

Music Row

Nashville Music News Directory

VOL. 1 NUMBER 2 MAY 1983

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MUSIC ROW . . . is distributed to studios, publishing companies, recording companies, pro audio stores, musician's unions and many other music industry related organizations in the Nashville area. In addition copies are sent out monthly to over 275 key reporting country music radio stations all over the U.S.A. We would appreciate receiving press releases concerning items of interest to the professional music community.

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MUSIC INDUSTRY NEWSPAPER

To receive the next 12 issues of Music Row, send name, address, plus \$12.50 for postage and handling to: Music Row, P.O. Box 111391, Nashville, TN. 37211

ALL ABOUT THE COVER

Lane Brody has been in Nashville recording with producer Allen Reynolds, and her new single "Over You", which will be released shortly is taken from those sessions.

The Racine, Wisconsin glamour girl began writing songs and performing at 12 years old, and has had her songs recorded by such artists as Paul Anka, T.G. Sheppard, and Anne Murray.

Before moving to California, where she met her manager Steve Wax, she spent several years in Chicago singing jingles for McDonald's, Juicy Fruit Gum, Kentucky Fried Chicken, and others. This experience she acknowledges was crucial in developing her studio skills and helped refine the talent which led to her signing with EMI/Liberty in late 1981.

A determined, hard working individual, Lane enjoys many hobbies, and when not writing or performing does pen and ink drawings on rocks (Brody Rocks), original needlepoint designs, and loves to bake homemade bread.

Recently she recorded a theme song duet with Johnny Lee for a new show "Yellow Rose" and this year's U.S. Festival will premier a new EMI-Thorn Video production "Country Ways" where she shares the spotlight with Mel McDaniel.

With several chart records to her credit, the label is very excited about her career, her association with Reynolds, and of course the new single "Over You" which everyone feels will carry her powerful warm sound to a much wider audience than ever before.



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THE STREETS OF MUSIC ROW

Letters To The Editor

"SSL BOARD IN CA. FIRST"

Just wanted to take issue about an article in your April issue, "New Technology Invades Nashville Studios".

Bullet does not have the first SSL in the United States. That honor (?) belongs to Kendon Studios in Burbank, California. They had several rooms equipped with the SSL consoles even before Bullet's construction had started, try three or so years earlier.

Ben W. Harris,
Nashville, TN

"YOU WIN"

Okay you win. Seeing as I have to try to run down a copy of Music Row every month, sometimes unsuccessfully, I've decided to scrape it together enough to get a subscription. So enclosed, please find a check for that amount (\$12.50).

P.S.—How about articles of some other support industries also, i.e., Public Relations people, local instrument craftsmen.

Thank you,
April Barrows
Nashville

EDITOR'S NOTE: Thanks for your support and some good ideas.

All mail received will be considered for publication unless specifically requested otherwise. We will print both sides on any and all music industry related topics, and opinions concerning this publication. Send letters to: Music Row Editor, P.O. Box 111391, Nashville, TN 37211.

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Jan Gray is one of those people with so many different kinds of talents. Born in Oneida, Kentucky, she arrived in Nashville about seven years ago after having been on the road performing in clubs and concerts all over the United States. In fact her first radio experience was at the young age of 4½ years on WPFB Ohio, with Smokey Ward. Being a 'new kid in

town' and needing to make ends meet, she began working writing TV scripts at Jim Owens Productions and wrote the first two 'Music City News Annual Cover Awards' shows.

Her recording career started heating up after she began doing publisher demos for companies like; Warner Bros., Chappell, and Willie Nelson Pub., and she had several releases on Paid Records which lead to her being invited to appear on The Grand Ole Opry.

In 1982 the green-eyed singer-songwriter signed with Jamex Records. Her first two releases have charted nationally, and this summer she will do a special July 4th Jan Gray Picnic in Columbus, GA/Phenix City, AL for WPNX where her last two records both have gone #1.

Her new single "No Fair Falling In Love" written by veteran John Scott Sherrill, produced by Ralph Childs and recorded at Stargem Studios is her strongest effort yet and undoubtedly will push this artist's career higher up the ladder of success. For more information contact: Bob Witte (615) 242-2548.

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

ARISTA TO MOVE TO RCA RECORDS BRANCH DISTRIBUTION

New York, March 30—RCA Corporation and Bertelsmann, Inc. have reached agreement for RCA's acquisition of an interest in Arista Records, Inc., the U.S. operating arm of Bertelsmann's Ariola Records Group. The agreement is subject to government review under the Hart-Scott-Rodino Act. Details of the agreement were not disclosed.

Under the agreement, Arista will remain a fully independent company, with product distributed by the RCA Records national sales branch organization. Branch distribution through RCA is due to begin this Spring.

Commenting on the distribution change, Arista President Clive Davis said: "As the industry changes, we have been looking into means by which we can continue to develop as a trend setting, viable company in the prerecorded music industry. The agreement with RCA will afford us the opportunity to maintain growth while remaining independent in terms of structure and style.

AMY GRANT WINS DOVE

The 14th Annual Dove Awards Show hosted by the Gospel Music Association at the Tennessee Performing Arts Center, named Amy Grant as Gospel Artist of the Year and The Imperials as Group of the Year. There is no speculation that next year the event will be picked up for national TV.

The complete list of Dove award winners are:

- Gospel Artist of the Year:** Amy Grant.
- Group of the Year:** The Imperials.
- Song of the Year:** *El Shaddai*, Michael Card/John Thompson.
- Male Vocalist of the Year:** Larnelle Harris.
- Female Vocalist of the Year:** Sandi Patti.
- Gospel Songwriter of the Year:** Michael Card.
- Instrumentalist of the Year:** Dino Kartsonakis.
- Contemporary Gospel Album of the Year:** *Age to Age*, Amy Grant.
- Contemporary Gospel Album of the Year, Black:** *I'll Never Stop Loving You*, Leon Patillo.

EVENTS CALENDAR

May 11 - 13

Muscle Shoals Music Association 6th Annual Records and Producers Seminar at Joe Wheeler State Resort, AL

June 6 - 12

International Country Music Fan Fair, State Fairgrounds, Nashville

Copy for special industry events must be received by the 15th of the preceding month to ensure publication.

Inspirational Gospel Album of the Year: *Lift Up the Lord*, Sandi Patti.

Inspirational Gospel Album of the Year, Black: *Touch Me Lord*, Larnelle Harris.

Gospel Record Album Cover of the Year: *Age to Age*, Amy Grant.

Traditional Gospel Album of the Year: *Feeling at Home*, Rex Nelon Singers.

Traditional Gospel Album of the Year, Black: *Precious Lord*, Al Green.

Gospel Album of the Year, Children's Music: *Lullabies & Nursery Rhymes Vol. 1*, Birdwing Records.

Gospel Album of the Year—Worship Music: *Light Eternal*, John Michael Talbot.

Gospel Album of the Year—Musicals: *The Day He Wore My Crown*, Impact Records.

Gospel Album of the Year by a Secular Artist: *He Set My Life To Music*, Barbara Mandrell.



Labelmates David Wills and Gus Hardin snuggle to congratulate one another on the release of their first RCA singles.

McBEE PIONEERS EUROPEAN RECORD PROMOTION

Tom McBee, head of Tom McBee Record Promotions, has just returned from Europe, where he spent five days in meetings with Country Music representatives from seven countries to work out methods to promote American product in Europe, and promote European product here.

McBee said that this has been a long needed service that no one has taken time to explore, and should give artists on both sides of the Atlantic a better chance to expand their audience and record sales.

JIM OWENS PRODUCTIONS ANNOUNCES NEW WEEKLY COUNTRY MUSIC SHOW

Lorianne Crook and Charley Chase have been announced as co-hosts for a new 52 week series of half-hour programs called "This Week In Country Music."

Ms. Crook was formerly co-host of Nashville's *PM Magazine* reporting both on local and national television. Currently she handles special television assignments for WNGE-TV-2, Nashville's local General Electric TV outlet.

