, David Allan Coe and Charley Pride. To cut corners, he and a fellow writer assembled their own demo recording studio and found the outside demand to be very profitable. In

All About the Cover

A self-made musician, technician and songwriter, Ray Kennedy brings a diverse orientation to his songs, driven by numerous geographical and musical influences. Ray's family was uprooted many times when he was young contributing to a variety of musical sources which he cites as ranging from George Jones to Eric Clapton.

Ray harbored professional athletic aspirations for years, but found himself increasingly drawn to music, specifically country music, during college. "That's when I finally got on track as a singer and writer," Ray recalls. After spending some time in school, Ray decided on a permanent hiatus and turned a

those studio years Kennedy, already a guitarist, learned to play bass, drums and keyboards and developed a familiarity with the mixing board, which was further aided by his landing the co-production duties for John Jarvis' LP *So Fa So Good*.

His own demo tape had been circulating the Row when he was asked to join Tree International as a staff writer. Rapidly, he found management interest and a record deal with Atlantic. His debut LP, *What a Way to Go*, contains the singles "Doin' Life Without You" and the latest with accompanying video "What a Way to Go," plus a collection of other personal and appealing sides of this unique do-it-yourself artist. Watch for him on *Nashville Now* December 13.

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David M. Ross
Editorial Prod. Assistant:
Michael Hight
Graphic Prod. Assistant:
Andrew Mangrum
Singles Reviews:
Robert K. Oermann
Album Reviews:
Michael McCall
Stacy Harris
Video Reviews:
Bob Paxman
Club Reviews:
Wheat Williams
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New York/Nashville:
Jim Bessman
Los Angeles/Nashville:
Billy Block
Financial:
Kerry O'Neil, Alvin G. Hagaman Jr.
Circulation Dept:
Susana Ross
Photographer:
Alan Mayor

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HOT NEWS

MATSUSHITA GOBBLES MCA

Another choice piece of entertainment industry real estate has been acquired by a Japanese firm. In a \$6.6 billion deal, Matsushita Electric Industrial Co. has purchased MCA Inc. The Japanese giant needed the software to bolster its hardware divisions. They manufacture electronics hardware under a variety of names including Panasonic, Technics and Quasar. The purchase is similar to a deal last year which included Sony Corp. and Columbia Pictures Entertainment Inc. totaling around \$5 billion. Sony, of course also owns CBS Records.

Locally, MCA assets include MCA Records and MCA Music Publishing. MCA Records Nashville President Bruce Hinton has been quoted as saying that "It's going to be business as usual," when asked if the sale will have an effect on management, or result in any major power changes in the company's structure.

Recently Noel Fox and four top staffers were fired from the MCA Music office. Steve Day has been hired as General Manager and songwriter Dave Loggins has been added as creative consultant.

This proposed acquisition will be the largest Japanese purchase in history of an American company, and leaves Time Warner as the only American owned music giant remaining.



Sponsored by Epic and WSIX, Shelby Lynne performed a benefit concert for the W.O. Smith School of Music at Nashville's 328 Performance Hall. The event took place on her birthday, October 22nd.

SUPER 66 TO UPGRADE SIGNAL AND PROGRAMMING

What if somebody threw the switch and the lights on the Christmas tree didn't go on? That's exactly what happened as the launch for station 66 WJFB-TV misfired due to a faulty transformer.

The station's new programming schedule was set to begin November 27 and almost 600 guests were invited to celebrate the launch.

Originally, Jim Owens Companies had announced plans to purchase the station from Bryant Communications for \$1.5 million, however, those plans now seem to be on hold, with a new programming agreement substituted. The new agreement calls for the development and production of 14 hours of live programming within the station's daily 18 on-air hours of broadcasting. The station's power has been boosted to 2.25 million watts making it as strong as Channel 17, another independent station in the marketplace.

The Super 66 programming lineup will feature a morning show from 6-9 with news, weather, sports, laughs etc., featuring comedienne, the Fielder Sisters. "Chuck's

Country" from 12-3 p.m. will feature interviews with stars, videos, reviews and more from the world of country music. Kat Miller and Dennis Stone will host "Rockin'" from 3-6, a "fast-paced" video show that focuses on music from the 50s, 60s and 70s for the after school crowd. Teddy Bart will host a call-in talk show nights from 8-9, and another highlight will be the 10:30-1a.m. late night offering called "Pillow Talk." Lovely Chappel Fisher draped in her favorite night fashion and her guest will chat, review, giggle and play your favorite music videos. Vandy sports will also be featured.

Cites Owens, "Localism is the key word. Our competition is totally dependent on networks or syndication for their programming. We believe the key to attracting local audiences, with the increasing number of alternatives, is to give them something they cannot get anywhere else."

Owens continues to find success with his national programs "Crook and Chase," "This Week In Country Music," and "Week-end With Crook and Chase."

CHARTBOUND DEBRA DUDLEY

"My Way Or The Highway"



A coal miner's daughter and granddaughter, Debra Dudley is quick to acknowledge that her youth wasn't marred by the poverty often associated with the Appalachian region. However she did become infused with the wonderful musical blend which originates in those mountains and has always been a strong force in country music. "Both my parents worked very, very hard," she states. "Dad in the mines, and mom for the postal service, and even though we were a long way from rich, we always lived comfortably."

Debra's father also shared his love for music with Debra, and she began singing in his band as early as age five! Several years later she co-hosted a radio show with her father in Matewan, West Virginia.

After years of being a "local performer" Debra's national career took wing in 1985 when she joined the road show of Oscar Sullivan (half of the popular Grand Ole Opry duo Lonzo and Oscar after he retired from the Opry.) Eventually, her widening circle of contacts resulted in her first recording session with noted producer/arranger Bill Walker who has worked with legends such as Chet

Atkins, Jim Reeves and Tennessee Ernie Ford.

Now with experience and determination, Debra Dudley is on her way to realizing her goal of a successful singing career and becoming a member of the Grand Ole Opry. "I'm strictly country and I'm going to stay that way," she declares. "To me the best songs help people remember the good times and give them hope for better times in the future. To me, that's country music."

Debra recently signed a recording contract with Nashville-based Concorde Records and her single "My Way Or The Highway" has been getting airplay nationwide. Her self-titled LP *Debra Dudley*, is also available and has been bar coded to facilitate distribution by major outlets.

As you read this, Debra will be working on a new single, "Mama's Rockin' Chair" and an accompanying music video.

A hard working artist, Debra's enthusiasm can best be described in her own words, "I realize the road in front of me is a tough one, but I'm willing to work around the clock to succeed." For more information contact P.O Box 40 Bonnieville, KY 42713. 502-531-2860.

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Suzanne Wyatt:

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World Radio History

am ABU14

NEW SINGLE REVIEWS

DISC CLAIMER

BY ROBERT K. OERMANN

I don't think it's ever happened before that the very first record we tossed on the stereo turned out to be the best single of the session, but that's sure-as-shootin' what happened today. After Emmylou Harris got through singing "Wheels of Love" in my ear, I was deaf to all others during the evening.

To the ever-amazing Emmy a well-deserved *Music Row Disc of the Day* award and my sincere thanks for listening pleasure.

The *DIScovery* Award winner also had no serious challengers. From the moment I heard Verlon Thompson's terrific "She's the One," I was hopelessly hooked.

Actually, I feel kinda funny calling somebody a *DIScovery* who's been laboring so long and hard in Music City's nightspots and songwriter hangouts, but as far as I know this is the first chance the rest of America is getting the chance to hear what Nashvillians have loved for several years. A tip of the Stetson to a veteran who's a newcomer at last.

For the second issue in a row, *Capitol Nashville* gets my *Label of the Day* award. In addition to Verlon Thompson, the company gives us a revived Linda Davis and the first actually funny Ray Stevens record in I-don't-know-when.

While I'm on the subject of labels..... Does it make anybody else besides me just a little bit crazy that Mercury/PolyGram can't even make up its mind what its record label is called? Which is it? Why do we have to guess? Why don't they drop one or the other? Why don't they run it all together into one logo or one word and be done with it? Is it too much to ask for a company to have a plain-and-simple identity? Does anybody who even works there know what the label's name is?

I await the answers to these and other mysteries of the ages here in my humble corner of Music Row. In my eternal quest for Truth and Beauty, I remain yours truly, "Honest Bob."

EMMYLOU HARRIS "Wheels of Love"

Writers: Marjy Plant; Producer: Richard Bennett/Allen Reynolds; Publisher: Marjy Plant, ASCAP; Reprise CD 4535.

Beautiful beer-drinking cowgirls in the

arms of handsome cowboys stepping lightly in their boots around the ballroom dancefloor. The couples are twirling. The night is magic. There's love in the blue, smoky air. Hillbilly heaven: The greatest Emmylou Harris record in years.

HOYT AXTON "Heartbreak Hotel"

Writers: Tommy Durden/Mae B. Axton/Elvis Presley; Producer: Donna Roberts Axton/Al Johnson; Publisher: Tree, BMI; DPI 5001.

Darkly soulful. Big Hoyt gets bluesy with a soul-sister chorus and some choice instrumental support. A solid groove. It's a wonder this record wasn't made years ago, for the tune is, of course, the co-creation of his famous mom. Better late than never: This is hot stuff.

RICK FRYEFIELD "All My Lovin'"

Writers: John Lennon/Paul McCartney; Producer: Jody Johnson/Rick Fryefield; Publisher: Northern Songs, no performance rights listed; Kosher Kowboy 90-007 (904-725-0007).

I suppose it sounded like an interesting idea to cut the Beatles' "All My Lovin'" as a western swing number. It isn't.

VERLON THOMPSON "She's the One"

Writers: Verlon Thompson/Billy Spencer; Producer: Blake Chancey; Publisher: EMI-April/Ides of March/WB/Two Sons, ASCAP; Capitol-Nashville/SBK 79376.

A little rockabilly, a dash of Springsteen, a bit of redneck moaning, a whole lot of excitement. A sizzling Southern slab of music to heat up your winter nights. Ya got me, Verlon. Yer comin' in loud and clear.

DR. ELMO "On the Phone Again"

Writers: Willie Nelson/Shropshire/Abrams; Producer: none listed; Publisher: Willie Nelson/Snicker, ASCAP; Soundwaves/NSD 4842 (1-800-251-1576).

Is this the oldest joke in the world or what? Do people really still make gags about women talking on the phone? Who let this guy into a recording studio anyway? Who told him he was funny? Why didn't someone say "Stupid" or "Pointless" until now?

JOE DIFFIE "If You Want Me To"

Writers: L. Williams/J. Diffie; Producer: Bob Montgomery/Johnny Slate; Publisher: Songwriters Ink/Forrest Hills, BMI; Epic 34-73637.

Owwwww! This hurts so good in all the right places. Sweet pain in the lyrics, aching loveliness in the instrumental ornamentation and a vocal straight from honky-tonk misery right into your heart. Solid.

DONNIE HUFFMAN "One Kiss at a Time"

Writer: Donnie Huffman; Producer: none listed; Publisher: Big Swing, BMI; Phono/NSD 100-8 (1-800-251-1576).

You know that queasy feeling you have when you get off the Tilt-a-Whirl after you and your buddies have taken a few too many rides?

How about that feeling you have when you're trapped at the world's worst wedding party and the band really stinks? What about that time you ate a whole bag of Milky Way bars?

RAY STEVENS

"Help Me Make It Through the Night"

Writers: Kris Kristofferson; Producer: Ray Stevens; Publisher: TEMI Combine/Blackwood, BMI; Curb/Capitol-Nashville 79430.

Truly manic. Truly demented. Totally unbalanced. Totally hilarious.

JOHNNY CASH

"The Greatest Cowboy of Them All"

Writers: John R. Cash; Producer: Jack Clement; Publisher: Song of Cash, ASCAP; PolyGram/Mercury CD 360.

Powerful stuff. The old Sun rumble goes underground and the boom-chicka-boom boys are in overdrive. I wasn't crazy about the Jesus-as-cowboy metaphor, but dang it, Cash can still get me right in the guts. The man's just got so much charisma.

VINCE HATFIELD "Little Things"

Writers: B. Goldsboro; Producer: Charlie McCoy/Vince Hatfield; Publisher: Unart, BMI; Blue Moon 1002 (615-776-2060).

I quite agree that this nifty 1965 pop goldie deserves a revival. But not like this. Bobby Goldsboro oughta kick your butt.

MARTY STUART "Little Things"

Writers: Paul Kennerley/Marty Stuart; Producer: Richard Bennett/Tony Brown; Publisher: Irving/Littlemarch/Songs of PolyGram, BMI; MCA CD 45-53975.

At first, I thought the chugga-chugga bass and monotonous snare beat were going to drive me absolutely insane. But after awhile I got mesmerized. By the end I was punch drunk and dizzy and giddy. Oddly pleasing.

DONNA ULISSE

"Things Are Mostly Fine"

Writers: John Adrian; Producer: Josh Leo/Larry Michael Lee; Publisher: Pick-a-Hit, BMI; Atlantic CD 3443.

Rather monumentally produced. A simpler, more restrained treatment would actually have made both the song and her vocal seem more powerful.

WYND "Am I Wasting My Time?"

Writers: Keith Bunting; Producer: Pee Wee Melton/Wynd; Publisher: Wynd Sound, ASCAP; RCI 2417 (914-592-7983).

The singer is trying too hard. The band isn't trying hard enough. And in answer to the question posed in the title, "Yes."

TEXAS TORNADOS "A Man Can Cry"

Writers: Freddy Fender/Wayne Duncan; Producer: Bill Halverson/Texas Tornados; Publisher: Arc, BMI; Reprise CD 4527.

Shades of '50s r&b, complete with piano triplets, tinny organ, falsetto-quiver vocal and roadhouse guitar solo. Kinda charming.

LINDA DAVIS "In a Different Light"

Writers: Ed Hill/Jonathan Yudkin; Producer: Jimmy Bowen/Linda Davis; Publisher: New Haven, BMI; Capitol Nashville CD 79434.

During her tenure at CBS, I always believed in Linda's ability to sell a song. And I still say she's one killer vocalist. The proof is in these grooves. Completely compelling.

EXILE "There You Go"

Writers: R. Sharp/D. Lowery; Producer: Randy Sharp/Tim DuBois; Publisher: With Any Luck/Almo/Micropterus, BMI/ASCAP; Arista 2139.

Sophisticated, meandering melody. Indifferent lead vocal. Attractive, but listless.

VINCE VANCE & THE VALIANTS

"All I Want for Christmas Is You"

Writers: Andy Stone/Tony Powers; Producer: James Stroud; Publisher: Brightstone, ASCAP; Valiant 92689 (214-941-6971).

This gets my vote as the stand-out Christmas record I've listened to so far in the season. Lisa Layne's lead vocal is a searing, simply sizzling thing. The Jim Horn guest sax solo is just outrageously fierce. This will grab you and it won't let go.

MERRY CHRISTMAS FROM:

Steve Wariner/On Christmas Morning/MCA.

Stoney Edwards/Our Little Christmas Tree/Hill Country.

Skip Ewing/Christmas Carol/MCA.

Nashville Children's Chorus/EP/Warner Bros.

Donna Pope/Christmas Won't Be Christmas/CMC.

Bill and Shakey/Woodolph/WHN.

Steven Ross Jahn/Santa Bring My Daddy Home/Round Robin.

Little Jimmy Dickens/How Much Is That Picture of Jesus/Tater-Patch.

ASHES IN THEIR STOCKINGS:

Debbie Sue/Rock Around the Christmas Tree/Country Star.

Jodi/Beneath Our Christmas Tree/Great.

Morgan Ruppe & Lisa Carrie/Old Time Christmas/Hummingbird of Clover.

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ROW FILE



ERIC MARSHALL

Program Manager WSIX FM and AM

Responsible for the smooth operation of air shifts, production, programming and promotion for the station. With WSIX fulltime for 5 1/2 years.

Member: CMA, ACM, NEA
21 Music Sq. West, Nashville,
37203

"I don't think when I came to SIX that I had a clear perception of the potential of this station. About 3 1/2 years ago we gambled with a totally new air sound and it's paid off." Though Arbitron rated #2 in the 12-year-old all-person demographic, WSIX has remained tops in their 25-54 target audience for the past 3 years. "Back then, most country stations played older music, there wasn't a tendency to expose new artists and new product. We heard the music then and felt it was good music, deserving of a fair shot."

