

Music Row[®]

Nashville Music News Directory

VOL. 4 NUMBER 6 SEPTEMBER, 1984

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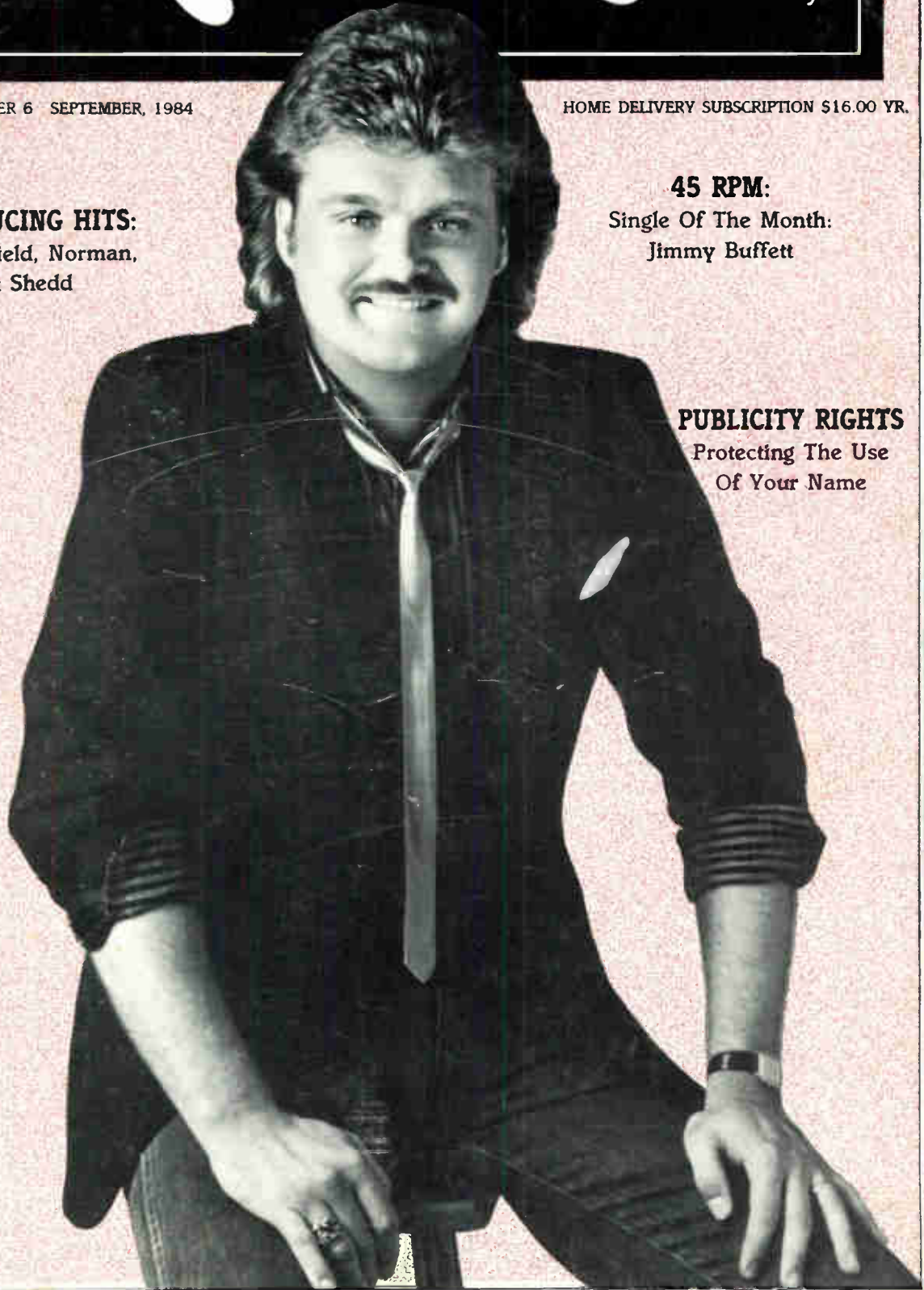
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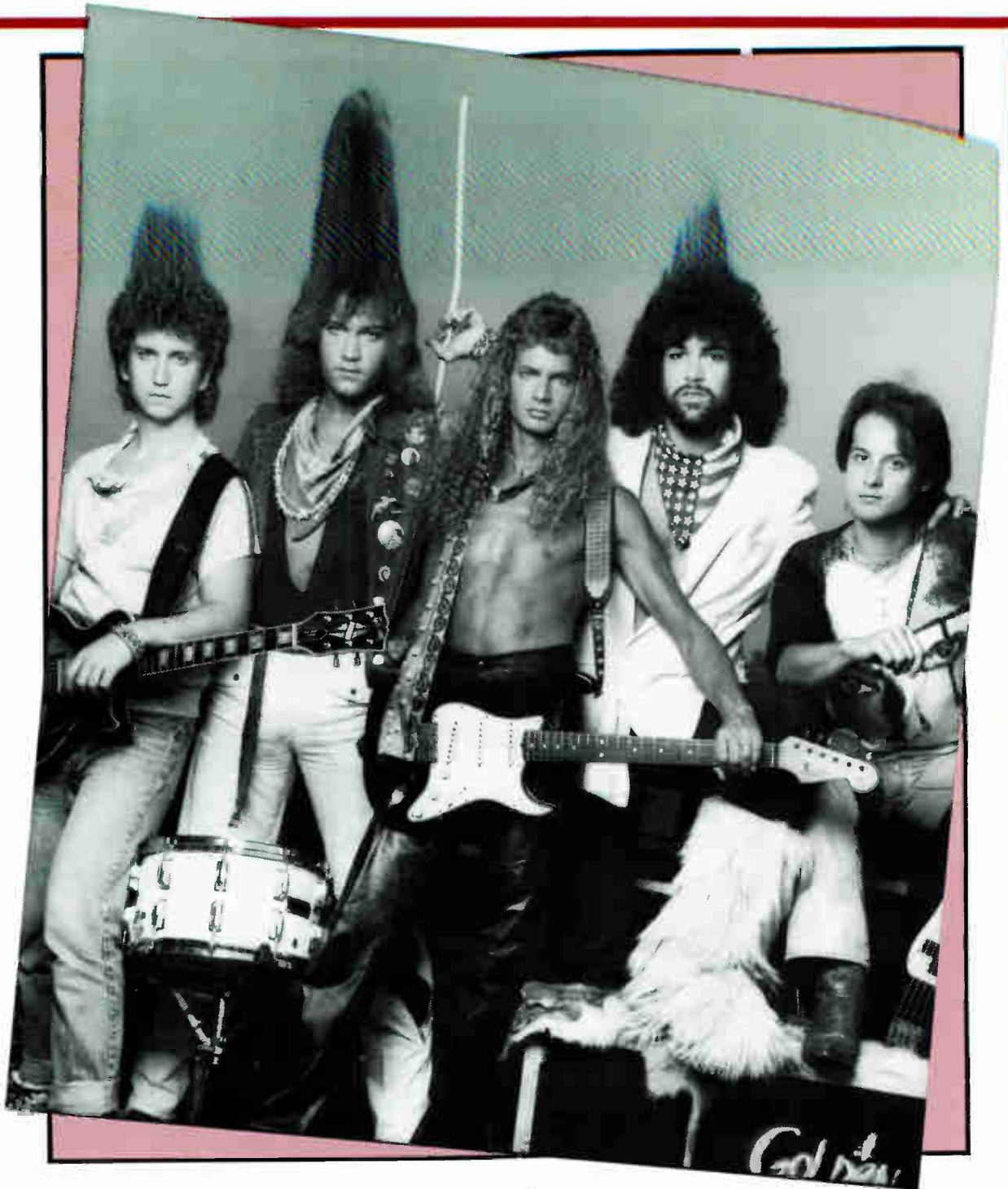
Single Of The Month:
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Ricky Skaggs



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Music Row

Nashville Music News Directory

— Table Of Contents —

The Streets Of Music Row	4
“Publicity Rights”: A Legal Look At Protecting Profits Earned From Famous Names	14
The Vinyl Conflict: Two Album Critics Go Head To Head	16
45 RPM: New Single Reviews	18
Producing Hit Records: Interviews with Jerry Crutchfield, Jim Ed Norman, and Harold Shedd	20
The Directory	24
Video Section Video Vision: Video Music Reviews	28
Video Directory	29
Dollars and \$ense	30
Keeping Track	32

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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 300 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 \$16.00 for postage and handling to: Music Row, P.O. Box 158483, Nashville, TN 37215.

ALL ABOUT THE COVER

Multitalented, 30-year-old **Ricky Skaggs** was born to a musical family. At the age of five his father bought him a mandolin and within two weeks he had figured out more than just the basic four chords, and was singing and playing progressions. Today he is proficient on guitar, banjo, mandolin, fiddle, Telecaster, and Mandocaster (a 5-stringed electric mandolin shaped like a Telecaster, but smaller).

Ricky's earlier musical credits include stints with the Country Gentlemen, Clinch Mountain Boys, J. D. Crowe & The New South, and his own group Boone Creek. Out of that circle of musicians he met Emmylou Harris, and he subsequently joined her Hot Band in 1977, writing arrangements for her acclaimed 1980 album "Roses In The Snow." He moved to Nashville in 1980 while playing fiddle part-time with the Whites, and later married Sharon White of that group in 1982, the year that saw him inducted as the Grand Ole Opry's 61st and youngest member ever.

No stranger to top honors, the Kentucky native's first two Epic self-produced lp's "Waitin' For The Sun To Shine" and "Highways & Heartaches" both have gone gold in the U.S. and platinum in Canada! His most recent album, "Don't Cheat In Our Hometown," has also just gone gold in the U.S. and has been nominated for CMA Album of the Year. In addition to the success testified to by his strong record sales, Skaggs and his band have received wide industry recognition as well: winning a grammy in '84; the CMA Horizon award in '82; ACM New Male Vocalist in '82; CAM Instrumental Group in '83, and other prestigious awards.

Rick Skaggs' latest album, "Country Boy," is set for a late September release and he is also working on another album project to be called "Favorite Country Tunes." Touted as the defender of traditional bluegrass country music by some, and applauded as a contemporary country musician on the leading edge by others, one thing is for sure . . . the boy definitely can pick and sing with the best of 'em!



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THE STREETS OF MUSIC ROW

Letters To The Editor

VERY CONCERNED

I am becoming very concerned about what is happening to Country Music. What has happened to the country sound? Why in the world is all this pop, cross-over being called Country music?

When this type of music is allowed positions on the charts and is given the Country Awards, it deprives the real country artists of the recognition they deserve. For every position on the charts occupied by one of these cross-over, pop songs, there's a country song that doesn't make it. And how can it be that the country awards are going to such singers as Janie Fricke and Lee Greenwood? What's happened to Loretta Lynn and George Jones?

I have been a country music fan all my life, but I am very fast becoming disenchanted with what is being called *country* today.

I think it's time to put the *country sound back* into country music. I think it's time to give the charts and awards and the country radio stations back to the *real country* artists.

Let's clean up Country music. Let's hear more from Loretta Lynn & George Jones! Now *they're country!!!*

Long live Country Music! Thanks for printing this.

Kathy Hinson
"I Still Love George Jones

And Always Will"
Huntsville, AR

WE'LL EGG YOUR HOUSE!

Dear Vinyl Conflict;

I am a happy recipient of **MUSIC ROW** and always read it from cover to cover. I know that one of you is the "good" guy and one of you is the "bad" guy to about every reader who takes time to read your column. While I do have to chuckle at your barbs at one another and, on occasion, at your tacky comments directed toward the one's whose records you're reviewing, I DO take issue with your review of Gary Morris' third album, **FADED BLUE** (July, #4, Volume 4, **MUSIC ROW**), on Warner Brothers 25069-1.

Maybe it's good that the picture of Gary, on the cover, wasn't as exciting to YOU as it was to me and all of my friends (female, of course), but the content of the album was just as exciting. The way Bob stressed the appearance of Gary's "hair" leaves me to assume that Bob's hair is either non-existent or close to it. However, the hair does not make the man OR the man's talent!

This album is top-notch . . . and, of course, like with you, it's strictly MY opinion, too. And it's hardly BORING! And, judging from letters that we receive from Gary's fans (because of

columns that we write for various papers and being Co-Presidents of the International Fan Club Organization) no one else feels that this is a boring album, either.

Gary has such a range to his voice, it's unreal! Even a non-Gary Morris fan can hear that! While I don't enjoy Opera singing, I can appreciate a GOOD voice that's singing Opera and I can hear the quality and range that the person has to their voice! No matter what your opinion is of Gary (or his hair), you must admit that it's been a long time since anyone has come down the pike that can pull as much out of a song as Gary can. He has style; he has talent and he's going to be the NEXT superstar to reckon with! Gary's not going to be here today and "hair", tomorrow. You may as well sit back and get used to him because he's going to be around for a long, long while!

So . . . I'll sign off; continue to enjoy my **MUSIC ROW: continue** to read your column and take turns liking and disliking the two of you; but don't pick on GARY MORRIS, again! We'll find out where you live and egg your house!

Regards and best wishes,
Loretta Johnson
Co-President, IFCO
Wild Horse, CO



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NMA VIDEO NEWSLETTER

The Nashville Music Association's Film and Video Committee is starting a news service to provide information about the film and video industry in Nashville. A newsletter will regularly be compiled and sent to 27 national and regional publications. Material for the newsletter should be addressed to: NMA, P.O. Box 25309, Nashville, TN 37202-5309. ATTN: Film & Video Publicity.



Earl Thomas Conley celebrated four #1 parties all rolled into one, when RCA hosted a reception honoring his record setting accomplishment. The four singles were from Earl's album, "Don't Make It Easy For Me." (L to R) Joe Galante, RCA; Randy Scruggs (co-writer of several of the songs); Earl Thomas Conley; and co-producer Nelson Larkin.

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Costumes by Becky, Photograph by Don Putnam



(L to R) at the BMI Million-airs luncheon; Joe Moscheo, Ted Barton, Rodney Crowell, Frances Preston, Rosanne Cash, and Bo Goldsen.