Charley Chase is a veteran radio/TV personality and is currently program director for WSM Radio, and host of *Channel Four Magazine* seen weekdays locally on WSMV-TV 4, a Gillette Broadcasting company.

"This Week In Country Music" is a cross between magazine-style formats and the typical weekly entertainment/variety series.

One feature of the programs will be a week-

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- 1 Fostex 3180 Stereo Reverb (not pictured)
- 1 Set of connecting cables for all supplied equipment
- 2 Electro Voice Sentry 100A Monitors
- 1 Hafler DH-220A Power Amplifier (not pictured)
- 1 360 Systems Digital Keyboard (real sound sampling)
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Everyone at **RCA** is excited about the new **Elvis** album slated for release in May. Entitled "I Was The One", the album will feature a "bigger" sound around the original vocal tracks of such songs as "My Baby Left Me", "Don't", "Ready Teddy" and other previously released tunes from the Memphis legend. **David Briggs** and **Tony Brown** were involved in the production . . . The **Acuff-Rose Golf Invitational** will be held May 9th and 10th at **Henry Horton State Park** in **Chapel Hill, TN**. Stars such as **Floyd Cramer**, **Chet Atkins**, and **Eddy Arnold** will be hacking away . . . **Stargem Records** has announced the signing of **Debbie Randall** to a recording contract. Ms. Randall has won so many beauty titles and achievement awards that the rest of this column would be required to list them . . . **Charlie Feldman**, General Manager of **Screen Gems/Colgems-EMI Music**, announces the signing of **Beckie Foster** and **Quentin Powers** to exclusive agreements. Foster is a member of RCA's vocal quartet, **The Tennessee Express** and wrote **Janie Fricke's** current single "You Don't Know Love" as well as others. Powers has had songs cut by **Tammy Wynette**, **Donna Fargo**, **Johnny Rodriguez**, plus a cut on the new **Bertie Higgins** album . . . **Leon Everett** recently completed an eleven day tour of **Italy** that included appearances on major television shows in **Rome** and **Milan** . . . The **Joe Taylor Artist Agency** established a new record last month. For the first time in its 20 years of operation, two of its artists - **John Anderson** and **George Jones**, are holding claim to the -1 and -3 records in the charts . . . **Ameri-Can**

MUSICAL CHAIRS

Records artist **Len Henry** was recently the recipient of five awards from the **Manitobe Association of Country Entertainment (M.A.C.E.)** held in Winnipeg, Canada. **Ameri-Can's** worldwide headquarters are now based in Nashville with **Veronica Castle** serving as president . . . Producer **Garth Fundis** recently finished several sessions with ex-Amazing Rhythm Aces lead singer **Russell Smith** and is set to go into the studio in May with **Mac Davis** . . . **The Burgess Brothers** of **Ahoskie, N.C.** have signed a long term recording agreement with **Sound Factory Records**. **Phil Baugh** will produce the group . . . **Buck Trent** has signed with **P.M.I. Talent** for exclusive booking and representation . . . **Mega** recording artist **Rick Smith** will be hosting his own television show on cable from **Louisville, KY** . . . **Pro Media P.R.** has moved to new offices at **3114 West End Cir., Nashville, 37203** . . . **Dixie Gamble-Bowen** has been promoted to the post of **President** of the Nashville based **Elektra/Asylum** and **Refuge Music** . . . **AMI Records** has announced the release of the label's first Mini-LP record featuring **Vern Godin**. The four song album will be initially sold through direct mail response for \$3 for either album or cassette . . . **Danny Davis** was recently awarded the **National Theatrical Association's "Distinguished Service Award"** . . . **The Zondervan Family Bookstores** has announced **Word, Inc., Waco, TX** as **Vendor of the Year, 1982** . . . The Dallas based **Brooks Brothers Almost Famous Band** was the showcase act March 6th at a **Reunion Arena** concert featuring **Barbara Mandrell**, **Ronnie Milsap**

and **Ricky Skaggs** by virtue of their having been named winners in the first-ever **Marlboro Country Music Talent Roundup** . . . **Jimmy Bowen** has offered the **NMA** space on the third floor of the new home for **Warner Brothers Records**, and **Elektra/Asylum** and **Refuge Music**, located at **1815 Division**. The **NMA** has use of the office space rent free until **January, 1984**, or until the organization locates its own permanent office space . . . **Windchime, Inc., Nashville**, has announced the addition of **Royce B. Gray** to their staff as **Director of Career Development**. The firm also appointed **Cam Shillington** as the new **Director of the Canadian offices** . . . Country/rock female artist **Moetta** recently signed a recording contract with **Orbit records**. Her new single is due to be released this month . . . The theme of the upcoming **Muscle Shoals Music Association seminar** will be "Music Business Alternatives: Recovering with the economy" . . .

— R.C.



Ronnie Milsap (r) draws the winning ballot from the **National Kidney Foundation's** entries for "Country Music Favorite 100", while **Jim Warren (l)** and **Gayle Hill** look on. In **Nashville**, over \$25,000 was donated during the two day marathon show which aired on **WSM-AM** radio.

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ly update of the top 10 songs and albums plus hit songs performed by country music's superstars.

"This Week In Country Music" is expected to be ready for syndication this spring or early fall.

CMA 25th ANNIVERSARY SHOW

Ronald and Nancy Reagan, George and Barbara Bush and a good 2,500 people from Washington and Nashville's social, political, and journalistic high order turned up for the Country Music Association's 25th Anniversary concert taped at Constitution Hall for a broadcast on CBS-TV April 13th.

Among the almost 40 country music stars adding their talents to the 90 minute gala of music and variety, there were many memorable moments. Perhaps the highpoint of the show was a vocal/piano duet with Ray Charles and Ronnie Milsap. Other well received performances included Eugene Fodor and Charlie Daniels 'fiddling around'; a 25 year medley of #1 country songs sung by a quartet of Larry Gatlin, Barbara Mandrell, Anne Murray, and Glen Campbell; and Willie Nelson's "Little Old Fashioned Karma".

NEW EXHIBITS AT COUNTRY MUSIC FOUNDATION

Preparation and construction of new 1983 exhibits is underway. In the museum, "Country Music and the Movies" will show film clips on six video monitors, and include movie posters, costumes, and other memorabilia. The exhibit will chronicle the history of country music footage from 1929 to the present.

The new Studio B exhibit is titled "RCA's Studio B—Birthplace of the Nashville Sound" and represents state-of-the-art computer-animated exhibit design.

Highlights of the presentation are the video-taped reminiscences of Waylon Jennings, Dolly Parton, and Chet Atkins who talk about their recording days at Studio B.

MCA Records recently donated their entire file of Conway Twitty photos and clippings, after Twitty changed record labels.

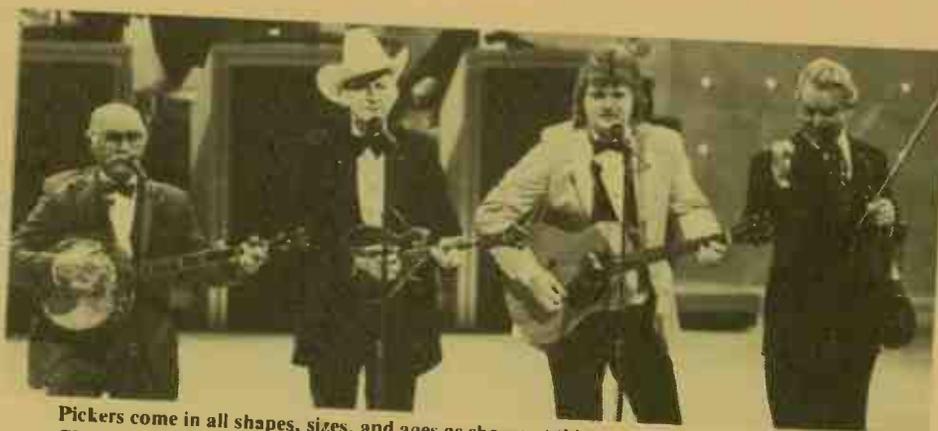
Early April is the targeted opening.