Eric Marshall never had any qualms about what he wanted to do. As a teenager in a small Indiana town, he

marveled when the local radio station did a weekly remote from the town teen center. He helped the deejays out for free and "was hooked ever since." After graduating from high school in the San Francisco bay area, Eric chose the University of Tennessee for his college work, landing a position at WCMT, campus station in Martin, TN. Bouncing across the dial at various stations in west Tennessee and Memphis, Eric finally settled in Nashville. He started as a part time jock with WSIX 7 years ago, climbing to Program Manager in 1987.

With the vast amount of quality records emanating from Nashville how has it affected the radio world? "We've run a larger playlist (45 currents) than most radio stations for a couple of years now. I do see the lifespan of some currents shortening. They're getting into heavy and medium rotation faster so the number of plays they're getting is increasing hopefully offsetting a shorter chart life. But it's forcing superior product and that's healthy for the industry as a whole."

Some program managers take full credit for their station's proficiency. "Our success is a direct result of the people who work at this station. They're all very skilled and I love the folks that have made me look good!"

BY MICHAEL HIGHT



GOTHAM GOSSIP

NEW YORK/NASHVILLE NEWS

BY JIM BESSMAN

There's been a terrible hue and cry of late over "Gotham Gossip" omissions. Of course, there's that delicate balance between the near-infinite number of names that we can drop and the column space required for the so-called, just-coined "Gotham Gossip Wit." But there are some names that do get left out in judiciously (we're still smarting over having omitted Garth Brooks' first meeting with Gotham Gossip a couple platinum albums ago!), so let's start off here by reeling off Judi Turner, Bill and Jerri Carter, Evelyn Shriver, Lib Hatcher, Ronna Rubin, Joe Casey, Mike Martinovich, and Roy Horton, all of whom were spotted at the Randy Travis/Ricky Van Shelton/Shenandoah show at Nassau Coliseum.

On the Trav Bus, Trav, Lib, and Goth shared a few laughs over Ronna's jokes and *People's* shocking conclusion that Randy's no Dale Evans—duetting with Roy Rogers, that is. Later, we echoed Judi T.'s sug-

gestion that CMA should get more of the oldsters into the Hall of Fame while they're still around for the kids to be exposed to.

Two nights later we backstaged with Trav, Lib, Ev, Tammy Wynette, and George Richey

at the "Letterman" taping, where the main topic was originally-scheduled duet partner George Jones' no-show (which necessitated the quick Lear-jetting in and out of Tammy, who would land in Canada afterwards just 10 minutes ahead of a gig). You know, that was George & Tammy's first performance together in 10 years at the CMA's, and Randy, at least was nervous. "The only times I was nervous before were the first time I was on the Opry, and the first time I was on Ralph Emery," he said, both of which were understandable. Meanwhile, Lib and Tammy were fighting over a Neiman-Marcus catalog and staking exclusive claims on ultra-glam outfits.

"They're catalog-shopping again," said the ever-serene Trav, somewhat amused. Later, he would follow Tammy's lead in phoning up M. Martinovich and singing "Happy Birthday."

More name-dropping: Seen at Delta 88's CMA-sponsored Songwriters Showcase (part of the annual college radio-oriented

CMJ Music Marathon) were the performers Kevin Welch, Tish Hinojosa, Cheryl Wheeler, Don Henry, Greg Trooper, and Rob Crosby, with other luminaries including Merissa Ide (who was particularly blown away by the Super Trooper), publicist Lisa Shively, Helen Farmer, "Too Slim" Bobette Dudley, and Jim Lauderdale (now proudly being produced by Rodney Crowell). Welch later opened for Mary-Chapin Carpenter at the Bottom Line (The Chape dedicated her show to Tracy Gershon's forthcoming baby backstage during the ritual pre-gig group cheer), and Kelly Willis at the Roadhouse (where Boston's Bristols, Michell Haber and Kim Ernst were seen huddling with Kell's manager Carlyne Majer as Kelly, who will cut three new songs in England, left for the Strawberries retail chain convention in Mass. with producer Tony Brown.

MCA's Brown, meanwhile, chaired CMJ's "Horizons: New Territory, New Country" panel, also staffed by Welch, Majer, Gershon, Wo-Bro's Bob Saporiti, CMJ's Jim Caligiuri, Hightone Records' Darrell Anderson, Montclair State station WMSC's Amy Rosen, and Fordham U.'s WFUV's Julia Mucci (who rents, by the way, from J. Lauderdale). And why the panel? "College is the place where young people go," said the admitted 44-year-old T.B. "A bunch of us are trying to be forever young, and it's important for us to have play in the college format."

The irrepressible Helen Farmer was glad to see that CMJ had instituted the panel on its own time, without CMA sponsorship. But she noted that *all* the labels need to join together in developing a new audience and image for country music. "They're thirsty, and we're giving them water that doesn't taste good!" she said of country-minded collegiates. "Every company should have an alternative promotion department or a college rep. Otherwise our efforts will slow down."

Now Saporiti, who likened himself to "Saddam Hussein at a B'nai B'rith meeting," came away convinced of possible sales in the college market, and gave out Warner Bros./Nashville's phone number in the hopes of starting a dialog with college programmers. We note, however, that Rosen, who had done a great job as CBS/Nashville's local college rep, was let go a couple weeks later.

Also at the CMJ panel, Majer noted how great a job MCA/Nashville's publicist had done in getting alternative press response for Willis. She was referring, of course, to the one and only Susan Levy.

Still more names: The Johnson Mountain Boys, Alison Krauss, and D.L. Menard helped celebrate Rounder Records'

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joyous 20th birthday celebration at Tramps, where the big surprise had to be the unannounced appearance of those dashing **Morris Brothers** (Ed and Roger)! Don't know if any radio programmers heeded my recent call here to play Krauss, but **Dolly Parton** did, and The Krauser—definitely the year's biggest find—is set to guest on Dolly's next LP. By the way, we loved watching the adorable teen bluegrass fiddler and her (also adorable) Union Station band's banjoist **Alison Brown** rehearsing the old **Foundations** hit "Baby, Now That I Found You"—as if it were a bluegrass staple!

Had an interesting rap with Union Station guitarist **Tim Stafford**, who is also a research associate at East Tennessee State in Johnson City, where he helps create documentary albums and other cool stuff. Tim whetted our appetites with talk of archival recordings by **Flatt & Scruggs** and 97-year-old fiddler **Uncle Charlie Osborne**, not to mention video of **Ralph Stanley** with **Keith Whitley**. Also loved talking with "Cajun **Hank Williams**" **Menard**, who also builds chairs at his factory in Erath, La. D.L. sure spoiled a great radio interview question from **Julia Mucci** (WFUV was broadcasting the show): When asked if there was a similarity between music and chairmaking, he replied, simply, "No, I don't think so."

By the way fellow Rounder artist **Ed-die LeJeune** backed D.L. on accordion, beautifully carrying on his legendary father **Iry's** tradition.

Last names: **Darden Smith** played the Roadhouse, while **Mort Cooperman** showed off his Blues Foundation "Club Owner of the Year" trophy, awarded for "Keeping The Blues Alive." **Travis Tritt** drew a committed but small B-line crowd, prompting manager **Ken Kragen** to sagely remark that you have to build a Gotham date with more than just a half-hour radio appearance. And **Alabama** was in town to receive the National Hero Award, deservedly, we say, for their bold environmentalism.

And as this is our Traditional Holiday Column, we hereby acknowledge Macy's Thanksgiving Day Paraders **Garth Brooks** (you don't think I'd leave him out this time!) and **Patty Loveless**, who dutifully waved at G.G. when passing the Gotham Gossip Reviewing Stand (where our guest this year was none other the **Cougar Mellencamp** manager **Harry Sandler**). Can you believe it: two (2) "young country" stars in the parade, with the esteemed likes of **Patti LaBelle** and **Barry Manilow**! Which reminds us of a *fun thing* you can do next time you catch yourself singing the chorus from "Mandy": Substitute the words, "Moe **Bandy**". We do it all the time!

TOP INDEPENDENT COUNTRY SINGLES

As reported by The  Network Reporting Stations

Survey Period Ending November 25, 1990

Weeks Tracked	Last Survey	This Survey	
8	11	1	DRESSED TO KILL <i>Matt Robbins</i> • First American Les Ladd • Sir Bluestone Music BMI • M. Robbins
4	#	2	COULDN'T LOVE (HAVE PICKED A BETTER PLACE) <i>Clinton Gregory</i> • SOR Ray Pennington • Tree BMI, Cross Keys, CBS ASCAP • C. Putman, B. Jones
8	12	3	I WANT YOU, I NEED YOU, I LOVE YOU <i>Orion</i> • Stargem Wayne Hodge • Elvis Presley Music BMI • G. Mysels
8	1	4	MOUNTAIN RIGHT <i>Hoyt Axton</i> • DPI Donna Roberts Axton, Al Johnson • Tree Music BMI • J. Tweel
4	#	5	CARELESS MOON <i>Shucks</i> • Stargem Randy Cramer • Screen Gems, Colgems, Royal Haven BMI • Nelson, Nelson, Boone
8	15	6	MOTHERS OTHER MAN <i>Mark Mosley</i> • Mosrite N/A • Fretboard BMI • N/A
4	#	7	LEARNING THE GAME <i>Black Tie</i> • Bench R. Fisher, R. Perkin • Peer BMI • B. Holly
4	#	8	CHANGE OF HEART <i>Sandy Eliwanger</i> • Door Knob Gene Kennedy • Chip 'N' Dale ASCAP • L. Smith
8	3	9	MISSISSIPPI'S BURNING TONIGHT <i>Sammy Sadler</i> • Evergreen Morris, Foster • High Roller, Great Galen BMI, Jamsal ASCAP, • Morris, Foster, Detteline
8	8	10	QUIETLY CRAZY <i>Hal Gibson</i> • Sundial Danny Day • Cavesson ASCAP, Tapadero BMI • M. Williams, S. Cropper
8	27	11	ME WITHOUT YOU <i>Debbie Rich</i> • Door Knob Gene Kennedy • Lodeslar Music SESAC • L. Middlebrook
4	#	12	HEARTACHE IN HIGH HEELS <i>Billy Walker</i> • Tall Texan N/A • John Denny BMI • N/A
8	23	13	I THINK MY MAMA LOVES YOU <i>Rickey Lee Jackson</i> • Door Knob Gene Kennedy • Chip 'N' Dale Music ASCAP • R. Buffalo
16	9	14	THE ONE YOU LEFT BEHIND <i>Sylvia Winters</i> • Harmony Street James Williams • Harmony Lane, Wincham BMI • J. Sullivan, W. Watson, S. Winters
4	#	15	HIGH STANDARD OF LOVIN' <i>Peggy Osman</i> • Playback J. Gale, J. Pierce • Darrell BMI • Tyler, Walls
8	26	16	HUNDRED PROOF WOMAN <i>Whiskey Creek, Carolyn Dul</i> • Gallery II Jack Gayle, Jim Pierce • Lovely Music, Brighter Side BMI • L. Thomas
8	6	17	RIDING FOR A FALL <i>Chris Leddoux</i> • American Cowboy Chris Ledoux • Wyoming Brand Music BMI • C. Ledoux
8	29	18	FOR CRYIN' OUT LOUD <i>Bobby G. Rice</i> • Door Knob Gene Kennedy • Door Knob BMI • H. Cunningham
4	#	19	THOUGHTS ON THE FLAG <i>Tommy Cash</i> • Playback J. Gale, J. Pierce • Hallnote BMI • T. Hall
8	28	20	START A LITTLE FIRE TONIGHT <i>Gary Dale Parker</i> • 615 Don King • Cypress ASCAP • D. Woodward, T. Brown
8	22	21	WHEN YOU FALL <i>Timber Marie</i> • Stargem Wayne Hodge • Sweet Tater Tunes ASCAP • P. Brown, M. Lindsey
4	#	22	LOOKIN' FOR ME <i>Jack Adams</i> • Holton Harvey Turner • Dale Davis, Holton BMI • D. Davis, H. Turner
4	#	23	STAND YOUR GROUND <i>Eddie Reasoner</i> • Nash Angeles N/A • MS Ducks, Nash Angeles, Windswept BMI • N/A
8	21	24	LET ME BE THE ONE <i>Touch of Country</i> • O. L. Lonnies Wright • Boggy Depot BMI • G. Baze
12	2	25	DREAMIN' THAT DREAM <i>Andi & The Browns</i> • Door Knob Gene Kennedy • K. Baz Music, Lew Bob Songs BMI • K. Baxinet, C. Hunt
8	17	26	HEART BEYOND REPAIR <i>Wing to Wing</i> • Sovereign W. Davis, B. Moore • Fancy Pants, Algoma Block BMI • W. Davis, B. Faulkner
4	#	27	BETWEEN PLEASURE AND PAIN <i>Pai Minter</i> • Killer N/A • Little Bill BMI • N/A
4	#	28	A GAME CALLED LOVE <i>Jim Martin</i> • Soundwaves N/A • Song Of Sixpence SESAC • N/A
4	#	29	SPIRIT OF AMERICA <i>Jack Barlow</i> • Antique Strasser, Poznich • Country Party BMI • R. Rhuems
4	#	30	MARY JANE <i>David Vincent</i> • Gallery N/A • N/A • N/A



Independent Record Charts
43 Music Square East Nashville, TN 37203
(615)-244-1027

New Entry
Title, Artist, Label
Producer, Publisher(s), Writer(s)

This chart is compiled 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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**From Edit Bay to San Francisco Bay
to the Chesapeake Bay, America's
watching every move you make.**



The Heart of Country

7TH ANNUAL

photo: Alan Mayor

Music Row

NASHVILLE'S MUSIC INDUSTRY PUBLICATION

VIDEO AWARDS

ANNOUNCER: Ladies and gentlemen, please take your favorite seat. The show is about to begin. Turn off any distractions such as that radio or TV and settle back. Tonight's host, the honorable 'worth-a-watch' Bob Paxman is still getting his makeup just right, but in the meantime be warned, you're in for "a really big show." And here he comes....[applause] ➡ ➡

*The Only Prestigious
Award Show Where You Won't Need A Tuxedo!*

HOST:
BOB
PAXMAN



HOST: Good evening and welcome to the Seventh Annual *Music Row* Video Awards, the country music awards show with the second longest name, (can't beat TNN Music City News Viewers Choice Awards for lengthiness) but ranked first in the hearts of the video industry since it is both the *oldest* and *only* all-country video awards. While we're on the subject, this is also the only prestigious award ceremony, as our subtitle proudly proclaims, *Where You Won't Need To Rent A Tuxedo*. In fact, you won't even have to leave your home or office to attend, which makes this show very patriotic since it helps conserve gas.

Those of you that have been following these awards through the years recognize that this show doesn't surround itself with the typical accoutrements such as a bulky breakable award that you can fondle, hock or display on the mantle. There are acceptance speeches, but our honorees regularly comply with our insistence on brevity (if they don't they get edited). [Editors note: *Some-one please explain brevity to our host!*]

What makes these awards so prestigious is that they recognize the quality craftsmanship of those individuals, mainly producers and directors who often go unmentioned. It's their challenge to capture the vision of the artist and songwriter, translate it to the screen, and ultimately entertain us.

So now while our musical director puts another quarter in the juke box, settle back and enjoy the muted lighting and comfort of your own domicile, unlace those NIKE's and enjoy the Seventh Annual *Music Row* Video Awards. This evenings special guests will include Doug Stone, Greg Crutcher, Alabama, Chet Atkins, K.T. Oslin, Jack Cole, Robert Deaton, Nick Hunter, George Flanigen, *Music Row* Publisher David M. Ross and a cast of thousands...

Our first category tonight is the



BEST NEWCOMER AWARD

The nominees are: Mark Collie "Some-

thing With A Ring To It"; Cleve Francis "Love Light"; Rich Grissom "Tell Me I'm Wrong"; Doug Stone "I'd Be Better Off In A Pine Box"; and Cheryl Wheeler, "Aces".

