

Music Row[®]

Nashville Music News Directory

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New Album Feature:
**THE VINYL
CONFLICT:**

Two critics go head to
head

**RADIO'S ARDENT
SUITORS:**

The Labels

THE JOCKS TALK:
Airwaves in '84?

45 RPM:

Lemons & Lollipops



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Debbie O. Rogers
DEBBIE O. ROGERS
PROGRAM/MUSIC DIRECTOR
KNEA-COUNTRY, AR



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January 27, 1984
I.R.C.
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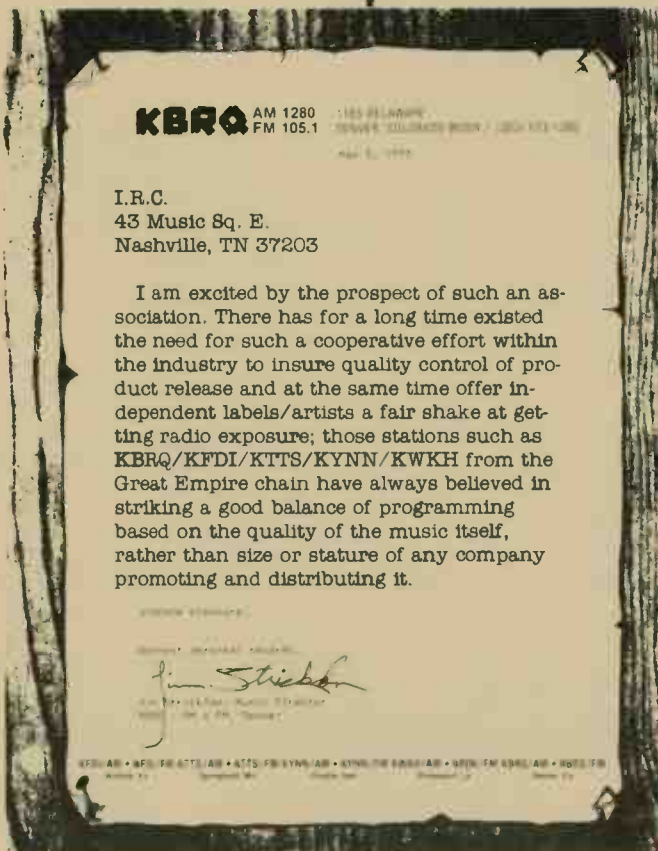
Dear sir(s)

Just a quick note that out of your 33 songs (IRC chart ending Jan. 20), I have run 17 on KRKT AM & KRKT FM. Out of that 17 I have reported to Radio & records and to Gavin reported 13.

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I am excited by the prospect of such an association. There has for a long time existed the need for such a cooperative effort within the industry to insure quality control of product release and at the same time offer independent labels/artists a fair shake at getting radio exposure; those stations such as KBRQ/KFDL/KTTS/KYNN/KWKH from the Great Empire chain have always believed in striking a good balance of programming based on the quality of the music itself, rather than size or stature of any company promoting and distributing it.

ENCLOSURE

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JIM STRICKLAND
MUSIC DIRECTOR
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INDEPENDENT RECORD CHARTS

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Music Row

Nashville Music News Directory

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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.

MUSIC ROW

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NASHVILLE'S

MUSIC INDUSTRY NEWSPAPER

To receive the next 12 issues of Music Row, send name, address, plus \$12.50 for postage and handling to: Music Row, P.O. Box 158483, Nashville, TN. 37215

ALL ABOUT THE COVER

Pinkard & Bowden are by their own admission a little . . . well let's just say unusual. After all how often do you hear songs that you think you've heard before, but with new lyrics. They call 'em parodies. And that's the name of this bizarre duo's new 8-sided single "**Adventures In Parodies**". How does one make an eight sided single you ask? Well in this case, they did it with some help from the likes of: Jackson Browne, Glen Frey, Don Henley, Jennifer Warnes, Dan Fogelberg, and others. Some of the recycled song titles are: "Drivin' My Wife Away", "Blue Hairs Cryin' In The Rain", and that well known favorite, "Delta Dawg".

The new Pinkard & Bowden album, "**Writers In Disguise**", picks up where the single ends, wherever that is . . . and rides off into the sunset. One thing's for sure, you've never heard nothin' like it nowhere. Caution: listening to this material could be hazardous to your funnybone!



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THE STREETS OF MUSIC ROW

Letters To The Editor

THROUGH THE MAIL

The rewards of a music career are sometimes seldom seen and that seems especially so when the music is bluegrass. There are so few places to play and the festivals are so set in tradition that new groups are hard pressed to crack the line-up.

The release of a bluegrass single is also a trying experience for a new group, no matter how talented they are. It seems music directors need no other reason to bypass a song than to label it bluegrass. Hopefully Ricky Skaggs, the Whites and the Judds will expose this sound to more and more music directors. The public is ready for this blend of music.

The decision to release a single nationwide was made in light that we expected limited success. Katy's Mill was unknown and we hoped to spread their name as much as possible. Your review of their single "Too Long Without You" was an inspiration and with it the release is a success! Your kind words may be the only

reward the group gets from this single. Thank you for your encouragement.

Sincerely,
Tom Pettus
Muscle Music
Muscle Shoals, AL

All mail received will be considered for publication unless specifically requested otherwise. We will print both sides on any and all music industry related topics, and opinions concerning this publication. Send letters to: Music Row Editor, P.O. Box 158483, Nashville, TN 37215.

WSM, INC. SEEKS REHEARING IN 'OPRY' TRADEMARK SUIT

WSM, Inc., a part of the Opryland U.S.A. Inc., is asking for a rehearing on a decision by a three-judge panel of the Eighth Circuit Court of Appeals that declared the term "Opry" to be generic. The rehearing, if

granted, would be by a panel of all judges in the Eighth Circuit.

"Regardless of the ultimate outcome of this particular case, WSM, Inc. will continue its practice—through litigation if necessary—of preventing any use by others of the term 'Opry' in a manner we believe likely to confuse the public or in a manner we deem detrimental to WSM Inc. or the Grand Ole Opry," said E.W. Wendell, president and chief executive officer of Opryland U.S.A. Inc.

The decision by the Eighth Circuit Court of Appeals, which was handed down on Jan. 12, affirmed the decision of a U.S. District Court in Kansas City, MO, in the case of **WSM, Incorporated vs. Hilton**. That case involved Denny Hilton's Country Shindig Opry Show, a country music show in Missouri.

WSM Inc. brought the Hilton suit as part of its continuing efforts to protect its mark and because of the proximity of Hilton's show to the Ozark Opry, a long-time licensee of WSM Inc. in Osage Beach, Mo.

★ ★ ★ CHARTBOUND ★ ★ ★



With a B.S. in Geology from the University of South Alabama, one would guess that Dwight Sims's musical calling would be rock music! But although he did perform with various rock groups in earlier high school days, his first love has always been country music. The six foot singer gathered experience playing up and down the popular Gulf Coast circuit with the Ghost Riders band for 3½ years as well as being a featured artist at many of Mobile's Annual Mardi Gras Balls, before striking out on his own.

Discovered by RS Records, Dwight has recently been in the studio with producer Bill Walker, recording his first single for national release, "Where There's Smoke, There's Gotta be Fire". National promotion is being handled by Mike Borchetta (615) 758-2995, and Alan Young (213) 368-8728.

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

EVENTS CALENDAR

March 1-3

15th Annual Country Radio Seminar. Opryland Hotel.

March 8

Dobie Gray, Gary Morris benefit concert for Outlook Nashville. TPAC. 741-2787.

March 9-11

Nashville Songwriters Assoc. Int. sixth annual Songwriters Symposium. Registration info, 615-321-5004.

March 11

John Cougar Mellencamp in concert. Opry House. Sound Seventy Prod.

March 12

Big Country in concert. TPAC. Sound Seventy Prod.

March 13

Tom Jones in concert. Opry House. Sound Seventy Prod.

May 17-19

Annual Muscle Shoals Music Association Records and Producers Seminar, Joe Wheeler State Resort, Rogersville, AL.

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

MUSICALLY grooves

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May Be Warner Bros.,
But Our Last Name
Is Nashville.*



JOHNNY LEE
(with Lane Brody)
"The Yellow Rose"

Produced and recorded by Jimmy Bowen
for Jimmy Bowen Productions, Inc.
From the album *Til The Bars Burn Down*



CRYSTAL GAYLE
"I Don't Wanna Lose Your Love"

Produced and recorded by Jimmy Bowen
for Jimmy Bowen Productions, Inc.
From the album *Cage The Songbird*



HANK WILLIAMS, JR.
"Man Of Steel"

Produced and recorded by Jimmy Bowen
and Hank Williams, Jr.
for Jimmy Bowen Productions, Inc.
From the album *Man Of Steel*



EMMYLOU HARRIS
"In My Dreams"

Produced and arranged by Brian Ahern
for Happy Sack Productions
From the album *White Shoes*



T.G. SHEPPARD
(with Clint Eastwood)
"Make My Day"

Produced by Jim Ed Norman
for JEN Productions
From the Album *Slow Burn*



TICKETS ON SALE FOR ALABAMA'S JUNE JAM

The Third Annual June Jam, Alabama's highly successful charity fund raiser in their hometown, has been scheduled for June 9 in Fort Payne, Alabama. The show will feature the Entertainers of the Year Alabama, as well as CMA Female Vocalist Janie Fricke and CMA Male Vocalist Lee Greenwood.