BIG BAND WORKSHOP

An 18-piece jazz and big band ensemble called the Jazz Delight Orchestra is presently holding workshops, (7:30 - 10:30 p.m.) every Tuesday night at the Cannery (256-5310). In these workshops you will hear new compositions as well as mainstream swing tunes done for the 18-piece band, including vocalist, by Nashville songwriters and arrangers. The group also features new instrumental and vocal talent in its Big Band Jazz format. New material is welcomed if all the parts are copied. Admission is free.

PERFORMERS SET FOR "18th ANNUAL ACADEMY OF COUNTRY MUSIC AWARDS"

Alabama, Merle Haggard, and Willie Nelson head the list of performers set for the "18th Annual Academy of Country Music Awards" special, which airs "live" on NBC-TV, May 9.



Pickers come in all shapes, sizes, and ages as shown at this get together on stage during the CMA's 25th Anniversary Show from Constitution Hall, Washington, D.C. (l to r) Grandpa Jones, Bill Monroe, Ricky Skaggs, and Senator Robert C. Byrd.

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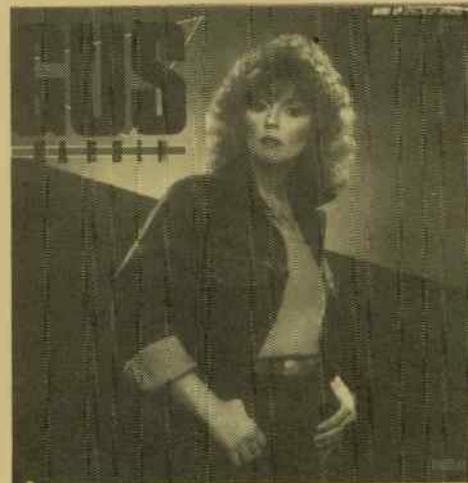
Inner Ear

Gus Hardin
"GUS HARDIN"
RCA MHL 1-8603

During the height of his career as a major league pitcher, Dizzy Dean was once asked by a Chicago sportswriter why he bragged so much. Dean narrowed his eyes and replied in an even, matter of fact tone, "Podnah, if you can do it, it ain't braggin'."

Well, let me tell you, Podnah, the RCA publicity department wasn't bragging when it started churning out releases on Gus Hardin's incredible talent. Gus can do it! By the way, he's a she, a very attractive she. In fact Gus has looks that would, to borrow a phrase from Woody Allen, induce lycanthropy in a Boy Scout.

Muscle Shoals master producer Rick Hall



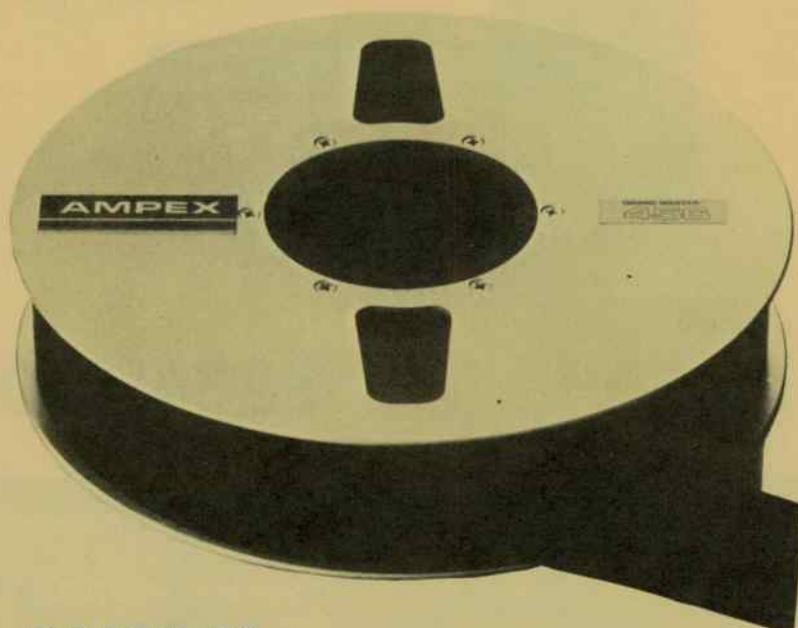
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produced this six song mini-LP and was so taken with Gus that he felt compelled to also write the liner notes.

Here's the gist of what he said. "Gus without a doubt in my mind has the most unique and identifiable voice since Elvis Presley, Janis Joplin, and The Beatles."

Having read the liner notes before having listened to the album, my first reaction was, "C'mon Rick, gimme a break." The Beatles? Joplin? Presley? That's pretty select company for someone coming out of the chute for the first time.

But I'm not so sure that isn't where she belongs. She has a sound all her own, but Lacy J. Dalton and Brenda Lee will do as reference points until you can hear her for yourself.

Her voice has the same raw, earthy, sensual qualities that Lacy J.'s has and her phrasing is reminiscent of Lee's. However, her sound is much too unique to be considered a clone of either.

Joe Galante obviously knew what he was doing by pairing her with Hall. Her style is perfectly suited for the kind of country blues that Muscle Shoals is turning out these days.

The six songs on the album are almost without exception the product of Muscle Shoals writers (Walt Aldridge, Bud McGuire, Will McFarlane, et al), and there's not a throwaway in the bunch.

I liked them all, but the tune that reduced me to a gelatinous mass was the old Otis Redding hit, "I've Been Loving You Too Long". Brenda Lee is the only other female vocalist I know what could approach Hardin's delivery on that number. Talk about phrasing; talk about milking a lyric - Ho, boy, just wait till you hear it.

Gus Hardin is gonna be a SUPERSTAR, and you can take that to the bank, kiddo!

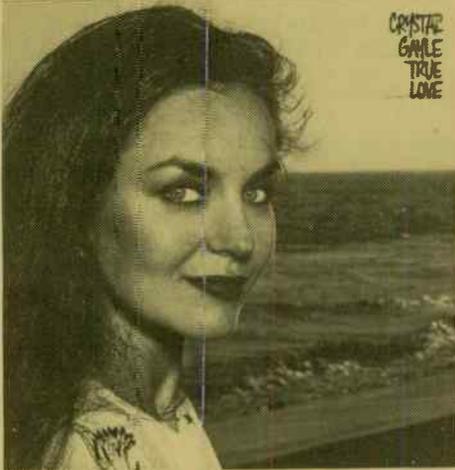
— Russ Cheatham



CRYSTAL GAYLE TRUE LOVE
Elektra 60200

Every now and then all the elements that comprise a great album - outstanding production, superb musicianship, super songs, and an excellent vocal performance - converge. The ensuing result is a work of art. Such is the case with Crystal Gayle's latest offering, CRYSTAL GAYLE TRUE LOVE.

Actually, it's what you might expect when you assemble a group that includes producers Allen Reynolds and Jimmy Bowen; musicians such as James Stroud, David Hungate, Shane Keister, Reggie Young; and songs by such craftsmen as Rodney Crowell, David Gates, Charlie Black and Layng Martine, Jr.



But let's don't forget Crystal. Her rich full sophisticated voice is fully matured and refuses to be bound by musical categories. You can hear her songs on any radio station that programs easy-listening or MOR or country music, a situation that is undoubtedly a source of joy for the Elektra execs.