PERFORMERS CONFIRMED FOR CMA TALENT BUYER'S SEMINAR

Eighteen country music artists have been confirmed as showcase performers for the 1984 CMA Talent Buyer's Seminar, to held in Nashville. October 5-7. The showcases will be at the Tennessee Performing Arts Center and are scheduled to complement the educational sessions to be held at the Hyatt Regency.

Following is a complete schedule of performances and seminars organized for the benefit of promoters, buyers, managers, agents and other individuals connected with the talent industry:

Friday, October 5

10:00 a.m.- 4:00 p.m. —Registration
7:00 a.m.-till —ICMBA/NATD Spectacular

Saturday, October 6

9:00 a.m.-9:15 a.m. —Welcoming Remarks
9:15 a.m.-10:30 a.m. —"Staying in Tune,"
George Gallup;
10:45 a.m.-11:45 a.m. —"Hitting the High Notes"
(Artist Panel)
12:00 noon-1:30 p.m. —Lunch

1:30 p.m.-3:30 p.m. —"Tootin' Your Own Horn"
(Marketing Clinic)
4:00 p.m.-6:00 p.m. —Showcase at Tennessee
Performing Arts Center (TPAC)
Featuring: The Cannons, The
Gairrett Brothers, Kathy Mattea,
Johnny Rodriguez, Keith Stegall,
Tom Wopat
6:15 p.m.-7:45 p.m. —Dinner
8:00 p.m.-10:00 p.m. —Showcase at TPAC featuring: Jim
Glaser, Becky Hobbs, The Judds,
McGuffey Lane, Mark Gray, The
Thrasher Brothers

Sunday, October 7

9:00 a.m.-11:00 a.m. —"A Cappella"
(Discussion Groups)
11:15 a.m.-1:30 p.m. —Brunch
1:30 p.m.-3:30 p.m. —"A Cappella"
(Discussion Groups)
4:00 p.m.-6:00 p.m. —Showcase at TPAC featuring: Gus
Hardin, Bill Medley, Mel
McDaniel, The Osmond Brothers,
Colleen Peterson, Ronnie Robbins
7:00 p.m. -
—Amusement Business party

EVENTS CALENDAR

September 7

Harlan Howard's Birthday Bash.
BMI parking lot. 7:30 p.m. Tick-
ets \$10.00 available at door or
the NMA office in advance.
321-5662.

September 19

NMA Forum "TV Programming
& Syndication: What's In It For
Nashville?" Blair School. 6 - 8
p.m.

October 4

3rd Annual Marvin Norcross
Memorial Golf Tournament at
Harpeth Hills, Nashville. Funds
go to the Gospel Music Trust
Fund. (615) 329-1100.

October 5-7

CMA Talent Buyers Seminar,
Hyatt Regency Hotel. \$125
members, \$175 non-members
pre-registration before Sept. 7.

October 30-31

Administrators of Gospel Music
annual meeting and workshops
held at BMI.

November 5

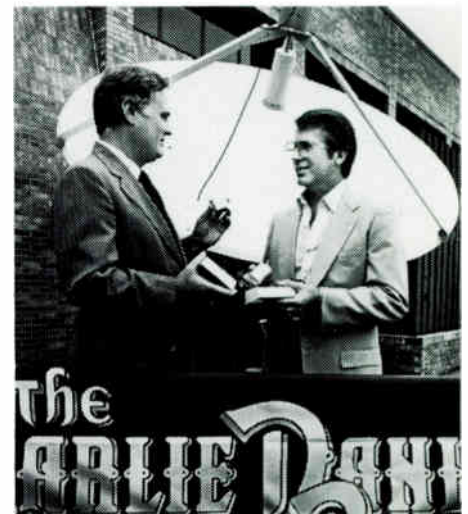
2nd Marty Robbins Memorial
Golf Classic. Burbank, CA.
Sponsored by the Academy of
Country Music.

November 29

NMA Master Award honoring
the Jordanaires, Radisson
Hotel, Nashville.

March 7-9

16th Annual Country Radio
Seminar at Opryland Hotel,
Nashville.



Walter Heene, vice president of marketing, Sports
View Co., and Joseph E. Sullivan, president of Sound
Seventy Productions, producers of The Charlie
Daniels Bands' annual Volunteer Jam, examine the
'electric ticket' and TickleTV viewer apparatus that will
make it possible for the nation's 30 million cable sub-
scribers to view a live pay per view cablecast of
Volunteer Jam XI.



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NASHVILLE LABEL COMPLETES EXPANSION

Jim Foglesong, president, Capitol/EMI America Records, Nashville, has announced the completion of an expansion process for the Country division in Nashville. The expansion has resulted in the formation of a publicity department to achieve the goals of increased visibility of the record label in country music, and a number of additions to the existing staff in various other areas.

Of the new appointments, two will maintain offices in other parts of the country. These appointments are as follows:

George Collier has been named as director of West Coast operations. Based in Hollywood, Col-

lier has an extensive background in record promotion, marketing, and management after 13 years of service with MCA Records. His most recent position with MCA was West Coast regional director, distribution.

Bob Walker has been appointed the Midwest and Northeast regional country promotion manager. Walker also leaves MCA Records, where he worked in promotion for over six years, to fill his new post. In addition, he spent several years in radio before becoming involved in promotion, most recently with WPOC in Baltimore. He is to be based in Chicago.

The remaining appointments will be based at the Nashville branch office of the record label. They are as follows:

Terry Choate joins the company as the director of talent acquisition. He has a musical and engineering background, and will be working with artists, managers, producers, and publishers to provide the label with new product. He was previously an eight year member of the professional staff at Tree International Publishing Co., where he worked extensively in production and writer/artist development.

Judy Wray has been named the senior staff assistant after 16 years with CBS Records. Her background includes such areas as promotion, studio operations, custom manufacturing, and most recently A&R administration.

David Williams joins the staff as Mail Clerk. He has worked in the past in retail record sales, concert security, and most recently as a staff assistant with RCA Records.

The new publicity department in Nashville con-

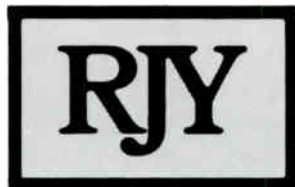
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WORTH MENTIONING

★ Two 30-minute tv programs featuring the work of Nashville poets Tom C. Armstrong and Craig Deitschmann are scheduled to premier on WDCN-8, Nashville, September 4 at 7 p.m. and September 11 at 7:30 p.m. The shows are titled "Poetry Peddlers—Two From Music City," from a book of the same title published by JM Publications.

★ There's two more music biz games now on the market. "16th Avenue" produced by Grabbitt & Hyde (read those names out loud!) and "Louise Mandrell's Country Music Trivia Game." Look for a \$10 off coupon for Louise's game included inside the RCA lp "The Best Of The 80's . . . So Far."

★ Paul Williams and Steve Davis gave a benefit concert on behalf of the Vanderbilt Children's Hospital, and the Nashville chapter of the National Academy of Recording Arts and Sciences on Aug. 21. The singer-songwriters have been writing together and teamed up on several numbers during the night. The show was standing room only, and both performers really gave their all to a very appreciative and admiring audience.

★ Hats off to Jim Glaser and his independent label Nobel Vision Records! Jim's latest single, "You're Getting To Me Again," is the fifth hit from his "Man In The Mirror" lp and the third top ten single. That's some record . . .

★ The Nitty Gritty Dirt Band recently scored their first #1 single, after an 18-year career, with "Long Hard Road (The Sharecroppers Dream)" produced Marshall Morgan and Paul Worley, and written by Rodney Crowell.

★ "All My Rowdy Friends Are Coming Over Tonight" certainly described the star-studded scene at the shooting of the latest Hank Williams Jr. video. The rowdy guests who came to make cameo appearances in the video included: Bobby Bare, Dickie Betts, Pinkard and Bowden, Cheech and Chong, Willie Nelson, Kris Kristofferson, George Thorogood, Mel Tillis, Leon Redbone, George Jones, Porter Wagoner, William Lee Golden, Waylon Jennings, Jim Varney, and more! Shot at a remote house outside of Nashville, around an incredible free-form pool, the party video ends with a posthumous visit from Hank Sr. whose Cadillac leaves the ground and circles the party in the air.

— David Ross

MUSICAL CHAIRS

MCA artist **Lorrie Morgan** has signed an exclusive booking agreement with Top Billing Int. . . . **Ms. Diana Pugh Edwards** has joined the staff of Jackson Brumley Management . . . **The Judds** will be touring as openers for **Neil Young** in Canada and afterwards with **Ricky Skaggs** and **The Nitzy Gritty Dirt Band**. Have you heard the parody of their #1 single by **Pinkard and Bowden**, "Mama She's Lazy"? . . . **Byron Walls** has been signed to Angelsong Records . . . **Reba McEntire** recorded a PSA for the Trucking Industry Alliance urging drivers to buckle up for safety . . . **Rebecca Holderness** was named Research Assistant/Writer at the CMA . . . Talent Agent, **Linda Rupert** has been added to the Bruce Agency. She will be producing audio and video reels on talent represented by the agency . . . **Alabama** recorded their soundtrack version of "Rock On The Bayou" for the movie, "The River Rat", filmed in Kentucky and produced by **Bob Larsen**. Paramount pictures premiere set around Sept. 30 . . . **Bonnie Garner** was promoted to Vice President A & R CBS Nashville. Plans call for expanding the scope of the A&R divisions to include southern music of all forms. According to

CBS's **Rick Blackburn**, "The industry has been changing, we are going the route of the movie industry where in-house production is giving way to outside independents. Nashville and this area have a multitude of independent production situations that can supply country and all forms of music." . . . **David Frizzell** signed an exclusive writers agreement with Welk Music Group . . . The Sullivan & Bean Talent Agency has been purchased by **Dee Hale**, and opened offices in Nashville . . . The University of Colorado has purchased several **Metrognome** software packages for use in their music business management courses . . . **Lynn Gillespie** was promoted to special projects coordinator at the NMA, and **Donna Tauscher** was appointed executive secretary . . . **Tom C. Armstrong** was named Vice-chairperson of the Regional Committee of the Writers Guild of America . . . **Debra McCloud** was "upped" to administrative assistant at ICM/Nashville . . . **Buck Trent** has signed a long term performance agreement with Music Village USA . . . **The Brooks Brothers Band's** video "Hands Up" is being aired on Showtime Cable this month . . . **Karen Taylor Good's** video "We Just Gotta Dance", was

underwritten in part by Coor's Beer, who will also sponsor five special market dance hall promotions featuring appearances by Karen . . . At Merit Music; **Gene Vowell** promoted to vice president/director of business development, **Tom Pick** as studio manager, **Lynn Carver** as assistant engineer, and **Brian Robinson** as chief engineer. Merit's new 12,950 sq. ft. office building at 66 Music Sq W. should be completed in December. The publisher also recently signed **Steve Cropper**, **Steve Davis** and **Mentor Williams** to exclusive writer agreements . . . The Smiley Wilson Agency announced the signing of **Dianne Cherry** . . . **Ed Bruce** and **Gail Davies** have both joined the RCA talent roster . . . Triad Records has signed Academy award winning actor **Robert Duvall** to a recording contract. Duvall will be produced by **Chips Moman** with special guest appearances by **Johnny Cash** and **Waylon Jennings** . . . New faces at Masterfonics; **Benny Quinn**/cutting engineer, **Judy Morris**/traffic director, **David LaBarre**/director of engineering, and **Margret Meadows**/book-keeping.

sists of the two following appointments:

Bonnie Rasmussen has been appointed director of publicity and artist development. She was previously artist development/publicity director with the Nashville Division of Warner Brothers Records prior to establishing her own public relations company in Nashville.

Mark Carter has been named publicity coordinator. He has a background in publicity with Aristo Music Associates, a Nashville-based public relations company in the country music field.

BRENDA LEE GETS NARAS AWARD

Brenda Lee, has been selected as the recipient of a special Governors' Award, presented by the Nashville Chapter of the National Academy of Recording Arts and Sciences (NARAS).

The Governor's Award will be formally

presented at a banquet Thursday, Sept. 6. **Duane Allen** of the Oak Ridge Boys is serving as chairman of the event.

Tickets to the banquet and the unique evening of entertainment following are \$75.00, with proceeds to benefit the scholarship fund of the Nashville Chapter of NARAS. Entertainment will include tributes by the Oak Ridge Boys, the Statler Brothers and others.

Only four persons have been honored with the award in the Chapter's 20-year history. These include **Wesley Rose**, **Bill Williams**, **Roy Acuff** and **Kitty Wells**.

COUNTRY STARS ENDORSE WRANGLER COUNTRY SHOWDOWN

Merle Haggard, **Ed Bruce**, **Reba McEntire** and **Ricky Skaggs** have lent their support to the 1984 Wrangler Country Showdown, the winner of

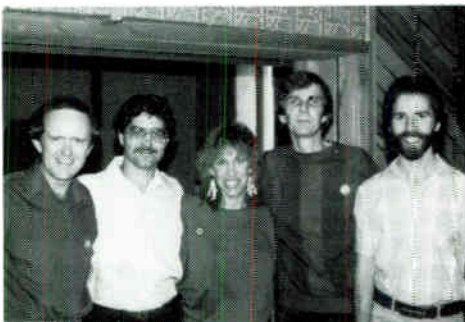
which will receive \$50,000 in cash from Wrangler, a 1984 Dodge van, booking and recording contracts and other prizes.

The winners of the 1983 competition, the **John Arnold Band**, have already experienced increased exposure and were set to release their first single in August on **Compleat Records**.

The 1984 local contests have been wrapped up and were co-sponsored by approximately 330 country radio stations around the nation.

The state finals were in full-swing with almost one final each day during the month of August.

Winners of the 50 state finals will receive \$1,000 from Wrangler and an expense-paid trip to Nashville for the finals, Nov. 5-7 at the Grand Ole Opry House.



Pictured during a recent release party for **Karen Taylor-Good's** new single on MESA Records "We Just Gotta Dance," are (left to right) **Benny Ray**, Music Country Network; **Dave Schuder**, United Talent; **Karen Taylor-Good**; **Taylor Sparks**, Karen's personal manager and **Gregg Perry**, Karen's producer.