Because of the huge crush of last minute ticket buyers at the 1983 Jam, tickets are being placed on sale earlier this year and are now available by mail order through the Alabama Fan Club, Dept. JJ, Box 529, Fort Payne, Alabama 35967. The price will remain at \$15.00. Only 40,000 tickets will be made available. Last year's Jam drew a record

crowd of 37,684 fans from more than thirty states and several foreign countries.

The entire net proceeds, totaling close to \$400,000, were distributed to over a hundred non-profit organizations in DeKalb County, where all members of the group still make their home.

NSAI 6th ANNUAL SYMPOSIUM

Nashville Songwriter Association, International, will hold its 6th annual Songwriting Symposium on March 9, 10, 11, at the Hyatt Regency Hotel, Nashville. This year's theme is "Writing The Wave Of The Future."

Friday night the weekend begins with the songwriter showcase which features many well known writers. Saturday the panels get

under way. Topics include; "Captains Of Video", "Wave Links", "The Write Stuff" and others. Saturday night the NSAI Achievement Awards Dinner takes place and awards are given for Song and Songwriter Of The Year. Sunday's schedule will include dual sessions of collaboration and song critique. Registration fee is \$100 for NSAI members, and \$130 for non-members. For more information contact NSAI (615) 321-5004.

BOWEN RESIGNS AT WARNER BROS.

Warner's Nashville label head, Jimmy Bowen has resigned, it was announced by Mo Ostin, Chairman of the Board. This has triggered several personnel changes at the Nashville office including the following: Jim Ed Norman will take over Bowen's position; Nick Hunter and Vic Faraci were both made Senior VP's of their departments, Promotion and Marketing respectively; and Martha Sharp and Janis Azrak were also promoted to the status of VP's in their departments. Rumors and speculation abound that Bowen will shortly announce a move to MCA, Nashville. As we go to press nothing has yet been announced.

ACME BOOT CO. TO SPONSOR THE NASHVILLE NETWORK

The Acme Boot Co., the world's largest bootmaker, has signed a long-term advertising agreement with The Nashville Network (TNN) for sponsorship of two of its weekly shows and three of its weekend shows. TNN is seen in approximately 12 million subscriber households nationwide.

The agreement constitutes Acme's most extensive cable television advertising investment. Announcement was made by Robert Turrentine, president of Acme Boot Co., and E.W. Wendell, president and chief executive officer of Opryland U.S.A. Inc., TNN's parent company.

Acme will sponsor TNN's "Nashville Now," "Dancin' U.S.A." (both of which are daily shows) and "Stars of the Grand Ole Opry." Dan Post Boots, a subsidiary of Acme, will sponsor "Bobby Bare and Friends" and "Fire on the Mountain."



The Judds recently signed a long term writer agreement with BMI. Pictured standing: Frances Preston VP/BMI; Woody Bowles, manager. Seated (l to r) Wynonna Judd; BMI's Del Bryant; and Naomi Judd.

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(L to R) William Lee Golden, Oak Ridge Boys; Jim Halsey, Pres. of Halsey Int.; Irving Azoff, Pres. MCA; Duane Allen, Oaks; Jim Foglesong, Pres. MCA-Nashville; Joe Bonsall and Richard Sterban, Oaks; all shown celebrating the re-signing of the Oaks with MCA.

LEU TO SUCCEED TALBOT IN CMA EUROPEAN OFFICE

Cynthia Leu, formerly Press Manager for Columbia label acts in CBS Records' Nashville division, has been named to succeed Jana Talbot as Manager of European Operations for the Country Music Association. Leu is scheduled to depart for London on March 8; however, she began work in CMA's Nashville office February 20. Leu traveled to Orlando on February 8 to meet with the CMA International Committee and be introduced to the CMA Board of Directors during their first 1984 meeting which is being held at Walt DisneyWorld.

As the Leu/Talbot transition occurs, CMA will complete its first comprehensive market research project on Country Music in Britain. Also culminating are arrangements for the first European broadcasts of CMA's 25th Anniversary Television Special and the 1983 CMA Awards Show. With CMA's international membership growing rapidly since the European office opened, there is increased optimism that Country Music's next big break lies in the international marketplace.

13th ANNUAL INTERNATIONAL COUNTRY MUSIC FAN FAIR

The 13th Annual International Country Music Fan Fair will be held June 4-10 at the Tennessee State Fairground in Nashville. The week-long Country Music extravaganza is co-sponsored by the Country Music Association and the Grand Ole Opry.

Over 200 applications for exhibit booth space have already been received from artists, fan clubs and Country-related endeavors wishing to participate. Two thousand supplemental seats will expand the grandstands for the event which drew over 17,000 registrants last year.

The organizers refer to Fan Fair as the

"best entertainment buy in the world." The \$55 per person registration includes daily admittance to the Fairgrounds for exhibits, 30 hours of concerts and three "chuckwagon" lunches. Parking at the Fairground is free. Also included are admissions to the All American Country Games, the Country

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HKK 2082

DAVID ROGERS

"I'm A Country Song"
HKK 2083

Both on

Hal Kat Kountry, Both
in the charts with
Bullets!

and now

JOHNNY C. NEWMAN

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KHH 2085

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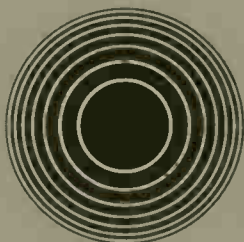
KILLEN, MOMAN AND WALDEN START TRIAD LABEL

Three well known industry veterans, Buddy Killen, Chips Moman, and Phil Walden, have banded together to create a new musical entity and label. Named "Triad Entertainment Corporation", the record label will be known as "Triad Records." Artists already working on the label include; Jessi Colter, and the Atlanta Rhythm Section. Killen is also owner and President of Tree International. Moman owns a recording studio and produces Willie Nelson among others. Walden was the force behind

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Capricorn Records which became a label for Southern Rock in the late 60's and 70's.

The company's office will be temporarily located at Moman's studio.

HANK FILMS SPECIAL

The U.S.S. Constellation Aircraft Carrier was the setting for Hank Williams, Jr.'s first television special filmed on February 14th in San Diego Harbour, California.

Making special appearances on the show were: Alabama, Gus Hardin, Waylon Jennings, Mel McDaniels, Sylvia, Earl Thomas Conley, Dickie Betts, Merle Kilgore, and the Bama Band.

While a title for the show has yet to be finalized, the theme will revolve around the concept of an all-American salute. The producers of the show promise some "special surprises."

Dan Wojcik, President of the Lavender Agency (who handles Hank, Jr.'s bookings) is especially excited about the filming. "To my knowledge this is the first time that a country music special has been filmed entirely aboard an aircraft carrier. Furthermore, it's exciting that a television special of this magnitude can be coordinated out of Nashville."

Prima Vera Productions in Delmare, California and Carmen Productions in Van Nuys, California are also involved in the project.

Marty Pasetta will direct the show and his company is handling the executive production.

Jimmy Bowen, Hank's co-producer and former chief of Warner Brothers Nashville, flew out to Pasadena to supervise some musical aspects for the show and mix the audio.

The special will be filmed non-stop before a live audience of 10,000 people (the crew of the Constitution, plus one guest each). Two different stage settings (each with different sound systems) plus a front stage section will be utilized to allow diversity in camera shots and script possibilities.

11 PRIME-TIME VARIETY SPECIALS FOR 1984

Multimedia Entertainment, producer of syndicated country music programming for television has announced a new series of prime-time variety specials for 1984 titled

AMERICA COMES ALIVE. Telecast in over ninety percent of the United States, the series is sponsored by Procter & Gamble and includes 6 two-hour programs and 5 one-hour shows.

A roster of major stars are scheduled to appear in the series including such headliners as Ronnie Milsap, Hank Williams, Jr., The Oak Ridge Boys, Larry Gatlin and the Gatlin Brothers, Janie Fricke, Sylvia, Ray Stevens, Jerry Reed and many more.

Most of the programs in the AMERICA COMES ALIVE series will be produced in Nashville, Tennessee, but Multimedia's cameras will also travel to various locations including England with leading American entertainers to cover their performance at the Wembley Music Festival. A holiday drama of a cowboy's Christmas starring Beau Bridges and Julie Harris will also add a new dimension to this year's series.