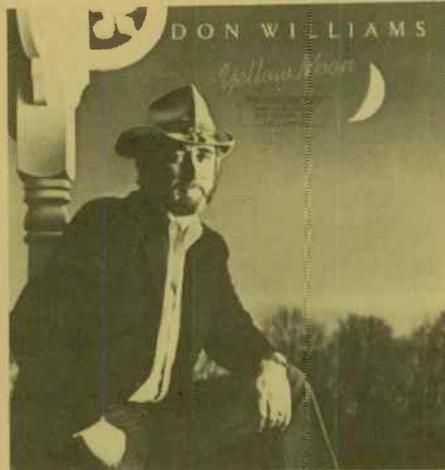
Special kudos to Reynolds and Bowen for the song selections I can't remember when I've heard a more balanced album. The LP includes ballads, toe-tappers, happiness,

heartache; the whole musical schmeer.

"Our Love Is On The Faultline" is clearly the heavyweight of the ten tunes on the album, but Crystal's rendition of the David Gates classic "Everything I Own" is especially tasteful, as is her performance of Rodney Crowell's "'Til I Gain Control Again."

This is Crystal's best album in years, and if you're a Crystal fan it should be considered a must acquisition.

— Russ Cheatham



DON WILLIAMS
YELLOW MOON
MCA 5407

Yellow Moon? More like mellow-yellow to me. If this album won't cure insomnia then try one of William's earlier efforts; they all sound the same.

For years now critics have written about the consistency of Don William's music. That's fine, but I feel it is noteworthy to point out that consistent is a synonym for predictable and predictable a euphemism for boring . . . and that's what Don Williams has become.

Yellow Moon contains an assortment of tunes that suffer a bland sameness, perhaps reflecting more on William's interpretation of them than anything else. Despite my overall negative view of the album, I think the Richard Leigh/Milton Blackburn composition, "Wrong End Of The Rainbow" is a good listen, and William's current single, "Love Is On The Roll" will probably roll all the way to the top of the country charts.

I am neither questioning nor condemning the man's talent, but I find it disappointing as well as annoying that he seems satisfied to stay on the same mellowed-out musical plateau that he attained several years ago.

Hey, this is 1983. As an artist, you're suppose to take risks; you're expected to take risks; you damn well better take risks or you'll wind up hearing your music played in elevators instead of on the radio. And that's all this album is - elevator music.

— Russ Cheatham



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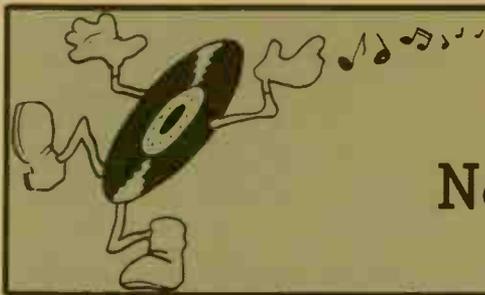
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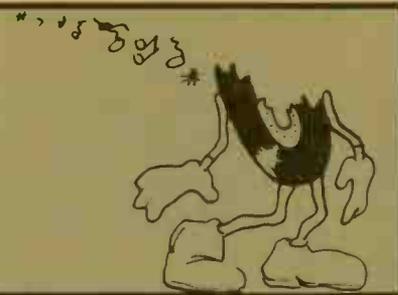
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45 RPM

New Single Reviews



It's spring; and here comes the big bouquets from the record labels. Several major stars have superb new releases this month, making the Single-of-the-Month decision harder than ever before.

I'm absolutely torn between **Ed Bruce**, **Don Williams**, **Tanya Tucker**, **Dan Seals**, **The Whites**, **George Jones**, and **Barbara Mandrell** for highest MUSIC ROW honors for April/May. Give Best Songwriter Debut to Tucker; Best Comeback to Seals; and Best Song Choices to Bruce and Mandrell. But, let's face it, for overall excellence as a single the nod has got to go to **Don Williams'** "Love Is On A Roll."

The Dan Seals record is so lovable that I'm halfway tempted to give label-of-the-month honors to Liberty because of it alone. To be fair, though, it was MCA that had the most consistently good listening this time around.

That's MCA's second time in the winner's circle, since I started this column 14 months ago. (The March issue marked this column's first anniversary; and I was so wrapped up in music I forgot to mention it). To date, the label leaders are RCA and Warner/Elektra, both of whom have won label-of-the-month honors three times. CBS ties with MCA for second place with two awards each. Capitol/Liberty/EMI, Polygram, Combine Music, and the independent labels (collectively) have all won one award.

Welk Music's strong showing brought them within a hair of snatching the coveted MUSIC ROW honor, which you hear so often mentioned in the same breath with The Oscar, The CMA Award, and The Donelson Bowling Championship Trophy. Get well soon, Bill!

At first, I didn't give Single of the Month kudos. Since I started doing so they have gone to Ricky Skaggs, Judy Taylor, Michael Murphy, The Whites, Loretta Lynn, The Younger Brothers, David Wills, Dillon & Stewart, and Don Williams. Two of those went to #1. Five of them didn't even crack the Top-20.

So if you're still out there reading Stan Davis (re: last month's snotty letter) in Altoona (!), you'll notice by the above that I am NOT in the business of "picking hits." I am an independent voice, giving my opinions of good & bad records. Some radio people find this a refreshing and useful respite from all the hype.

To **Bob Orf** in St. Joseph: I love Sheila Andrews' records, too. As I understand it, the entertainment world was a little too wacky for her hubby and he dragged her back to Akron and oblivion. A shame.

This month's DISCover is **Brenda Kai**; and give Porter's protegee **Scotter Lee** the runner-up award.

... Merrily we roll along, roll along, roll along ...

Music Row, P.O. Box 111391, Nashville, TN 37211. — Robert K. Oermann

THE CANNONS

"Watch My Lips, Read My Eyes"

Writers: *Harlon Howard Kevin Welch*; Producer: *Eddie Kilroy*; Publisher: *Tree, BMI, Compleat CP-105.*

Two-steppin' pleasure in the song and instrument departments. I've heard more hillbilly-sounding singers in my time, but there's no denying these fresh faces' harmony singing skills.

DOLLY PARTON

"Potential New Boyfriend"

Writers: *Sieve Kipner/John Lewis Parker*; Producer: *Gregg Perry*; Publisher: *April Kipner, ASCAP, ATV, BMI, RCA JK 13514.*

Perry's pedestrian production can't sink Parton. She and her backup girls rock out on this dance club item, virtually dragging the session along with them. Great record, but where is the brightness and energy in the mix?

MITCH CLARK

"Hidden Messages"

Writer: *Mitch Clark*; Producer: *Patty Parker*; Publisher: *White Cat, ASCAP, Comstock 1706.*

Lively, listenable, and likeable.

THE WHITES

"I Wonder Who's Holding My Baby Tonight"

Writer: *Donnie Clark, Vickie Clark, Joe Halterman*; Producer: *Ricky Skaggs*; Publisher: *Laurel Mt., BMI, Warner Bros. Curb 7-29659.*

Cheryl leads the most gifted new act in country music through a gorgeous waltz. Dig that Douglas Dobro.

THE FANS

"Atlanta's Burnin' '83"

Writers: *Carlotta McKee, Jay Patten*; Producers: *Carlotta McKee, Jay Patten*; Publisher: *Tree, BMI, Robox 1806.*

Three Music City faves, led by Pat McLaughlin, do a musical cheer for the Atlanta Braves. R&B-flavored fun.

RAYBURN ANTHONY

"Dance Floor Crystal Ball"

Writers: *Rayburn Anthony, Stan Plumlee*; Producer: *Anthony Plumlee*; Publisher: *Sunbright, ASCAP, Audiograph 45-459.*

Ray Price and Eddy Arnold's tuxedos left a worse scar on country music than I thought.

WAYNE MASSEY

"Lover In Disguise"

Writers: *Jim Dowell, Blake Mevis*; Producer: *Jim Dowell, Mike Daniel*; Publisher: *Welk, ASCAP, MCA 52211.*

Close, but no cigar. It's time to declare a moratorium on these my-lady-lets-down-her-hair-when-we're-alone songs.