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CMA AWARD NOMINEES ANNOUNCED

The 18th annual CMA award show will be telecast live from the Grand Ole Opry, on October 8, at 8:30 p.m. and will be hosted by Kenny Rogers. A complete list of finalists follows:

Single of the Year: *A Little Good News* as performed by Anne Murray on Capitol; *Holding Her and Loving You* by Earl Thomas Conley on RCA; *Islands in the Stream* by Dolly Parton and Kenny Rogers on RCA; *Mama, He's Crazy* by The Judds on RCA; *To All the Girls I've Loved Before* by Julio Iglesias and Willie Nelson on Columbia.

Album of the Year: *A Little Good News* as performed by Anne Murray on Capitol; *Don't Cheat in Our Hometown* by Ricky Skaggs on Epic/Sugarhill; *Right or Wrong* by George Strait on MCA; *Roll On* by Alabama on RCA; *That's the Way Love Goes* by Merle Haggard on Epic.

Song of the Year: *A Little Good News*, Charlie Black, Tommy Rocco and Rory Bourke for ChapPELL Music/Bibo Music Publishers; *God Bless the U.S.A.*, Lee Greenwood for Sycamore Valley Music/Music Corp. of America; *Islands in the Stream*, Robin, Barry and Maurice Gibb for Gibb Brothers Music; *To All the Girls I've Loved Before*, Albert Hammond, Hal David for April/Casa/David; *Wind Beneath My Wings*, Jeff Silbar, Larry Henley for Warner House of Music.

Entertainer of the Year: Alabama, Lee Greenwood, Barbara Mandrell, Ronnie Milsap, The Oak Ridge Boys.

Male Vocalist of the Year: Lee Greenwood, Merle Haggard, Gary Morris, Ricky Skaggs, George Strait.

Female Vocalist of the Year: Janie Fricke, Emmylou Harris, Barbara Mandrell, Reba McEntire, Anne Murray.

Vocal Group of the Year: Alabama, Exile, The Judds, The Oak Ridge Boys, The Statlers.

Instrumental Group of the Year: Alabama, Exile, Nitty Gritty Dirt Band, Ricky Skaggs' Band, The Oak's Band.

Horizon Award: Deborah Allen, Earl Thomas Conley, Vern Gosdin, The Judds, Michael Martin Murphey.

Vocal Duo of the Year: Moe Bandy & Joe



Host Ralph Emery talks with special guest Leon Russell during a recent episode of The Nashville Network's (TNN) nightly, live variety series, "Nashville Now." During the show, the legendary entertainer performed "Rollin' In My Sweet Baby's Arms" and "Goodtime Charlie's Got The Blues."

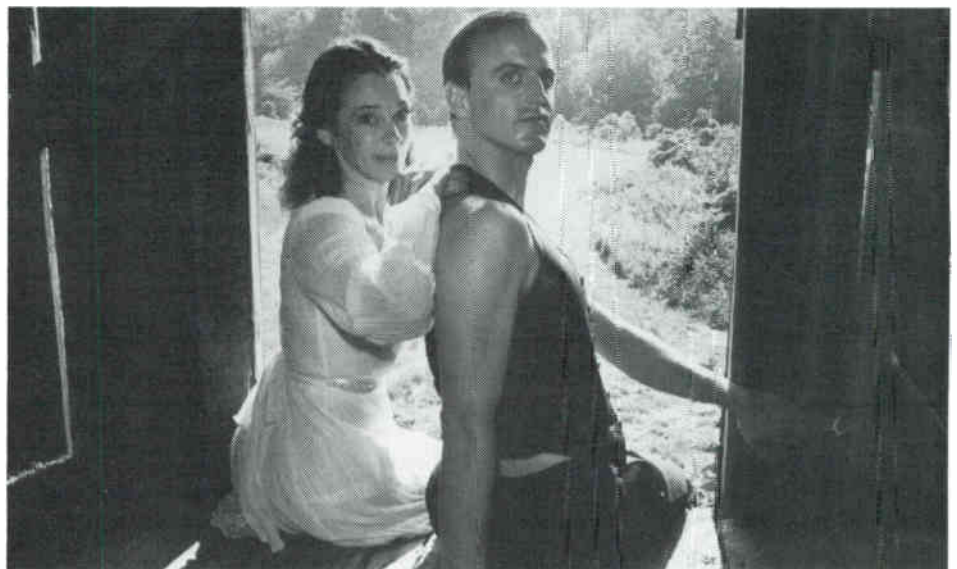
Stampley, Julio Iglesias & Willie Nelson, Barbara Mandrell & Lee Greenwood, Kenny Rogers & Dolly Parton, Don Williams & Emmylou Harris.

Instrumentalist of the Year: Chet Atkins, Roy Clark, Floyd Cramer, Hargus "Pig" Robbins, Charlie McCoy.

The CMA also has announced ten nominees for the 1984 Horizon Award. This award honors that artist, individual or group, which has for the first time in the field of country music demonstrated the most significant growth and development in overall chart and sales activity, live performance professionalism, and critical media recognition. This newest of CMA Awards, first given in 1981, will also be presented during the 18th Annual CMA Awards show, October 8 at 8:30 CDT.

Any artist who has previously won the award, or has previously been a final ballot nominee for any other CMA award, becomes ineligible for the Horizon Award. Also, no artist may be a Horizon nominee more than twice.

The 10 nominees are: Deborah Allen, Earl Thomas Conley, Exile, Jim Glaser, Vern Gosdin, Mark Gray, The Judds, Gus Hardin, Kathy Mattea, and Michael Martin Murphey.



Tenn. Dance Theater (TDT) directors, Donna Rizzo and Andre Krichels, will be featured on Oct. 4,5, at the Tennessee Performing Arts Center when the repertory company presents its premier performance of "Southern Dance Revival."

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CMA ANNOUNCES HALL OF FAME NOMINEES

The Country Music Association has announced the nominees for election to the Country Music Hall of Fame. This year, inductions will be made in both the "Open" and "Deceased Non-Performer" categories. Election to the Hall of Fame is by an anonymous panel of approximately 200 electors, each of whom has actively participated in the music business for a minimum of 15 years.

The nominees in the Open category are: Rod Brasfield, Elton Britt, Flatt & Scruggs, Tennessee Ernie Ford, John Lair and Floyd Tillman.

Deceased Non-performer category nominees are Oscar Davis, Ralph Peer, Vito Pelletieri, Jack Stapp, and Harry Stone.

CLINE DIRECTS OPRYLAND PROJECT

Nathan Cline, general sales manager of the Opryland theme park, Nashville, has been named director of Opryland USA Inc.'s new \$10 million showboat division.

The showboat, named the General Jackson, is expected to be in operation in the middle of 1985. The boat will operate as a separate attraction from the theme park and will carry passengers on sight-seeing, dining and entertainment cruises year-round. It will accommodate up to 1000 people. One of its highlights will be a theater capable of seating 670 people for banquets or 1000 people for theater-style presentations.

Various stage shows produced by the Opryland Talent Agency are under consideration for that theater. The Opryland Talent Agency also will coordinate entertainment in other, smaller venues on the General Jackson.

NMA BOARD ELECTS OFFICERS, SETS HARLAN HOWARD FETE

The Nashville Music Association Board of Directors elected 26 officers for the 1984/85 year at the recent NMA Board meeting.

Serving as chairman of the board is Frances W. Preston, Broadcast Music Inc.; president, David Conrad, Almo/Irving Music; executive vice-president, David Maddox, AFTRA/SAG; secretary, Bonnie Garner, CBS Records; treasurer, Kerry O'Neil, Kraft Bros., Eastman, Patton & Harrell.

Newly elected vice presidents include: Sharon Allen, Radio & Records; Rick Blackburn, CBS Records; Jesse Boyce, Jesse Boyce Productions; Karen Conrad, Blendingwell/Sister John Music; Rose Drake, Drake Music Group; Karen Everly, independent production manager; Jerry Flow-

ers, Halsey International; Robert Frye, Warner Bros. Music; Joanne Gardner, independent production manager; Kathy Hooper, SouthSide Management; Robert John Jones, Terrace Music Group; Kip Kirby, Billboard; Dennis Morgan, Tom Collins Music; Gary Morris, Warner Bros. Records; Ralph Murphy, Picalic Music Group; Jim Ed Norman, Warner Bros. Records; Sue Patton, New Clarion Music; Beth Raebeck Hall, First American Bank; Bonnie Rasmussen, Capitol/EMI/America Records; Joyce Rice, First American Bank; Johnny Rosen, Fanta Professional Services; Del Sawyer, Blair School of Music; Kay Shaw, MCA Records; Lynn Shults, Capitol/EMI/America Records; David Skepner, The Buckskin Company; Mark Wright, RCA Records.

Additionally, the NMA has announced a birthday bash honoring Harlan Howard, to be held Sept. 7 at 7:30 p.m. in the BMI parking lot. (Rain date will be Sept. 8, at 7:30 p.m.)

The benefit concert will include a performance by hit songwriter Howard as well as numerous friends.

Admission is \$10 with proceeds going to the NMA. WDCN-TV 8 is videotaping the event for national release on public television.

The NMA also will hold a forum entitled "TV Programming and Syndication: What's In It For Nashville?" September 19 at 5:30 p.m. at the Blair School of Music.

Panelists include: Dr. Michael Bell, specialist in linguistics and syndication; Beverlie Brewer, specialist in syndication; John R. Cherry, III, executive vice president/creative director, Carden & Cherry Advertising Agency; Paul Corbin, director of programming, The Nashville Network; and Richard C. Thrall, Jr., senior vice president-programs, Multimedia Entertainment; general manager, Multimedia Entertainment, Nashville.

The Forum is free to NMA members and \$2 for non-members. Tickets will be available at the door.

KFC ROLLS EIGHTH CONTEST

The eighth Kentucky Fried Chicken National Country Music Songwriting Contest ran this August, and was open to amateur songwriters across the country. The grand prize is the recording of their song by a country music star for distribution to more than 2,000 radio stations coast to coast. This year's guest artist is Charly McClain. The two winning songwriters will fly to Nashville to watch her record their songs.

In addition to the grand prize, Kentucky Fried Chicken will provide other national and local prizes, including stereos, television sets, radios and tape recorders.

To enter, songwriters must compose an original country music song, no more than 3½ minutes long, record it on a cassette and enclose a written version of the lyrics and a statement of originality with the entry. Entries may be submitted to the local country music radio station sponsoring the contest or can be mailed to Country Music '84, P.O. Box 1014, Tinley Park, IL 60477. They must be postmarked by September 4, 1984.



Before performing at the Carlton, the Wright Brothers stopped in at radio WDGY to present their album to program director, Gary Stone. (L to R) Stone, Jim McDowell, Tom Wright, and Tim Wright.



Songwriters, Chris Golden and Sam Stricklin, center, of Golden Speer, signed with ASCAP. The signing took place at the Golden Era Plantation in Hendersonville, TN. Shown left to right: Marc Speer, G.S.; Bill Golden, Oak Ridge Boys; John Sturdivant, ASCAP Rep. and P.R.; Sam Stricklin, G.S.; Chris Golden, G.S.; Merlin Littlefield, ASCAP Associate Director; Rusty Golden, G.S.; and Larry Marrs, G.S.

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PROTECTION OF A CELEBRITY'S RIGHT TO PROFIT FROM FAME

'RIGHTS OF PUBLICITY' LEGISLATION

By BRIAN L. SMITH

What makes a celebrity a celebrity? There are as many claims to fame as there are fames to claim—baseball players, guitar players, actors, movie critics, mass murderers and their attorneys. Why do most celebrities want to be famous? Because along with the fame, almost always comes big money. The law calls a celebrity's right to profit from his notoriety "Rights of Publicity." That is the technical legal term for the rights of a person to capitalize on and commercially exploit his name, image, likeness or personality.

The courts of the United States have recognized rights of publicity for only 50 years. Unfortunately, those courts have been inconsistent in defining the extent and scope of rights of publicity. Tennessee has taken a lead and become one of only four states to enact a comprehensive statutory framework which defines these rights, provides protection for celebrities, and even allows such rights to exist after death, so that a celebrity's heir can continue to collect profits from a celebrity's name, likeness or image.

If you want a birds-eye view of the rights of publicity in Nashville, take a ride down 17th and turn right on Division. Any shop on Music Row is a primer on the subject of profiting from rights of publicity—Dolly Parton T-shirts, Willie Nelson bandanas, Tanya Tucker blue jeans, and Hank Snow ashtrays, tapes, LP's and recipes. While the celebrity is alive, he can license his rights of publicity to other people, giving them the right to sell souvenirs.

A problem with the law, prior to the Tennessee statute, was whether a celebrity's right of publicity existed after his death so that his heirs might profit from the hard work the celebrity put into "making his name." The Elvis case is an example of such "after-death" rights of publicity problems.

During his lifetime, Elvis Presley assigned high rights of publicity to "Boxcar, Inc." This was a small corporation owned by Col. Tom Parker, Elvis, and another businessman. While Elvis was alive, Boxcar, Inc., placed the Elvis personality and image on everything from liquor decanters to panties. Elvis was in turn paid a percentage royalty of the gross for allowing Boxcar, Inc., to use his rights of publicity.

After Elvis died, Boxcar, Inc. sold Elvis' Rights of Publicity to a New York-based poster company. This company then attempted to enforce its exclusive rights of publicity by stopping other people from cashing in on the Elvis phenomenon following the King's death. The law at that time was

in a state of confusion. Some states allowed a celebrity's publicity rights to survive death and become property of his estate and his heirs. Other states did not believe that this was fair, and ruled that rights of publicity died along with the entertainer, leaving the entrepreneurs of the world free to exploit the celebrity's likeness and charisma.

In the aftermath of several lawsuits brought by the New York company, lobbyists pushed into law a comprehensive statutory scheme governing rights of publicity in Tennessee. The most important part of the statute is a provision which allows rights of publicity to survive the celebrity's death.

The statute is entitled "The Personal Rights Protection Act of 1984" and provides that rights of publicity are freely assignable and licensable. This means that the entertainer can enter into a contract with a merchandiser or business promoter giving him his exclusive rights and granting them the authority to exploit the rights for the good of the businessman and the celebrity. An individual seeking to license or assign his rights of publicity would be well advised to consult a knowledgeable attorney before entering into such agreements.

There is a slight limitation on "post-death" rights of publicity. The statute requires that the executor of a celebrity's estate exploit them within two years of the celebrity's death in order for those rights to survive the statutory 10 year period.