And The Winner Is...

Doug Stone

"I'd Be Better Off In A Pine Box",
**Deaton Flanigen Productions;
Epic Records.**

HOST: They're here in our reading audience... they're making their way to the stage — Robert Deaton and George Flanigen.

ROBERT DEATON: "We would like to thank CBS Records and James Carlson for the opportunity to work with Doug. And big thanks to Doug for being such a trooper and willing to try anything. That attitude plus his extraordinary talent will always prove a winner."



ROBERT DEATON

HOST: This is exciting, Doug Stone is also coming up to the word processor to speak...
DOUG STONE: "I'd like to thank *Music Row* for

picking our video. I also thank CBS, Phyllis Bennett and John Dorris for having so much faith in me. And thanks to George and Robert for their time in doing this video...I never had so much fun doing so much work."

HOST: "Pine Box" won a majority of votes for the way it brings together all the right elements — emotion, photography, technical excellence and storyline. The atmosphere in the motel room setting is defined with the snowy TV picture and a lonely neon light flickering outside. The wedding scene has to be one of the most devastating and moving sequences ever seen in a video. Congratulations!

HOST: Our next award is a new category this year and is defined as being two artists whether or not they normally perform together. Because more of these collaborative videos are being made it seemed unfair to lump them all under the group category. So here are the nominees for



BEST DUET VIDEO

The nominees are: Chet Atkins/Mark Knopfler "Poor Boy Blues"; Corbin/Hanner "Work Song"; Foster & Lloyd "Is It Love"; Kathy Mattea/Tim O'Brien "Battle Hymn Of Love"; Billy & Terry Smith "Blues Stay Away From Me"; and Tanya Tucker/T. Graham Brown "Don't Go Out".

And The Winner Is...

Chet Atkins/Mark Knopfler

"Poor Boy Blues" Propaganda Films
Director: David Hogan; Columbia.
Accepting for the duo is Mr. Chet Atkins



(L to R) Chet Atkins, Mark Knopfler. Two classic guitarists performing in an old-time picking session, peopled with some wonderfully quirky characters, including an Elvis lookalike and the "weird relative" that every family wants kept out of sight.

Director Marius Penczner

Nominee 1990 Music Row Video Award:
Best Duo - Corbin/Hanner "The Work Song"

Other 1990 Videos:

The Allman Brothers Band "Seven Turns"
Jeff Chance "Talkin' To Your Picture"
Joe Diffie "If You Want Me To"
Foster + Lloyd "Can't Have Nothin'"
David Lynn Jones "I Feel A Change Comin' On"
Lee Roy Parnell "Oughta Be A Law"
Lee Roy Parnell "Family Tree"
Shenandoah "Ghost In This House"



(L to R) CBS Director of Product Marketing, James Carlson; and Director George Flanigen congratulate artist Doug Stone on the Newcomer Award.

CHET ATKINS: "I'm happy that this has been received so well. Most of the compliments should go to the director David Hogan, who did a wonderful job. Mark is excellent to work with, he makes things so much easier for me. Thank you, on behalf of Mark and myself."

HOST: What fun! Two classic guitarists performing in an old-time picking session, peopled with some wonderfully quirky characters, including an Elvis lookalike and the "weird relative" that every family wants kept out of sight. Note the fine period detail and, especially the intimate camera work — you feel as though you're a part of this little world. An adorable vignette involving two young folks keys your interest and works toward a cute payoff. Congratulations Chet, Mark, David and Columbia.



DAVID M. ROSS

ANNOUNCER: And now, since every award show has someone official to explain the voting process, let's bring out *Music Row* Publisher David M. Ross to tell us how tonight's winners were selected.

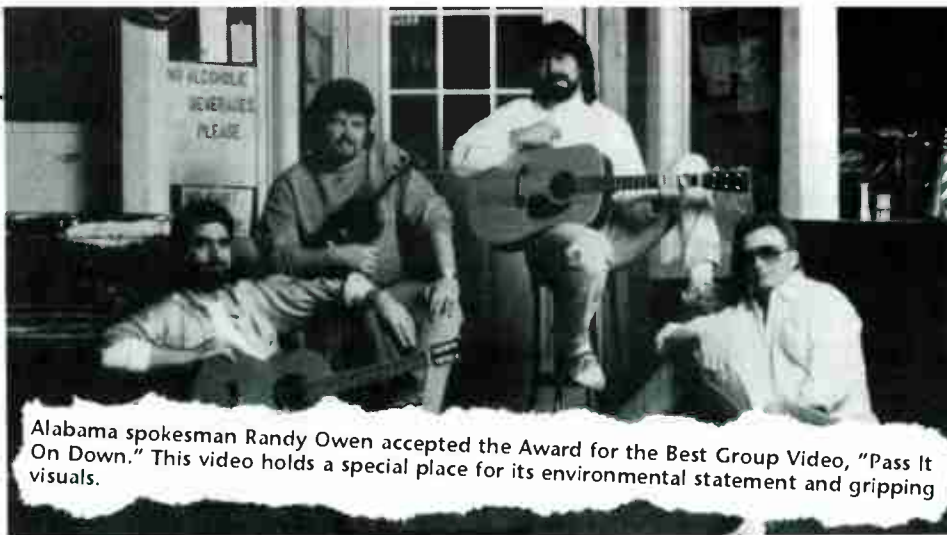
DAVID M. ROSS: In past years, one person (the video reviewer) was responsible for selecting nominees and the winners, essentially serving as both judge and jury. Coincidentally, because our reviewer was very busy this year riding around in his new Mercedes Limo and dining at Julians, we decided to purify, er, ah expand on the process.

For the Seventh Annual Awards, videos released and reviewed from December



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Alabama spokesman Randy Owen accepted the Award for the Best Group Video, "Pass It On Down." This video holds a special place for its environmental statement and gripping visuals.

1989 through November 1990 were nominated by our reviewer and a team of *Music Row* critics. Each nominated clip was then viewed during a knock-down, drag-out bout at a private and heavily guarded retreat in Green Hills. In order to win, a nominated clip had to receive a majority of votes from the nine reviewers present. Many categories were so close it became necessary to hold second and third votes to determine the winner. There were several arguments and two violent outbreaks but the spaghetti sauce which yours truly started cooking at 8:00 a.m. that morning (yes, from scratch Virginia) saved the day by calming the crowd with the warning, No winners — no

dinners!

We then took the voting tabulations to the space program at MIT where the data was entered into the Cray Supercomputer and modified to reflect various statistical aberrations based on a relative sample which became a geometric function biased by the $E=MC^2$ formula inherent in the time-space paradox....

ANNOUNCER: Very Interesting Mr. Ross.

DAVID M. ROSS: No wait, I'm not through yet...[Editor: *yes you are*]

ANNOUNCER: Let's return to the Awards!!!!

To Present the next accolade here once again is our host, the master slasher, Mr. Bob Paxman.

HOST: Thank you. Our third award is for



BEST GROUP VIDEO AWARD

The nominees are: Alabama "Pass It On Down"; Canyon "Carrying On"; Kentucky Headhunters "Oh Lonesome Me"; Nitty Gritty Dirt Band "The Rest Of The Dream"; Prairie Oyster "I Don't Hurt Anymore"; Wild Rose "Everything He Touches".

And The Winner Is...

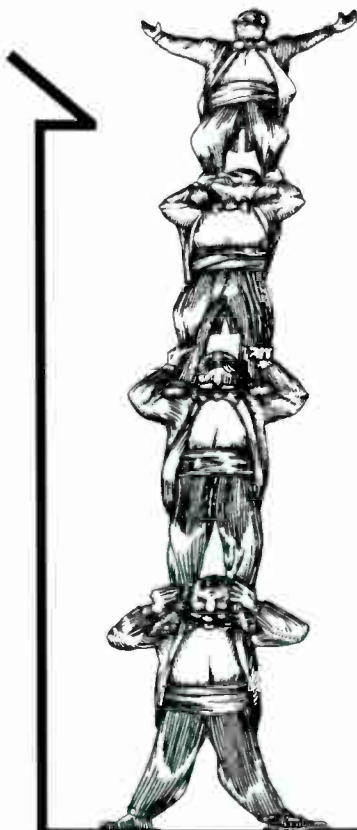
Alabama "Pass It On Down"
One Heart Productions

Director: Jack Cole; RCA

ANNOUNCER: Here to accept for the Fort Payne four is Randy Owen.

RANDY OWEN: We're very proud of the "Pass It On Down" video and of the quality and integrity of the project. Everyone involved with the video did an outstanding job. We feel that "Pass It On Down" makes a real statement about the future of our children and our world. We're honored to receive the *Music Row* Best Group Video Award."

HOST: This video already holds a special place for its environmental statement and gripping visuals. But the band didn't get overlooked, despite the clip's overwhelming nature. Each member is appropriately



To the great producer-director film teams
CONGRATULATIONS
on winning the Music Row Music Video Awards for 1990.

Thanks especially to those of you who created the winners at our facility
May success continue to be yours
in 1991.



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We're "reel" Proud Of You.



Congratulations To:

K.T. OSLIN

Winner Of

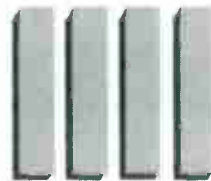
Music Row Best Female Music Video Award

EDDIE RABBITT

Winner Of

Music Row Special Achievement Video Award

*Special Thanks To
Jack Cole And Greg Crutcher*



MORESS · NANAS · GOLDEN · PEAY
ENTERTAINMENT

GREAT MUSIC



**TWO WINNERS
NECK AND NECK!**

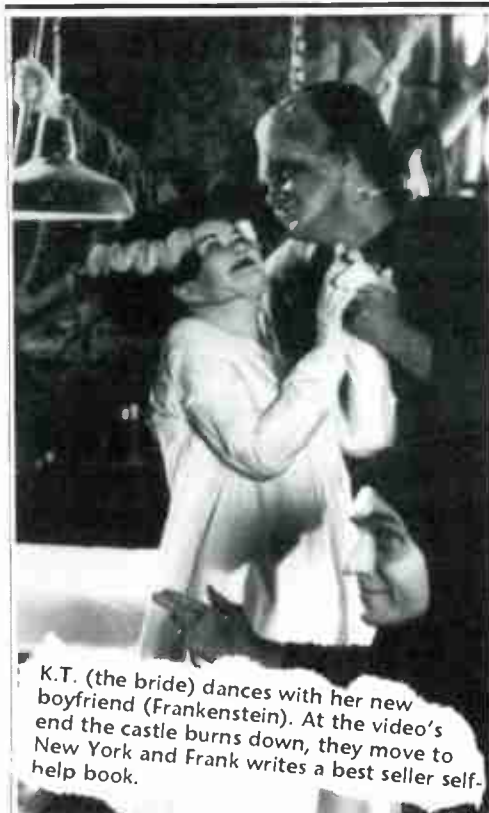
BEST DUO

**CHET ATKINS/
MARK KNOPFLER
POOR BOY BLUES**

Produced By SCOTT S. FLOR

Directed By DAVID HOGAN

ON COLUMBIA



K.T. (the bride) dances with her new boyfriend (Frankenstein). At the video's end the castle burns down, they move to New York and Frank writes a best seller self-help book.

forthright and serious, never breaking the intended mood of the song. Randy Owen makes an effective spokesman and message bearer; the tear running down his face is a superb touch, sincere without appearing theatrical.

ANNOUNCER: Next up the Female Video Award...after a word from our sponsors...Well, what are you waiting for — a new Kraft Foods recipe. Look around, the messages are in print, just like this show.....

HOST: And now.....the award for



**BEST FEMALE
VIDEO AWARD**

The nominees are: Mary-Chapin Carpenter "This Shirt"; Carlene Carter "I Fell In Love"; Patty Loveless "The Night's Too Long"; Shelby Lynne "Lie Myself To Sleep"; K.T. Oslin "Come Next Monday"; and Kelly Willis "River Of Love".

And The Winner Is...

K.T. Oslin

**"Come Next Monday" Flashframe
Director: Jack Cole; RCA**

HOST: This is tonight's second win for director Jack Cole. He and K.T. have worked together on several highly-regarded videos in the past, but the Frankenstein theme on this video is easily their most outlandish collaboration to date. And here she is to accept the award, K.T. Oslin.

K.T. OSLIN: "It's always fun to work with

DECEMBER 8, 1990

MAKES THE SEEN!

Jack Cole. He finds the twists in videos the way I always try to find the twists in song-writing. And I'd like to thank *Music Row* for enjoying our twisting."

HOST: As entertaining and innovative as this is, the piece would grind to a halt without K.T.'s sardonic narration — she's possibly the only artist who could make it work. She steps out of that urbane storyteller character and right into another off-center one, namely the Bride of Frankenstein. Give her points for an amazing ability to shift gears, from subtle satire to broad parody. This outlandish video-within-a-video is the kind of creative, *genre*-bending work that begs for superlatives — it's what music videos were meant to be.

HOST: Last year we inaugurated the award for Special Achievement in a Video.

You have to admire any artist, no matter what the form, who attempts to extend the limits of his or her medium. For "On Second Thought" (originally released for the now defunct Universal label), director Steve Boyle, producer Greg Crutcher and artist Eddie Rabbitt collaborated on a grand idea: to shoot the piece as though it were a country music TV show from the late '50's. The result was brilliant. It *looked* like one of those old shows — the appropriate black-and-white film stock, camera style (no zooms, mainly trucks and dollies), monster closeups of the singer, awkward cutaways. The picture flips, heads are cut off in the



THE KNOCK-'EM DEAD DEBUT OF THE YEAR!

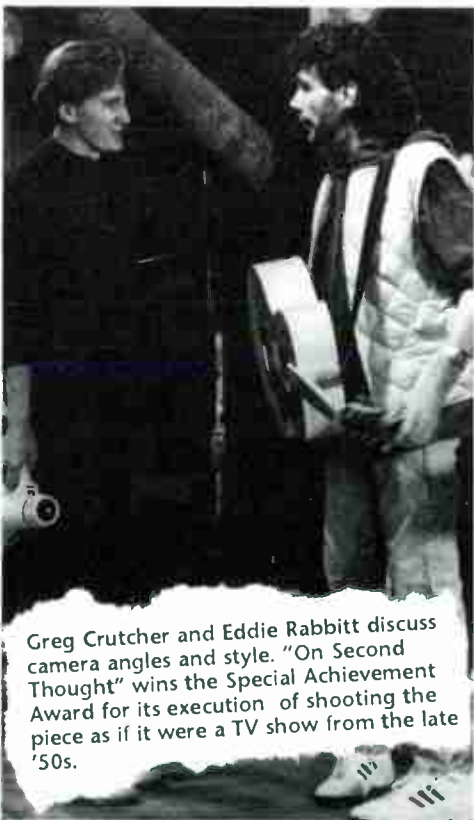
BEST NEWCOMER

DOUG STONE I'D BE BETTER OFF (IN A PINE BOX)

Produced And Directed By
DEATON FLANIGEN

ON EPIC

"Epic" Reg. U.S. Pat. & Tm. Off. Marco Registered. © 1991 Epic Music Entertainment Inc.



Greg Crutcher and Eddie Rabbitt discuss camera angles and style. "On Second Thought" wins the Special Achievement Award for its execution of shooting the piece as if it were a TV show from the late '50s.

DECEMBER 8, 1990



The warmth and sensitivity of the Randy Travis video "He Walked On Water" swayed the voting panel and resulted in it winning the Male Video Award. Above Randy is shown on the set in between takes.

frame, and the entire production smacks of retro-corn. They're *having* fun without *making* fun; it really pays homage to the old style, effectively recreated.

And so it is with great pleasure that I present the



SPECIAL ACHIEVEMENT AWARD

Eddie Rabbitt "On Second Thought"
Dream Ranch Pictures

Director: Steve Boyle
Capitol Nashville

ANNOUNCER: Here to accept the award is Greg Crutcher from Dream Ranch Pictures. GREG CRUTCHER: "I'm surprised, honored and elated. Working with Eddie Rabbitt was a joy from start to finish. And it is largely a credit to his talent and director Steve Boyle's craftsmanship that the video has been so successful. I'd also like to thank Stan Moress for believing in this project (and me) from the beginning.