KENNY ROGERS

"All My Life"

Writers: *Van Stephenson, D. Robbins, J. Silbar*; Producers: *David Foster, Kenny Rogers*; Publisher: *Warner House of Music, WB Gold, BMI, ASCAP, Liberty PB-1495.*

It's gonna take a silver stake thru the heart to get rid of this guy, I'm afraid.

DEBBIE RANDELL

"Angel On My Shoulder"

Writers: *Bobby Wood, Mary Fielder*; Producer: *Wayne Hodge*; Publisher: *Chriswood Music, BMI, Stargem 2181.*

... From the Copacabana School of Musical and Dramatic Arts.

DON WILLIAMS

"Love Is On A Roll"

Writers: *Roger Cook, John Prine*; Producer: *Don Williams, Garth Fundis*; Publisher: *Roger Cook/Big Ears/Brused Oranges, BMI/ASCAP, MCA 52205.*

Mellow Don bops lightly and well on this simply superb single. Reserve a berth on the overnight train to the top of the charts.

RONNIE PROPHET

"Smooth Operator"

Writers: *Cyril Rawson, John Gully*; Producer: *Mike Daniel, Jim Dowell*; Publishers: *ATV, Welbeck, Shops N Hats, ASCAP/Southward, BMI, Audiograph 45-460.*

Pedestrian country-rock.

GEORGE JONES

"I Always Get Lucky With You"

Writers: *T. Whitson, F. Powers, G. Church, M. Haggard*; Producer: *Billy Sherrill*; Publisher: *Shade Tree, BMI, Epic 34-03883.*

It's late at night in a small neighborhood tavern and we're all feeling sentimental and warm.

THE STATLER BROTHERS

"Oh Baby Mine"

Writer: *Pat Ballard*; Producer: *Jerry Kennedy*; Publisher: *Edwin Morris, ASCAP, Mercury 811488-7.*

A natural Statler record. Group and song should've met years ago.

ALABAMA

"The Closer You Get"

Writers: *Mark Gray, James P. Pennington*; Producers: *Harold Shedd, Alabama*; Publisher: *Irving Down N Dixie/Chinichop, BMI, RCA JK-13524.*

"5-4-3-2-1 Blast off!"

JESSIE BURNS

"One Less Lonely Night"

Writers: *P. Breedlove, B. Morrison, J. MacRae*; Producer: *Jim Williamson, Tony Migliore*; Publisher: *Southern Nights, ASCAP, Churchill 94022.*

Burns' warm voice makes it understandable that she's competing for a Juno Award on the strength of this debut 45. She need better production, however.

MIKE CAMPBELL

"Don't Say You Love Me"

Writers: *C. Cloninger, J. Crutchfield*; Producer: *Jerry Crutchfield*; Publisher: *MCA, ASCAP/BMI, Columbia 38-03838.*

A tad overly pretty for my ears; on the icky-poo side.

THE COMPUTER IS COMING

*'Computer Literacy'
and The Music Industry*

by David Ross



Maybe it's a sign of getting old, but I remember in the music business when 'disc' meant a round vinyl platter with grooves on both sides. Today the term 'disc' could refer to the Compact Digital Disc, the Video Disc, or the subject of this article, computers and their floppy and hard disc storage systems.

The computer invasion is reaching into every crack and crevice of the music industry. Promotion men are using them to log calls and keep track of station reports; booking agencies gain constantly updated access to all kinds of data about their bands, the rooms, dates, prices, etc.; publishers are finding the computer a great help in tracking royalties, writers, catalog; mailing lists can easily be generated on labels and cross referenced however desired; fan clubs are using computers to keep ahead on specialty items; recording studios with multiple rooms can keep track of time bookings, tape supplies, billing, and a host of related information; and last but not least an entirely new breed of musical instruments is being born which use the computer's IC chip to synthesize and digitally record sounds. Sound incredible . . . it is!

Perhaps the single most overriding reason for this seemingly sudden spread of computermania lies in the fact that the prices for these erudite data sponges have crashed through the floor; while the quality, capacity, and overall specs have improved by quantum leaps. To put it another way - they're getting so cheap, and their abilities so great that you simply can't afford not to get one, they're becoming so cost-effective. Veteran consultant Don Tlapa, of Nashville's CM Systems, puts it even stronger, "it's like a new industrial revolution and it's going to get to the point where if you can't deal with a computer in some way, you might as well not be able to read. Computer Literacy . . . you better get

your child at home who'll be competing in the job market of the future some toys to play with, 'cause the sooner they get started the better".

Unfortunately, this article will not immediately boost you to the status of 'computer whiz' but I hope that it will shine some light on the basic parts in the system, offer some advice on how to choose the right one to meet your needs and most importantly, spark your interest to go and find out more. We will also examine several of the new computer goods and services which are being customized for the music industry.

DISK STORAGE - HARDWARE

Hardware is a term used to describe the physical, electronic, and mechanical devices of a computer system. Most systems consist of a microprocessor keyboard, CRT (cathode ray tube) screen, a disk storage system (comprised of either floppy and/or hard disks), and a printer.

Some common hard disk systems hold approximately 10 million characters of information and are faster, more reliable, and more expensive than their younger brother the floppy disk. Floppies usually only hold about 100,000 - 200,000 characters. Some of the more expensive floppy disk drive systems have two heads and can store information on both sides of the disk totaling roughly 360,000 bytes of characters. What this translates into

in terms of the real world is this . . . if we assume that a typewritten page contains about 2,000 characters of information then a floppy can hold between 50 and 180 pages of information. The hard disk capacity is equivalent to 50 floppies, or in our example some 5,000 pages of data.

The disks are somewhat fragile so it is common practice to keep "back up copies" of all data. These copies can be made quickly and easily on the machine. Kind of like making cassette copies only there is no degradation of sound from one copy to another. Typically one copy will be kept somewhere physically distant from the office so that if for some reason the office discs are lost, destroyed or burned, the back up's can start you right up where you left off.

SOFTWARE

Software is the program or instructions in computer language that are specially designed to help the hardware organize data for your application. Accounting, word processing, filing, mailing lists, and inventory control are only a few of the types of packages now on the market. (It is important to note that not all software is compatible with all hardware!) Sometimes if a software package doesn't fit your needs exactly it can be modified, or if necessary you can hire a programmer to custom design a package to exactly to fit your needs and your style of doing business. This

can, however, be quite costly. While prepackaged programs can cost anywhere from \$25 for simple packages to \$500 and up for sophisticated data base management software, the real money gets spent on custom work. The going hourly rates for programmers are \$75 in New York, \$50 Chicago, and about \$35 in Nashville. It takes a lot of hours to write a complex program and the cost can easily reach \$10,000 - \$15,000. Luckily, however, most small and medium size operations can probably locate some available software package that with little or no comprise will meet all of most of their needs at a significantly lower cost.

WHICH ONE IS FOR ME?

According to owner Cliff Fiedler at Campus Computer, "the application will almost always determine the range of both the hardware and software. For instance, if you want to keep a mailing list with only a hundred people on it then you can do it on virtually any machine from a \$100 computer on up . . . but if its got 10,000 people then it becomes a different story. Once we understand the proposed use of the machine, we can narrow it down, typically to two or three choices out of some 150 manufacturers." Pete Zellik at Micro-Age Computers further explains the process of matching the application and the machine: "our goal is to understand completely what it is they want to do now, and then 2 or 3 years down the road. I ask people to develop a 'wish' list of things they'd like the computer to do. Then we specify software to meet those wishes, and the costs associated with each one."

Clearly the most important step in deciding upon a system is to carefully consider what functions you want the machine to perform. These mental giants can do almost anything but you have to tell them what to do.

Once you have a good grasp on the tasks you want the system to perform then go out and locate the best available software that will meet all or most of your needs, and match it up to the proper hardware which will run it. Naturally it makes good sense to talk to a variety of people who are actively involved in the computer world and aware of the continually expanding marketplace. Don't be afraid to look at these software packages - read the manuals, and find out as much as you can because the software is the key that unlocks the hardware and puts it to work for your situation.