The first special of the year, 4th ANNUAL MUSIC CITY NEWS TOP COUNTRY HITS OF THE YEAR, was telecast live from Nashville on January 18. Other programs planned are:

HANK WILLIAMS - THE MAN & HIS MUSIC

THE WEMBLEY MUSIC FESTIVAL
A TRIBUTE TO CHET ATKINS FROM
HIS FRIENDS

RONNIE MILSAP: CELEBRATION
CONCERT OF THE STARS
A TRIBUTE TO ROY CLARK
STUBBY PRINGLE'S CHRISTMAS

According to present plans, six of the above specials are to be done by Jim Owens Entertainment Inc. and Multimedia.

NEW LABEL IN NASHVILLE

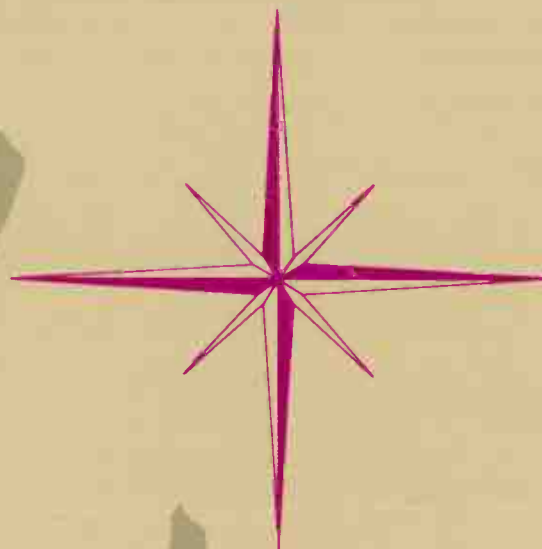
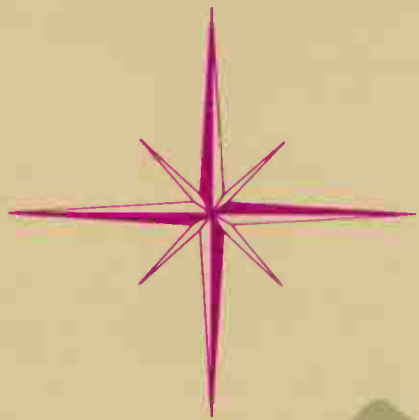
Steve Roberts formerly of Anchorage, Alaska has moved to Music City to found Boundary Records. Roberts, President of the label was the first full service concert promoter in Anchorage, and also has experience in other aspects of the music industry. The label's first artist is Vicki Dawn. Her first release will be produced by Walter Stewart. Product will be distributed through a network of independent distributors. Jan Rhee has been engaged to handle marketing and merchandising and John Lomax III will serve as the label's U.S. publicist.



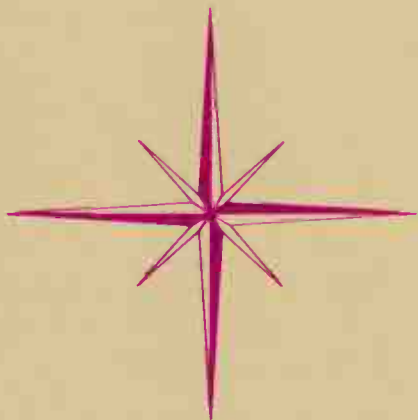
Writer/artist Tony Arata (seated) has been signed to Noble Vision Records, Atlanta. Looking on are Hal Oven label VP, and Pres. Don Tolle. The label's other artist is Jim Glaser.

Welcome Country Radio to Country Radio Seminar '84

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*Sam
Gray*



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Bob Witte Ent., Fred Benson**



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MUSICAL CHAIRS

Chet Atkins has been named "Best Fingerpicking Guitarist" for the fourth consecutive year in Fret's Magazine's annual reader's poll. The legendary picker has also been nominated for what would be his seventh Grammy award . . . Ed Bruce has been named as an honorary member of the Professional Rodeo Cowboys Association . . . Disc Mastering recently mastered a two-record set of old releases on the British

rock group, The Kinks. The product will be re-released on Compleat Records and distributed by Polygram . . . Business partners Merle Haggard and Jim Gervasi are gearing up for the Fourth Annual Merle Haggard Bass Tournament held at Lake Shasta, California on March 30th and 31st . . . Noble Vision Records has signed singer/songwriter Tony Arata to a recording contract . . . Loretta Lynn has been booked for a total of 33 dates in 1984 at Harrah's in Reno, Lake Tahoe and Atlantic City . . . Singer/songwriter Roy Clayborne has signed a recording and publishing agreement with Houston based Challenge Records, Inc. . . . Nema Davis of Judy's of Nashville and her husband Butch are the proud parents of a 6 lb. 10 oz. baby boy, William Casey . . . Freddy Weller has entered into an agreement with The Drake Music Group

for the administration of his publishing catalogs . . . NARAS Nashville chapter president Jim Black recently announced that their latest membership drive netted 150 new members and a fifth trustee on the national board . . . Veteran Grand Ole Opry star Charlie Louvin has signed an exclusive contract with Gene William's House of Talent for bookings and management . . . Darrell Clanton recently made his debut on the Grand Ole Opry, where he was introduced by Justin Tubbs, the writer of Darrell's recent hit "Lonesome 7-7203" . . . The Country Music Foundation announced the appointment of Jay Orr as head of technical services for the library and media center operated by the foundation . . . The Music Consortium of Nashville, which partially merged with the Nashville Music Association last year, has voted to complete the merger and will now function as the NMA's Musical Arts and Education division . . . Carolyn McClain has resigned as executive director of NARAS and has accepted a sales position at WLAC radio . . . Larry Siedentop is now Studio Maintenance at Woodland Sound Studios . . .

John McEuen of the Nitty Gritty Dirt Band will host the "Nashville Now" show in mid-March . . . A recent "Friends For Fisk" benefit concert held at the Tennessee Performing Arts Center netted \$7,800. Local artist Bobby Jones and others performed for the 2,200 viewers. Sponsors for the benefit were 92-Q Radio, Compleat Records, and the Miller Brewing Company . . . Miki Harrison is the new purchasing agent at Valley Audio and Johnny Meyers has joined their sales staff . . . Becky Meagher has been appointed to the post of Creative Consultant for The Rhees Company. The Rhees Company has announced the formation of two music publishing companies; Krugerrand Music, Inc. (BMI) and Bankable Music, Inc. (ASCAP). Jim Howe will serve as Administrative Director for both companies . . . Billy G. Smith has signed a recording contract with Hal Kat Kountry Records . . . Artists James Younger and David Wills have signed songwriter's agreements with The Welk Music Group. Younger's agreement is with Welk's Hall-Clement Publications and Will's will be with Jack and Bill Music and David Wills Music . . . Dale's Music Service on Nolensville Road has recently opened an electronic repair shop. They are certified by Yamaha, Arp, Moog, and several others for factory repairs. According to owner Dale Frybarger, they previously had a large shop in L.A. and worked on the equipment of many top-name artists.

— Russ Cheatham



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(L to R) Drake Music Group's Ron Cornelius and Rose Drake smile as artist/writer Freddy Weller signs a publishing administration agreement. Weller's manager, Doc Fields completes the foursome.

NASHVILLE'S FINEST STUDIO HORNS

Buddy Skipper (Contractor)
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**Nashville
HORNWORKS** SM

NM 1982

Vicki
Dawn



RED ROSES (Won't Work Now)

Boundary 1018

Written by Jimbeau Hinson & David Murphy
Goldline Music, Inc./N2D Publishing
Produced by Walter Stewart ★ Marketed by Jan Rhees



BOUNDARY RECORDS
Nashville's Newest Label

RADIO'S ARDENT SUITORS: THE LABELS

by Andrew Roblin

Promotion managers with Nashville's record labels strike the delicate balance between doing too little and doing too much. Most agree that even singles from major stars no longer become automatic playlist adds without strong label support. On the other hand, none of the record-pluggers feels comfortable resorting to gimmickry to get their products on the air.

The major labels, with their solidly established corporate profiles and rosters of big-name talent, deal from a position of undeniable strength in the battle for chart success. They can afford to be a touch low-key in their efforts, though one still hears the occasional joke about payola.

But the smaller label not only faces the challenge of making its artists known and accepted by radio's music directors it must also establish its name as a quality, professional organization. This kind of respect can prove elusive without the manpower or the budget available to the majors.

Joe Casey, vice president of promotion at CBS, oversees promotional campaigns for a lengthy list of well-known artists. The label currently supports releases from Willie Nelson, Exile, Mark Gray, Ray Charles and George Jones and a host of others.

"We try to develop interest in artists by letting program directors know the act is more than just a seven-inch piece of vinyl," Casey says. He cites meeting with radio station personnel in areas the artist tours as being particularly important in gaining recognition for the acts.

As far as creating more widespread awareness for a new artist like Mark Gray, Casey says the young singer has had good results with what the CBS vice president calls "appreciation concerts." These are performances sponsored by local radio stations and opened to the public at no charge.

But even artists who are household names cannot rest solely on the merits of their product, according to Casey. "With the competitiveness of the industry now," Casey explains, "Automatic airplay is rare. You've got

to go out and really work every piece of product."