ANNOUNCER: 'Tis the season for beefcake and buns and female country music fans have been quite vocal in voicing their approval of country's hunks. Next we present the

Aristo Video Promotions, Inc.

*salutes the nominees and winners
of the*

1990 Music Row Video Awards

*and the National, Regional, Video Pool, Crossover and Location Outlets
who have supported the continued exposure of Country videos.*



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BEST MALE MUSIC VIDEO

RANDY

TRAVIS

He

Walked

On

Water

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RANDY

AND THANKS

TO DIRECTOR MARK COPPOS

AND PRODUCER MIKE APPEL FOR

THEIR CREATIVE GUIDANCE

ON THIS PROJECT.

YOUR FRIENDS AT

WARNER BROS. RECORDS



© 1990 Warner Bros. Records Inc.

Director Jack Cole

Recipient of these 1990 Music Row Video Awards:

Best Video - Alabama "Pass It On Down"

Best Director - Alabama "Pass It On Down"

Best Group Video - Alabama "Pass It On Down"

Best Female Video - K.T. Oslin "Come Next Monday"

Nominee Best Duo - Tanya Tucker with J. Graham Brown "Don't Go Out"

Other 1990 Videos:

Alan Jackson "Chasin That Neon Rainbow"

Reba McEntire "Rumor Has It"

Barbara Mandrell "I'll Leave Something Good Behind"

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BEST MALE VIDEO

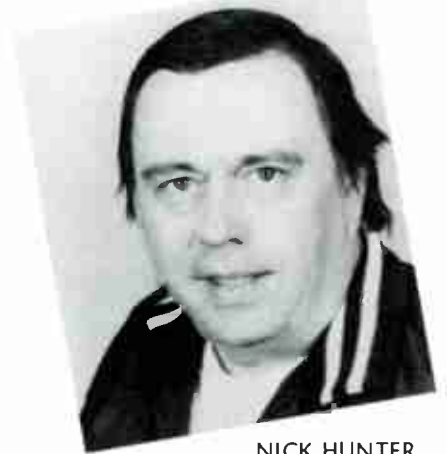
And the nominees are: Garth Brooks "The Dance"; Rodney Crowell "If Looks Could Kill"; Vince Gill "When I Call Your Name"; Waylon Jennings "Wrong"; Eddie Rabbitt "On Second Thought"; Ricky Van Shelton "I Meant Every Word He Said"; Marty Stuart "Hillbilly Rock"; Randy Travis "He Walked On Water".

And The Winner Is...

Randy Travis "He Walked On Water"
Coppos Films

Director: Mark Coppos; Warner Bros. Accepting on Randy's behalf is Warner Bros. Senior Vice President, Nick Hunter.

NICK HUNTER: It's about damn time he won something. Randy deserves all the awards. Thanks Mark for capturing the essence of this song so well, too bad you couldn't be here tonight. And I hope that next year this Award show can be on channel 66!"



NICK HUNTER

HOST: This was one of the toughest categories for the voting panel as evidenced by the number of nominees. But the warmth and sensitivity of the treatment, plus the intimacy between the young boy and his grandfather matched this song's emotional impact perfectly. The director's soft lighting scheme and minimalist touch provided great atmosphere, as Travis reflects on a special person in his life. Few clips have integrated storyline, concept and technical quality as masterfully as this.

ANNOUNCER: And now we move to one of the this evenings highlights. Hold on. Someone that looks like Jack Weston seems to be causing a disturbance in the audience.

What's is the problem sir? You demand that Randy give back his award because he is only lip synching, and it is Shotgun Red who is singing! Do you have any proof? Well, if you don't, then with great pleasure we move on and present the award for



**BEST VIDEO OF
THE YEAR
BEST DIRECTOR**

The nominees are: Alabama "Pass It On Down," Director Jack Cole; Chet Atkins/Mark Knopfler "Poor Boy Blues," Director David Hogan; Garth Brooks "The Dance," Director John Lloyd Miller; K.T. Oslin "Come Next Monday," Director Jack Cole; and Ricky Van Shelton "I Meant Every word He Said," Director Deaton Flanigen.

And The Winner Is...

Alabama "Pass It On Down"

One Heart Productions

Director: Jack Cole; RCA

ANNOUNCER: Accepting the award is Jack Cole, who wins the Accompanying Video



JACK COLE

Director of The Year honor.

JACK COLE: "I'm overwhelmed by the honor bestowed on the group and myself by such a prestigious publication as *Music Row*. The most refreshing thing is that these awards are not tied to politics or a popularity contest with the artist. The work seems to be chosen on value and quality. I accept this with great pride."

HOST: It's not just the Best Video of the Year — it's probably the most important country video ever released, in terms of both visual content and message. Cole intersperses scenes of ecological damage with tight perfectly framed shots of the band; and practically recreates a Brazilian rain forest to further drive home the message. Brilliant in every technical aspect — lighting, editing (crucial to a piece such as this), and cinematography. Instead of preaching, it offers insight and even a glimmer of hope. Those who dismiss the medium as just another form of escapism need to consider this as a shining exception.

**DON'T GET UP TO GO TO THE KITCHEN,
THERE'S MORE...**



BEST VIDEO OF THE YEAR: "Pass It On Down," Alabama, Director: Jack Cole, One Heart Productions

Congratulations Cleve!

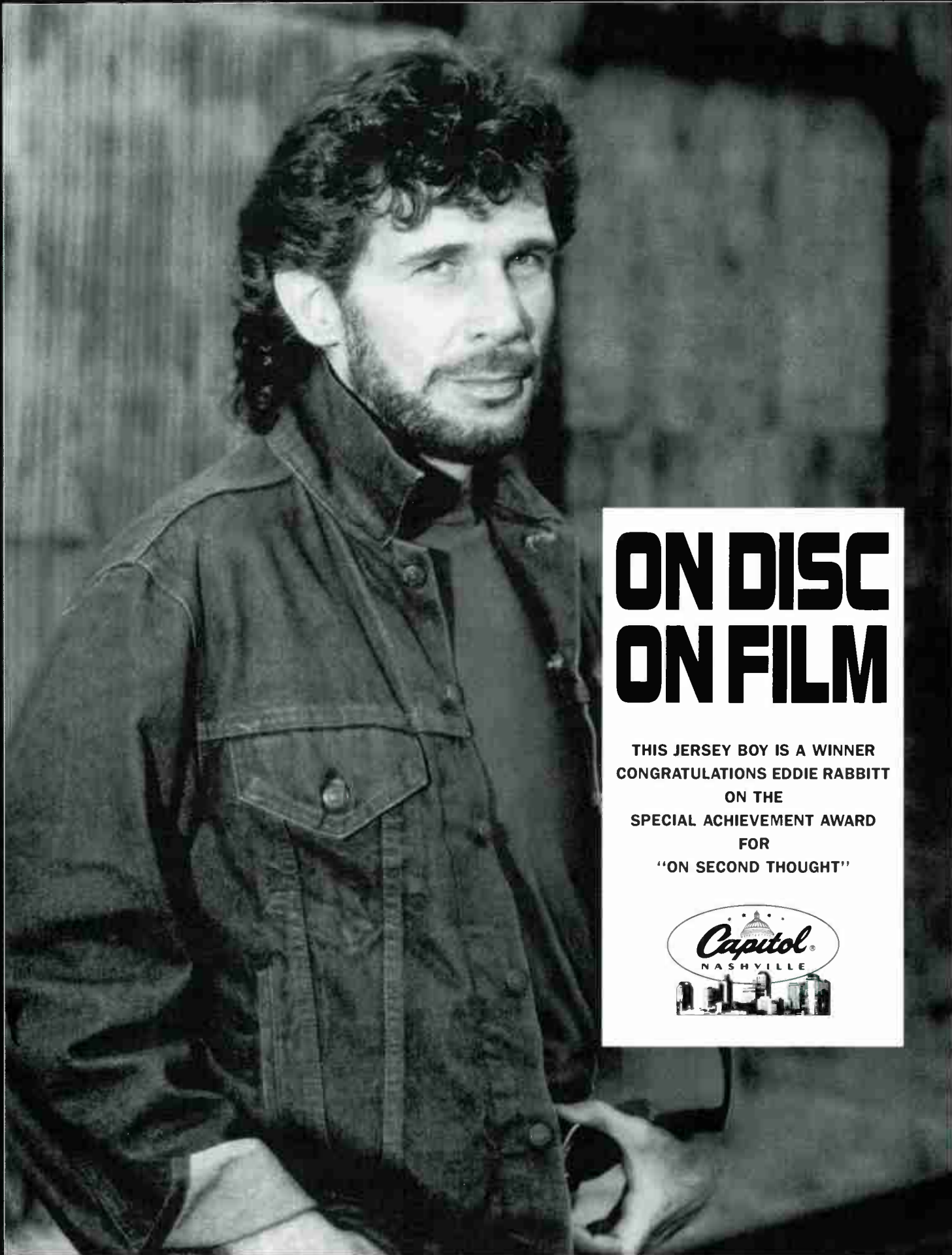
*On your hit record
and video
Love Light*

*and
many many thanks to
director*

*D.J. Schweitzer
of Milestone Films for making it
happen!*

Lee Chirillo

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ON DISC ON FILM

THIS JERSEY BOY IS A WINNER
CONGRATULATIONS EDDIE RABBITT
ON THE
SPECIAL ACHIEVEMENT AWARD
FOR
"ON SECOND THOUGHT"



HOST: We honor the following clips for their singularly outstanding work. These awards are given "off camera" if you will, but should be held in equal regard and esteem.



BEST INDEPENDENT VIDEO AWARD

Cleve Francis "Love Light"
Milestone Films

Director: D.J. Schweitzer;
Playback Records

HOST: This popular piece scored points with viewers for its warm depiction of several sets of relationships. It proved that you can overcome budgetary concerns with fine photography and an everyday-people conceptual theme.



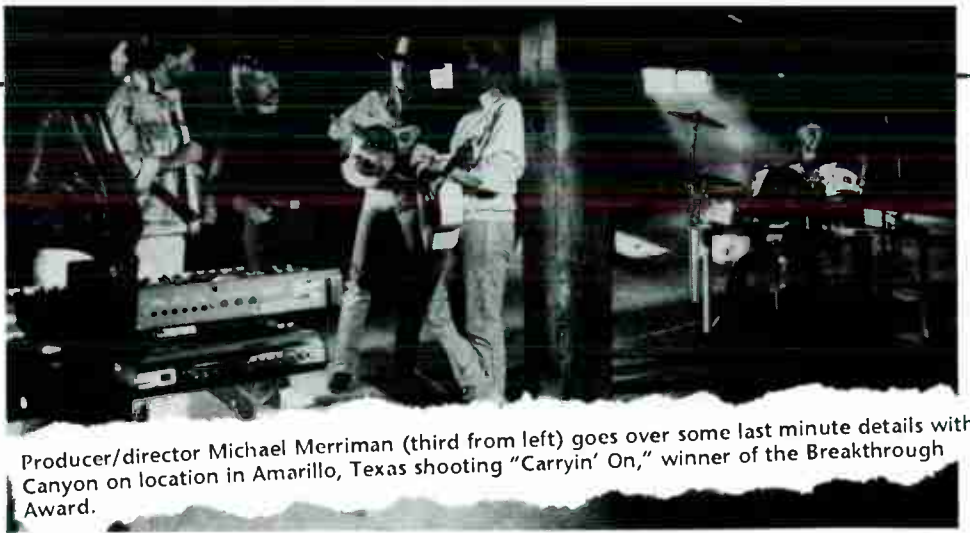
BREAKTHROUGH VIDEO AWARD

Canyon "Carryin On"
Sunrise Teleproductions
Director: Michael Merriman
16th Avenue

HOST: This award goes to the act that's had previous videos but, finally developed one that "broke through" with the public. "Carryin On" worked that magic for Canyon, which, saw this shoot to the Number One slot on CMT. At last, the band was shown in a positive light; viewers were able to establish contact with them. Pretty, gentle production showcased the guys as singers and musicians, built around a concept where hands told the story. ➡



Playback Records artist Cleve Francis gets the onceover before a 'take' for his video "Love Light," winner of the Best Independent Video Award.



Producer/director Michael Merriman (third from left) goes over some last minute details with Canyon on location in Amarillo, Texas shooting "Carryin' On," winner of the Breakthrough Award.

To: Music Row
Thanks for noticing

To: Stan Moress
Eddie Rabbitt
Thanks for everything

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This cameo snapshot from Carlene Carter's "I Fell In Love" video directed by Gerry Wenner, shows its unique verve and energy.

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SPECIAL COMMENDATIONS

ANNOUNCER: Our panel felt the following technical/performance highlights deserved some special recognition even though they lack specific categories (this year).

HOST: Acting is sometimes overlooked in music video, but no one could ignore Martin Crutchfield's hilarious, silent performance as the disheveled hangover victim in Prairie Oyster's "I Don't Hurt Anymore" (Deaton Flanigen, RCA). On the female side Karen Gardner's magnificent stream-of-consciousness babbling in Waylon Jennings' "Wrong!" (Deaton Flanigen, CBS) proved a fitting coda to a humorous look at relationships gone wrong.

The creative use of time-lapse photography in Corbin/Hanner's "The Work Song" directed by Marius Penczner, for Flashframe, PolyGram painted a world of hurly-burly hustle as people raced against the clock to get to the workplace, and fight the rush hour melee.

Carlene Carter's energetic performance in "I Fell In Love" (Director: Gerry Wenner; Planet Pictures; Reprise) set new standards for movement. The cast of musicians and dancers really soars with jumps, leaps, throws and thankfully — everyone that goes up, comes down safely! A choreography and dancing delight.

ANNOUNCER: Ladies and Gentleman. We hope you enjoyed this evenings award presentations! On behalf of our Publisher and staff, let me remind you to be sure and reserve your tickets for next year's show by sending in that subscription renewal card. A special thanks to all the advertisers and sponsors who helped us create and inflate this presentation, and a special salute to you our readers. Good night, and thanks for reading....



The Corbin/Hanner "Work Song" Directed by Marius Penczner used time-lapse photography to good advantage.

INDIE VIDEO OF THE YEAR!

Cleve Francis "Lovelight"

Playback Records

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Jack Gale and Playback Records for a great album, and for believing in me.

D.J. Schweitzer and Milestone Films for a terrific concept and a marvelous video.

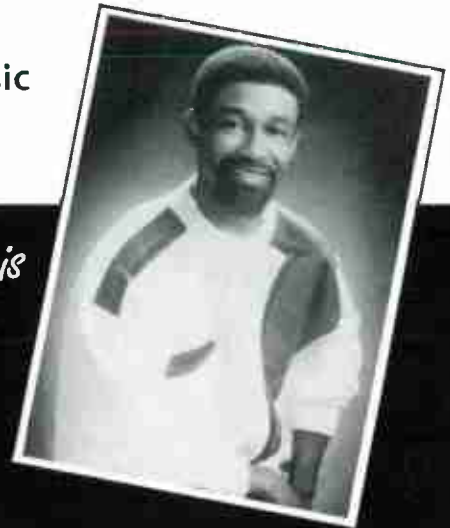
Jeff Walker and Aristo Publicity for all your guidance and efforts.

And to the entire **Country Music Community** for opening their doors and letting me come in.

*Congratulations Cleve—
We knew you could do it.
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Jack Gale
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VIDEO VISION

MUSIC VIDEO REVIEWS

BY BOB PAXMAN

PLAY-IT-AGAIN

ALAN JACKSON

"Chasin' That Neon Rainbow"

Flashframe/Director-Jack Cole/Arista

One of the few pieces set in a club that takes on the feel and reality of a club. Sweet closeups of Jackson (women should love it, especially the baby pictures), super lighting and a well-chosen cast of extras.

ALISON KRAUSS

"I've Got That Old Feeling"

ACME Pictures/Director-Joanne Gardner/Rounder

Simple, nicely-textured piece. Effectively brings out her personality and unique musical style.

RANDY TRAVIS "Heroes And Friends"

Coppos Films/Director-Mark Coppos/WB

Warm and heartfelt. You can sense the admiration Travis feels for his heroes, Roy Rogers in particular. The Rogers memora-

bilia, plus the appearance of Roy himself in a humorous cameo, lend an enjoyable touch of nostalgia.