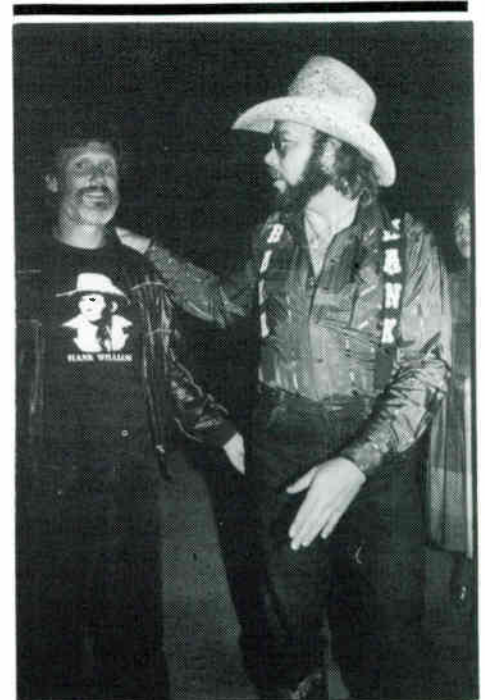
The Tennessee statute also contains protection against "pirates," those people who seek to profit from a celebrity's rights of publicity without obtaining the celebrity's consent. Pirates are liable in a civil action for misappropriating rights of publicity and jurisdiction over these suits is vested in Tennessee's Chancery and Circuit courts. The court has the power to grant injunctions against unlicensed use of rights of publicity. Also, the court can impound the goods or photographs the pirate is selling. A celebrity is entitled to recover his actual damages suffered as a result of an infringement and may reclaim any profits made by the pirate.

Rights of Publicity are not unlimited. The act allows "fair use" of publicity rights. If a newspaper places a photograph of Hank Williams, Jr., on its front page in connection with a concert or other newsworthy event, then this would be considered a "fair use" of the likeness of Bocephus. However, if they place Williams' photograph in an advertisement without his permis-

sion, this would constitute an infringement of his publicity rights. This is easily seen, as the advertiser is seeking to connect the goodwill and fame of the celebrity with his product in order to promote sales. The advertiser would have pirated the rights of publicity for his own personal gain, and a lawsuit should result.

People spend years seeking to develop a public personality, and the Tennessee Act places Tennessee far ahead of the vast majority of other states in protecting rights of celebrities. Celebrities should be diligent in protecting their own rights, and keep their house in order by having a will drawn up with the appropriate language directing the executor of his estate to preserve his publicity rights for the benefit after his death. Also the celebrity must be vigilant in protecting against pirates and vigorously enforce his exclusive rights of publicity.

** Brian L. Smith is a graduate of the University of Tennessee College of law and currently practices entertainment, copyright, trademark, and real estate law in Nashville. Copyright 1984*



Hank Williams Jr. (R) admires Kris Kristofferson's fine taste in tee-shirts at his recent video shoot for "All My Rowdy Friends Are Coming Over Tonight."

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- FACT:** The only performing rights organization in Nashville to own and operate its own building and facilities on Music Row.
- FACT:** First performing rights organization to honor songwriters and publishers through awards.
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- FACT:** BMI analyzes approximately 5 million hours of air play annually.
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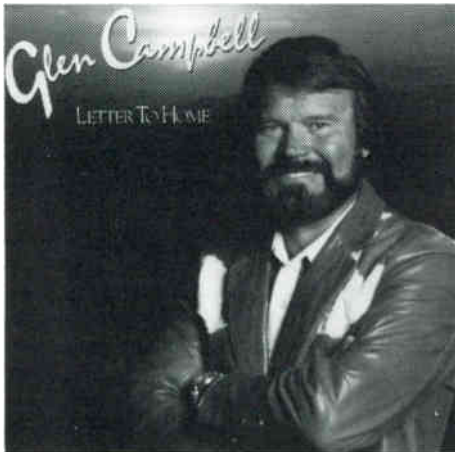
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THE VINYL CONFLICT

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with special guest Kip Kirby



GLEN CAMPBELL
Letter To Home
Atlantic America 90164-1

KIP: Pete, do you remember that old Dinah Washington hit, "What A Difference A Day Makes"? Well, I'd like to change the title to "What A Difference A Producer Makes," and use Harold Shedd to prove the case.

Most people think of Alabama when they think of Shedd. But I think of acts like Mel Tillis and Campbell who come out of Music Mill with Harold Shedd and straight up into the top of the charts, even after long hitless absences. For a while there, Campbell sounded as if he couldn't care less about his recording career. Shedd has rejuvenated his career, though, through a combination of good songs and superb production.

If all Nashville producers made albums as clean and right-on as he does, I doubt if Nashville would suffer slings and arrows by critics for its sterilized sound. Shedd leans toward nice, full acoustical instrumentation - and best of all, he NEVER overloads tracks with oceans of strings (a rarity in country music these days).

Given songs like Paul Kennerly's "I'll Be Faithful To You," "Leavin' Eyes" and Carl Jackson's "Scene of the Crime," Campbell comes off as the artist he used to be. He delivers a credible version of Stevie Nicks' "After The Glitter Fades." Okay, so what if he does sound like a Las Vegas headliner when he performs the umpteenth million rendition of "An American Trilogy"? The rest of the album makes up for that. Could this signal the Return of Glen Campbell?

PETE: I am constrained to infer, Kip, that we have been been furnished different pressings of this LP. On the version I received, the "A" Strings are distinctly heard on a majority of the tracks. True, Shedd utilizes them (and the other musicians and backup vocalists) more tastefully than most of his colleagues; but I cannot detect

a dramatic departure from the Music City's prevailing *modus operandi*.

Moreover, notwithstanding its noticeably above-average material, the album does not sufficiently challenge the common perception of Campbell as a faded California crooner and soft-rock recycler. Blessed would be a record which called greater attention to his beginnings in bluegrass and talents as an instrumentalist.

In short, a *Letter to Home* is certainly welcome; still, it's not a substitute for actually returning there.



**BARBARA MANDRELL AND
LEE GREENWOOD**
Meant For Each Other
MCA 5477

PETE: As its title indicates, this album was as inevitable as death and taxes—and, it turns out, scarcely less regrettable.

The program opens with "To Me," which is purportedly from a made-for-TV movie called *Race Against Time*. For verification of that claim, Kip, I must defer to you; but the track—indeed, much of the LP—does sound like the musical equivalent of a prime-time soap opera. In *Meant For Each Other*, flair and professionalism degenerate into mawkishness and melodrama.

Mind you, the artists should not incur all of our wrath. Tom Collins' and Jerry Crutchfield's production, while not overblown by "God Bless the U.S.A." standards, is needlessly lavish. (Significantly, the Nashville String Machine is listed first in the musicians' credits.) Further, the selection of songs as hokey as "Soft Shoulder" and "Held Over" might be considered cruel and unusual even in a state committed to capital punishment.

Yet it is Greenwood and Mandrell's own penchant for vocal exaggeration that ultimately grounds this affair. Seldom content merely to sell a song, Lee tends to **unload** it. And Barbara's soul-sister antics (which climax in "Held Over") ring with little more believability that election-year rhetoric.

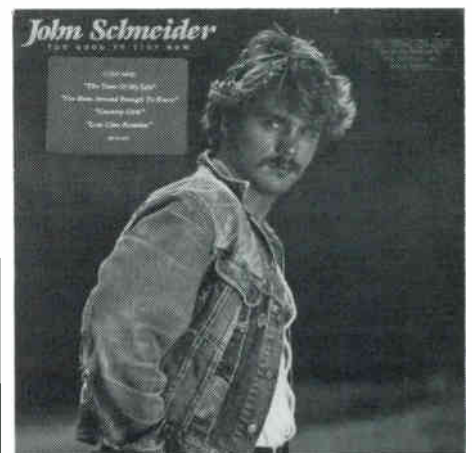
KIP: I don't know, Pete, despite the sound-alike songs and over-production, I find myself rather fascinated with this album.

Have you noticed, for instance, that on the first single, "To Me," sometimes you almost can't discern which singer is which? That's incredible! By the way, you call Barbara's movie, "Race Against Time." That's what it USED to be called. It also used to be called "Coal Fire." Now it's called "Burning Rage," at least this week. (I'd give you the air date, but like the title, that also seems to change daily.)

Considering the artists and producers involved here, I could have predicted the heavy orchestration and baroque arrangements. Like you, I resent the dominance of sweeping strings. I gained weight just listening to them. I'd much prefer to hear Lee and Barbara singing together on less ornate songs.

Even though this is the kind of album that gives Nashville a reputation as the "white bread music" capital of the free world, it knows what it's doing. This album has a bull's-eye bead on the adult contemporary market, where so much of country seems to be heading. It reminds me of Joe Cocker and Jennifer Warnes singing "Up Where We Belong" from "An Officer and A Gentleman."

Say, too bad Doris Day and Rock Hudson aren't still making those romantic comedies any more. Then this whole album could be a Hollywood soundtrack.



JOHN SCHNEIDER
"Too Good To Stop Now"
MCA 5495

KIP: When this album came in for review, I cringed. Uh oh, I figured: here comes more tv-actor-sings-Broadway-country stuff. I mean, who can forget Schneider's version of "It's Now Or Never" on CBS a couple of years ago?

Who can forget? I can - now - and so should you, because this new John Schneider doesn't sound ANYTHING like that guy. He sounds fan-

tastic here, and I give a lot of the credit to producer Jimmy Bowen. Bowen seems to understand how to let each artist be himself in the studio; he also manages to make dynamic instrumental tracks with no hint of the formula-slick "Nashville sound."

It's exhilarating to see an artist turn his career around. Give Schneider high marks. I'm addicted to his first single, "I've Been Around Enough To Know," an old Bob McDill/Dickey Lee tune, and also to the Sonny Curtis/Ron Hellard cut, "The Party of the First Part." Too bad Mickey Gilley got his version of the title cut out first - Schneider could have had a possible No. 1 with it.

This album's not perfect; there are some weak moments. But considering how far he's come with just his MCA debut, I can't wait to hear the next album! As Steve Martin used to say, "Heyyyy, this guy is G-O-O-D!!!"

PETE: Kip, your effusive testimonial seems to ascribe to this album powers previously thought to reside exclusively in Ernest Angle. Yet, I do agree that **Too Good To Stop Now** ranks as one of the pleasant surprises of 1984.

In addition to Bowen's commendable production, the LP benefits from an almost unassailable collection of songs - which the artist was reportedly responsible for assembling. Save for a couple of faster numbers that call for a tougher stance than Schneider musters, the tunes are rendered quite capably.

Historically, TV celebrities are probably rivaled only by misguided offspring and the siblings of successful singers for their noxious effects on the recording arts. But anyone whose judgment is not dictated by stereotypes should find considerable merit in this record.



RAY CHARLES
Friendship
Columbia FC 39415

PETE: The dominant purveyors of country product have seemingly stepped up their recruiting of "friends" to assist in the recording of albums by real or imagined superstars. Frequently, I suspect, these supposed "friends" are bonded only by affiliation with the same label; for the resulting unions often sound as forced as a shotgun wedding.

Thankfully, Ray Charles's new entry in this genre comes off more effectively than most. This success is made remarkable in that *Friendship* contains nary a trace of Ray's keyboard artistry

and no compositions by any of the participants.

Spearheading the project are honky-tonk ravings with Hank Williams, Jr. ("Two Old Cats Like Us") and George Jones ("We Didn't See A Thing"). B.J. Thomas also delivers a particularly strong performance in the heartfelt "Rock and Roll Shoes." Only in the obligatory duet with the ubiquitous Willie Nelson (a rather maudlin gunfighter ballad) does producer Billy Sherrill allow his "country-politan" leanings to inflict serious damage.

That Charles manages even to blend with an artist as remote from identifiable roots as Janie Fricke testifies to the breadth of his acknowledged genius.

KIP: In their lemming-like crush to capitalize on the duet trend, it looks like record companies are going to duet-to-us-one-more-time *ad nauseam*. (It's definitely Willie Nelson's fault.)

Anyway, when Ray Charles signed with CBS two years ago, everyone in Nashville wanted to record with him. Now they have. So what? I still prefer his recent solo album, "Do I Ever Cross Your Mind." Ray is like George Jones: give him a great, simple song and he tears your heart out with soul. Give him stupid, trite inanities to sing, and he sounds embarrassed.

Unfortunately, that's mostly what he gets to work with here. Why couldn't Billy Sherrill have rounded up some really **GREAT** songs and given us a really **GREAT** album instead of a bunch of banalities? And why does Ray Charles need strings in the first place?

My favorite cut is "Rock And Roll Shoes" with B.J. Thomas. My second favorite is probably "Two Old Cats Like Us" with Hank Jr., because he shares Ray's R&B roots and their vocals match up.

On the other hand, what could have been a classic moment in history—Ray Charles and George Jones together—is ruined by a dumb novelty number that has them both sounding sheepish. Janie Fricke's years as a background harmonizer allow her to come off so-so behind Charles, but Ricky Skaggs' voice doesn't work at all here.

Cutesy is what I'd label this album. And cutesy is definitely **NOT** what Ray Charles deserves. Next time, give the man some **SONGS**.

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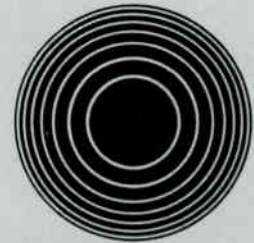
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Let's see: This month I liked the topical/novelty records and the pop product. I disliked the continuing trend that equates country music with anything Adult Contemporary that's recorded in Nashville. This is NOT the sort of music that made me fall in love with Music City.

Danny Tate takes the honors for the best rock record of the month, but that's just about the only decision that came easily.

RCA, which has far and away the best artist roster in town, was as usual a top contender for Label of the Month. But if you combine the efforts of Columbia and Epic into one CBS pile that includes Exile, Coe, Gilley, Willie, Fricke, and Stegall, you've gotta hand it to the Blackburn bunch.

In the DISCOVERY category there were several to choose from. I picked Loftin Kline over close competitors Karen Anderson, Terry Dan, Malchak & Rucker and the truly bizarre Debby Lane because the song was so riveting. Kline's label, Axbar, puts out consistently good singles, by the way.