"One of the first things you need to know about is the paper flow in the office," Don Tlapa explained, "cause a computer is a labor saving device and if you only have two or three sheets of paper to shuffle across your desk a month, then what's the use of all this hardware? But if you've got two or more girls typing their brains out and the mail is coming in every day and you feel yourself falling further and further behind then you're a candidate."

DATA BASE

The data base can be compared with your file cabinets. The information which makes up the data base is stored on your floppy and/or hard disks to be retrieved as needed. One of the hidden costs of joining the computer age is getting this data entered into the machine. It all needs to be typed in bit by bit. One way to handle the enormity of the task for a large business is to begin with one section of the operation, get it working smoothly and then go on to another until the whole data base file is complete. One of the main concerns about data base is capacity. It's cheaper to store long files and lists on separate disks (floppy) but then the information on these cannot easily be cross referenced. The

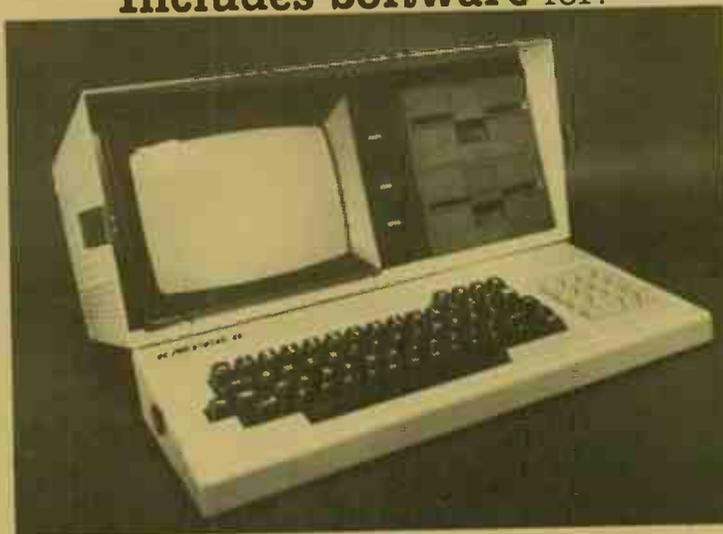
alternative is to use the larger capacity hard disk systems which although more expensive initially, can save considerable time and money later. For example; using floppy disks it would be necessary to enter the name and address of a customer on your mailing list file, and then again on your accounts receivable billing file. The larger capacity hard disk or series of hard disks would have enough storage space to enter the information just once and have it continuously available for both programs. Also the central storage allows multiple terminals to be hooked up so that different areas of the business can 'talk' to one another and share all available data si-

(Continued on page 18)

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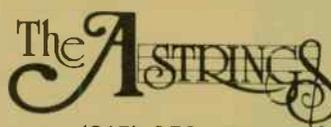
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1701 West End 255-4513

(Continued from page 13)

multaneously. Once the system begins operating, new data is entered in 'real time' (as it becomes available) so that the data base is kept current.

USER FRIENDLY

Okay, so this all sounds great, but you've never had a conversation with a computer before and you're a little nervous about how the two of you will get on. Not to worry.

Most software programs are written in a style which sends a series of multiple choice menus or questions to the operator and are displayed on the CRT screen. In this manner the operator can 'ask' the machine to perform tasks without really knowing anything about programming . . . you just read the questions on the screen, follow the directions, and you're off. Most people are amazed how easy it is to get started.

HARD COPY

Often times you will want to have a 'hard copy' of the data you have called up to study further, or refer to at another time. This is done with the printer. There are two types of high speed printers; dot matrix, and daisy wheel printers which are much like typewriters. Generally the dot matrix types are faster and cheaper, while the letter quality daisys are slower, and more expensive, but nicer looking. Study the label on your TIME or NEWSWEEK magazines . . . notice how the letters are formed from small dots, these are done with dot matrix printers.

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According to Fiedler, "the dot matrix printers start at about \$250 for 50 characters per second (cps), then go up to between \$400 and \$700 for 80-120 cps, and cost over \$750 for above 160 cps." "Daisy wheel printers are more expensive - over \$3000 for 60 cps" CM Systems consultant Rick Francisco warns that, "low end printers can have a poor duty-cycle rating which means they are not designed to run continuously. Be sure to check if the printer you're buying is designed to handle your expected work load."

So you've made the rounds, looked at the Apple, IBM Personal Computer, Radio Shack, the Kaypro II, and probably a few others. Which one is the best one??? The answer of course depends on what you intend to use it for. Some models like the Kaypro come with several software packages included in the purchase price, with others software is extra. Of course by now you've realized that first you must decide what size storage capacity you require, then pick the software which best fits your needs, and lastly match it up with the compatible hardware.

As with any business decision there will always be several possible ways to go. Don Tlapa put it this way, "you may decide to save some money up front and put in a floppy system . . . but later you may find that the girl who has to operate it spends so much time putting floppies in and out to address a large data base, that she is actually wasting time and costing you money. You would have been much better off spending more and getting a hard disk. However, there's a learning curve that you have to go through. It may not make sense to invest a lot of capital in a machine with extra capabilities that you might use five years from now. Walk into it slowly. My analogy is that you wouldn't buy a dragster to go to the 7-11 store; in many cases the machine in the \$1,500 - 2,000 range like the Kaypro for example can handle your needs for several years and still leave you some cash for other uses."

SPECIALIZED SOFTWARE

Logically, as one might expect each industry has specialized needs which are a part of their day to day transactions. Programs are now becoming available to fill these needs in the Music Industry.

Often they evolve from partnerships which match industry experience with computer know-how. One such company MetroGnome, is offering a complete series of 18 program modules for music publishers called Royalty Plus. These can be purchased separately or as a complete system and are designed to run on either the Apple or IBM.

Mark Augelli of MetroGnome explains, "we're trying to harness the power of the computer so that anyone involved in the music industry can use it to their advantage. Essentially we've taken what only the big conglomerates have been able to do and put it within reach of most any writer/publisher or

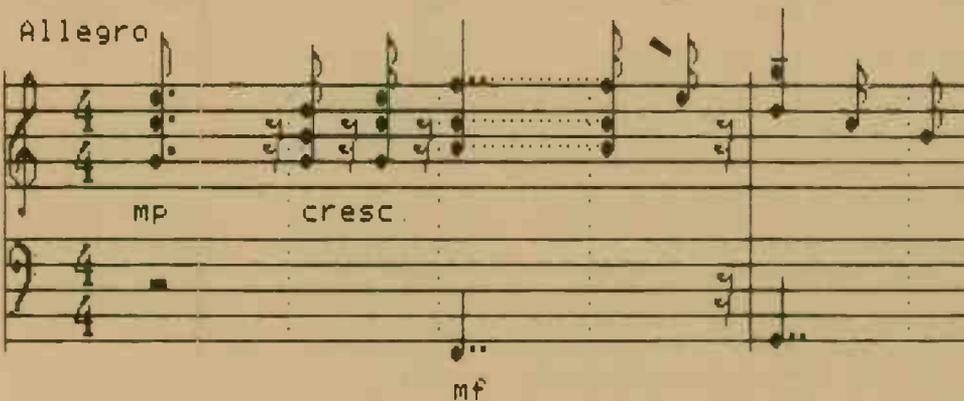
studio. We wanted to do something whereby a person wasn't forced to buy the whole package . . . it was a conscious decision to modularize the publishers' day so that it becomes affordable." These program modules are priced from \$30 to \$150 each. Some of the titles include: Song Pitch, Song Master, Producer List, Royalty Payments, Studio Charges, Song Release, Staff/Writers, and Foreign Catalog. Each is user friendly and is designed to be used in conjunction with a printer.