As an example of this, Casey names the recent collaboration by Ray Charles and George Jones on "We Didn't See A Thing." Even with two entertainment giants on one disc, Casey says that extensive promotion was needed to avoid radio burnout.

Paul Lovelace, national promotion director for country product at Capitol/EMI/Liberty, works from a different perspective. "We don't have that many artists," notes Lovelace, "So we put out entire thrust behind each individual piece of product."

Although Lovelace also states, "I don't believe in gimmicks," he adds that promotional materials do have their place. "If we have a new act coming out, we'll send buttons, t-shirts or posters to radio stations," he confirms.

For a drive centered on the re-discovered Michael Martin Murphey, Capitol/EMI/Liberty sent lavender night shirts bearing the artist's name and album logo to stir up radio interest. Giant, personally-autographed posters completed the promotional effort.

WEA's vice president of promotion, Nick Hunter, expresses a different philosophy. "We really don't do that much," he says, "Because the record has to stand or fall on its own merits." Warner/Elektra/Atlantic is now promoting product from Crystal Gayle, the Bellamy Brothers and Hank Williams, Jr., among others.

Like his colleagues at the other labels, Hunter is leery of superficial promotion techniques. "As for gimmicks," he says, "we usually don't do that." But he does advocate campaigns that have a strong sales tie-in for the artist involved.

WEA has released Hank Williams Jr.'s "Man Of Steel" single in two forms, allowing programmers to choose their preferred version for airplay. The single's A-side is a shorter rendition of the album cut, which is on the flip side.

Another interesting variation is the comedy release from the comedy team of Sandy Pinkard and Richard Bowden. Hunter calls the duo's "Adventures In Parodies" a "seven-sided single," since it contains seven different send-ups of country songs. At close to 12 minutes in length, the release includes titles such as "Help Me Make It Through The Yard," "Driving My Wife Away" and "Blue Hairs Driving In My Lane."

Bob Heatherly of RCA notes that although his company continues to promote new product in its traditional way, by emphasizing the artist and the music, "We do send out a liner card with releases. It gives more information on the artist."

One promotional activity Heatherly finds effective is having artists visit radio stations in areas they tour. "When a new act like the Judds goes out on the road," he says, "It's great when they can reproduce their sound in stations they visit." The Judds have been dropping in on stations and showing how much they can do with just a guitar and their voices.

RCA has also given radio's music directors a chance to decide for themselves which version of a single they like best. For Alabama's "Roll On," the label provided stations with a total of four different renditions of the single. Long and short versions of the trucking epic were sent to stations; each of these was available with or without the sound of diesel horns and CB lingo.

Tom McEntee of Union Station, an independent label that has charted with singles from Brice Henderson and Peter Isaacson, places the emphasis on quality control. As a result of some bad pressings and related difficulties with airplay, Union Station switched to Quix, a high-quality vinyl compound said to eliminate clicks and pops.

Union Station's promotional activities also extend to developing radio's awareness of the label itself. The company has sent belt buckles bearing its logo to country radio stations. "We have to be doubly productive," McEntee notes.

Indigo's national promotion manager, Mike Kelly, finds that access to radio stations has been curtailed. "Stations have limited calling hours," he says, "And often the lines are busy when you call." As a result, he says that it now takes more time and money to effectively promote new product.

Compleat's president, Charlie Fach, is in a different position. New product from the label is promoted not only by the label's independent promotion personnel, but also by Polygram, which distributes Compleat.

In the case of Vern Gosdin, who scored several impressive hits in the past year, the promotion becomes a three-way affair. Compleat and Polygram were joined in promoting Gosdin's singles by Gosdin's personal representatives, the Management Group.

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THE VINYL CONFLICT

Starring
Bob Allen & Pete Loesch



DOLLY PARTON
The Great Pretender
RCA AHL1-4940

PETE: This country probably needs another version of "Save the Last Dance for Me" or "We Had It All" about as much as it needs more lawyers. But successful actresses - particularly those who write soundtracks for their movies - are busy people, right? So, immersed in new producer Val Garay's high-tech gadgetry, Dolly Parton delivers from Hollywood a package updating those two, and eight other familiar favorites.

The contents, when measured against Dolly's impressive past achievements, are rather unsatisfying. When, as in "Elusive Butterfly," Garay exercises restraint and Parton avoids histrionics, the combination clicks fairly well. Too often, however, the songs are undermined by overblown instrumental and vocal arrangements. The melodramatic finishes on "I Walk The Line" and "Turn, Turn, Turn," for example, evoke recollections of Bill Murray's "Nick Winters" persona on *Saturday Night Live*.

Hopefully, this LP does not portend emulation of ex-label mate Willie Nelson, who seems to record all the hits of the twentieth century. In any event, the vinyl is encased (at no extra charge) in a cover spotlighting the heavenly body that launched a thousand off-color jokes. Thus *The Great Pretender* will repose next to my pristine copy of *Annette on Campus* - in the category of albums perhaps better seen than heard.

BOB: Pete, you sarcastic lout! Even behind your barbed humor, I can detect a sense of affection for this LP which I cannot endorse. A warning to consumers: don't leave any empty champagne glasses lying around when you put this piece of work on your stereo, Dolly sounds like she's either gargling with nitroglycerin or auditioning for one of those Memorex Tape commercials on TV. This is musical flatulence at its worst.

ALABAMA
Roll On
RCA AHL1-4939

BOB: For about four years now, Alabama has been dominating the country charts and cleaning practically everybody else's lunch pail at all the country awards shows. The basis of Alabama's appeal seems to me a timely collusion of suburban America's hunger for authenticity, roots and regionalism; and the band's willingness to appeal to this hunger by mercilessly recycling the standard mythology and well-known imagery of the rural South.

At first listening, it seems that with *Roll On*, the group's fifth album, this tried-and-true formula is beginning to wear dangerously thin. In place of the startling originals like "My Home's in Alabama" or "Mountain Music," we are now being spoon-fed sketchy, lackluster love ballads, like "When We Make Love" or maudlin homilies like "The Boy." The title song (written by David Loggins) is so chock-full of calculated hokiness and sentimentality that it would probably make Red Sovine turn over in his grave.

Yet, curiously enough, its weaknesses notwithstanding, *Roll On* somehow manages to deliver, in terms of **product**. I think this owes to the fact that Alabama has a certain guilelessness and unpretentiousness that always manages to transcend mere technical and artist shortcomings; and which ultimately works to their advantage. They do what they do with a sense of dignity, humility and purpose that overcomes even the most glaring moments of musical mundaneness. Simply put, it ain't great music, but it sure gets the job done.

PETE: How could a "guileless" band be part of a "timely collusion" by "mercilessly" milking a "tried-and-true formula"? Admittedly, nothing in *Roll On* (save possibly Randy Owen's lovely "Carolina Mountain Dew") justifies comparison with such country-rock luminaries as Gram Parsons; but the LP is noticeably superior to most con-

temporary Nashville "product".

KAREN TAYLOR-GOOD
Karen
Mesa MA-1111

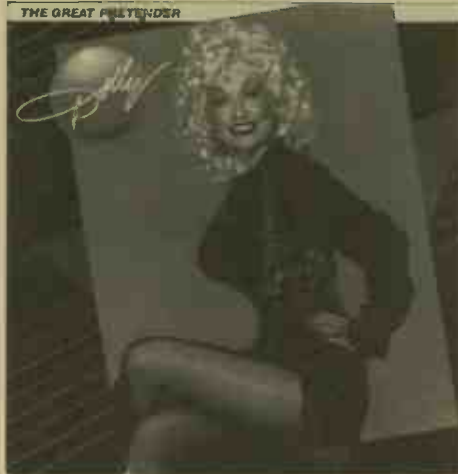
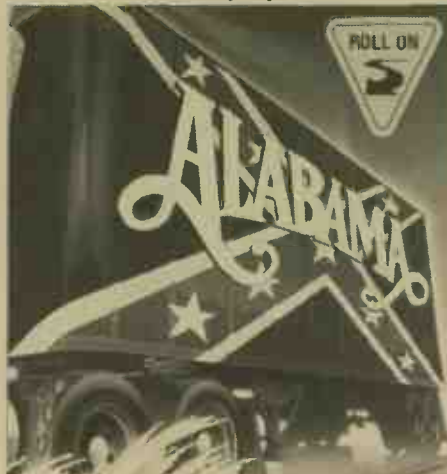
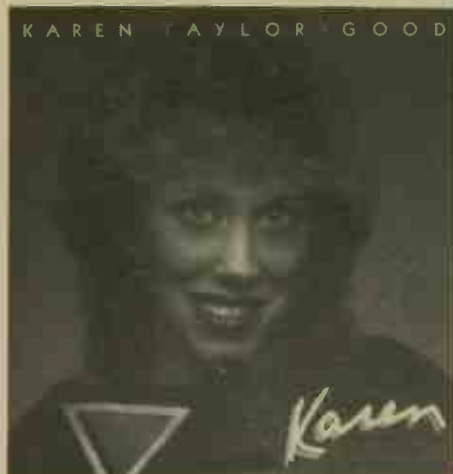
PETE: Cut-out warehouses have always been generously stocked with LPs by backup musicians and group members who had to make "individual statements." Fortunately, the debut album of Karen Taylor-Good - one of the Music City's most in-demand session singers - evidences a worthy talent instead of a runaway ego.