Now comes the really hard part, Single of the Month. I was torn between my deep affection for the platters put out by Don Williams, Vince Gill, Willie Nelson, and Jimmy Buffett. All four records haunted me. I hope they all go to #1. Willie and Don surely don't need cheerleading from any journalist to get there; so that leaves Gill and Buffett. In an impossibly tight spot I'll fan the smaller fire. Buffett is cold in country; and I'd dearly like to see him hot again.

Bye bye for this month. This is Barefoot Bob reminding you to keep those cards & letters comin' in, friends and neighbors. Drop a few of them little vinyl thangs with big holes in 'em in the mail to me, too. Music Row, P. O. Box 158483, Nashville, TN 37215.

45 RPM MIKE DEKLE

"The Minstrel"

Writer: Mike Dekle; Producer: Byron Hill; Publisher: Lionsmate, ASCAP, NSD 195.

This Georgia family man remains among my favorite small-label singer/songwriters. A fine song, sung and produced to perfection.

PROFESSOR ANONYMOUS

"The Big Dump"/"Get 'Em All In One Big Area"

Writer, producer, publisher: none listed; Anonymous 001.

This rancid, putrid tape has been circulating on Music Row for some time. Now it has the dubious distinction of having become the most disgusting, vile, ugly single ever pressed. Most definitely not for radio airplay; but fans of the truly grotesque should seek it out.

PATTY TERRY & COUNTRY TUTCH

"Our Love Was Meant To Be"

Writers: Paul Hotchkiss, Michael Terry; Producer: Paul Hotchkiss; Publisher: Axbar/Tutch, BMI, Charro 1551.

She sings off-key and the steel is out of tune. Undoubtedly recorded in someone's basement, this can only be described as endearingly amateur: The longer the record goes on the farther they get from the melody.

45 RPM

New Single Reviews

Robert K. Oermann

GARY DAVIS & DAVIS DELUXE

"One of a Kind"

Writer: Gary Davis; Producers: Tim Paul, Steve Logan, Gary Davis; Publisher: Squeeze Play, BMI, Blank 2000.

Unquestionably the best hard rock-a-ballad single I've heard by a Nashville band. I'd have upped the tempo just a tad and given this a little more punch, but it's still an excellent song, sung by an ace rock stylist. Given some production finesse, this act could score big.

ATLANTA

"Wishful Drinkin'"

Writers: Blake Mevis, Bill Shore; Producer: Milan Bogdan & Larry McBride; Publishers: G.I.D./Royalhaven, ASCAP/BMI; MCA/MDJ 52452.

I've never liked an Atlanta single before this one. It's a good song, but I think what has always irked me about this act's sound is that it's simply too busy. There's always too much going on: Maybe there are too many guys in the group. Whichever one is singing lead here should be kept if they ever decide to trim down.

TERRY DAN

"I Don't Know How To Say Goodbye"

Writers: Thom Schuyler, Even Stevens; Producer: Tommy West; Publisher: Deb/Dave/Brianpauch, BMI, Volant 102.

A clear, clean, open production supports a nice, no-frills country tune and a very pleasant, Croce-type vocalist.

ANNE MURRAY (& DAVE LOGGINS)

"Nobody Loves Me Like You Do"

Writers: J. Dunn, P. Phillips; Producer: Jim Ed Norman; Publisher: Ensign, BMI, Capitol 5401.

A glorious piano-based ballad spotlights two of the great voices of our time. Murray and Loggins turn in Siamese-twin inflections. Maybe that's why some insensitive, cloddish, record label idiot omitted Dave's name from the record. It's up to us to spread the word on the Snowbird's new warbler pal.

ZELLA LEHR

"All Heaven Is About To Break Loose"

Writers: Tommy Rocco, Steve Bogard, Charlie Black; Producers: Tommy Rocco & Charlie Black; Publishers: Welk/Chappell, BMI/ASCAP, Complete 129.

It's good to have personable Zella back; and the Rocco/Black maiden voyage as a production team shows great promise. Considering these guys' track records as tunesmiths, however, they surely could have come up with a stronger piece of material.

MITCH TOROK

"Madame President"

Writers: Mitch Torok, Ramona Redd; Producer: M. Torok; Publisher: John E. Denny, BMI, Delta 3250.

Where else but Nashville? I find it utterly charming that this cute ditty emerged mere days after Ferraro's nomination.

COYOTE MCCLLOUD & CLARA PELLER

"Where's the Beef?"

Writers: Coyote McCloud & John Scott; Producers: Nelson Larkin, Steve Scruggs; Publishers: Red Ribbon/Paul Cochran/Where's the Beef, BMI, Awesome 105.

Take the same topical concept out of country music, put it on the dance floor and you've got cutie octogenarian Clara Peller's disco debut. Again: Where else but Nashville? I love it.

LEE GOODWIN

"Call Me On the Telephone"

Writers: Helen & Lee Goodwin; Producers: Duane Marrs, Paul Brown; Publishers: LaKai, BMI, GMB 004.

Steel-based swing. I liked the instruments better than the vocal.

BECKY HOBBS

"Pardon Me"

Writers: B. Hobbs, C. Parton; Producer: Blake Mevis; Publisher: Irving, BMI, EMI/America 8224.

To know her is to love her. I could've done without the strings, but this second soaring EMI outing is a winner in my book.

WILLIE NELSON

"City of New Orleans"

Writer: Steve Goodman; Producers: Chips Moman; Publishers: Budah/Turnpike Tom, ASCAP, Columbia 38-04568.

Thank God! I had begun to think Willie had lost all musical taste and perspective. This is a brilliant, brilliant production, performance, song, and record.

CHARLY McCLAIN

"Some Hearts Get All the Breaks"

Writers: J. Raymond, B. Moore; Producer: Chucko II; Publisher: Merit, BMI, Epic 34-04586.

Fluff.

DANNY TATE

"Sex Will Sell"

Writers: Danny Tate, Taylor Rhodes; Producer: Carl Marsh; Publishers: Welk/Irving, BMI, Gravity 006.

Danny underscores the fact that he's a "hunk" in his bow as a singles artist. Beyond the bod, though, is one of the South's most promising modern-sound rockers. The synth crunches, guitar work, and drumming are outstanding, as is Tate's performance. A star is born.

JANIE FRICKE

"Your Heart's Not In It"

Writers: M. Garvin, B. Jones, T. Shapiro; Producer: Bob Montgomery; Publishers: Tree/O'Lyric, BMI/ASCAP, Columbia 38-04578.

Being the CMA's Female Vocalist of the Year has its advantages. One of them is that you get handed cream-of-the-crop songs like this one. This theatrical big-ballad MOR sound is certain to score, given the climate of contemporary country.

JUDY LINDSEY

"It Really Doesn't Matter Anymore"

Writer: Glenn D. Tubbs; Producers: Judy & Johnny Lindsey Carroll; Publisher: Saucer Eyes, BMI, Gypsy 83843.

Reeling around the roller rink, stoned on Mogan David. Oops! You fell down flat.

TERRI GIBBS

"Rocky Top"

Writers: Bouleaux & Felice Bryant; Producer: Ed Penney; Publisher: House of Bryan, BMI, MCA 52440.

If you're gonna cut "Rocky Top" these days, you ought to give it an arrangement that makes it sound brand new. This doesn't.

JULIE & THE ELECTRIC RANGERS

"Hurry November"/"Thanks For Callin'"

Writer: Julie Schultz; Producers: none listed; Publishers: none listed, Lehua 4532.

I bring this to your attention merely to mention that there is country music being played and recorded in Hawaii (perhaps we need to take a field trip to investigate). Julie is the secretary of the Country Music Association of Hawaii; and she's a passable country singer/songwriter too.

CHRIS HILLMAN

"Somebody's Back In Town"

Writers: D. Helms, T. and D. Wilburn; Producer: Al Perkins; Publisher: Sure Fire, BMI, Sugar Hill 4105.

Just my kinda country. A highly-listenable revival of a Wilburn Brothers classic with harmonies, steel, and hillbilly lyrics in all the right places. Play it with pleasure.

DAVID ALLAN COE**"It's Great To Be Single Again"**

Writer: Coe; Producer: Billy Sherrill; Publisher: Warner/Tamela, BMI. Columbia 38-04553.

David goes dixieland; and the result is lotsa fun.

LOFTIN KLINE**"Lone Star Cafe"**

Writers: R. Gabbard, J. Ireson; Producer: Loftin Kline; Publisher: Excel-lore, BMI. Azbar 6027.

Loftin delivers this low-life lyric like a hillbilly Shakespeare and his Texas production is very tasty, indeed. This is the sort of song (and, hopefully, record) that sometimes becomes a respected country classic.

VINCE GILL**"Turn Me Loose"**

Writer: Vince Gill; Producer: Emory Gordy Jr.; Publisher: Atlantic, BMI. RCA 13860.

If I were king, this man would be a Superstar. If Nashville is ever going to attract a youth audience (instead of non-recordbuying fat housewives who sit around watching TNN getting slobbery over sludge MOR lounge singers), THIS is the kind of artist we need to be promoting. This disc not only rocks splendidly, it's more "country" than all of the bombastic overproduced ballads put out by Mucus City put together.

TOM JONES**"All the Love Is On the Radio"**

Writers: L. Russell, D.A. Snyder; Producer: Gordon Mills; Publisher: Young Carney/Warner. ASCAP/BMI. Mercury 880173-7.

A total stiff: Jones sounds tired and bored.

THE NITTY GRITTY DIRT BAND**"I Love Only You"**

Writers: Dave Loggins, Don Schlitz; Producer: Marshall Morgan & Paul Worley; Publisher: MCA/Patchwork, ASCAP. Warner Bros. 729203.

Achingly lovely.

MICKEY GILLEY**"Too Good To Stop Now"**

Writers: B. McDill, R. Bourke; Producer: John Boylan; Publisher: Welk/Chappell, BMI/ASCAP. Epic 34-04563.

This guy is so darn CLASSY when it comes to songs. And he's developed into one of our finest vocal stylists. It's straight to the top with nifty new Producer Boylan.

EXILE**"Give Me One More Chance"**

Writers: J.P. Pennington, S. Lemaire; Producer: Buddy Killen; Publisher: Careers/Tree, BMI. Epic 34-04567.

Make me stutter and stammer and holler for more! Their best single yet.

DEBBY LANE**"The Country Bump"**

Writer: R. Hanson; Producer: Patchwork; Publisher: Ric Rac, ASCAP. Ric Rac 580.

Now here's a weird one. There's a syn-drum and sawing Texas fiddles and a banjo and electronic noises buzzing around while this monotonic chick drones on about this dance craze she has apparently invented. It captivated me in a coo-coo kinda way.

KATHY MATTEA**"That's Easy For You To Say"**

Writers: B. Clifford, D. Hedges; Producers: Rick Peoples, Byron Hill; Publisher: ATV, ASCAP/BMI. Mercury 880192-7.

Breezy, beautiful.

KAREN ANDERSON**"Who Are You Running From"**

Writers: Nat Kipner, Todd Cerney; Producer: D. Grotjohn, J. Capps; Publisher: Kipner, Dewalden, MCA, Captain Crystal, BMI. MBP 1984.

A diesel truck of a production, roaring down the highway. Excitement on vinyl. I don't who know this woman is, but she's sure picked her songwriters & studio men carefully.

KEITH STEGALL**"Whatever Turns You On"**

Writers: K. Stegall, D. Lowery; Producer: Kyle Lehning; Publisher: Blackwood, Stegall, Sheddhouse, BMI/ASCAP. Epic 34-04590.

Irresistably catchy. Airplay! Airplay!

DONALD AVERY HALL**"Forever Mine"**

Writer: Don Hall; Producer: Joe Gibson, Jimmy Payne; Publisher: Hit-Kü, BMI. NSD 196.

Send him to remedial honky-tonk school. He needs a few more lessons.

PINKARD & BOWDEN**"Mama She's Lazy"**

Writer: Kenny O'Dell; Producer: Pinkard & Bowden; Publisher: Kenny O'Dell Music, BMI. Warner Bros. 7-29205.

World, meet The DudDs, Nairobi and Wyoming.

MARK DOWDY**"A Lady Afraid To Let Go"**

Writers: Scott Phelps, Judy Mehaffey; Producer: Billy Strange; Publisher: Merit, Movieville, BMI. Soundwaves 4737.

More boring, overblown schlock from the city that will doubtless elect Barry Manilow to the Country Music Hall of Fame someday.

BOBBY BRADDOCK**"Willie Where Are You?"**

Writer: Bobby Braddock; Producer: Rafe Van Hoy; Publisher: Tree, BMI. RCA 13871.

You're too late Braddock: Last I heard, Willie was all the way to the "Y's," recording with Neil Young. Maybe after he cuts with Pia Zadora and Frank Zappa, he'll start the alphabet over.

KENNY ANTCLIFF**"Honky Tonk Fever"**

Writer: George Allen; Producer: Tom Usselmann; Publisher: Lunar, BMI. Lunar 1010.

There are some things even an echo chamber can't disguise.

BILL FERREIRA TRIO**"Round Midnight" EP**

Writers: Ferreira, others; Producer: Gary Musick & Bill Ferreira; Publisher: Ivory Interlude, BMI/Warner. ASCAP. Maulena 001.

In our ongoing campaign to spotlight all the forms of music being made in Music City, allow us to introduce you to the intricate, intriguing, inspiring post-bop jazz piano compositions of Bill Ferreira. This dreamy stylist can be heard live around Nashville, too.

MERLE HAGGARD & LEONA WILLIAMS**"It's Cold In California"**

Writers: F. Powers, N. Green; Producer: Merle Haggard & Leona Williams; Publisher: Shade Tree, BMI. Mercury 880139-7.

Not since the departures of Porter & Dolly, George & Tammy and Conway & Loretta have we had a country duet this great. My only regret here is that they didn't harmonize.

DAVID FRIZZELL & SHELLY WEST**"It's a Be Together Night"**

Writers: T. Rocco, J. Schweers, C. Black; Producer: Jim Ed Norman; Publisher: Welk/Chappell, ASCAP. Viva 7-29187.

And our third couple of contestants for the month came all the way from the West Coast to be with us on Music Row. Make them welcome, ladies and gentlemen: They're the ones that have probably got the hit.