Mark's partner, Larry Keith, a songwriter with numerous credits commented on why he feels so excited about the opportunities which their software can open up for the smaller publisher/writer. "When I left House Of Gold I took stock of what I've done . . . and you know lots of people are unhappy with the fact that they give up half of anything they create . . . and we're seeing the business fragment more and more every week. It began with the promoters and producers, you don't see many staff producers anymore, and its becoming that way with writers. Once a writer reaches a certain plateau . . . if he had the tools to become well organized he could compete with the larger companies. I can store my entire catalog on a personal computer and keep track of all the information that my publisher was doing for me. Our market thrust with Royalty Plus is the small publishers - we're putting it in the hands of the little guy."

Valley Audio owner, Bob Todrank made the decision to get involved with computers for several reasons; to streamline his own operation and develop hardware and software to fit the needs of his customers. "We got into computers 'cause with times as they are we had to figure out how to address more customers effectively more of the time. Too many things were slipping through the cracks. We've got a six terminal system with 40 Megabytes of storage. (A byte is one character so 40 megabytes is 40,000,000) Hard Disk. Our entire customer base, mail file, catalog pricing information, inventory, it all is instantly accessible at each terminal. No computer company is going to look at the Recording and Broadcast market as a viable market but that is who we sell to, so for us it's another product along with consoles, power amps, mics, and tape machines." Valley Audio offers a flexible system that can be upgraded as needed complete with the hardware and software to run it. Some of the software applications for studios are: tape inventory, customer hours, maintenance checklists, booking time, billing, master track sheets, juggling musicians. With multiple terminals for receptionist, studio manager, and in each studio room countless administrative problems can be solved.

There is also a new breed of computer controlled instruments, such as drum and keyboard synthesizers. One amazing new product

the **Alpha Syntauri** Composer's Assistant was demonstrated for me by Jon Bosaw also of Valley Audio. It is a unique software package designed to function in conjunction with an Apple computer and comes complete with a piano style keyboard. It digitally records up to 16 tracks inside the computer and can change sounds, rhythms, and even adjust the mix of the tracks. If you played a line on track 1 with flute sounds and later decide it would be better with strings . . . just tell the computer and it will make the change for you, no need to even play the part over again! You can type in sheet music and the system will play it back as sound, or play complete scores on the synthesizer keyboard and the printer can write them out in notation. These are just a few of its abilities. Best of all it's all priced under \$5000 and that includes the Apple computer, which of course can double as a business tool when not using the Alpha Syntauri software. According to Jon, the system is user friendly and, "most people that buy it take it out of the box, plug it into the Apple, read the manual and they are operating in a couple of hours."



This sample of musical notation was created using the Alpha Syntauri software package hooked to an Apple computer and printed on a dot matrix printer. Total system cost under . . . \$5,000!!

THE FUTURE

What new changes are lurking around the technological corner?

"Someday ultimately the tape machines, outboard gear and console may all be controlled from the computer terminal and all the recording studio machines will 'talk' to each other"

Bob Todrank, Valley Audio

"It's a good time to buy a small one (a Chevy) and it's always a great time to buy a Dusenbergl, but now in April '83 the medium size systems are changing rapidly. For instance the IBM personal computer has been the market one year and already there's been two upgrades."

Don Tlapa, CM Systems

"I expect in two or three years to see the typewriter keyboard become unnecessary . . . speech generation systems are now available and T.I. and National Semiconductor are working hard on speech recognition systems. Currently, you can buy a system that recognizes up to 100 words for about \$3,000."

Cliff Fiedler, Campus Computer

"We're going to see more integrated office type software packages. More connected work stations using a common data base, LANS (local area networks).

Pete Zellig, Micro-Age

"I see a scenario of these little hand held computers and they're still very primitive . . . but I see a time when somebody will walk into a producer to pitch songs and either have their entire data base inside that small unit or communicate with a central data base and then using digital, instantly deliver a recording of whatever songs is desired from the catalog."

Mark Augelli, MetroGnome

Special thanks to all the people mentioned in this article for their support and patience in helping the writer to accumulate a data base from which to generate the hard copy for this article.

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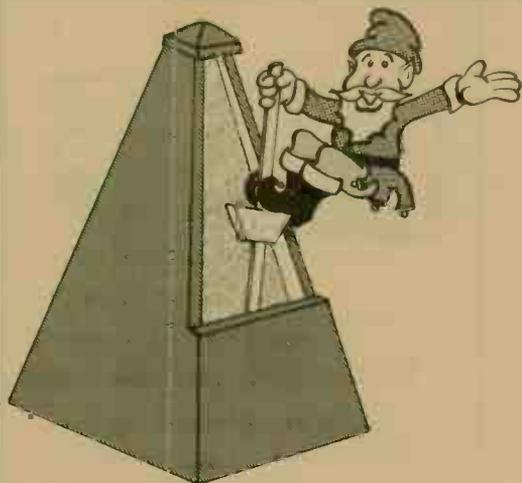
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When Buffalo Broadcasting Company, Inc. et al (local T.V. stations) won their case against ASCAP and BMI last August, the world of songwriters was shaken. The performing right organizations (P.R.O.'s) were faced with a possible significant loss of income. As part of their financial belt-tightening during the appeals process ASCAP and BMI, independently of one another, made a significant decision - they put a freeze on new advances (advance agreements negotiated prior to the freeze are still honored). The result? Songwriters who want an advance on future royalties now have to borrow at the bank. Needless to say, bankers do things a little differently than the P.R.O.'s. How do you get a loan against your royalties? Let's take a look.

(1) The Role of ASCAP And BMI

Your P.R.O. is the information conduit. They will need to provide your bank with the following information: (1) earnings history of your catalogue, including prior advances and their recoupment status; (2) current song activity; and (3) projected catalogue earnings.

(2) Dealing With The Bank

Try to remember that as a loan applicant, your situation is not much different than that of a doctor, executive, etc. They will require the same background information from you as they do for them. Be prepared to give the following information: (1) a current financial statement; (2) information regarding your credit history; (3) bank deposits and loan balances; (4) past earnings history and future earnings potential from all sources; (5) and

other information, i.e., publisher affiliation, character references, etc.

(3) If The Bank Says Yes

a) How much will they loan you? That depends primarily on their evaluation of your future earnings projection, your overall financial strength, etc. Ordinarily, the bank will not lend you any more than they think you can repay on a timely basis.

b) What will the interest rate be? Again, it depends on your particular situation. It could range from prime to prime plus several points.
c) What will the payment schedule be? Generally, the bank will ask for all future royalties to be applied to pay off the loan so that they get their money as soon as possible. However, in some cases, the bank will allow a portion of each royalty distribution to be applied toward the loan with the rest going to the songwriter.

(4) Tying The Knot

Finalizing your royalty loan is different if you are an ASCAP writer than if you're a BMI writer. Why? BMI allows its writers to make an irrevocable assignment of their royalties while ASCAP's bylaws only allow revocable "letters of direction." The major banks in Nashville are familiar with this difference and have tailored their security agreements to reflect this.

What's the bottom line? Unless ASCAP/BMI decide to get back into the banking business, songwriters are going to have to develop stronger ties with their individual banks.

Good luck and take care.

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KEEPING TRACK



"TRACK" FACES: Jimmy Bowen, Jonny Lee, CBS George Jones listening party, Mike Borchetta, Glen Campbell, Cos. Lamar Alexander, Bendana, Janet Bozeman.

"Chain Of Command", a rather bizarre techno-funk-punk act debuted this month at Cantrells. The group features two delicious female singers known only as Adrian and Angelique, a bass player Cypsy who weaves and flutters between them like a king bee, and a tight punchy band all spotlighted with dramatic lighting effects. With a little digging I found out that the mystery ladies are both Nashville talent and their original material was written by Nashville's Michael Snow and Bill Martin (Rokblok). The group's video also done here is now playing on several cable channels including; Rock America, Video Jukebox, and the Atlanta Video Music Channel. Clearly Nashville is spawning all kinds of talent - look for their album in late May.