Karen collects the artist's recent Mesa sides, many of which she wrote in collaboration with producer Taylor Sparks. Although the material is not uniformly strong, and Sparks injects superfluous choral sweeteners, Taylor-Good's inspired, gutsy vocals consistently drive home the message. Hers is a voice which, despite years in a supporting role, is not stuck in neutral.

With more fat on some rosters than in the Pentagon budget, surely Karen deserves the same major label opportunity which thrust Janie Fricke (kicking and screaming, we were told) into the foreground.

BOB: Pete, this time I must begrudgingly concede the accuracy of your insights. I liked this album a lot - even before I played it. I guess I've seen one too many debut LP's from up-and-coming girl singers who try to peddle their musical wares by featuring cover pictures of themselves in slinky dresses, half-bared boobs and sultry, blow-dried "come hither" looks. But with Karen Taylor-Good, we get a photo of her sitting barefoot on her front lawn, holding her little baby. Mom, apple pie, the whole bit.

As an aside, the music from this singer with two last names also holds its own. Unlike far too many who've come up through the ranks of the "doo-wahs", she still has ample soul and emotional coloring left in her voice. The



original material is solid as well, even though it does lapse into bouts of cutesiness and contrivance now and then.

MICHAEL MARTIN MURPHEY
The Heart Never Lies
 Liberty LT-51150

BOB: The thing that's so great about this record is that Michael Murphey does what practically everybody and their brother in Nashville is trying to do these days - and he makes it all sound so easy.

Lest we forget, this is an era in which most mainstream country artists are striving - with varying degrees of affectation and conviction - to incorporate pop and rock influences into their music. For that reason, it must be discouraging to have Murphey come along, with his mellow, youthful voice, and the historic credibility of monster pop hits like "Wildfire," and bridge this troubling pop-country gap with inspired effortlessness.

As a writer, it's doubtful that Murphey has ever been more on the mark than he is on *The Heart Never Lies*. He either wrote or co-wrote (often with producer Jim Ed Norman) all but three of the songs on the LP.

The Heart Never Lies serves as a much-needed reminder of the obvious: Terms like "commercial" and "middle-of-the-road" do not always have to be mutually exclusive of other . . .

PETE: Bob what have you been putting in your coffee? Like fellow Cowboy (Coach) Tom Landry, Murphey possesses ample technical skill, but conveys little emotional intensity and involvement.



Please send two copies of albums for review to Music Row/Vinyl Conflict, P.O. Box 158483, Nashville, TN 37215.

Beth Gwinn



Pete and Bob during a quiet listening session.



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45 RPM

New Single Reviews

Robert K. Oermann

It's young talent month!

In keeping with recent issues' policies, I'm going to continue to abandon the notion that I (or anyone) can possibly pick out one "single of the month." Instead, let's keep on giving Music Row awards out by categories.

Columbia's **Mike Campbell** edges out MCA's **Ed Hunnicutt** and Liberty's **Dan Seals** for Male Single of the Month. All three are brilliantly produced records of exceptional songs, but there's something extra I love about what **Allen Reynolds** has done for the previously ordinary-sounding Campbell.

No problem han

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No problem handing out Female Performance of the Month to the charming, effervescent, delightful **Kathy Mattea**. Her production team so far hasn't set the woods on fire, but she and this song will.

Group Single of the Month goes to a relatively new act, too. I like **Mason Dixon's** vocal blend tremendously and this time out they've found themselves a fine, fine song, thanks to **Dan Mitchell**. (And while I'm on the subject of not-famous songwriters, I strongly suggest somebody out there in A&R listen to L. York's song that **David Walsh** has released on Charta.)

Give Label-of-the-Month honors to the currently-in-executive-earthquake Warners. This award is beginning to look like a see-saw battle between **Bugs Bunny's** and **Nipper's**. This time out, it's no contest, for no one out there can top the **Crystal/Hank/Gail/Pinkard & Bowden** singles quality.

I'm extremely pleased to report that there's a DISCOVERY Award to announce this month for both a guy and a gal. 14-year-old **Cheryl Handy** was previously in these pages for her version of "A Step In The Right Direction" (a song which **STILL** hasn't been the hit it deserves to be). But let's call her a first-timer since she's on a new label and is singing the **FIRE** out of her material. Besides, at her age she'll still be a "newcomer" 10 years from now. I don't think I've heard this strong a female country voice since **Reba McEntire**.

All right, **Bubba Talbert**: Stand up and take a bow. You're the DISCOVERY Male for Music Row for the month. Bubba's doubly exciting since he's written his fine single as well as sung it. I don't know a solitary thing about this ol' boy except I like his music. And that sense of fair-play, that unbiased quality, that impartiality, that wide-mindedness is what I hope this column is all about.

Are we all still having fun? I've had a rocky month, being yelled at from every whichaway and feeling sorry for myself, but I have to admit that after this column I'm having fun again too.

Music is love. Love is music.

Letters of loathing, liking, lip, and lumps are welcome. Lemons and lollipops (records, too) should be posted to: Music Row, P.O. Box 158483, Nashville, TN 37215.

GAIL DAVIES

"Boys Like You"

Writers: Gail Davies, Walker Ingleheart; Producer: Gail Davies; Publisher: Little Chickadee/Black Note, BMI/ASCAP; Warners 7-29374.

This gal is definitely in MY top-10 for consistent excellence on 45. She's not in yours all the time, but that's your (and your listeners') loss, jocks.

NAT STUCKEY

"One More Time"

Writers: Nat Stuckey, Bob McCracken; Producers: Wayne Hodge, N. Stuckey; Publisher: Sandrose/Stuckey/Newwriters, ASCAP/BMI. Stargem 2228.

The melody's kind of a Lee Greenwood clone, but the record is helped by some thunder-wind-rain sound effects heard to best advantage on fancy stereo systems. Alas, car radios have tiny speakers; and what audiophile buys singles?

MARIE OSMOND

"Who's Counting"

Writers: Rhonda Fleming, Dennis W. Morgan; Producer: Tom Collins; Publisher: Tom Collins, BMI. RCA/Curb JK-13680.

Aaaack! This goody-goody family has never exactly been my cup of tea, but I used to think they could all at least sing on key. Is someone deaf at Curb?

CON HUNLEY

"Deep In The Arms of Texas"

Writer: Kelly Bach; Producer: Larry Morton; Publisher: Me & Sam, ASCAP. Prairie Dust 84110.

Bless his heart: He's still one of the greatest white soul singers in America, big label or baby one. Yet one more example of how unjust it is that the charts are strangle-held by the major conglomerates. Oh and: Good work again, Larry.

T.G. SHEPPARD & CLINT EASTWOOD

"Make My Day"

Writer: DeWayne Blackwell; Producer: Jim Ed Norman; Publisher: Peso/Wallet, BMI. Warner/Curb 7-29343.

Disposable. Novelty value only. Is someone deaf at Curb?

JULIO IGLESIAS & WILLIE NELSON

"To All The Girls I've Loved Before"

Writers: A. Hammond, H. David; Producer: Richard Perry; Publisher: April/Casa David, ASCAP. Columbia 38-04217.

The echo chamber suits Julio better than it does Willie, but the lovely melody suits them both.

DAN SEALS

"God Must Be A Cowboy"

Writer: Dan Seals; Producer: Kyle Lehning; Publisher: Pink Pig, BMI. Liberty.

This guy's releases have little fingers on them that reach right into my heart.

FRED J. HORRELL

"New York Cowboy"

Writer: Roger Murrah; Producer: none listed; Publisher: Blackwood/Magic Castle, BMI. Capetown 0119.

Pleasant country-swing from the pen of Murrah. Get some promotion bucks from "Music City News."

JERRY HOPPER

"Satan Wore Satin"

Writers: Johnny McArae, Bob Morrison, Wanda Malette; Producer: Dale Sellers; Publisher: Southern Nights, BMI. Royale 1000.

Clever lyric. Listless melody.

MICKEY GILLEY & CHARLY McCLAIN

"Candy Man"

Writers: B. Ross, F. Neil; Producer: Norro Wilson; Publisher: Unichappell, BMI. Epic 34-04368.

Compared to what this team did last time out, this is a terrible disappointment. Talents wasted.

TIMOTHY THOMAS

"Wish I Was Home Instead"

Writers: Ron Peterson, Rick Shipp; Producer: Sherman Ford; Publisher: MaREE, ASCAP. Country International 199.

A close-harmony toe-tapper that is perhaps the finest single this veteran indie has ever released.