REBA McENTIRE

"Rumor Has It"

Flashframe/Director-Jack Cole/MCA

Classy treatment that sets the mood right from the beginning: a stream of light through a large window fan giving off a hazy, but gorgeous, effect. Soft edits cut to the emotion of the song, and your eyes are taken from one glamorous shot to another. The best of the new group.

CLINT BLACK "Put Yourself In My Shoes"

Deaton Flanigen Productions/Director-Dean Lent/RCA

A fun time with Clint and friends in an old country barbershop. Clever, homespun setup, cool performance and outstanding camera work get you into the song. Fans should eat it up in a big way.

LEE ROY PARNELL "Family Tree"

Flashframe/Director-Marius Penczner/Arista

The sequel to "Oughta Be A Law" (note the opening scene) is a wild, lost-in-the-fun-house ride. Imaginative rocker empties the visual warehouse, including rear-screen pro-

jection, comedy footage and some crazy sight gags.

DAVID LYNN JONES

"I Feel A Change Comin On"

Flashframe/Director-Marius Penczner/PolyGram

Funky, cutty performance is the highlight. Only the "Uncle Sam" sequence stands out among the vignettes; cool edit from the TV picture back to Jones and band. Is Jones starting to look like a dead ringer for Kevin Costner?

WORTH-A-WATCH

NEAL MCCOY "If I Built You A Fire"

Producer-Joe Pollard/Director-Mary Newman-Said/Atlantic

Colorful, technically proficient production. McCoy overplays the emotion with moves and gestures more suited to a stage performance.

BILLY DEAN

"Only Here For A Little While"

Bill Young Productions/Director-Bill Young/Captiol Nashville/SBK

Tries for a feel-good attitude but forces the issue with another of those "We Are The World" gatherings. The artist, a strapping sort, is photographed well and comes off pleasantly enough.

SWEETHEARTS OF THE RODEO

"You Look At Love That Way"

Deaton Flanigen/Columbia

Fashionable piece (it's like looking at a 40's issue of LIFE) features interesting camera angles, beautiful backgrounds and a highly-stylized look. Needs more push to move it along.

SAWYER BROWN

"When Love Comes Calln"

Producers-Eric Wyse/Neal & Reed Comm./Curb/Capitol Nashville

EJECT

JAMES HOUSE

"You Just Get Better All The Time"

Producers-Evelyn Shriver, Clay Smith/Directors-Dick Heard, Rex Hosea/MCA

It's just one long, continuous shot—fine if you have a captivating scenario or utilize a variety of camera angles. A howler from the start, with that horrible exchange between House and the waitress. Why does he speak as the dissolve begins? Better yet, what happened to the audio track? The sound is awful.

RAY STEVENS

"Help Me Make It Through The Night"

Jim Owens & Assoc./Director-Rod Thompson/Curb/Capitol Nashville

Butchers a classic with juvenile antics and cheap look. Not what the industry needs right now—or ever for that matter.

VIDEO POOL BREAKOUTS

November Reels

SONG TITLE

TOTAL OUTLETS

Atkins, Knopfler/Poor Boy Blues • Columbia	820
Mary-Chapin Carpenter/You Win Again • Columbia	500
Pirates Of The Mississippi/Rollin' Home • Capitol Nashville	470
Randy Travis/Heroes and Friends • WB	380
Robin Lee/Love Letter • Atlantic	350
Amy Grant/Wise Up • A&M	300
KT Oslin/Come Next Monday • RCA	300
Clint Black/Put Yourself in... • RCA	270
Lionel Cartwright/Say It's Not True • MCA	230
Sweethearts Of The Rodeo/You Look at... • Columbia	230
Johnny Cash/Goin' By the Book • PolyGram	220
Charley Pride/Whole Lotta Love... • 16th Ave	200
Vince Gill/Never Knew Lonely • MCA	200
Doug Stone/These Lips Don't... • Epic	180
Dawn Sears/San Antone • WB	170
James House/You Just Get... • MCA	170
Ray Stevens/Help Me Make... • Curb/Capitol Nashville	170
Reba McEntire/Rumor Has It • MCA	170
Shenandoah/Ghost in This... • Columbia	170
Goldens/Take Me Back... • Capitol Nashville	160

Video pools surveyed include: Lawrence Entertainment (150 country outlets, 50 AC outlets); ET/VideoLink (100 country, 100 AC); Special Promotions Inc. (70 country); Wolfram (60 country, 80 AC, 500 mainstream); Telegenics (50 country, 300 AC); Sight & Sound (50 country); RockAmerica (40 country, 500 mainstream). For a complete tracking sheet with every video reported call Michael Hight (615) 321-3617.

CMT TOP MUSIC VIDEOS

(Used by permission. ©CMT chart of 11/16/90)

1. Canyon • *Dam These Tears* • 16th Ave./Curb
2. Billy Joe Royal • *A Ring Where A Ring Used To Be* • Atlantic
3. Billy & Terry Smith • *Blues Stay Away From Me* • Epic
4. Travis Tritt • *Put Some Drive In Your Country* • WB
5. K.T. Oslin • *Come Next Monday* • RCA
6. Mark Collie • *Hardin County Line* • MCA
7. Ray Stevens • *Sittin' Up With The Dead* • Curb/Capitol Nashville
8. William Lee Golden • *Louisiana Red Dirt Highway* • Mercury
9. James House • *You Just Get Better All The Time* • MCA
10. Reba McEntire • *You Lie* • MCA
11. Alan Jackson • *Chasin' That Neon Rainbow* • Arista
12. Mark Chesnutt • *Too Cold At Home* • MCA
13. Robin Lee • *Love Letter* • Atlantic
14. Lorrie Morgan • *He Talks To Me* • RCA
15. Holly Dunn • *You Really Had Me Going* • WB
16. Clint Black • *Put Yourself In My Shoes* • RCA
17. Vince Gill • *Never Knew Lonely* • MCA
18. Patty Loveless • *The Night's Too Long* • MCA
19. Michael Martin Murphey • *Cowboy Logic* • WB
20. The Goldenes • *Take Me Back...* • Capitol Nashville/SBK

New Adds

- Marty Stuart • *Little Things* • MCA
 Joe Diffie • *If You Want Me To* • Epic
 Verlon Thompson • *She's The One* • Capitol Nashville/SBK
 Oak Ridge Boys • *Soul And Inspiration* • RCA
 Margo Smith • *I Want To Be A Cowboy's Sweetheart* • Cammeron
 Bruce Hornsby and Shawn Colvin • *Lost Soul* • RCA

TNN TOP MUSIC VIDEOS

(Used by permission. ©TNN chart of 12/03/90)

1. Alan Jackson • *Chasin' That Neon Rainbow* • Arista
2. Clint Black • *Put Yourself In My Shoes* • RCA
3. Shenandoah • *Ghost In This House* • Columbia
4. Vince Gill • *Never Knew Lonely* • MCA
5. Conway Twitty • *Crazy In Love* • MCA
6. Patty Loveless • *The Night's Too Long* • MCA
7. K.T. Oslin • *Come Next Monday* • RCA
8. Dwight Yoakam • *Turn It On, Turn It Up, Turn Me Loose* • Reprise
9. Mary-Chapin Carpenter • *You Win Again* • Columbia
10. Doug Stone • *These Lips Don't Know How To Say Goodbye* • Epic

New Releases Added

- Emmylou Harris • *Wheels Of Love* • Reprise
 Ronnie McDowell • *Unchained Melody* • Curb
 Verlon Thompson • *She's The One* • Capitol Nashville/SBK
 Matraca Berg • *I Got It Bad* • RCA



IF YOU KISS ME AGAIN I WON'T SIGN! (L TO R) Attorney Craig Hayes, songwriter Kostas, PolyGram President Lionel Conway, and PolyGram Int. VP Bob Kirsch celebrate the signing of a new three year exclusive song agreement between Kostas and PolyGram Int. Kostas is the NSAI Songwriter of the Year.

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 On The Spot Music
 Synclavier 385-2957
 Scene Three, Inc.
 1813 8th Ave. S 385-2820

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 1525 McGavock 256-7700
 L & A Productions Inc
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 Mac Bennett Productions
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 Studio Productions
 4610 Charlotte Ave. 298-5818
 The Producers' Group
 2500 21st Ave., s #207 ... 298-5582
 Thirtys Film/Tape
 2831 Columbine Pl 385-2277
 Video Music Int.
 11 Music Sq. E. 256-4321
 Video Productions Unlimited
 Neal James Org. 726-3556

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 Joe Elmore 297-1483
 Billy & Pat Galvin 889-8127
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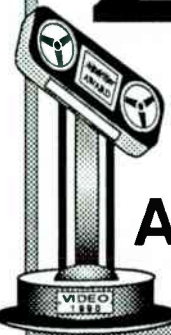
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7th Annual
Music Video Awards

Page 11...

VIDEO REPORT

BY MICHAEL HIGHT

MVA's Elects New Board

Judds, Mattea, HeadHunters, Highwaymen Lasso Long-Forms

• At the recent Music Video Conference in Los Angeles, the *Music Video Association* named its new board members Kadima Levadi, Rowe International; H.B. Barnum III, WTBS' *Night Tracks*; Sean Fernald, Capitol L.A.; and Rick Kurkjian from the California Music Channel. Jeff Walker from Aristo Nashville was elected president, Linda Ferrando, Atlantic New York was elected VP and Levadi was named Secretary/Treasurer.

• The Judds' final video project *Love Can Build a Bridge* is on the shelves. In the works for 16 months, the 60-minute home video gives viewers interview and tour footage plus a first glimpse of Naomi's wedding and the title clip, touted as the world's first 3-D music video. The package, distributed by MPI Home Video, comes complete with 3-D glasses and video treatments of "This Country's Rockin'," "Born to be Blue" and "Rompin' Stompin' Blues"....

• The "garage-band" feel that so permeates the music of The Kentucky HeadHunters comes through visually in their first compilation video release called *Pickin' on Nashville—The Video*. New profile footage of the band in their Edmonton, Kentucky rehearsal house plus their 3 successful videos make for an entertaining \$9.95 video cassette....PolyGram has also released a long-form on CMA's Female Vocalist Kathy Mattea called *From the Heart*, including four videos and profile footage. Also retails for \$9.95....

• The Highwaymen II show at the Nassau Coliseum in New York sets the stage for a 24-song performance video now available in stores as well....

ACTION!

• For an interesting approach to the spiritual Judds cut "Love Can Build a Bridge," RCA enlisted *High Five Productions* to create the first-ever 3-D country video. The clip was shot in Sidona, Arizona by director Bud Schaetzle and producer Martin Fischer. Other RCA projects in motion include a new clip from Aaron Tippin, "I Wonder How Far it is Over You?" produced by Stephen N. Angus and directed by Kort Falkenberg III for *The Neilyn Group*; an independent project by director Dave Bridges and producer Kimberly Lansing for Matraca Berg, "I Got it Bad" and a new video just off-line from Baillie and the Boys for their new single "Treat Me Like a Stranger." *Jim Owens Entertainment* caught RCA's Eddy Arnold for an upcoming release, "You Don't Miss a Thing," produced and directed by Rod Thompson....

• Riding out to the *Dream Ranch* we find plenty going on. New Ranch-hand producer Billy Paul Jones teams with director Greg Crutcher for a jumping Hoyt Axton rendition of the Elvis classic "Heartbreak Hotel" on DPI Records. Producer Carolyn Betts and Crutcher were called on by Curb/Capitol to shoot Tony Toliver for the song "Barstool Fool." The same team recently completed "Out on a Limb" for Vanguard act The Dil-

lards. The bluegrass band of *Andy Griffith Show* fame are literally shot in a tree 20 ft. off the ground....

• *ACME Pictures'* Joanne Gardner got the nod to produce the Rosanne Cash clip "What We Really Want" with director Ethan Russell....

• *Planet Pictures* finished work in Nashville with Warner Bros.' Rhonda Gunn for the cut "Safe in the Arms of Love" directed by Gerry Wenner and Charlie Randazzo, produced by Madeline Bell. Sherman Halsey produced and directed the Texas Tornados for Reprise. "Adios Mexico" is a zesty number shot against a L.A. setting....

• Indie artist Bonnie Nelson staged a military romance for her video "Walkin' After Midnight" produced by Geoff Riggs and directed by Cathy Matthews. The clip features actual officers who have since been called to Saudi Arabia....

• Canyon, in temporary limbo since 16th Avenue closed, finished two new songs/videos with *Surprise Teleproductions'* director Michael Merriman and producer Bryan Bateman. "Treadin' Water" and "It's Always Something," shot in Albuquerque, have just come off the cutting block....

• Platinum Edge Records is hoping to cash in on their eclectic "Cowboy Rap" by Jimmy Collins. John Baer produced and directed this catchy clip—yes you can moon walk in cowboy boots....

• The production team of "Video Joe" Meador and Glenda Golemon with director Pete Cummings turned their cameras on Curb artist Ronnie McDowell recently for his rendition of "Unchained Melody"....

• *Scene Three* did a hard rock video for Metal Blade Records' Goo Goo Dolls. Director John Lloyd Miller along with producers Marc Ball and Bryan Johnson went to the Niagara Falls area for a fast-paced treatment of "There You Are." Kitty Moon worked with director Larry Boothby for Marsha Thornton's latest for MCA "Maybe the Moon Will Shine," a hopeful piece shot in Nashville. Patty Loveless is scheduled to do the song "I'm That Kind of Girl" on MCA, to be directed by John Lloyd Miller....

• *Deaton Flanigen* have been busy producing a long-form film for Washington DC rap act DC Talk on ForeFront Records....

• *Gary Musick Productions'* senior producer Eric Wyse has returned from Santa Fe with Sawyer Brown footage. With director Brett Darken, they captured the new songs "One Less Pony," featuring the western set built for the movie *Silverado* and "Superman's Daughter"....

• New Capitol Nashville/SBK artist Verlon Thompson was the latest subject for *Bob Cummings Productions*. Producer and director Pete Cummings worked up "She's the One"....

• *Bill Young Productions* focused on Mark Chesnutt for a performance piece on his latest single, "Brother Jukebox." Suzanne Bell produced and Bill Young directed....



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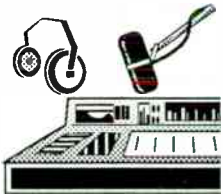
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STUDIO REPORT

BY SUSAN AVERY

NEW EQUIPMENT

• **HUMMINGBIRD RECORDING** (not to be confused with Hummingbird Productions' new studio) has recently installed all new gear, including a Trident 40-input automated Model TSM console; Studer A827 24-track recorder; Perraux power amps; Tannoy monitors; Neumann, AKG, Sennheiser, and Shure mics; and a long list of outboard equipment including the SPX 1000 and Roland GC-8/R880...

STUDIO REPORT

• **Dolly Parton** was tracking and overdubbing at **NIGHTINGALE STUDIO** for CBS with co-producer **Gary Smith**, executive producer **Steve Buckingham**, and engineer **Gary Paczosa**...**Buckingham** also produced tracks on CBS artists **Ricky Van Shelton** and **Larry Boone**, both engineered by **Marshall Morgan**...**Jerry Crutchfield** produced new Capitol tracks by **Tanya Tucker** with **Joe Bogan** at the console...**Mark O'Connor** was tracking for Warner Bros. with **Ed Seay** engineering...**Gary Paczosa** engineered **Rhonda Gunn** tracks produced by **Gary Smith**...**Bogan** ran the board for overdubs and mixing on **The Hollanders**, produced by **Dave Burgess**...

• **MCA's George Strait** and producer **Jimmy Bowen** have been working at **SOUND STAGE** with engineer **Chuck Ainley**...**Bowen** also produced **Lacy J. Dalton** tracks for Capitol with **John Guess** and **Bob Bullock** at the board...**BACKSTAGE**, **Clyde Brooks** and **Michael Spriggs** produced **PolyGram's Ronna Reeves** with **Steve Tillisch**

engineering...**Bullock** engineered for Capitol's **Tony Toliver** and producer **James Stroud**...**Jerry Crutchfield** produced **Wayland Patton** for Capitol with **Mark Coddington** at the board... **Glen Campbell** recorded radio spots for

Cross Country Entertainment with producer **Robert Porter** and engineer **Jerry Hernandez**...**Mandy Barnett** and producer **Janie West** worked on demos for Capitol with engineer **Julian King**...**Teresa Langworthy** tracked demos for **Jeff Carver Management** with producer **Rob Hendon** and engineer **Russ Martin**...**Ron Treat** engineered demos by **Rick Langston**, co-produced by **Doug Jurnegan**...