JIMMY BUFFETT**"When the Wild Life Betrays Me"**

Writers: Jimmy Buffet, Michael Utley, Will Jennings; Producer: Jimmy Bowen, Michael Utley, Tony Brown; Publisher: Coral Reefer, Coconutley, Warner, Blue Sky Rider, ASCAP/BMI. MCA 52438.

The most lovable man in popular music deserves a place on the country charts. But more importantly, he EARNs it with this stately, spectacular single. Gather 'round the midnight choir for some rear-back-yer-head harmony singing on this chorus.

DON WILLIAMS**"Maggie's Dream"**

Writers: Dave Loggins, Lisa Silver; Producer: Don Williams, Garth Fundis; Publisher: MCA, Patchwork, ASCAP/BMI. MCA 52448.

It touched my heart with its melancholy, its loveliness, its loneliness. It will touch yours too.

CARLA NEET & JERRY BLANTON**"Once More With Feeling"**

Writer: Shirley Nelson; Producer: Don King; Publisher: Glen Campbell Music, BMI. Azbar 6029.

Very sophisticated arrangement with unexpected chord changes backing up a couple who know their way around a vocal chart.

MICHAEL MARTIN MURPHEY**"Radioland"**

Writers: C. Rains, J. E. Norman, M. Murphey; Producer: Jim Ed Norman; Publisher: Tree, Timberwolf, ASCAP/BMI. Liberty 1523.

Amazing and wonderful! Song lyrics that actually SAY something. That, to me, is poetry.

WILL MILLER**"Honk-tonk Woman Blues"**

Writer: Will Miller; Producer: Glenn Barber; Publisher: WillClip, ASCAP. Century 21 112.

Dog breath.

MAUREEN HUTCHINSON**"You Loved Me So Well"**

Writers: Paul Hotchkiss, Mike Terry; Producer: Ed Brady; Publisher: Tach, BMI. Jato 1224.

Sung through a surgical mask soaked in chloroform.

MALCHAK & RUCKER**"Just Like That"**

Writers: Sonny Throckmorton, Don Cook, P. R. Battle; Producers: Bob McCracken, Johnny Rutenschroer; Publisher: Cross Keys, Tree, ASCAP/BMI. Revolver 84-004.

We're talking promising here, folks. This tasty little item is from two terrific tenors who have been in town just a year. Their disc debut is upbeat, catchy and totally professional.

HONORABLE MENTIONS:

STREETFEET BAND/"You're a Sight To Be Held"/Triple T
DOUG PETERS/"Change of Pace"/Comstock
RONNIE MILSAP/"Prisoner of the Highway"/RCA
RICK LANE/"Love So Lonely"/Bronco
JUDY BYRAM/"I Ain't Gonna Take This Kind Of Love"/Regal
LYNN ANDERSON/"Heart of the Matter"/MCA
ROBERT JOE/"Not So Long Ago"/Cynda
BLUE AUTUMN/"Lay Your Cards Out On the Table"/Major
DOLLY PARTON/"God Won't Get You"/RCA
FRANKI TREAT/"As Needed For Pain"/Champion
SHANNON NESMITH/"Babyman"/First Touch
GLENN TOLBERT/"Yea Alabama"/Muscle Music
FLOYD BROWN/"Kiss Me Just One More Time"/MCA
KATIE MCKINZIE/"Maybe Someday"/Poverty
BEN SANDERS/"I'm Fallin' In Something"/SOS
GARY DANIELS/"Dusty Bowl Blues"/Grand Prize
TOM T. HALL/"P.S. I Love You"/Mercury
BUCKEYE/"Keep Telling Me You Want Me"/NSD
BOB CAMPBELL/"Songs Of Love"/Tornado
EARL THOMAS CONLEY/"Chance of Lovin' You"/RCA
JEFF WILLIS/"Serious Fun"/Brandwood
WRAY BROTHERS BAND/"Battle of New Orleans"/Sasparilla
GLENN TORBERT/"War Eagle"/Muscle Music
RAY STEVENS/"I'm Kissin' You Goodbye"/MCA
MASON DIXON/"Gettin' Over You"/Texas



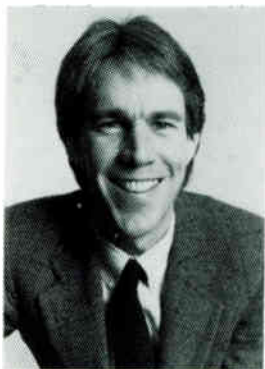
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It was mid-morning. Producer Jim Ed Norman greeted me warmly. He'd been in the studio several late nights in a row and I appreciated the fact that he had made a special effort to make time for our interview. We talked a little about what it's like living in Nashville, and Jim Ed explained that between his administrative duties as the head of Warner Bros., Nashville, and producing records, he'd scarcely had time to take a good look out the window. However, his family was enjoying their move from L.A. very much, and being a devoted family man, this pleased him greatly.

Norman is tall and thin. His eyes reveal an inner warmth which surfaces when something strikes him funny, and you get the feeling that he is the kind of person who thinks about things a great deal. Anne Murray, Michael Martin Murphey, Johnny Lee, Karen Brooks, and Jennifer Warnes are just a few of the artists he has helped to scale the charts. Before turning on the tape we talked a little about how the administrative and production sides of his job require two distinct sets of responsibilities and attitudes as far as one's approach and means of communication with people. I turned on the tape:



JIM ED NORMAN

MR: What is involved in getting started producing an artist?

JEN: The first move is creative; an assessment

PRODUCING THE HITS!

**An
Informal Discussion
With Several
of Music City's Finest
Groove-Builders**

by David M. Ross

of whether or not I feel I can make a contribution. I evaluate what music they've done in the past, what I might do differently, and what to do the same. After that initial input comes a meeting with the artist to decide if you both feel comfortable about what you're going to do and where you're going to go. Finally, the administrative decision is simply a matter of business arrangements. I guess it's because I came from the world of 'independent' as a producer that I think this way. The first meeting I always required was with

the artist, to talk and see whether or not this makes sense.

Your role with every artist changes. It should change, because every artist has different needs. You're expected to be a good steward of money (company budget), the artist's aspirations (because they all certainly aspire to do more than they're doing . . . always forge some new territory), and you're expected to use the artist's time meaningfully. The way you assume these responsibilities is really open depending upon your abilities. You

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As Long As I'm Rockin With You - John Conlee/Faithless Love - Glen Campbell
The Power of Love - Charlie Pride/Mona Lisa Lost Her Smile - David Allan Coe
He Broke Your Memory Last Night - Reba McEntire/In My Eyes - John Conlee
Just A Little Love - Reba McEntire/Denver - Larry Gatlin & the Gatlin Bros.*

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may choose as producer to write all the songs, play all the instruments, do everything, to the point where the artist only plays a particular function in your observation about what needs to be done . . . down to the other extreme where a producer gets talented people together and then says 'goodbye' and lets them go to work. Both approaches are production, in my mind. It's a big swing of the pendulum, and you have to decide as a producer where you belong in this pendulum swing with each artist. It will change with each artist, each circumstance, and while you're in the process of recording, you may find that your role moves a little bit and slides.

MR: How do you make the suit fit properly, the song fit the artist?

JEN: It involves a degree of patience that one must have as a producer to let things happen. There are also certainly times in your role as a producer that you can make things happen, but more often than not, you're really waiting and letting things happen. If you get impatient you can ruin a lot of wonderful opportunities.

Some of it is experience. Sometimes we'll make simple guitar/vocal demos, live with them for several weeks, and let a general concept grow from the basic sound. My first responsibility of course is to come up with a piece of product that will sell in the marketplace. That still means radio play. All of my decisions as to how to put it together are somehow molded by my desire on the one hand, and what I feel is my responsibility on the other.

I've been very fortunate. The very first record I produced, "Right Time Of The Night," was a hit and got me immediate exposure which provided the opportunity to continue to work and learn. You have to be willing to go in and make mistakes, and then be brave enough to correct them. The pickers in Nashville have been so sympathetic and helpful to me because they'll allow me to sometimes spend an hour or more going down a road and helping me get together my vision of what should be done, only to have me say at the end, "Nope I'm wrong, let's go back to the beginning." You must have a vision, a road to go down. With "Right Time Of The Night," I was trying to get it all done within budget, but after the sessions were over I knew that it wasn't right. I called the head of the division and said, "I've got to go back in the studio with new musicians and redo this." I just sort of pulled up my pants, swallowed my pride, and admitted that I hadn't done a good job. Luckily, I stuck with my convictions about what had to be done, and then was able to do it!

I've always aspired just to be "producer" a fellow who knows enough about all kinds of music to produce records.

MR: Is country radio opening up? Will we be seeing more AC chart songs crossing over?

JEN: I don't think country radio can be any more open than it already is. When you listen to pop or R&B or jazz, these are very narrowly defined formats, while country is the one that is willing to embrace all different kinds of music and sounds.

I don't look for a general invasion on the part of the AC artists into country music. The Lionel Richie record ("Stuck On You") in my estima-

tion is just an exception due to phenomenal sound and artistry. There are those songs that come along from time to time that simply transcend all of the discussions that anybody can ever have about anything in this industry.

MR: Analog, digital? What do you think?

JEN: I would love to see the digital argument codify and crystalize. There are certainly wonderful properties to digital. If we can as a creative group arrive at a system of digital recording that we can all find compatible, and if the people making the equipment can continue to improve it and make it a little easier to use and maintain. The hardware is certainly moving towards high-tech compact forms, and the more hardware there is that can retrieve this information the easier it's going to be for us to make music in that configuration. That's where we're headed.

The major problem with digital from an esthetic and very subjective point of view is in frequency response. When they're able to improve that objectionable ceiling of frequency response (and I'm sure they will) then we will have the same properties that analog has now in this respect, and I think, the best of two mediums. My experience is however, that what I remember most about music and retain is songs. I'm more prone to remember a hit song and associate myself with the melodic, lyric, and harmonic progression than the actual sound of the record. (There are certainly exceptions like the fuzz guitar line in "Satisfaction" or in Marty Robbins's "Don't Worry About Me.") So even with all these wonderful advances in technology and storage mediums, in the final analysis what I think people will continue to associate with and remember is going to be music and songs. Taken a bad song that sounds great and a great song that's full of recording noise, I for one will always take the good song that goes "chiiiiii" over the flawlessly recorded but weak song.



While I was waiting for Harold I could faintly hear the sound of someone plugging songs to him (it was Rick Hall), so I took the time to look around and see all the gold and platinum Alabama albums hanging on the walls . . . Located at the Music Mill Recording Studio, aka Fort Shedd (named for its log cabin appearance), Harold Shedd has created and helped design his own studio environment in which to work. I first met

Harold several years ago and admired his relaxed, shy manner, which makes him seem much younger than his 52 years. We talked for a few minutes about the idea for this article and he replied, "Well this won't take long, you can find out all I know in just a few minutes." Add 'humble' to shy and relaxed, since Shedd presently is producing Glen Campbell, Mel Tillis, Reba McEntire, Merle Kilgore, and co-produces Alabama.



HAROLD SHEDD

MR: When you produce somebody for the first time, like the album you just finished with Glen Campbell, what kinds of steps are involved?

HS: You've got to consider what the guy has done. With Glen, for instance, my thinking was to take all that tremendous talent he has and bring his records up to date . . . to what we think will be commercial at this time. Get him back selling and on the charts. Sometimes you hear people say about hit songs, "Well anybody could've done that," but it's not true. If they could, everybody would do it. So you go back and listen to all of his previous hits and you get a reading on what the guy can do and what he's capable of . . . Glen has always been a guy that can deliver a modern contemporary song, so we tried to stay in touch with his roots, which are country, and find him some modern, contemporary today-type songs to sing.

MR: How about with Reba?

HS: Reba is at heart a real traditional country singer. She likes traditional country music and I like it, but by the same token, you can't do the same things they did 20 years ago. Now there's no reason not to do a country song that was a big hit 20 years ago or a song today that sounds 20 years old . . . as long as you bring it up to

date both technically and musically. That's my approach.

MR: How do you arrange the song to fit the artist?

HS: I go into detail when we're looking for songs. That's the first thing you've got to have to make a record—your strength is in the song. When I listen, I hear that song the way I hear it. With some demos you hear things that you don't like, places that you'd like to change as well as ideas you want to keep. You've got to have a plan, a program for sure. It's gotta be the right direction for the artist as well. Usually, the artist and I go over all the songs. I'm not in to handing an artist five songs and sayin', "Learn this." I'd rather get more involved than just the surface. I want to know what it's gonna take to do a hit for this artist.

MR: Do the labels come down on you as a producer and say, "We want you to do this?"

HS: I've never had a label "come down" on me. I've had discussions after the fact, but I think a producer should have creative control of the project. If he doesn't, then the label doesn't need him.

MR: Is publishing and producing a sour mix?

HS: I have an interest in some publishing companies and we have signed writers, but we're in the music business, we're not in the business of loading an album with songs we've got publishing on, in order to make a few fast bucks. I cut twice as many outside songs—probably more than that—as I do inside. I just love to hear good songs I don't care who writes them.

MR: Recently, the landing of Lionel Richie's song "Stuck On You" on the country charts was hailed as the beginning of an invasion from the Adult Contemporary charts. Is this "trend" going to continue?

HS: If we don't make better records it will! "Stuck On You" is a good record, I'm not going to categorize it because I don't know where it belongs. I know that I like it, and like to listen to it on the radio. Obviously a lot of other people do, too. I don't think you're going to see any drastic changes. Six months from now, you'll probably see another country song sitting on top of the AC charts. A good song will play. You can plan changes, but you still have to maintain the direction that pertains to the artist, and each one is individual.

MR: How do you relate to artists and musicians in the studio?

HS: Subtle, low profile. I'm not a guy that says a lot. Usually, I know what I want to hear before I go in the studio. I get involved and the act gets involved. I like doing a song the way I hear it, and feel it. If that also happens to be the way the artist hears it and feels it, which in most cases it is, then you can come out with a real good record. If I'm getting what I want, you won't hear me ever say a thing, but if it's not happening, then I've got to get with the guys and say, "Hey this is the way I think this track should go, let's

try it this way." The pickers are real good, and a tremendous help to producers. Also, the artists I work with individually are real creative people and that makes it easier for me. They've all written hit songs and play instruments, so they've got a lot to contribute. We get really involved with the artist and the players at our sessions. I don't go to other people's sessions to compare, but that works for us and that's how we do it.