The Weedeck Radio Network sent us info about their latest special, "Willie Nelson Superstar", which consists of interviews with Willie, Waylon, Merle, Webb Pierce, and Ray Price . . . and of course features music from Nelson's latest albums. Weedeck also produces a weekly four-hour country count-down show hosted by Ron Martin.

So exciting to feel the pulse in Music City speed up as it does each Spring as the artists and pickers gear up to go out on the road for the heavy summer schedules. This year adding to the swell is The Nashville Network

whose presence is being strongly felt both out in TV-land and also by the numerous musicians, artists, and related goods and services who are all getting a chance to contribute . . . keep up the good work.

AND NOW TO THE STUDIOS . . .

SOUND EMPORIUM hosted French rock 'n' roller, **Johnny Hallyday** and producer **Pierre Bilon** who are cutting two LP's for Phonogram which include versions of hits by Jerry Lee, Kenny Rogers, and Bob Seger. Big band **Prime Time** doing an album for **Eagle Productions**, with arranger/producer **Bud Billings**.

At **GROUNDSTAR**, **Ronnie Milsap** finished his newest album "Keyed Up" with himself and **Tom Collins** producing, **Kyle Lehnig** and **Ben Harris** engineering. Groundstar welcomes **Jim Hall** to their engineering staff.

Fred Foster was producing **Rosie Carter** at **MUSIC MILL** doing horn overdubs, while **Ron Chancey** was mixing new projects for **Loretta Lynn** and **Sam Neeley**. **Harold Shedd** is producing dynamo **Doana Cooper**, **Mike Lawler** was in producing **Johnny Barnett**, and Mr. 'Swanging', **John Anderson** was working on his newest with producer **Lou Bradley**.

Kansas doing an album for CBS with producer **Neil Kemon** at **BULLET RECORDING**. **Lisa Kennedy** of Network Inc. was pro-

ducing a one hour Radio Luxembourg show entitled "The Austin Sound", with **Gerry House** hosting. **Moses Dillard** was producing a project for Coalminers music with engineer **Jim Baird**.

SOUND STAGE has been the scene of several Opryland Nashville Network TV pre-records. Dove award winner **David Clydesdale** was working on a "Hooked On Gospel" instrumental compilation. Producer **Jimmy Bowen** in mixing tracks on projects by **Dean Martin**, and **Johnny Lee**; and **Reba McEntire** and producer **Jerry Kennedy** started album tracks together.

Warner Bros.' **J.D. Souther** was cutting at **EMERALD SOUND** with producer **David Malloy** and engineer **Joe Bogan**. Also **Louise Mandrell** and her producer **Eddie Kilroy** were doing overdubs.

MUSIC CITY MUSIC HALL dropped us a note to say that **David Wills** was recording with producer **Blake Mevis**, and that **Glen Campbell** came by to overdub vocals with **Charley Pride** for Charley's next album, **Bill Harris** at the board and **Norro Wilson** in the producer's chair. **Blake** is also producing **The Kendalls** for **Compleat Records**.

Producer **Archie Jordan** and "The Tams" got together for some R&B tracks at **SOUNDSHOP RECORDING**. CBS group **Exile** came in with **Buddy Killen** producing

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A full line of microphones, Music Man Amps, Hammond C-3, and Moog Synthesizer

and Pat McMakin at the board. Milton Brown and artist Leon Rains were working on his next single.

Tammy Wynette was finishing up her album project, and Loretta Lynn was recording with producer Ron Chancey at WOODLAND SOUND. Bobby Jones and Barbara Mandrell sang together on a song for Jones' new album on Word Records - Tony Brown producing. John Conlee's new album is reported to be one of his best ever according to 'informed sources'. The Bud Logan production is causing a lot of excitement. Earl Thomas Conley and producer Nelson Larkin were finishing up their RCA project. Conway

Twitty and Jimmy Bowen were working on a 'storybook style' Christmas album.

THE NASHVILLE HORNWORKS did a series of jingle spots: Central Harware with producer Jeff Brock, an L.A. World's Fair demo with Bob Farnsworth producing, and good ole McDonalds for Kelso Herston. They also went to Woodland Sound to overdub on John Conlee's new album (mentioned above).

Steve Earle was cutting new sides at LSI with producers Pat Carter and Roy Dea. Artist Carrie Slye was in with producer Al Cunniff, and Gayle Hill did a jingle for Stop 'n' Go markets.

Rockers Coyote were burning the midnight



(l to r) Session picker Bobby Wood, Merle Haggard, producer Ray Baker, and engineer Ron 'Snake' Reynolds listens to a playback at 1111 Sound. Haggard is working on his 52nd album.

oil at STARGEM RECORDING with engineer Bil VornDick and producer Ken Laxton. Wayne Hodge president of Stargem Records announced that the label will be signing three new acts who will receive the full support of the label and its 24 track recording facility. They're looking for a male, female, and group act. Submit bios, tapes, etc. to 43 Music Sq. East, Nashville, TN 37203, attn. Afirius Malloy?

THE A STRINGS were at Woodland sound overdubbing on John Conlee's album project with producer Bud Logan, and worked on projects for two former Miss America's; Maria Fletcher with John Pell producing, and Cheryl Pruitt with Larry Goss producing. At the Dove awards they did a live showcase for Priority Records; overdubbed with Bandana at Doc's place, and sat in with producer James Stroud on his latest album for Cristy Lane.

At POLLYFOX RECORDING STUDIO, Tommy Cash was recording a project; EMH artist Jack Greene was in cutting his next single, and Joe Stampley came by to do some song demos. Also the 'princess of country' Stacy Ries was working on her next album.

SONG CELLAR opened its doors last month and hosted writer Dudley Brian who was doing some publishing demos, and group Sunlight.

Pure Silver from Indiana was cutting an album with producer Mike Shockley at the



Tanya Goodman wrapping up her first solo album at Creative Workshop, discusses the final mix with producers Andy Tolbird (l) and Gary Chapman (r).

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SHOCK HOUSE. Singer/songwriter veteran Don Devaney was cutting some of his new works, and artist Foyce Barry was cutting several sides with Mike Shockley producing. Jack Eubanks produced several cuts with local songstress Patti Flores.

Cecil Lopez was recording tracks for a TV pilot with producer Stan George at RC RECORDING.

VIDEO

Scene Three has just received the award for "Best Country Video of the Year" by America's Top Ten. The award was presented to Scene Three's President Kitty Moon and recording artist Merle Haggard for the music video "Are The Good Times Really Over For Good." Scene Three has also acquired an Ampex Digital Optics (AD), one of the most sophisticated and versatile special effects device available for video tape editing to date.

Spitler/Landrum has completed a video presentation for Twitty City which features early fifties television performances of Conway Twitty, a presentation shown daily to Twitty City visitors.

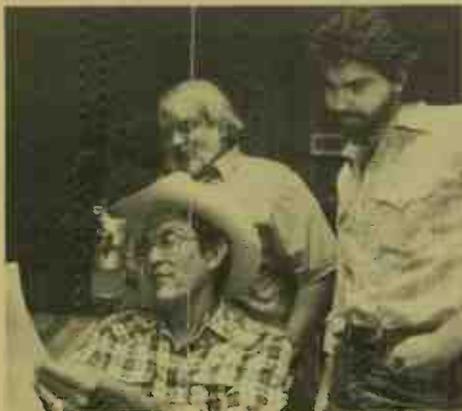
Jim Owens Productions announced the opening of their new computerized videotape electronic editing facility. In addition to state of the art technology, the center features large conference rooms for production meetings, a 33 seat theater screening room with a 10 ft. flat TV projection screen, and duplicating service in all formats.

Information for Keeping Track should be mailed to: Music Row, P.O. Box 111391, Nashville, TN 37211 by the 15th of the month preceding publication.

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The A STRINGS



(l to r) Producer Phil Baugh and Churchill Records representative Bob Smith look on while Jimmy Dean pretends to read a song lyric. Actually he was adlibbing one of the stories for which he is so famous. Dean has recently been in the studio preparing several new releases.

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