• At **MASTERFONICS**, **MCA's Conway Twitty** was in with his wife and co-producer **Dee Henry** to work on a remix with engineers **John Guess** and **Marty Williams**...Producer **Barry Beckett** and engineer **Justin Niebank** mixed **Bob Seger** tracks...**Bob Bullock** engineered a remix for **MCA's Gary Morris**, produced by **Jimmy Bowen**...**Bowen** also produced overdubs on **Lacy J. Dalton** for Capitol...Overdubs and mixing continued on **Vince Gill's** upcoming **MCA** project, produced by **Tony Brown** and engineered by **John Guess**...**Warner Bros.** artist **Beth Nielsen Chapman** was in working on a special mixing project with engineer **Eric Prestidge** to edit a song to single length. She also worked on overdubs with producer **Jim Ed Norman**...**Ed Seay** engineered a mix on **Warner's Rhonda Gunn**, produced by **Paul Worley**...**Curb's Ronnie McDowell** was tracking at the studio with producer **Buddy Killen** and engineer **Tom Hitchcock**...Producer **Clyde Brooks** mixed **B.B. Watson** for **RCA** with **Bullock** engineering...**Brent King** ran the board for an **All Nations** project by **Sharon Anderson**, produced by **Jim Malloy** and **Billy Joe Walker**...

• Mixing of new **PolyGram** tracks by

Johnny Cash took place at **MUSIC MILL** with **Bob Moore** producing and **David Ferguson** at the console...Producer **Richard Landis** mixed **Roger Miller** tracks for **BMG/RCA** with engineers **Joe Scaife** and **Butch Carr**...**Landis** also produced tracks and vocals by the **Oak Ridge Boys** and **Lorrie Morgan**, both for **BMG/RCA**, with engineers **Jim Cotton**, **Mike McCarthy**, and **Pete Greene**...**Harold Shedd** produced vocals and mixing on **Daniele Alexander** for **PolyGram** with **Cotton**, **Scaife**, and **McCarthy** at the board...**Cotton** and **Paul Goldberg** engineered Capitol tracks by **Lee Greenwood** and **Wayland Patton**, both produced by **Jerry Crutchfield**... **MCA's Lionel Cartwright** and producers **Harry Stinson** and **Ed Seay** were in working on vocals and mixing with **Seay** and **Grahame Smith** at the board...

• At **SOUND EMPORIUM**, producer **Richard Landis** and engineer **Joe Scaife** were busy with overdubs on the upcoming **BMG** albums by the **Oak Ridge Boys** and **Lorrie Morgan**...**Josh Leo** produced overdubs on **Earl Thomas Conley's** new **BMG LP** with engineer **Steve Marcantonio**...**Clyde Brooks** produced overdubs on **BMC's B.B. Watson** with **Bob Bullock** at the board...**Rodney Crowell** produced **Warner Bros.** album tracks by **Jim Lauderdale** with **John Guess** engineering...**Warner's Texas Tornados** and producer **Bill Halverson** were in remixing a Spanish version of one of their songs with **Gary Laney** at the console...

• **Waylon Jennings** was at **ELEVEN-ELEVEN SOUND** tracking and mixing for his upcoming one-man show with engineer **John Abbott**...Producer **Ron Chancey** and engineer **Billy Sherrill** worked on overdubs and mixing on the **Oak Ridge Boys'** project...**Larry Butler** produced tracks and mixing on country artist **Kevin Pierce** and demos by **Vince Hatfield** and **Mark Sexton**, all engineered by **Billy Sherrill**...**Steve**

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digital piano with 10 melody voices, digital reverb, tune, transpose, stereo sound, MIDI In/Out/Through, stereo input/output, and stereo headphone.



280 T

For more information, write to the Lowery Organ Co., 825 East 26th St., P.O. Box 1270, La-Grange Park, IL 60525, or call (708) 352-3388.



Carl Perkins and engineer Rick Willis hover over the Solid State Logic console in Studio A at Sixteenth Avenue Sound. Perkins is working on four new songs for an upcoming LP.

Popovich produced vocal overdubs on Joanna Cotten with Greg Parker at the board...Rodney Good engineered mixing for Velvet Williams, produced by Joe Meador, and a demo project by Dave Gibson...

• At EMERALD SOUND, Tony Brown produced tracks and overdubs for a new MCA album by Kelly Willis with Steve Marcantonio / Russ Martin at the console...

• Travis Tritt and producer Gregg Brown worked on vocals and overdubs for a new Warner Bros. LP at RECORDING ARTS with engineer Chris Hammond...RCA's Prairie Oyster worked on pre-production for a new LP with producer Richard Bennett and engineer Andy Byrd...Producers Josh Leo and Larry Lee mixed a Greg Barnhill video track for Warner Bros. with Lee Groitzsch at the console...Larry Lee produced and engineered Elektra Asylum publishing demos by Jill Sobule...Lou Johnson engineered publishing demos by Alice Townsend, produced by Tommy West for High Harmony...Donna Wyatt tracked publishing demos for Crescendo Productions...

• Tammy Wynette and George Ritchie were at SYNCRO SOUND working on an independent production with producer Ron Huntsman and engineer Jerry Hernandez...MCA's Marty Brown cut demos and tracks for NBC's "48 Hours" with producer Richard Bennett and engineer John Wiles...Peter McAnn cut music demos for EMI...Bob Campbell-Smith engineered demos by Mike Hollingsworth for Zomba, and David Keith, produced by Mike Henderson...

• Work on the upcoming Word/Reunion album *Our Christmas*, featuring Al Green, Roberta Flack, Amy Grant, Sandi Patti, Milton Lefevre, Bryan Duncan, Phil Keaggy, Kim Hill, Russ Taff, and David Meece, took place at NORTHERN TELECOM's Digital Audio Suite with Todd Chatman producing and Woody Wright engineering. Also for the project, Chatman and Wright edited promo spots and single releases for radio...Other work included editing for broadcast the Christmas story "All Is Well," narrated by Frank Peretti for Word/Reunion, and radio spots for the new Word album by the Allies...

• At THE MONEY PIT, Steve Fishell produced overdubs and mixes on MCA's Marsha Thornton with engineers Mike Poole and Ed Seay...Seay and Harry Stinson produced Lionel Cartwright overdubs for MCA...Seay and Paul Worley produced Big Fish overdubs for Tree Productions...Seay, Worley, and Judson Spence produced Stacy Cambell demos for CBS...Eddie Bayers Jr. and Michael Rhodes produced Greg Barnhill demos for Warner Bros. with Seay and Clarke Schleicher engineering...Schle-

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icher and Mike Poole engineered demos by Leigh Ann Graham, produced by Anthony Martin for Artistic Endeavors...

- New artist Kassie Wesley, actress on the soap opera "Guiding Light," completed a project for CBS at CREATIVE RECORDING with producer Mick Lloyd and engineer Joe Funderburk... Producer/engineer Brent Maher completed a project for the band Great Plains... Neal James has been producing independent artist Phil Schmidt with Frank Green engineering... **LOST & FOUND:** A Panasonic pager was left at the studio several weeks ago; if it's yours, call 385-0670 and talk to Molly...

- At HUMMINGBIRD RECORDING, producer Tom Wanca and engineer Ronnie Brookshire worked on a Scott Wesley Brown musical... Producer David Clydesdale and engineer Bob Clark worked on a Disney project... Producer Tommy Greer of Word Records and Cheryl Rogers are working on custom projects with engineer Ronnie Brookshire... Brookshire is also engineering a Steven Curtis Chapman project that Phil Naish is producing...

- At STARGEM, Ben Speer produced gospel tracks by the Singing Americans for Homeland Records with Joe Funderburk at the console... For Brentwood Music, Ed Kee produced tracks with Dan Rudin at the console, and Larry Mayfield produced orchestra

overdubs with Bob Clark engineering... Pat Holt engineered tracks by country artist Camille McVail, produced by Gary Lamb...

- At CHAMPAGNE STUDIOS, Tim Rushing produced a demo on Rhonda Vincent for BMG/RCA with Randy Best at the console... Mark Sagar recorded a spec deal for Vogue Productions with producer Steve Fishell and engineer Mike Poole...

- Angel Pontier of GOLDEN ANGEL MUSIC engineered original material by Trisha Walker and Suzanne Elmer-King for Crossfield Music, Jill Wood for Country Legends Music, Jess Leary for Starstruck Writers Group, and Luce Amen...

- At HIGH LONESOME SOUND, Chip Wallace engineered demos of original material by Chris Gantry, Tim Hooker and Rick Baker, and Tommy Dennis for On Hold Again Music and It's Me Again Music... Songwriter/artist demos were cut for Geralyn, Bret Graham, Butch Turner, and Jill Cooke... Other demos included Doc Franklin, Mike D. Hill, and Harry Slyhoff...

JINGLE PROJECTS

- Lee Greenwood recorded a spot for KFOR-TV with producers Randy Wachtler and George Teren of 615 Productions at SYN-CRO SOUND... Wachtler and Teren also produced music tracks for Disney...

- Chrysler Motors' new Dodge campaign featuring different musical renditions of the

song "When Johnny Comes Marching Home" was produced by Bob Farnsworth and Ronnie Brooks at HUMMINGBIRD PRODUCTIONS' new studio for the Detroit agency BBDO... In addition, Brooks produced jingles for Goodyear, Radio Shack, and Endicott Johnson... Mark Heimermann wrote/arranged/produced a Kenner spot entitled "Chocolate Pix" for Grey Advertising in New York... J.C. Meyer produced a spot for Target entitled "Season of Harmony" ... The jingle house also concluded its seventh annual "Shameless Gimmick" contest giving two lucky advertising executives expense-paid luxury vacations in the Cayman Islands...

- Ron Chancey produced jingles for Chevy Trucks and McDonalds at ELEVEN-ELEVEN SOUND...

- At CREATIVE RECORDING, Dan Williams Music worked on various TV and radio spots for Healthy Choice, Coors Light, and Rose's.



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ALBUM REVIEWS



DWIGHT YOAKAM
If There Was A Way
 Reprise 26344
 Producer: Pete Anderson



Highlights: "Since I Started Drinkin' Again," "I Don't Need It Done," "The Heart That You Own," "It Takes A Lot To Rock You," "The Distance Between You And Me," and "Turn It On, Turn It Up, Turn Me Loose."

Critique: Dwight Yoakam has never lacked confidence. With his fifth album, he continues to use that confidence to hone his commitment to creating deluxe hillbilly music.

On *If There Was A Way*, Yoakam's best album yet, the music cuts with a sharp instrumental focus and ambitious vocal know-how, bringing an increased depth to Yoakam's entertaining swagger and roots-music tributes. He also experiments more, prying new ideas into older forms and pushing himself to try his hand at other traditional American music styles.

Despite talk in some circles of Yoakam's new rock edge, the singer still concentrates primarily on putting a firm beat behind such tried-and-true country styles as bluegrass, honky tonk, string band music, rockabilly and traditional rock. In these songs, the instrumental interplay is outstanding, especially that of such well-chosen sidemen as steel guitarist Tom Brumley, fiddler Don Reed, the dobro and lap steel of Al Perkins and producer Pete Anderson's deep-toned twang.

But Yoakam rattles his hips in new directions, too. Listen to the strings—yes, that's violins, sir—on "You're The One," the rhythm-and-blues organ on "Let's Work Together" and "Dangerous Man," and the beachfront R&B sway of the title cut. And on "I Don't Need It Done," Yoakam turns a nice twist on the drawling honky tonk of Jerry Lee

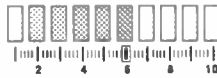
Presley, Merle Haggard, Johnny Cash can all be heard as ghostwriters of Yoakam's best originals.

The successful way these ghosts are polished and presented, however, is testament to Yoakam's talent.

—Michael McCall



STEVE EARLE
The Hard Way
 MCA 6430
 Producers: Steve Earle, Joe Hardy



Highlights: "Hopeless Romantic," "Have Mercy," and "Esmeralda's Hollywood".

Critique: Desolation, frustration, apathy and anger sweep through *The Hard Way* like the hot breath of nuclear fallout. Unfortunately, imaginative arrangements, superior production values and the quality song material with which Earle has spoiled us in previous albums—are missing.

Earle sings with a snarling twist like a cobra coiled and ready to strike, but all too often that intensity is buried deep inside the grooves with the result that he sounds garbled and lost. Yet, the Nashville singer/songwriter does hold a crystal to life forcing us to see characters, dreams and desires through different facets. Perhaps this album represents a stretching out, an attempt to extend his creative dimensions. In that context, and as a bonafide Steve Earle fan, I can accept this less polished work with the expectation and hope that it is a bridge to another more fertile dimension of his talents.

—Justin Roach



REVEREND BILLY C. WIRTZ
Backslider's Tractor Pull
 Hightone 8024
 Producers: B. Wirtz, B. Greenlee, H. Simmons, M. Williams



Highlights: "Erik The Red Sovine," "Burnie The Toaster," "A Pinhead Will Survive," and "Honky Tonk Hermaphrodite"

Critique: Wirtz offers a series of hilarious sendups to American culture past and present. His is the persona of a hip, fast-talking evangelist preacher gone berserk.

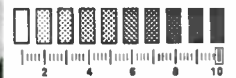
Picture (from the one supplied) a pastor who looks like a red-headed Jeff Cook. Say this minister spins yarns like Pinkard & Bowden, Lester "Roadhog" Moran, and the Riders of the Sky aping each other. What then hath Hightone wrought but the Reverend Billy himself?

Ask BMI's Roger about "Erik The Red Sovine." Will Johnny Cash appreciate "Burnie The Toaster"? One's on safer ground asking Hank Williams, Jr. to react to Jett than to "A Pinhead Will Survive." "Honky Tonk Hermaphrodite" should be chatted up all along Record Row.

—Stacy Harris



ROSANNE CASH
Interiors
 Columbia 46079
 Producer: Rosanne Cash



Highlights: "On the Inside," "What We Really Want," "On the Surface"

Critique: What makes *Interiors* a brilliant album is not that Cash produced herself for the first time (relegating husband Rodney Crowell to co-producer credit on only two cuts) nor that she wrote all the songs. It's that *Interiors* meticulously chronicles the unraveling of a terribly dysfunctional relationship.

The arrangements here are stripped as naked as Cash's soul, but *Interiors* is country at its core. Cash gets at the psychology behind every cheating and drinking theme in country music—the emotional anesthetic of addictions, the desperate grasping for love in affairs.

Interiors is sung in a voice that's not completely trustworthy, which makes gauging the relationship's status almost impossible. Former lovers swear better results from a second try in "On the Inside," but they're actually set on a predetermined course that ends tragically in "Paralyzed."

Between those songs they twist, as Cash sings in "Land of Nightmares," on "a noose of subtle abuse."

—Brian Mansfield

CORRECTION: The Fred Koller album review in the November 23 issue incorrectly identified the song "Something 'Bout A Train" as being about a lonely female exhibitionist, the song in question also on the same album was "On A Night Like This."

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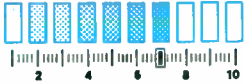
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CLUB REVIEWS

CAMILLE HARRISON

The Bluebird Cafe
November 9, 1990



Contact: 615-781-2169
Musicians: Camille Harrison—vocals, keyboard; Kerry Marx—guitar; Avery Johnson—bass; Terry Townsend—trumpet, vocals.
Musical Style: Camille calls it "Earthy Memphis Blues"; I call it funkified bluesy jazz.