MR: Alabama is the only act which you co-produce. How does that work?

HS: We don't always agree on everything, but we always come out with a hit record . . . everybody has their shot at it. It's a uniquely good relationship and there's four personalities to deal with. We have our respect for one another. Randy and Teddy stay with us in the studio right through to the end of the project. We all learn as we go along. Co-producing with Randy, Teddy, Jeff, and Mark is a lot of fun. You've got to be open minded to be able to do that, and be willing to listen to the other guy

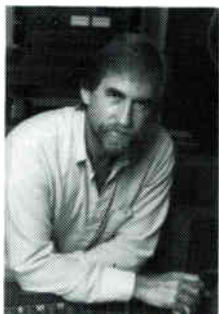
MR: Strings and horns?

HS: I like 'em both on certain songs. I approach each song individually on this issue, also. If a record is incomplete without a string line, then it should have one . . . even if it's just two or three licks. That should be the producer's decision. I use them sparingly, I love them on certain songs and hate 'em where they don't belong.

9

Jerry's office is upstairs at MCA music publishing, and just outside his door is a collage of many of the albums he's produced over the years. Some of the names I noticed were Lee Greenwood, Tanya Tucker, Dottie West, The Carter Family, Barbara Fairchild, Cynthia Clawson, Brenda Lee, Bill Medley and the Mandrell-Greenwood duet album. Next to his desk on the floor I saw several boxes of jumbled cassette tapes, each with a rubber band holding a piece of paper around it.

Jerry has been producing records in Nashville since the mid-Sixties, and produced one of my personal favorites for Dave Loggins, "Please Come To Boston." He was fun to interview because it seemed like he'd been previously thinking about some of the questions and was glad to have a careful listener.



JERRY CRUTCHFIELD

MR: What sort of plans do you make before going into the studio with an artist?

JC: With pre-production planning, hopefully you develop some ideas about what you think will work for each individual artist. Are they great at

doing ballads, or uptempo songs. Also, considering their past releases do they need a change of pace? With Lee Greenwood, for example, we had released three ballads in a row and therefore felt it was time for an uptempo song. You also have to think about how traditionally country to go both from the standpoint of material and production style. The most important element in the whole process, of course, is the song. The song sure comes close to being everything. A producer must always be open for new ideas because you can't have everything sewed up going into a project. That's the beautiful thing about receiving great song material from the top publishers and writers. Sometimes, all of a sudden a song comes in that turns something around if you're willing to try it. Those are pleasant surprises. I listen for good songs. I don't care if it's a polka, I'm looking for strong material.

MR: Are you a passive or an active producer in the studio?

JC: I am passively a very active producer. What I mean by that is I take a very laid-back approach, because I believe that you can easily overproduce. Consequently, I don't want to do or say anything that would diminish or preclude real good input from the musicians. Sometimes the players are just unbelievable. They can't always create something fresh, but you've got to give that process an opportunity. Then if it really doesn't make it, in my opinion, I get very active. I may have an answer or two at the moment or I may not, but the point is that I'll fret and fume and whatever until it starts feeling better. Intros are very important to me. I like them to be unique and really establish something for the listener immediately, as opposed to "Hey lets just play a few bars and start at letter A." The truth is that you can't come up with something different every time but you've got to try.

I do a lot of rehearsal with the artist prior to the sessions with a guitar or piano. You get a first-hand feel from hearing the artist do the songs, and those times also contribute to the bonding of a beneficial relationship once you get to the studio.

MR: What about choosing a key? If a record is recorded, say, a minor third too high or low, doesn't it make a drastic change in the performance and sound?

JC: There's no doubt about it, and I have sometimes ended up with records that were in the wrong key. Maybe it's because the artist had a little cold at the time and was not aware of the fact that it would make that much difference when we went back to overdub vocals. Or maybe we made an error in judgement! We liked that warm approach in a lower key, but later it proved to be wrong. Musically, certain keys sound better on particular songs. You may be in the key of 'D' and say, "Let's try it in 'E flat'," and the artist says "That feels better I sing better." Yet by changing that key the track perhaps lost a little spark it had or the opportunity to develop a good bass response on the low ends.

MR: What are the temptations involved for producer/publishers?

JC: Historically, there are producers who end up using a lot of their songs. In all fairness, there

are two sides to this situation.

Billy Sherrill has been a genius doing it. He's taken a lot of whacks from people saying that he did too many of his own songs over the years, but in his case the bottom line was . . . he delivered. He wrote hit songs that made artists' careers.

In a conversation several years back, I heard Dub Albritten, who used to be Brenda Lee's manager (at that time she was having hit after hit after hit worldwide), say that they had been tempted to start a publishing company, but the reason they had stayed away from it was they were only human and it's so easy once a song belongs to you to say, "let's put it on the album." So his theory was, why put yourself in that kind of spot?

If you're going to count on longevity as a record producer, you have to be very careful about cutting songs that belong to you either as a writer or publisher, for several reasons. It's almost impossible to consistently come out with highly competitive songs on a regular basis, and the worst part may be that other publishers and writers develop an attitude about this kind of an operation and consequently say, "Hey I'm not going to waste my time taking that guy a great song because I know he's going to end up doing his own tunes!"

I take a lot of pride that every publisher and writer in Nashville knows that I'm not only open for material, but that I also listen. You've got to go for songs from every source.

MR: Do the labels pressure you to do something a certain way?

JC: Some labels will give me good credible input from their promotion and sales people about what is going on out there and sometimes make comments about what they think might be successful. There is a lot of valuable information that comes from record companies and I think that as a producer I would be pretty dumb not to listen. On the other hand, the bottom line is that these decisions are really very lonely, one-man decisions. I do not believe in committee decisions.

MR: The crystal ball . . . what can we expect?

JC: We penalize ourselves in Nashville in certain respects and don't fully take advantage of what we've got going. It's being said by a lot of people these days that the music we're developing here is really the pop music of today. I suppose when you consider that a majority of radio stations both AM and FM play records that are produced here, that many legitimate hits which have the quality of being 'repeaters' and the ability to sell sheet music come from here, and that your licensing agencies are giving more annual awards for Nashville based writers, it means something.

When I first came to Nashville, a high percentage of the writers, singers, and musicians were raised in the country on farms, etc. I have to honestly tell you that today I know very few people who are from rural areas. I'm not so sure but that we haven't reached the point where we need to call it something other than country music. How often do we sing about the farm and the animals, etc.? Today we are writing songs about 'Americana', about true life relationships and experiences. Lifestyles change, and as society in general changes, then the artistic reflections that people are making whether it's in songs or mo-

vies, etc. . . . it's gotta change, too. If not, I think we're in trouble. I know there are people who would like to see the barn dance still be the nucleus of country music, but unfortunately that ain't the way it is . . . If we're really as wise as I think we are, we'll continue to grow, and the honesty and realism that so strongly symbolize what we call country music will fit in art forms that have no limitations, and will be accepted by a larger part of the world growing day by day. Anything less than that, in my opinion, is a mistake.

There have been three producers in Nashville throughout the years who have been extremely unique and fresh and creative on an ongoing basis . . . They are Owen Bradley, Chet Atkins, and Billy Sherrill. While there's many others who

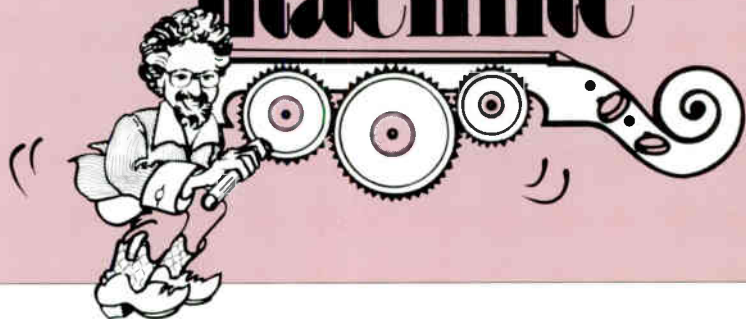
have done great things, these are the ones who actually created styles and musical influences. Since that time, we who are producing records have been basically just moving their tools around in different sequences. We're not doing anything as fresh as those three guys did during the peak of their most productive periods. We're playing it too safe, going for the same tight, great sounds, which we are certainly getting . . . but no one is coming in with the left field hits . . . saying, "Let's not hire piano, bass and drums and two guitars, let's go in with a slide whistle and a bass trombone and see what happens." Nobody's doing that . . . and that's how big hits are cut. If we continue doing the same things, then we might as well just sell Hula Hoops or something. We're all too conservative.

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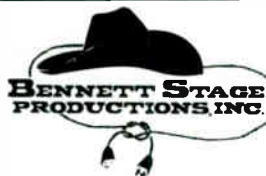
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VIDEO VISION

Video Music Reviews by Andrew Roblin

Now that country music videos can be seen on an ever-increasing number of cable, syndicated and local television programs, it might seem that there are no new areas left for country video to conquer. Wrong-o.

Country videos have just begun to make inroads into nightclubs and other meeting places. Rowe International, America's largest manufacturer of audio jukeboxes, has established a network of 300 video jukeboxes in bars, arcades and restaurants in the past six months. Each video jukebox has a reel of 40 video selections—including 6-8 country clips—and 160 regular audio selections.

"A number of distributors have called me to ask for a purely country tape," says Douglas Foxworthy, Rowe's director of video operations. "The demand is there. I'd love to put one together now that there's some really good product out there."

RONNIE MILSAP "She Loves My Car"

Producer: David Hogan. RCA.

Let's clear up some popular misconceptions. First, this is not the first video from a Nashville-based artist to appear on MTV—Eddie Rabbitt made it on MTV in '82 with "Step By Step." "She Loves My Car" is not a country video, it's a very well-executed rock video. Herve Villechaize, Britt Eckland, and gorgeous Mariska Hargitay guest-star in this collage of long legs, new-wave shades and L.A. ambiance. There are good choreography, excellent use of colors and lots of rapid-fire editing. Great, but I have one question: Was it really necessary to have a television in the background displaying MTV's logo?

LEON RUSSELL "Goodtime Charlie's Got The Blues"

Producers: Michael M. Griffin, Lionel W. Bevan III. Paradise.

All right, Leon! As he roams a buzzing singles bar, Charlie—a dapper, aging playboy—can't flick his Bic without someone blowing out the flame. Most ladies turn their backs on poor Charlie, and he can't even keep a dance partner. Leon sticks to playing and singing, wisely leaving the acting to the actors—and they do a convincing job.

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LEON RUSSELL "The Rock And Roll Part Of My Heart"

Producers: Michael M. Griffin, Lionel W. Bevan III. Paradise.

In this sequel to "Goodtime Charlie's Got The Blues," Charlie has decidedly better luck. The singles bar closes for the night, and Charlie retreats to his room in the back. But a slinky sweetheart in a silk camisole stays behind. Or, rather, *shakes* behind. Her prolonged butt-wiggling may offend some people, but it's etched forever in my brain. Willie Nelson makes a cameo appearance, and Charlie finds true love for the night. These two clips from Leon make a good set, and compare well with Emmylou Harris' early "Mister Sandman/I Don't Have To Crawl" double-feature.

THE OAK RIDGE BOYS "Everyday"

Producer: Ken Walz. MCA.

The Oaks' videos are among the most popular with country video fans, and this clip offers what some fans probably want: shots of the Oaks performing. "Everyday" doesn't break any new ground creatively, but does offer some interesting lighting techniques.

KAREN TAYLOR-GOOD "We Just Gotta Dance"

Producer: Dennis Good. Mesa.

Mild-mannered Karen strolls into a classy bar and orders a drink—Coors beer, to be precise. She punches up a tune on the jukebox. Presto! Meek and mild Karen changes into a hot aerobics instructor. Rated a '7' compared to Bo Derek, she leads some harmless choreography that poses no threat to Michael Jackson.

PINKARD & BOWDEN "I Lobster But Never Flounder"

Producer: Tom Thacker. Warner Bros.

There's no doubt these guys do some songs that make for hilarious listening, and they show promise as visual comedians here. Although the action takes place in Salty Sam's seafood restaurant, there's not enough effort made to capitalize on all the fishy jokes in the lyric. Instead, there's an emphasis on t & a that suggests it's intended to substitute for visual humor. Pinkard & Bowden could be country's equivalent of the Three Stooges, but they need sight gags as well as clever lyrics to fulfill their promise.

JAMES PASTELL "The Leesville Five"

Producer: James Pastell. Chopper.

Several months ago, a group of thieves knocked over a bank in Leesville, Louisiana, and escaped in a helicopter. This clip does a credible job re-creating the hold-up with realistic shots of whirling rotor blades and plenty of aerial views. There are a couple of weak spots—bad choreography and shots of Pastell singing inexpressively—but, overall, it's a good effort on a one-of-a-kind topic.

BOBBY BLUE "Just For You"

Producer: Maya/Moving Target. Nite.

Wherever Bobby Blue goes, his harmonica-playing friend goes too. Bobby has a picnic with his lady—and the tooting harmonica player waltzes past. Bobby walks the streets, guitar in hand—and the harmonica player saunters by again. There's no story line, the visuals are pedestrian and the song the video is based on isn't even a pleasant distraction.



On location in L.A., shooting Milsap's video, "She Loves My Car." (L to R) Cameraman; video director, David Hogan, Ronnie Milsap, and RCA division vice-president, Joe Galante.

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Dollars & Sense

HOW MUCH DOES A SUCCESSFUL SINGLE & ALBUM MAKE?

by Kerry P. O'Neil, CPA
Kraft Bros., Esstman, Patton & Harrell

Editors note: Many people have written in asking to get copies & reprints of the following two articles, so we decided to run them once more. They originally ran in our April and May '84 issues.

The amount an artist earns on a successful single depends on two things: 1) the number of units sold; and 2) the amount the artist is entitled to according to his contract. Let's take a look at an example.