ED HUNNICUTT

"In Real Life"

Writer: Kent Robbins; Producer: Dave Burgess; Publisher: Welk, BMI. MCA 52353.

Yay! Finally a real winner from good-buddy Ed. Pay attention out there; this is a career-launcher, for certain. And it couldn't have happened to a nicer guy.

JACK STONE

"Just Hanging Out" 4-song EP

Writer: Jack Stone; Producer: none listed; Publisher: none listed. Blue Moon 001.

Return with us now to those days of innocence when pop/rock records were made with lots of heart and little money. Return with us now to Clarksville, TN, where youngsters still have the gumption to do that. A few years of woodshedding in the minor leagues is in order, but there's promise here.

JESSE BOYCE

"Bluer Than Blue"

Writer: Randy Goodrum; Producer: Brent Maher; Publisher: Springcreek/Let There Be Music, ASCAP. Compleat 102.

Fabulous transformation of this pop oldie into a stately, sensuous, soul-rap romance. Music Row salutes excellence in black Nashville talent. More! More!

SIERRA

"Branded Man"

Writers: Bradley & Stewart Palmer a.k.a. James; Producers: Nelson Larkin & Steve Scruggs; Publisher: Welbeck, ASCAP. Awesome 101.

Love these boys' harmonies; and I like the banjos & guitars. Too bad the strings drag the whole confection down just when things could've been whipped up into a froth. Give 'em a bit more "edge."

BARBARA MANDRELL

"Happy Birthday Dear Heartache"

Writers: Mack David, Archie Jordan; Producer: Tom Collins; Publisher: Collins Court, ASCAP. MCA 52340.

An old songwriting theme gets new life thanks to Mandrell's delivery, warmth, and vocal presence.

ANNE LORD

"Up The Wall"

Writers: Roger & Anne Lord; Producer: Peter Berring; Publisher: Attlor/Windy Isle, PRO. Comstock 1733.

I still think Lord has one of the most intriguing voices of all the female hopefuls on country music's small labels. Good writer, too.

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THE JOCKS TALK . . . RADIO HOUR

by David M. Ross

(Musical Theme begins, sound of breaking records, and screaming promotion men with telephones ringing fades . . . announcer with deep bass voice begins.)

Tonight on our show, we've got several guests who are going to tell us about what goes on behind those stacks of wax, and how they pick the clicks that become the goldie oldies. Some candid remarks, observations, pet peeves, and predictions from several of country radio's programming personalities . . . the Music Directors.

(Music theme in, fade to 30 sec commercial)

(announcer continues)

The following interviews were done with music directors from four of the larger country music stations. We spoke with three men and one woman. The questions are about programming, playlists, promotion men tactics, video's effect, and 'the coming year'. Since they all face similar professional problems in dealing with many of the same people (artists, promotion people, labels, etc.), one might expect a series of answers that would more or less mirror each other. Ha Ha. With the exception of a question about what the next year will bring, on which everyone agreed (could that mean they're all wrong?), the answers varied considerably. So sit back with us and return to those days of yesteryear . . . a hearty hi-o-silver, and away we go . . . (William Tell Overture plays in background as announcer fades out to commercial)



NIKKI COURTNEY
WUSN-FM, Chicago, IL

M.R.: What is radio going to be playing this year?

N.C.: I would expect a continuance of, the adult contemporary ballad influence because everybody is still going for those upper demos. Interspersed of course with the up tempo tunes. And as far as artists, there's so many exciting people coming out: Exile, Gary Morris, The Judds, and Lee Greenwood (making his stand as the Kenny Rogers of the future) to name just a few. We are seeing less automatic acceptance of the established artists like the Conway Twittys, or Barbara Mandrells. I don't think they are getting quite the immediate attention that they used to . . . and I think that's going to continue. This will be a good year for new acts, for upcoming artists.

M.R.: Who really is doing the programming these days. Is it determined by the high pressure promo-man, the automated services, consultants, or does the PD still call the shots?
N.C.: We are not consulted by anybody. It's purely our own operation. So I would have to say in this instance most definitely, the PD. As far as promotion people and whatnot, I regard them as a tool and those individuals help us to make the decisions that have to be made, but they are providing a tool, not making the decisions.

M.R.: Why 5 promo men at once?

N.C.: You're asking the wrong person, I've wondered the same thing myself. On one particular record I can have 10, 12 or 15 people bring that same record to my attention in the same day. One thing is accomplished, however, at least by the end of the day I know that song real well.

M.R.: Does that influence you in some way?

N.C.: Not really. It lets me know that a record company is very committed to the song which is something I would like to know. But by the same token I think one person doing a job well should be able to convey that this release is something, you know, to be dealt with. I've been doing country for two years now so I don't know if this has always been going on or if it's something new . . .

M.R.: What about competition from video?

N.C.: All the video in this particular market is non-country, so we are not in the threat position that I guess some radio stations in other formats (CHR for example) can find themselves in. I tend to be very supportive of it. I don't think there's anything that radio as an industry can do to stop the tide of people going towards their television sets. There are so many people watching TV. I would like to see more country videos which help to expose the format and expose the music so that when people are in a situation where they don't have access to a TV or they just want to listen to music, they will at least be aware of it and

turn us on.

I don't think the attitude that some stations take of ignoring video and hoping that it will go away is going to work. It's not going to happen. Instead of hiding our heads in the sand, radio should do what they can to capitalize on it.



EDD ROBINSON
WSOC-FM
CHARLOTTE, N.C.

M.R.: We've been hearing about a possible battle brewing between traditional country and contemporary country factions. As the country audience broadens, will radio have to merge more towards mainstream CHR formats in order to keep listeners happy? Are we going to lose our identity?

E.R.: I don't think that anybody has to merge, and you don't have to lose any kind of an identity if you're a country music station. The success of WSOC, (and Lord knows here in the southeast we've been lucky with it, we've been #1 for six books in a row and are the second highest rated FM in the country), is the fact that we do play the whole spectrum. We don't have any country AM or FM competition in the city of Charlotte (that helps) and we have a huge TSA (total station area).

M.R.: What will the new music and radio trends be for the coming year?

E.R.: I'm not really a prophet, I never try to foresee stuff. I guess if I was, I'd leave this job and I'd go to Nashville and set up an office.

I don't know what trends are. But I see a lot of modern sounding singers out there who have that gravel sounding voice that women seem to love. When the Lee Greenwood phenomenon hit a few years ago, we were very happy to be a part of it right from the beginning.

ATLANTA

"Sweet Country Music"

Writers: Rowe, Dotson, Stevens, Carter; Producers: M. Bogdan/L. McBride; Publishers: Texas Tunes/Hat Band/Dwain Rose/Peer, BMI. MCA/MDJ 52336.

Bland.

KATHY MATTEA

"Someone Is Falling In Love"

Writers: P. Sebert, L. Domann; Producers: Rick Peoples, Byron Hill; Publisher: Atlantic/Boquiles Canyon/Criterion/Space Case, BMI. ASCAP. Mercury 818289-7.

Pebe "Old Flames" Sebert and Lee "Street Talk" Domann have given Kathy one gorgeous song. Kick yourself, Anne Murray, for missing out on this one. And kiss yourself, Mercury, for signing one superior vocalist.

THE OAK RIDGE BOYS

"I Guess It Never Hurts To Hurt Sometimes"

Writer: Randy VanWarner; Producer: Ron Chancey; Publisher: Terra Form/Fourth Floor, ASCAP. MCA 52342.

Joe takes the lead on this nice change of pace. Great guitar work and a very refreshing arrangement here; I like the way this group keeps updating its sound.

REX ALLEN, JR.

"Sweet Rosanna"

Writers: A.L. Owens, Buck Moore; Producer: Andy DiMartino; Publisher: Tapadero, BMI. Moonshine 3022.

Classy. An "instant-add" on my fantasy playlist.

RONNIE McDOWELL

"I Dream Of Women Like You"

Writer: Troy Seals; Producer: Budd Killen; Publisher: W.B. Music/Two Sons, ASCAP. Epic 34-04367.

An exceptional McDowell vocal surrounded by a swirling, lush arrangement on an extra-dramatic Seals song. A solid winner.

PINKARD & BOWDEN (obviously aliases)

"Adventures In Parodies" 8-"songs" EP

Writer: none listed (cowards!); Producer: Pinkard & Bowden/Jim Ed Norman (you call this "produced?"); Publishers: none listed (a likely story!). Warners 7-29370 (clearly some independent-label bootleg).

Beyond review-ability. In a class all by itself. Not since Homer & Jethro have full-scale dementos been allowed to run loose like this. I rejoice in their being.

BUBBA TALBERT

"Love Will Do That Sometimes"

Writer: Bubba Talbert; Producer: Will Mitchell; Publisher: Sun Belt/Ranger, ASCAP. Soundwaves 4726.

Now I admit I'm automatically prejudiced in favor of anybody named Bubba; but this is an extraordinarily nice song with a big, warm vocal. A choice little surprise.