Performance Uniqueness: Although she hit a couple of raw notes during the first two tunes, by the third song, the soft sultry sound of Miss Harrison's voice took flight across the room and landed ever so gently on the ear. Even when wrapping her talent around a high note she showed beautiful control in bringing it back down to earth. There were some silent moments between songs where a



bit of repartee would have come in handy, but Camille did solidified her stage presence with a sizzling smile and electrifying hazel eyes. Lyric content was a bit disappointing in "Soul Mates" and "When You Need a Friend" but her material overall was enjoyable. The accompanying musicians sounded great, but the muted trumpet was a bit piercing in the Bluebird's close quarters.

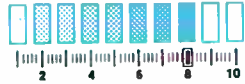
Crowd Reaction: The roof wasn't raised until the upbeat "No Trouble At All".

Highlights: "Always Alright," "No Trouble At All" and Camille's use of dynamics. Also some outstanding acoustic guitar by Kerry Marx.

—Jim O'Baid

CHINA BLACK

Cannery
November 15, 1990



Contact: Davey Ray, ASCAP 615-327-1531
Musicians: Doc Firset—vocals; Elisha Hoffman—lead guitar; Steve Woods—rhythm guitar; Jeff Faudem—bass; Gordy Stokes—drums.

Musical Style: Hard Rock, traditional rock 'n' roll.

Performance Uniqueness: Hard, but not heavy (as in "metal"). China Black is a throwback to the late 60's, early 70's rock style. They pass most of the required tests for a true rock collective: strong lead vocals, discernible melody lines, tight rhythm section, and guitars that go "bang" in the night. It's one of the few contemporary bands where the second guitarist actually serves a purpose, playing more than just standard bar chords and occasionally doubling on lead. Influences—Led Zeppelin, Stevie Ray Vaughn, The Stones—are easy to spot, but there's still a freshness to their original material. Songs range from straight-ahead rock to ballads and one folk-influenced composition. Clean, crisp-sounding band *plays*, not *bashes*. Each selection sounds different than the previous one.

Crowd Reaction: Small crowd (the event was mainly an ASCAP showcase) made a lot of noise and remained enthusiastic. Many hovered near the stage from the opening number.

Highlights: As expected, the band kicked off with driving opener that featured exceptional timing between the bass and drums. Firset's voice came through best on "My Way Robbery" (neat title). "Winter's Love" proved they could slow it down when needed, with guitarist Hoffman extending beautifully on a fine solo.

—Bob Paxman

WILD ROSE

328 Performance Hall
November 19, 1990



Contact: Sharon Eaves
320-0741

Musicians:

Wanda Vick—Electric guitar, fiddle, pedal steel, dobro; Pamela Gadd—Lead vocal, guitars, banjo; Pam Perry—Lead vocal, mandolins, acoustic guitar; Kathy Mac—Bass, vocal; Nancy Given Prout—Drums, vocal

Musical Style: Country



Performance Uniqueness: It's been said before that the fact that this is an all-girl group is irrelevant. These Capitol artists not only sing catchy songs with great harmonies, but they are also great instrumentalists who showcase their playing on an equal footing with their singing. Their music covers a wide variety of moods, and they have positive stage presence and enthusiasm. However, their flashy stage clothes detract somewhat from their stance as serious players.

Gadd, lead singer on 60% of the songs, has a forced, very nasal voice. I enjoyed Perry's warmer, relaxed singing more. Perry showed impressive facility and speed on her frequent mandolin solos; unfortunately, her sound was weak. Vick is astonishingly good at any instrument, and a lot of fun to watch, too.

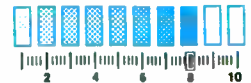
Crowd Reaction: Mostly invited industry people, they gave a standing ovation.

Highlights: "Lonely Won't Leave Me Alone"; the band-written instrumental "Wild Rose"; the rousing "One Way Track." Their self-penned, rip-roaring "Hit the Highway" closed the set.

—Wheat Williams

GWIL OWEN AND THE THIEVES

Ace Of Clubs
November 18, 1990



Contact: Gwil Owen 329-1700, 662-2708

Musicians: Gwil Owen—lead vocal, guitar; Moose Harrell—guitar; Bob Kommersmith—bass; Jeff Finlan—drums.

Musical Style: Rock.

Performance Uniqueness: Owen revamped the Thieves line-up earlier this year, with highly pleasing results. Even after a hectic touring schedule around the Southeast, they didn't betray signs of boredom or weariness. They're a great rock 'n' roll band and a reminder of how satisfying unselfconscious, straight-ahead rock 'n' roll can be. Moose Harrell contributes great slide guitar playing. His solos never lead the Thieves into imitation-blues territory, instead he powers the songs with a smooth texture that works well in contrast with Owen's gravelly voice.

Crowd Reaction: It's unfortunate that the Ace of Clubs booked this show on a Sunday night. A glance around the club revealed tired and subdued faces that were clearly dreading the onset of Monday. No doubt, a mere 24 hours earlier, people would have been on their feet and *moving*. This band is too good to watch just sitting down. **Highlights:** The band shines most when they rock hard and simultaneously toss out some stunningly melodic vocal hooks, as in "My Silver Tongue." slower songs like "To Wish Upon A Star" manage to pack a punch without compromising volume or poignancy.

—Jonathan Marx

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♦ Indicates New Entry

R Indicates Re-Entry

• Indicates Tie

ARTIST • ALBUM • LABEL • TOTAL POINTS

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

11/8 11/23

- | | | |
|-----|-----|--|
| 1 | ♦ | GARTH BROOKS • No Fences • Capitol Nashville • (47)
Two Of A Kind, Workin' On...26%; The Thunder Rolls 26%; Wild Horses 21% |
| 2 | 2 | REBA McENTIRE • Rumor Has It • MCA • (42)
Climb That Mountain High 31%; Fancy 26%; Waitin' For The Deal...26% |
| 4 | 3 | JUDDS • Love Can Build A Bridge • RCA/Curb • (40)
This Country's Rockin' 35%; Calling The Wind 25%; Rompin' Stompin' Blues 23% |
| 3 | 4 | RANDY TRAVIS • Heroes & Friends • WB • (38)
Smokin' The Hive 26%; Waiting On The Light...16%; Do I Ever Cross...13% |
| 5 | 5 | CLINT BLACK • Put Yourself In My Shoes • RCA • (35)
Where Are You Now 17%; One More Payment 14%; This Night Life 14% |
| 8 | 6 | DWIGHT YOAKAM • If There Was A Way • Reprise • (28)
The Distance Between You...18%; It Only Hurts...18%; Send A Message To...14% |
| 6 | 7 | ALABAMA • Pass It On Down • RCA • (26)
Moonlight Lounge 46%; Here We Are 23%; Down Home 19% |
| 8 | 8 | PATTY LOVELESS • On Down The Line • MCA • (21.5)
Overtime 43%; I'm That Kind Of Girl* 38%; I've Got To Stop...10% |
| 17 | 9 | MARY-CHAPIN CARPENTER • Shooting Straight In The Dark • Columbia • (21)
Down At The Twist And Shout 43%; Right Now 14%; Can't Take Love... 10% |
| 9 | 10 | JOE DIFFIE • A Thousand Winding Roads • Epic • (20)
If The Devil Danced...25%; If You Want Me To* 20%; New Way (To Light...15% |
| 8 | 11 | CARLENE CARTER • I Fell In Love • Reprise • (19)
You Are The One 26%; Goodnight Dallas 26%; My Dixie Darlin' 21% |
| 20 | 12 | CONWAY TWITTY • Crazy In Love • MCA • (18)
When You're In Love...33%; Shadow Of A Distant...28%; I Couldn't See ...17% |
| 7 | 13 | GEORGE STRAIT • Livin' It Up • MCA • (17)
Someone Had To Teach You 71%; We're Supposed...12%; She Loves Me...12% |
| ♦♦♦ | • | K.T. OSLIN • Love In A Small Town • RCA • (17)
Cornell Crawford 24%; Oo-Wee 18%; Mama Was A Dancer 18% |
| 11 | 14 | WILLIE NELSON • Born For Trouble • Columbia • (16.5)
Ten With A Two 25%; The Piper Came Today 13%; Born For Trouble 13% |
| — | 15R | RESTLESS HEART • Fast Moving Train • RCA • (16)
I've Never Been So Sure 38%; Long Lost Friend* 25%; Sweet Auburn 19% |
| 12 | 16 | SHENANDOAH • Extra Mile • Columbia • (15.5)
Daddy's Little Man 33%; I Got You 20%; She's A Natural 13% |
| 14 | 17 | TANYA TUCKER • Tennessee Woman • Capitol Nashville • (15)
Take Another Run 40%; Shotgun 27%; Oh What It Did To Me 20% |
| 13 | 18 | DON WILLIAMS • True Love • RCA • (14.5)
Lord Have Mercy On...29%; Jamaica Farewell 21%; Diamonds To Dust 14% |
| 16 | 19 | HOLLY DUNN • Heart Full Of Love • WB • (14)
Heart Full Of Love 50%; Don't Worry 14%; Temporary Loss Of Memory 14% |
| 15 | 20 | PIRATES OF THE MISSISSIPPI • Pirates Of The ... • Capitol Nashville • (13.5)
Feed Jake 38%; I Take My Comfort In You 23%; Talkin' About Love 15% |
| 18 | 21 | T. GRAHAM BROWN • Bumper To Bumper • Capitol Nashville • (13)
We Tote The Note 46%; I'm Expecting Miracles 23%; Blues Of The Month... 15% |
| 10 | 22 | DOUG STONE • Doug Stone • Epic • (12.5)
In A Different Light 50%; We Always Agree...17%; Turn This Thing Around 17% |

* Denotes track scheduled for single release

Tie-breakers are determined by awarding a 1/2 point to the album with the highest number of total points on the previous chart. © Copyright 1990, Music Row Publications. All rights reserved. The information contained herein is deemed proprietary and cannot be copied, distributed, or commercially exploited without written permission of Music Row.



RADIO TIP SHEET

Mac Daniels
Music Director
KPLX, Dallas, TX

Single Picks

VERN GOSDIN

"Is It Raining At Your House" • Columbia

"The Voice", heart and soul of country music is alive and well on this tune. A great record to the core (25-54).

MARTY STUART

"Little Things" • MCA

Good up-tempo love song. Another toe tapper that will mix well!

Album Cut Picks

Instead of Album Picks, here are some original Christmas tunes to check out.

CLINT BLACK

"'Til Santa's Gone" • RCA

Here's a seasonal song with some tempo! You can't go wrong with Clint.

VINCE VANCE AND THE VALIANTS

"All I Want For Christmas You" • Vallant

If you're tired of playing 30 versions of "White Christmas," try this. Don't let the picture sleeve scare you! Those who tried it last year had positive results.

STEVE WARINER

"On Christmas Morning" • MCA

If those crowded parking lots and long shopping lines get you down put this on and have a Merry Christmas!

Jay Phillips

Operations Director

KXXY AM/FM

Oklahoma City, OK



Single Picks

VERN GOSDIN

"Is It Raining At Your House" • Columbia

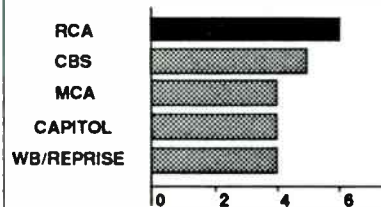
No one else could do this song. It could only come from the pure unadulterated capability of wrenching out the full emotional impact of hearing this song...it is powerful! The thunder rolls! At the very least you should build a tin roof over the music room before you listen to it!

MAURTY STUART

"Little Things" • MCA

I like this better than the previous releases—

TOP ALBUMS BY LABEL



it's more mainstream—more palatable and the fact that it has tempo doesn't hurt a thing! The legs will be stronger on this one!

Album Cut Picks

If you have a CD player at home may I suggest you take CD's home...Away from the radio station you'll find some cuts you might have missed otherwise...No phones, no stop and starting. That's how I found "I Couldn't See You Leaving" from Conway Twitty's new album. Next to "Crazy In Love" it's one of the better cuts on the album worthy of single consideration.

Moon Mullins

President,
Pollack Mullins Nashville



Single Picks

PATTY LOVELESS

"I'm That Kind Of Girl" • MCA

As I said when I recommended this as an album cut, Patty knocks out another rhythm track with the gusto of someone who learned to be heard in church. Wiggle your woofers!

BYRDS

"Love That Never Dies" • Columbia/Legacy

The latest nominees for the Rock 'N' Roll of Fame is the group that helped found country rock. This newly recorded (August 1990) single is 1 of 4 brand new tunes included on a 4-CD boxed set issued by Columbia/Legacy last month. It's Chris Hillman, Roger McGuinn and David Crosby with John Jorgenson helping out. If the Desert Rose Band is a staple of your library, you'll have no problem with this excellent tune. The big fumble?—Columbia not servicing country radio; you'll have to ask for it.

BUCK OWENS

"Kickin' In" • Curb/Capitol Nashville

By the time you read this, Buck's tune will probably be over. And, if that's true, it is too bad, for this is a good country song. You know, with the onslaught of new artists, it might behoove us to add some of the legends of the country business, especially when they record something as palatable as this one. Rock does it; they have no concern for how old an act is; just have it in the grooves and it is a hit.

T. GRAHAM BROWN

"Sending One Up For You" • Capitol Nashville

Right up there with his best testing ballads, this gorgeous tribute to his wife, Shelia, is heading to the top ten. Your women will love it.

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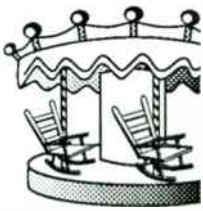
#Stations Reporting: 38

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

11/8	11/23	12/8	ARTIST • Song Title • # REPORTS • (Writers)	
6	2	♦	JUDDS • This Country's Rockin' <i>(N. Judd, K. Sykes, R. Johnson)</i>	14
2	1	2	REBA McENTIRE • Climb That Mountain High <i>(D. Schlitz, R. McEntire)</i>	13
1	1	3	GARTH BROOKS • Two Of A Kind, Workin' On A Full House <i>(Boyd, Haynes, Robbins)</i>	12
2	1	•	GEORGE STRAIT • Someone Had To Teach You <i>(H. Howard)</i>	12
5	2	•	ALABAMA • Moonlight Lounge <i>(R. Rogers)</i>	12
4	6	•	GARTH BROOKS • The Thunder Rolls <i>(P. Alger, G. Brooks)</i>	12
4	2	4	REBA McENTIRE • Fancy <i>(B. Gentry)</i>	11
6	6	•	REBA McENTIRE • Waitin' For The Deal To Go Down <i>(B. Fischer, A. Roberts, C. Black)</i>	11
3	3	5	GARTH BROOKS • Wild Horses <i>(B. Shore, D. Wills)</i>	10
5	6	•	RANDY TRAVIS with CLINT EASTWOOD • Smokin' The Hive <i>(B. Hill, J. Remington Wilde)</i>	10
8	6	•	JUDDS • Calling The Wind <i>(C. Bickhardt, D. Schlitz, B. Maher)</i>	10
5	5	6	PATTY LOVELESS • Overtime <i>(Kostas)</i>	9
7	6	•	PATTY LOVELESS • I'm That Kind Of Girl* <i>(M. Berg, R. Samoset)</i>	9
9	6	•	JUDDS • Romplin' Stompin' Blues <i>(N. Judd, D. Schlitz)</i>	9
—	8	•	MARY-CHAPIN CARPENTER • Down At The Twist And Shout <i>(M. Carpenter)</i>	9
9	4	7	HOLLY DUNN • Heart Full Of Love <i>(Kostas)</i>	7
—	—	•R	GARTH BROOKS • Mr. Blue <i>(D. Blackwell)</i>	7
6	7	8	STEVE WARINER • L-O-V-E, Love <i>(S. Wariner, L. Silver)</i>	6
—	7	•	TANYA TUCKER • Take Another Run <i>(P. Overstreet, D. Schlitz)</i>	6
6	8	•	DOUG STONE • In A Different Light <i>(B. McDill, D. Lee, B. Jones)</i>	6
8	—	•R	RESTLESS HEART • I've Never Been So Sure <i>(V. Stephenson, T. DuBois, D. Innis)</i>	6
9	—	•R	T. GRAHAM BROWN • We Tote The Note <i>(G. Nicholson, D. Penn, T. Graham Brown)</i>	6
—	—	•R	ALABAMA • Here We Are <i>(B. Nielsen Chapman, V. Gill)</i>	6
New♦♦♦	•	•	CLINT BLACK • Where Are You Now <i>(C. Black, H. Nicholas)</i>	6
New♦♦♦	•	•	CONWAY TWITTY • When You're In Love With A Beautiful Woman <i>(E. Stevens)</i>	6
New♦♦♦	•	•	RANDY TRAVIS with B.B. KING • Waiting On The Light To Change <i>(G. Nicholson, R. Leigh)</i>	6

* Denotes track scheduled for single release

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MUSICAL CHAIRS

BY MICHAEL HIGHT

BUSINESS NEWS

The CMA has elected its new officers for 1991. Among the key figures named were Roy Wunsch to chairman of the board, Thom Schuyler to president, Bud Wendell executive VP and Irving Waugh as Sr. VP. Elected to International VP was WEA Europe's Kick van Hengel, Jim Powers was named Secretary, Wayne Halper Treasurer and Randy Owen Sergeant at Arms. The first board meeting will be held January 23-24 at Seattle's Four Seasons Olympic Hotel.....In more CMA news, the association received the Tennessee Society of Association Executives' Excellence Award for their recruitment efforts for 1990.....