Sam, a country recording artist, had a #1 smash single last year that sold 500,000 copies in the U.S. His royalty rate was 8% of the suggested retail priced (assumed to be \$1.99). Therefore, it seems reasonable that Sam should earn \$79,600, as follows: 500,000 x \$1.99 x 8% = \$79,600. Right? Well, not quite. Sam's contract had some adjustments to his royalties earned. Although there is no such thing as a "standard contract," the royalty provisions in Sam's contract are within the realm of reasonableness. Let's take a closer look at some of the important provisions:

- 1) Sam gets paid on **net sales** of phonograph records. This is defined as gross sales less a reasonable reserve for returns (assumed to be 25%);
- 2) through **normal retail channels** in the U.S. (record stores, etc.);
- 3) based on the **suggested retail list price** (assumed to be \$1.99);
- 4) at a rate of **8% for singles**;
- 5) the company policy is that 25% of all singles are shipped as "Free Goods" on which no royalties are payable;
- 6) the base (\$1.99) on which the royalty rate (8%) is applied is to be reduced by a 10% "packaging deduction."

Now let's see how much Sam is due to be credited for his 500,000 unit single according to his contract.

- 1) **royalty base**
\$1.99
(.20) less: packaging deduction (10%)
\$1.79
- 2) **net sales**
500,000 units
(125,000) less: free goods (25%)
(125,000) less: reasonable reserve for
250,000 returns (25%)

Note:

If returns are less than this, the artist will be paid on the difference.

- 3) **royalty rate 8%**
- 4) **royalties earned**
250,000 units
x .143 (\$1.79 x 8%)
\$35,750 probable amount credited to
account

\$43,850 (\$79,600 - 35,750) is quite a difference! In addition, it is very probable that Sam will not be paid the \$35,750 because he is in an "un-recouped position" with the record label. This means that he had not earned enough on record sales to pay back any advances, recording costs, etc.

So how much does a successful single make? Probably not as much as you think. Generally, it takes strong album sales in order to generate any substantial recording royalties for an artist.

Last month we looked at how much a single that sold 500,000 copies might make. This month we'll look at the amount an artist might make on an album that sold 500,000 units (in the U.S.). Again, the amount an artist earns depends on two things: 1) the number of units sold; 2) the amount the artist is entitled to according to his contract. Let's look at our example.

Sam, the same artist who sold 500,000 copies of his smash single last year, also sold 500,000 copies of his latest album. His royalty rate is 9% of the suggested retail price (assumed to be \$8.98). Therefore, he should make \$404,100.00 (500,000 x \$8.98 x .09). Right? Not quite. If you remember from last month, Sam's contract had

some rather substantial adjustments to the royalty provisions. Again, although there's no such thing as a "standard contract," the royalty provisions in Sam's contract are well within the realm of reasonableness. Let's take a closer look at some of the important provisions:

- 1) Sam gets paid on **net sales** of phonograph records. This is defined as gross sales less a reasonable reserve for returns (assumed to be 25%);
- 2) through **normal retail channels** in the U.S. (record stores, etc.);
- 3) based on the **suggested retail list price** (assumed to be \$8.98);
- 4) at a rate of **9% for albums**;
- 5) the company policy is that 20% of all albums are shipped as "Free Goods" on which no royalties are payable;
- 6) the base (\$8.98) on which the royalty rate (9%) is applied is to be reduced by a 10% "packaging deduction."

Now let's see how much Sam is due to be credited for his 500,000 unit album according to his contract:

- 1) **royalty base**
\$8.98
(.90) less: packaging deduction (10%)
\$8.08
- 2) **net sales**
500,000 units

(100,000) less: free goods (20%)
(125,000) less: reasonable reserve for returns
25%
275,000 *Note: If returns are less than this, the artist will be paid on the difference.*
- 3) **royalty rate - 9%**
- 4) **royalties earned**
275,000 units
x .73 (\$8.08 x 9%)
\$200,750 probable amount credited to his
account

\$203,350 (\$404,100 - \$200,750) is quite a difference! In addition, Sam will not be paid the full \$200,750. Recording costs, advances, etc. have to be recouped by the record label first before Sam is entitled to his royalties.

So how much does a successful album make? Not enough to retire on, but the artist who consistently has high selling albums can generate a substantial income from record royalties.

Good luck and take care.

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The much-missed Atlanta Rhythm Section have been recording at SOUNDSHOP recently

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with Buddy Killen producing. Bill Medley cut some new tracks with Jerry Crutchfield handling production duties. On the gospel front, Bill Gaither and Gary McSpadden are co-producing The Talkeys, and Don Marsh produced a project with The Choral Lamb of Glory. Lloyd Lindroth is recording an album of old country standards, on the harp; produced by Buddy Killen. Move over Harpo.

The bulk of time at WOODLAND SOUND this past month has been used by John Conlee with Bud Logan producing and Barbara Mandrell with Tom Collins producing.

Producer Wayne Hodge has been quite busy at STARGEM working on projects with Marvin Faith, Errol Mahal, T.R. Clayton, Albert Updike, and a new Nat Stuckey single. Michael Meyers produced a few jingles for Lays Meats, Golden Galion and Homecrafters. Nick Censi cut a comedy single—and John Warren finished overdubs on his project. All sessions were engineered by Dennis Ritchie with Alton Dellenger assisting.

Scott Phelps and Kim Morrison have been working on new demos at WILD TRACKS. Roger Cook cut some tunes with Steve Singleton at the board, Spirit Horse Songs recorded new demos, and Ralph Murphey and various co-writers also placed magnetic information on tape.

At POLLYFOX, Clayton Claxton finished up his new single called "She's A Cheater Too" and Linda Cassidy wrapped up her lp as well. Lou Hobbs has been working on a new country single and keyboardist Dino Pastin is handling production on a couple of new projects. Ernie Bivens of GBS produced several sessions.

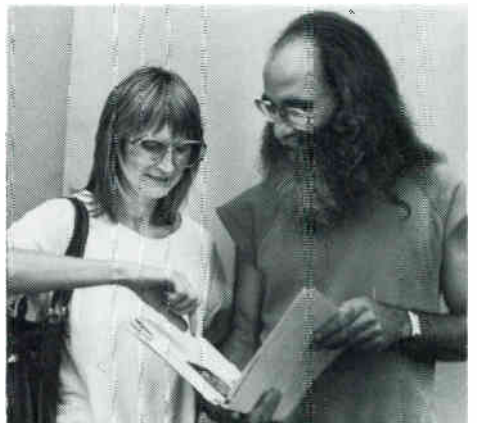
At SOUND STAGE, Jimmy Bowen has been working with George Strait, Crystal Gayle, and

Steve Wariner, all of whose sessions were engineered by Steve Tillisch and Mark Coddington. The MCA executive was also co-producing Eddie Rabbitt with Even Stevens, engineering by Dave Hassinger and Tim Kish. Jim Ed Norman has been busy with Anne Murray, Michael Murphey, Pinkard & Bowden, and co-producing Bandana with Eric Prestidge . . . Lee Groitzsch and Eric handled board duties on these sessions. Shelly West was recording with producer Barry Beckett with Scott Hendricks and Lee Groitzsch engineering. Brent King was at the board cutting projects on White Heart and Lanny Wolfe, who is working with producer Phil Johnson.

Molly Hatchet was in at TREASURE ISLE flirtin' with overdubs as Terry Manning produced, and also the Emmylou Harris album was wrapped up. Tom Harding and Tom Gregory are producing new artist Christie Arender, and Rae Cleveland is working on a project with help from John Mays. JNL Productions cut a new commercial for Ford.

MUSIC CITY MUSIC HALL played host to Ed Bruce, Moe Bandy & Joe Stampley, all with Blake Mevis producing. The Kendalls were also in with producer Brien Fisher . . . The Thrasher Brothers are cutting a new lp as well. All these sessions were engineered by Bill Harris with Doug Crider assisting.

Harold Shedd is producing the duet team of Simon & Verity Grace, as well as finishing up the Reba McEntire lp at MUSIC MILL. Steve Earle is working on his new album with Emory Gordy producing—and Tom Collins is producing new artist Lisa Angelle. Ken Harding is producing a new gospel lp with Glen Campbell.



Newly signed RCA artist Gail Davies and bass player Leland Sklar go over arrangements before a session to work on Gail's new album, "Where Is A Woman To Go."

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Producer **Patty Parker** has just completed production at **SOUND EMPORIUM** for gospel artist **Beth Owens** and also produced a couple of new country tunes with **Dave Atwood**.

Nicky Harris was in town to record tracks for a new album at **PETE'S PLACE** with **Al Pachucki** engineering.

The **NASHVILLE HORNWORKS** were involved in various projects, including the **Barbara Mandrell** Christmas album, and commercials for the **Washington Redskins**, **Fairlane Bowling Alleys**, **WSM** and **Hospital Corp. of America**. They also played on **The Choral Lamb of Glory** gospel musical.

Artist **Mark Sexton** was at **REFLECTION STUDIO** recently to record a new song called "Lady Liberty."

Producer **Gary Lamb** has been working with Nashville newcomer **Bill Dixon** on a new project, as well as sessions with former Vanderbilt football player **Preston Sullivan**. Engineer **Bob Bullock** was riding the gain on these two sessions.

Canadian singer **DeDe Higgins** is in town cutting new sides at **JACK'S TRACKS** with **Chris Dodson** producing. **Mark Miller** is keeping watch on the meters.

DISC MASTERING INC. has been mastering old and new projects lately, including two double albums from the 60's on the **Yardbirds** and **The Kinks**. A new lp on **The Platters** is in the works, as are new singles for **David Wills**, **Becky Hobbs**, and **Zella Lehr**.

MASTERFONICS has mastered projects this month for **Eddie Rabbitt**, **Leon Russell**, **Ray Stevens**, **Steve Wariner**, **Louise Mandrell**, **Pinkard & Bowden**, **Keith Stegall**, **Anne Murray**, **Frizzell & West**, **The Dirt Band**, and **Michael Murphey**.

THE NASHVILLE STRING MACHINE was busy with sessions this past month for the **Barbara Mandrell** Christmas album, **Andy Tolbird**, **Tammy Wynette**, **Roy Clark**, **Ed Bruce**, **Brenda Lee**, **Don Marsh**, and **Larnell Harris**. Jingles included **Michelob**, **Kinney Shoes**, **Hospital Corp. of America**, **Ford**, and **Dodge**.

THE THIRD COAST HORNS played on commercials for **Hearth Farms**, **Eye Care Center** and **Linen Center** and will be on the upcoming single for **Malchak & Rucker**.

At **CREATIVE WORKSHOP**, producer **Brent Maher** was working with the **Judds** on their second album for **RCA**. Artists **Robin Lee** and **Narvel Felts** were cutting singles for **Evergreen Records** with **Johnny Morris** producing.



William Lee Golden and **Osceola** of the **Cumberland Bird Rehabilitation Foundation** recently harmonized about lending support to Tennessee's endangered wildlife program. **Save The Eagle Productions** hopes to market a 50 song album, proceeds of which will be given to programs to preserve the eagles.

Writers **Austin Roberts**, **Charlie Black**, and **Tommy Rocco** cut several new song demos with **Joe Funderburk(?)** at the board.

At **CATFISH BAY**, **Paul Click** was overseeing performance demos by **Larry Emerson** and **Jesse Anderson**. **Tom Selles** mixed a new project, **James Hendrix** produced **Alan Bakkin's** new single and lp; **Rusty Russell** did a few guitar demos; **Doug Mann** was working on gospel demos, and the duo of **John and Vera Morgan** continued work on their demos.

The **A STRINGS** sat in on projects for; **Sam Durrance**, the **Cathedral Quartet**, and **Doug Oldham**. Of special interest was an European pop-sounding album by Swiss artist **Hardy Hepp** who was produced by **Anita Kerr**. Recent jingles included; **Michelob**, and several spots for **The Nashville Network**.



The **Welk Music Group** has signed exclusive writing and co-publishing agreements with **David Frizzell** and his publishing firm **Frizzell Music**. Pictured are (l to r) **Frizzell's manager Jack Brumley** and **Welk's Doyle Brown** and **Bob Kirsch**.

TOP INDEPENDENT COUNTRY SINGLES

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

Survey Ending September 1, 1984

Weeks on Chart	Chart Position	Song/Artist
9	1	DREAM ON TEXAS LADIES -Rex Allen Jr/Moonshine
9	2	GOOD TIME CHARLIE'S GOT THE BLUES -Leon Russell/Paradise
3	3	GETTING OVER YOU -Mason Dixon/Texas
5	4	COME ON HOME -Tony Arata/Noble Vison
3	5	WE JUST GOTTA DANCE -Karen Taylor-Good/Mesa
5	6	COLD IN JULY -Robin Lee/Evergreen
9	7	DO IT ON A DARE -A.J. Masters/Bermuda Dunes
7	8	WE'VE GOT TO START MEETING LIKE THIS -Memphis/MPI
3	9	SHE TOOK IT TOO WELL -John W. Ryles/16th Ave
7	10	I GOT A BAD ATTITUDE -Gary Stewart/Red Ash
7	11	PIECE OF MY HEART -John Hartford/Flying Fish
3	12	SPECULATION -Bill Anderson/Southern Tracks
5	13	THAT AIN'T ME -Harlan Burton/Grand Prize
3	14	HELLO REQUEST LINE -Johnny Gatewood/Horseshoe
#	15	BUSY -Dianne Cherry/Stargem
#	16	NOTHING'S CHANGED, NOTHING'S NEW -Ray Pennington/EMH
11	17	I KNOW HOW YOU FEEL -Steve Honeycutt/Stargem
5	18	LOUISIANA HEATWAVE -Bobby Jenkins/Zone 7
#	19	HEARTACHES -Victoria Shaw/MPB
15	20	LOVE IS THE REASON -Sierra/Awesome
5	21	SMILE CHILD -Jesse Shofner/EMH
11	22	LET'S LIVE THIS DREAM TOGETHER -Narvel Felts/Evergreen
11	23	TELL THE WHOLE STORY -Mike Grimes/Stargem
7	24	HANGOVER BOUND -Donnie Baer/MVP
3	25	MAKING LOVE TO DIXIE -Younger Bros./ERP
9	26	NEEDING A NIGHT LIKE THIS -Victoria Shaw/MPB
#	27	HEROS -Bo Austin/Timestar
#	28	UNTIL THE BITTER END -Tony McGill/NSD
9	29	MIDNIGHT ANGEL OF MERCY -Rod Rishard/Soundwaves
#	30	LOVE ON A BLUE RAINY DAY -Buzz Cason/Evergreen

New Entry



INDEPENDENT RECORD CHARTS

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