PAULETTE CARLSON

"Can You Fool"

Writer: Michael Smotherman; Producer: Hank Devito; Publisher: Royal Oak, ASCAP. RCA JK-13745.

Our radiomen aren't giving this chile the attention she so richly deserves. This soulful remake of the Glen Campbell oldie makes three fine singles in a row for her. Get with it; and while you're at it, get into the excellence of writer Smotherman.

MOE BANDY

"It Took A Lot Of Drinkin'"

Writers: Gallimore, Mevis, Shore; Producer: Blake Mevis; Publisher: DeJamus-G.I.D./Royalhaven, ASCAP. BMI. Columbia 38-04353.

Gimme a longneck! I've always loved an honest good ol' honky-tonk shitkicker.

RAMSEY KEARNEY

"The Lone Ranger"

Writers: Richard D'Antonio, Ramsey Kearney; Producer: Ramsey Kearney; Publisher: Japonica, ASCAP. Safari 109.

Shades of "Alley-Oop," but not as cute.

CHERYL HANDY

"Here I Go Again"

Writer: Ted Harris; Producers: Stan Cornelius, Mike Daniel; Publisher: Contention, SESAC. Audiograph 45-475.

Mighty fine: In the tradition of the "little-girl-with-the-great-big-voice" . . . and dig those pure hillbilly harmonies!

TONY JOE WHITE

"We Belong Together"

Writer: T.J. White; Producers: Ron "Snake" Reynolds & Tony Joe White; Publisher: Tennessee Swamp Fox, ASCAP. Columbia 38-04356.

Turn the lights way down LOW. Oooh, aaah.

ROGER ALAN DENNIS

"(I'm Gonna Love You In) Slow Motion"

Writers: Jan Schuster, Wild Bill Emerson; Producers: Jim Martin, Steve Messer; Publisher: Column 1/Column 2, ASCAP/BMI. Column One 4501.

"Slow motion" is one thing. "Dead" is another.

DAVID ALLAN COE

"Mona Lisa Lost Her Smile"

Writer: J. Cunningham; Producer: Billy Sherrill; Publisher: Rocksmith/Lockhill-Selma, ASCAP. Columbia 38-04396.

Pretty, swaying, danceable, and very nicely produced.

DAVID WALSH

"Slip It Off"

Writer: L. York; Producer: Charlie Fields; Publisher: Jason Dee, BMI. Charta 183.

Whoa! Wait a minute here; I think I just heard a hit song. Walsh probably won't make it one, but somebody go find "L. York" and get ahold of this and the rest of his (or her) catalog, if all the stuff is this good.

RAZZY BAILEY

"Midnight Hour"

Writers: Steve Cropper, Wilson Pickett; Producers: Norro Wilson, Tony Brown; Publisher: Irving/Cotillion, BMI. RCA PB-13718.

Put succinctly; a super radio record.

WILLIE CLAYTON

"Tell Me"

Writer: General Crook; Producer: General Crook; Publisher: Germane, BMI. Compleat 120.

A nice oldie feeling on this soul/blues number . . . but why does he sound so far away?

MIKE CAMPBELL

"One-Sided Love Affair"

Writers: E. Rabbit/E. Stevens; Producer: Allen Reynolds; Publisher: Deb-Dave/Briarpatch, BMI. Columbia 38-04387.

BOYOHBOY; I'm really turning into a Mike Campbell fan. This is TASTY, with just enough rockabilly jingle-jangle to really get yer hiney twitchin'. Heard it once and instantly wanted to hear it again—and isn't that what makes a hit?

MARSHALL TUCKER BAND

"I May Be Easy, But You Make It Hard"

Writer: Jack Eubanks; Producer: Marshall Tucker Band; Publisher: Marshall Tucker Publishing, BMI. Warner 7-29355.

Is it over yet?

JIM BOB CAMPBELL

"Raining On The Ocean"

Writer: Brad Maule; Producer: Norman Petty; Publisher: Petty, BMI. Bluebird 153.

If I'd heard this when it was first released, I'd have called this guy a DISCOVERY. As it is, I just want to bring this Texas newspaperman/songwriter to your attention. He has a nice Ed Bruce kind of

quality to his voice and excellent taste in production.

HANK WILLIAMS, JR.

"Man of Steel"

Writer: Hank Williams Jr.; Producers: Jimmy Bowen, Hank Williams Jr.; Publisher: Bocephus, BMI. Warner/Curb 7-29382.

Tell the truth; can you think of anybody in country who's more fascinating as a person or more involved with his music? I mean, just get a load of that Pizza Hut dixieland clarinet section! The "Man of Steel" will steal your heart.

MASON DIXON

"I Never Had A Chance With You"

Writer: Dan Mitchell; Producers: Don Schaffer, Rob Dixon; Publisher: Baray, BMI. Texas 5556.

This Texas trio gets better with each release. I know only a little about the act and its label, but I do know when to pay attention to fine developing talent. Go guys.

HONORABLE MENTIONS:

Shelly West/"Now I Lay Me Down To Cheat"/Viva

Vince Anthony & Tony Jolene/"Hit and Run"/Midnight Gold

Crystal Gayle/"I Don't Wanna Lose Your Love"/Warners

Waylon Jennings/"I May Be Used"/RCA

Jeff Dugan/"I Sure Enjoyed Lovin' You Last Night"/NSD

Mel McDaniel/"Where'd That Woman Go?"/Capitol

Paul Gannon & Susan Weber/"Except For You & Me"/Luke Caliente

Rusty Wier/"Lonestar Lady"/Compleat

Johnny Gatewood/"Little Ole Dime"/F&L

Cindy Robyns/"I Can't Get The Feelin'"/Soundwaves

Family Brown/"Repeat After Me"/RCA

Slim Whitman/"Cry Baby Heart"/Epic

Pete Peterson/"A Thing Called Love"/HMC

The Maines Bros. Band/"You Are A Miracle"/Mercury

John Conlee/"As Long As I'm Rockin' With You"/MCA

Tom T. Hall/"How'd You Get Home So Soon"/Mercury

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STEVE HAGGARD/"I'm Gonna Put Me A Bar"/Stargem

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ing, and of course Kenny Rogers has always been around. Bill Medley is having a lot of success on our station with his song, and we jumped very early on Tony Joe White. And look at Exile, you can't complain about what they're doing, I saw them at a showcase in Atlanta and knew when I heard "Woke Up In Love" that if people would give it a chance the audience would really react.

So I think we'll hear a continuation of the very modern contemporary sounding country. But by the same token you've got the Judds coming on with a basic country sound, The Whites continue very hot, and I just hope Ricky Skaggs never stops.

M.R.: Who programs your station?

E.R.: I'll be the first to admit, I'm the music director here but the Program Director, Don Bell programs this radio station and that's the way it should be. I work within the parameters which he sets down. If there's ever a question we work it out together. I like to think that because of the 16 years I've got in country music in this same market, that I have an ear for what is an acceptable song and might make it.

M.R.: How do the promo men enter into it?

E.R.: They talk to me. Once in a while some people go past me and check with Don, but his answer is usually 'I'll check with Edd on it'. The promotion men do not program the station. Now some of them get very . . . well, I don't want to say demanding 'cause I work with them all, and I don't have a problem with any of them. I understand where they're coming from. Their job is to promote a record and get it as high on the charts and get it as much exposure as possible. On the other hand, I sit back and I know that I'll listen to all the stuff they tell me about every single song, but then I've got to look at my market and what we're trying to do, and put our playlist together from that.

M.R.: Why do labels often hire 4 or 5 independent promotion men all at the same time?

E.R.: I don't know to be honest. I don't mind. I keep a list of everybody that I talk to every week. The day, and the time that I talk to all the promotion people. I only have about three or four hours a week free to talk to them so it requires being able to get on the phone and get off. I wouldn't change that, I like promotion people. After 16 years of working with them, I don't have an answering service or a secretary who says no we're not playing that. I don't mind the hype, the personal touch. Even when they say we've got to have your #1 this week . . . they're going to get what I'm finally able to produce, and there's no problem because they realize that at the end of it all, they've got to go on to another record sometime too. As far as I'm concerned, if all the independents in Nashville need the revenue—why not?

E.R.: Can I ask you a question? I love the reviews in your publication. Who does them?

M.R.: Robert K. Oermann.

E.R.: I read him all the time and tend to agree with him I guess 60 or 70 percent both good and bad. He calls a spade a spade and doesn't care whether it's someone who's selling a million records or just has twenty to sell on a corner . . . He's not a pom pom cheerleader, but does get excited if he really likes somebody.

One of those discoveries was Steve Earle. He has played in our town twice now and we've become a big fan of his and tried to help his career along, only because when we tried the record, a large portion of our audience said 'gee that's great, play more of that stuff'. Your magazine was the first place I'd ever heard anything about him back on his old label before he signed with Epic.

We're part of the Cox Organization and they have AM, FM and TV here in town, and they gave me a ½ hour on Saturdays for a country video show. The reviews you guys have on country video are very helpful.