The first *International Bluegrass Music Awards Show*, hosted by Vince Gill and John McEuen, made Owensboro music fans happy. Some winners included Hot Rize for Entertainer, Nashville Bluegrass Band as Vocal Group, Bluegrass Album Band as Instrumental Group, Del McCroury male vocalist and Alison Kraus female vocalist.....

Ampex has awarded Golden Reel Awards to George Strait and Randy Travis for their use of Ampex tape on recent albums—Strait for *Beyond the Blue Neon* and Travis for *No Holdin' Back*. As part of the award Ampex donates \$1000 in each artist's name to a charity of their choice.

An R&R sponsored Battle of the Bands is scheduled for December 12 at the 328 Performance Hall to benefit the NEA. Executives from Warner Bros, RCA and

Capitol Nashville will duke it out in front of judges Eric Marshall (WSIX) and Kevin O'Neal (WSM). Get there by 6:00.....

Lyle Lovett and Waylon Jennings headlined "An Old-Fashioned Guitar Pull—Texas Style" last month at TPAC. The event was staged to benefit the NSAI, who received a healthy \$25,000 contribution from Tom O'Grady, CEO of UST Enterprises.....

The NEA has presented MTSU sophomore Michael Thiemann with its Bob Beckham Scholarship. Benefitting from the money raised at the Beckham Golf Tournament, Thiemann will continue his guitar performance studies.....Other scholarships were recently awarded to Belmont junior Jason Houser and Vanderbilt sophomore Daniel Roumain from the Sue Brewer Fund of the Songwriter's Guild. The Guild has been providing funds for songwriters since 1984.....

Speaking of school, *The Music Place* is offering private guitar lessons for players of all levels and all musical forms. Professional instructors teach 9-week and 6-week certificate classes. Other programs for keyboards, drums and bass also available. 360-2363 or 333-3808.....

LABEL NEWS

Jerry Bradley, president of Opryland Music Group, has officially announced the closing of 16th Avenue Records. "I thought the timing was right for an independent label," commented Bradley. "Obviously, it wasn't." The label's releases were not

generating sufficient airplay to support more projects for its artists who included Charley Pride, John Conlee, Canyon, Randy Vanwarmer, Donny Kees and Dianne Davis. The closing of the label means the elimination of 7 staff positions at OMG. 16th Avenue Records was established in February of 1987 with the release of Charley Pride's #1 "Have I Got Some Blues for You." They recently secured distribution through Capitol and Curb, but were unable to attain the sales needed to finance continued operation.....

"Troop movements" at Arista—Allen Butler to Sr. Dir. of National Promotion from Dir. of National Country Promotion,

Ramona Simmons from Exec. Asst. to Manager of Office Services and Mike Dungan added to the staff as National Dir. of Marketing and Sales, replacing Phran Schwartz. Mike comes down from the Arista office in Minneapolis.....



Ed Mascolo

At RCA, Mary Hamilton has been promoted to Director of Creative Services overseeing art, video production and artist imaging. She has been on staff for 4 1/2 years. And welcome back to Ed Mascolo who was recently named VP National Country Promotion RCA Nashville. Ed previously served as Sr. VP Product Development for RCA in New York up until '87 and returns from his VP Country Promotion post at PolyGram.....

Polydor Records has recently issued a compilation release called *Hank Williams—The Original Singles Collection Plus...* The LP uses undubbed masters sequenced chronologically for a total of 84 cuts, some previously unreleased, including a couple of Luke the Drifter songs.....Comstock Records is branching the continental gap with a CD project to be distributed in England. *International Country* will feature various performers including Patti Davis and Bandit Country.....

ARTIST NEWS

Reba McEntire is enjoying her fastest selling success to date with her latest *Rumor Has It* release. The album is already RIAA-certified as her eighth gold platter.....

Joe Diffie has accomplished a first for country artists, going #1 in all three major trades with his debut single "Home." It stayed atop *Gavin* and *R&R* for two weeks and *Billboard* for one.....Atlantic recording artist Ray Kennedy has been snagged to do a series of TV spots promoting the Nashville tourist industry. The "Music City Proud" ad campaign hopes to add to



BMI saluted songwriter Julie Gold (Julie Gold Music) and co-publishers Nanci Griffith (Wing And Wheel Music) and Irving Music, Inc. on their success with "From A Distance." The version by Bette Midler recently topped the AC charts and is also climbing the pop charts. (L to R) David Conrad, Irving Music; Roger Sovine, BMI; Nanci Griffith and Julie Gold.

the 7,000,000 plus people that generate close to a billion dollars in tourist revenue each year.....

The Bellamy Brothers are working on an LP that will be exclusively available in Europe. To be produced by Ralph Siegel and recorded in Germany, the disc will debut next spring on Jupiter Records.....Kinky Friedman, renowned Texas musician and author, and James Bennett, known for his artwork on *National Lampoon* magazine covers, are documenting the 20-year history of *Asleep at the Wheel* in a cartoon series to accompany their new single "That's the Way Love Is".

Jerry Clower is scheduled to act as Grand Marshal for this year's Nashville Christmas Parade. The 38th annual outing takes place on December 2 making its way down West End from 9th to 25th. The parade will be shown on Channel 2.....

RADIO NEWS

The Country Radio Broadcasters report that almost half of the exhibit space for this years seminar is booked even though 30 percent more space was added. "It's a real 'sooner the better' situation," states coordinator Dave DeBolt. Twenty hours of exhibition has been allocated, 10 of which will be reserved for exclusive activities. The fun runs from March 6-9 at the Opryland Hotel. (615) 327-4487.....The CRB also announced the replacement of former president Paul Wilensky upon his hasty departure from the post. Larry Daniels, Program Manager for KNIX in Phoenix, was elected in an interim decision. Charlie Ochs, new GM of Washington D.C.'s WMZQ replaces Wilensky at that station and fills the vacancy on the board.....

Superadio, formerly Galactic/Tempo Sound is a cable radio service currently available in 6 stereo music and 3 entertainment/information formats to over 7.5 million US homes. Cable operators in many markets can select from formats such as "America's Country Favorites," "Classic Hits," Light 'N Lively Rock" and others.....

A slew of seasonal wireless specials! The Nashville Network Radio, TNNR, will syndicate the top 100 country hits of 1990 with hosts Lorianne Crook and Charlie Chase on December 29 beginning at 2 pm. (ET). *The Year End Nashville Record Review* will feature the biggest news, records and artists of the past year to air on over 150 stations nationwide.....

The Dolly Parton radio "event" is quickly approaching. *Home for Christmas* tracks through Dolly's latest album and features holiday memories related in Dolly's inimitable country style. Reaching

nearly 500,000,000 people in 129 countries and 523 market exclusive stations in America, the special will air December 7, 8 and 9 and repeat at various local times from the 21-25.....

Garth Brooks will guest on the December 12th edition of *Countryline USA*. The 90-minute phone-in show is hosted by *Entertainment Tonight's* John Tesh and will on over 150 country stations nationwide from 10-11:30 pm. (ET).....

Ron Huntsman Entertainment is offering *The Vern Gosdin Story*, the latest in a series of artist specials available on CD on a barter basis. Other artist profiles include Ricky Skaggs, Waylon Jennings and more. Also from Huntsman is Charlie Daniels' *Christmas Time Down South* scheduled for transmission on over 600 stations between December 10 and 25. (615) 443-7300.....

PUBLISHING NEWS

A joint publishing venture between newly-established Austin-based *Lighthouse Music Company* and Nashville's *To the Moon Music* has been finalized. The two companies hope to bridge the diverse talents of the two music cities.....*Buckhorn Music Publishers*, holder of copyrights like "For the Good Times" and "One Day at a Time" has added Sherrill Blackman to its staff as Professional Manager. Sherrill comes from a 6-year stint at NSAI.....*Louisiana Music Company* is opening an office here in Nashville to promote the Louisiana sound. Its roster includes Fats Domino, Doug Kershaw, The Boogie Kings and a number of others. In addition, the

SIGNINGS

BOOKING:

First Call Charles Dorris & Associates
 Mark Collie Entertainment Artists
 Tammy Wynette Triad Artists
 Sparks Street Level Artists Agency
 Rob Crosby, Zaca Creek
 William Lee Golden and Goldens William Morris Agency
 Rodney Crowell Buddy Lee Attractions

RECORDING:

Verlon Thompson SBK/Capitol Nashville
 Tommy Cash Playback Records
 Gabriel Skylite Records

PUBLISHING:

Alan Rhody Bluewater Music Corp.

company recently scored music for Texaco spots.....

TV/FILM NEWS

The Statler Brothers have landed their own prime time variety series, the first on TNN. After reaching 1.2 million households with their May TV special, TNN opted for a weekly gig. Tapings are scheduled to begin next March with its debut episode slated for October, 1991.....

The "Heart on Country" promotional campaign on TNN will be reinstated for 1991 kicking off with spots by Reba McEntire and Randy Travis. The 30-second personal commentaries offer viewers a glimpse of country artists' opinions on current issues. Other participants include Vince Gill, Ricky Van Shelton, Tammy Wynette and many others.....*Riders in the Sky* have completed a 30-minute Christmas special to air on TNN. Suzy Bogguss and Minnie Pearl guest star in *Christmas, The Cowboy Way* showing December 17 and 21 at 8:30 and 11:30 pm. (ET).....



PolyGram top brass Harold Shedd (wearing tie) and Paul Lucks (at mic) congratulate the Kentucky HeadHunters on their platinum success at a special barbeque bash.

CONCERTS BOOKINGS

DAVID M. ROSS

Rosanne Steps Out To Support *Interiors* As Holiday Concert Schedules Wind Down



Backstage at the recent Third National Bank Songwriter Showcase, Music Industry Branch VP Brian Williams (R) gathers with (L to R) Matraca Berg, Kevin Welch, and Nanci Griffith. Other guest performers included Fred Koller, Rob Crosby and more. The packed crowd was treated to Nanci's version of the now famous "From A Distance" by Julie Gold and Matraca performed an ethereal set focused around an acoustic guitar/guitar/cello trio. Host for evening Kevin Welch, displayed his impressive song wares as well.

In conjunction with the European release of Charley Pride's new single/album on *Ritz Records*, he has been booked for a series of 40 sold out concerts in 39 days throughout England, Ireland and Scotland. The shows were booked by British promoter Derek Bloch.... Larry Gatlin and The Gatlin Brothers will jump on the sleigh to perform 14 shows in eight cities for their third annual "Country & Christmas" tour. Each show features a local choir which will perform with the 'Boys'. The dates begin in Galveston, Texas and wrap up in Daytona, Florida. LG & TGB will perform at the Jackson Hall, Nashville on December 11 with the Woodmont Baptist Church Choir... Merle Haggard wound up the last leg of his 1990 tour in Chattanooga, TN on December 2... Performing at the Environmental Protection Agency's 20th Annual Anniversary Celebration will be Curb/Capitol artist Cee Cee Chapman on December 3... Kathy Baillie and husband Michael Bonagura

(Baillie & The Boys) will be opening shows for Kenny Rogers during the holiday season between November 20 and December 23...

Rosanne Cash begins a mini-tour to support her newly released, self-produced Columbia LP *Interiors*. Scheduled club dates include Northampton and Cambridge, MA; New York City; Washington, DC; Los Angeles and San Francisco.

New LP Releases December/January

Atlantic

Neal McCoy/*At This Moment*
Dean Dillon/*Out Of Your Everloving Mind*

Arista

Rob Crosby/*Solid Ground*

CBS

Various Artist/*Columbia Country Classics Vol. 1-V*

Mike Reid/*Turn For Home*

Capitol Nashville

Sawyer Brown/*Buick*
Roger Whittaker/*Living And Loving*
Buck Owens/*Kickin' In*
Glen Campbell/*Unconditional Love*
Gail Davies/*Best Of*

Eddie Rabbitt/*Classics Collection*
Dan Seals/*Early Dan Seals*

Linda Davis/*In A Different Light*

MCA

Chris Hillman & Desert Rose Band/*A Dozen Roses*

Marty Stuart/*Tempted*

PolyGram

Hank Williams/*Singles Collection*
Daniele Alexander/*I Dream Of Color*
Johnny Cash/*Mystery Of Life*

RCA

Eddy Arnold/*One More Time*
Chet Atkins/*Down Home*
Aaron Tippin/*You've Got To Stand For Something*
Paul Overstreet/*Heroes*

Source: Pollstar * two shows

Recent Concert Grosses

Artist	Gross	Tix Sold/%	City, State	Date
Randy Travis	\$269,341	14,559/91	Auburn Hills, MI	11/04
George Strait	\$204,425	11,050/96	Oklahoma City, OK	11/02
George Strait	\$148,407	8,022/94	Tulsa, OK	11/01
Randy Travis	\$137,280	7,040/70	East Lansing, MI	11/02
Reba McEntire	\$117,327	6,342/76	Shreveport, LA	09/29
Barbara Mandrell	\$67,932	2,326/93	Milwaukee, WI	11/03
Crystal Gayle	\$34,040	1,840/50	San Carlos, CA	11/02
Take 6	\$25,308	1,406/30	Atlanta, GA	11/01
Take 6	\$23,850	1,280/83	Santa Rosa, CA	10/13
Rodney Crowell	\$17,624	1,210/78	Santa Rosa, CA	10/17
C. Atkins, L. Carlton, A. Lee	\$10,302	589/77	Atlanta, GA	10/19
M. Haggard, Delbert McClinton	\$9,353	751/38	Atlanta, GA	10/27
Steve Wariner	\$7,200	453/29	Santa Rosa, CA	10/26
Mary-Chapin Carpenter	\$6,460	490/50	Albany, NY	10/27
Leon Redbone*	\$6,000	400/100	Whitefish, MT	9/7,8
Kathy Mattea	\$4,912	298/50	Atlanta, GA	10/24
Texas Tornados	\$4,180	400/100	Atlanta, GA	10/23
Carl Perkins	\$2,673	350/100	Atlanta, GA	10/20
Mary-Chapin Carpenter	\$2,444	188/100	Dayton, OH	11/04
Jo-El Sonnier, Zachary Richard	\$1,286	96/24	Atlanta, GA	10/22

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- Free copy of the highly utilized "Program Book and Directory" which includes detailed listings of
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 - ✓ Record Label Promotional Personnel
 - ✓ Country Program Syndicators and Suppliers
- One ticket to the following activities
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 - ✓ The Super Faces Show
 - ✓ The Exhibit Hall Wine and Cheese Party
 - ✓ The New Faces Show and Banquet
- Special Meals
 - ✓ Continental Breakfast Thursday, Friday and Saturday
 - ✓ Luncheon Showcases Friday and Saturday

EARLY BIRD REGISTRATION closes January 14, 1990 — only \$289
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ADVANCE REGISTRATION from January 15 through February 19 — \$339

REGULAR REGISTRATION from February 20 through March 6 — \$399

For more information on Individual Registration, Program Book advertising, Exhibit Hall participation, Exhibitor Suite registration or Event Sponsorship, contact Frank Mull, Executive Director.

The Country Radio Seminar
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Happy Christmas from Solid State Logic