M.R.: If you had a chance to talk to radio out there what would you like to say?

E.R.: Stop putting us down. We're killing ourselves. I keep reading of people talking about how boring radio is. That nothing exciting is happening in radio; I think they're crazy. Why should we complain about ourselves? We ought to tell people how great we are, and tell our industry how great we are 'cause I think we are. Sometimes we're so close to the forest that we don't see the trees . . . The folks out there happen to get a lot of enjoyment out of the records we play and the weather information we give and the dumb things disc jockeys like me say on the air. I'm tired of reading trades and hearing people say; "God there's nothing new happening in radio, they're all playing the same fifty records. And all the music sounds the same." That's bull as far as I'm concerned. I hear all the time from the people out there about the things that we do and how excited they get. We put people on the air, and do all sorts of special promotions, and people do enjoy it even if it was done before somewhere, so what. It's like the Anne Murray record, how about a little good news?

M.R.: Thanks.

E.R.: I'm not an expert on anything but I've got an opinion like most folks . . .



DOUG BRANNAN KNIX Phoenix, Arizona

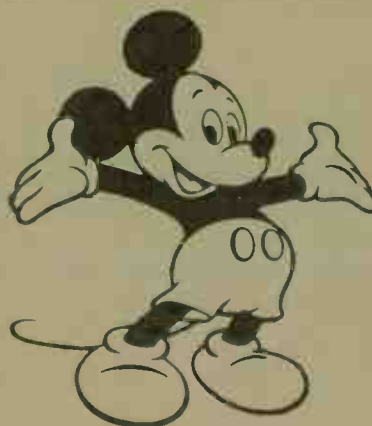
M.R.: What can we look forward to this year on the air?

D.B.: A continuation of the record labels experimenting to see how far they can go with pop country. On the other hand there are not a lot of good traditional country artists who are still hammering away, so it's almost refreshing when George Strait comes out with "Right Or Wrong", or Gene Watson, or Mel McDaniel release a record that's really country. Those records become almost automatic adds with us because we need more traditional country tunes for our image. The other songs almost always do great for us, but not all of them. It still boils down to the particular record, which is the way it's always been. Ten years ago you also had pop songs edging in on country stations every now and then. The Bobby Goldsboro tunes, Elvis . . .

So this year I expect a good one. At KNIX, we've been surprised that the country pop music of the last two years has been accepted so well. I guess the audience is ready for it. We've avoided some things because we have to draw the line someplace. We just can't play over a certain percentage of contemporary and feel comfortable with it. Therefore some songs get shut out because we will not play over a certain percentage of 'crossover contemporary country sound'. On the other hand with the artists that are doing the hard country songs we have no trouble because there has been a shortage in that category.

M.R.: So you're saying there's going to be a continuation of both sides of the coin?

D.B.: Yes. I can see some records becoming more and more progressive, that's the pop extreme, while other artists go even harder towards traditional country. The harder coun-



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try sound is going to be needed and it's going to insure hits for a lot of people.

M.R.: Will country radio split between the two styles?

D.B.: At this point I don't see a split. I'm not aware of any stations playing exclusively the pop country sound and making it that big, without playing a good blend of the oldies. If you played only the top twenty country songs now without a good mixture of oldies in there, it wouldn't sound much like a country station I don't think. So we play a 50/50 blend.

M.R.: What's your playlist like as long as we're starting to get onto that subject?

D.B.: 50 current records and an oldies library of about 1800.

M.R.: Will a marriage between Country and Video be a happy one?

D.B.: I don't think video will be as big a factor for country as it has been in rock music, and those stations programming towards teens. Of course, groups like Alabama who are going after a younger audience will have success with them, but I don't see the older audience, our audience (25-54), going out and buying videocassettes or even having television compete with radio in that way. In country a lot of the songs appeal to people in very personal ways, so having the song displayed for them I think sometimes distracts from that relationship for an individual. Ten years down the road it might be a different story, but not right away.

M.R.: Who's doing the programming . . .

D.B.: Probably some stations are programmed a little bit more than they should be by record promoters. For instance, generally a smaller station that really needs the help of a record company for promotion. For a larger station like ours, if promotion became such a problem that we felt uncomfortable dealing with the terms of getting free records then we would buy them.

At the bigger stations programming is a heavy combination of computer research and the program director. In Bakersfield, at another Buck Owens station, Rick Fletcher, who was the music director now has a new title, Director of Computer operations. He heads up the research facilities, and we also have an entire research department here.

M.R.: What kind of research do you do?

D.B.: Telephone and mailout. We mail out to about a hundred people a week and we randomly phone another hundred and play them the hooks over the phone. That way we get both sides of the coin. A person doesn't always recognize the song title on the mailout research. They might just like the artist so we sometimes get more of a popularity poll response. On the phoneout they're hearing the song so you get a little bit truer evaluation of that particular song. We rely heavily on that. Research is playing a big part in the playlist at a lot of major stations.

There are records that go #1 nationally and don't do well in our market at all. It's impor-

tant to follow other markets, but I think eventually as more and more radio stations get into research, we will get a truer definition of a song's popularity.

M.R.: How do you react when there are 'gangs' of promotion men all calling you about the same record?

D.B.: Having several people call me and tell me the same thing about a song doesn't help. As a matter of fact it's a negative for me. It makes me think there must be something wrong with that record, or that the label doesn't think it's strong enough; that it has to be 'promoted' up the charts. If I hear about it once, so I'll know to listen to the record then I can make up my own mind. That's all I need, I don't need six people telling me which stations it's being played on. I respect a lot of the independent promoters and many of them are very nice people. There aren't many of them that I mind talking to. But I do mind hearing about the same song over and over especially when they're going for a particular chart position, and I'll get 3 or 4 calls in one day saying; we're going for #1. If I hear it from one person that's enough.

M.R.: What would you like to say to fellow radioers?

D.B.: Do an honest job of reporting the records that are doing well in your market. Not every station can afford to do research but if we accurately reflect a records airplay, we'll all be better off for it.

Honesty is what it all boils down to



TOM NEWMAN
KGA
Spokane, Washington

M.R.: What are we going to be hearing on the airwaves this coming year?

T.N.: You will see stations playing both sides of the coin. Country radio needs those solid country songs to set them apart from the other stations who are also playing the "Islands In The Stream" type music. For the identity. The traditional numbers are the ones that identify the station as country, and we need those. You can probably go right now and punch some buttons on your car radio and find five out of six stations that would be playing a country song. A Ronnie Milsap or a Lee Greenwood, or a Kenny Rogers. So the more traditional sound needs to be there to set us apart.

M.R.: Video vs. Radio. What does it mean for us?

T.N.: In country they're a little slower than rock (MTV). I know country is developing or leaning towards video and that's good. I don't think video is a threat, but we have to learn to use it as an asset for radio. Turn it from a

negative to a positive. Everyone eventually will probably have a video machine. It's a reality and we need to deal with it.

M.R.: What's your playlist like?

T.N.: We play 65 records, 40 are charted with numbers and 25 are extras. The extras naturally don't get as much airplay as the charted songs, but I like to give new artists a chance. I can't play every new artist, but I'll try to include a percentage of them on our charts, maybe a Big Al Downing, or a Rob Rishard, or Karen Taylor-Good.

M.R.: Who is really doing the programming?

T.N.: At my station I'm the music director, and Dennis Booke is the program director. I have clearance from Dennis to use my own judgement as far as music goes. I make the decision to put a song in or not. The record promoters of course are very valuable to the music industry. They help program Country radio by promoting the records. If it's a good record they'll have no problem getting it on KGA, but if it's a marginal record then I'm not afraid to tell them, no I won't play it. The program director determines the format such as when and how often songs will be played.

M.R.: Is it new to have 4 or 5 promo men working the same record?

T.N.: It's always been around but it seems like it is happening more often now. It's hard to say how it affects me. I'd like to say oh it doesn't affect me because I go on the value of the record, and how much I like it. But I'll admit to myself that if I have enough people bugging me about a record, it does make a difference; 'cause people keep reminding me, keep reminding me, . . . 'hey see if you can play that, the record's doing good.' If I hear that enough times throughout the two days that I take my music calls it does have some effect. It all depends on the strength of the record too. You can have a big artist, a Ronnie Milsap, and maybe you don't need anybody to promote it. But I don't want to make it sound like you really don't need promotion because somebody needs to let you know what's happening with the record everywhere. That's the value of a promotion man. With the newer artists, teaming up can be valuable because a lot of times that will help draw my attention to a record that might be good for my market and that otherwise I might not have picked up on.

M.R.: What do you want to say to everyone out in radioland?

T.N.: Oh God! I'm having a heart attack!!! Country radio programmers are doing a real good job. I think that what we need now is not more of the ten in a rows . . . but entertainment. Personality, information. A country listener likes to hear several in a row but they also want to hear a little bit of the news, what's happening in their community. Be informative and mix personality in around the music.



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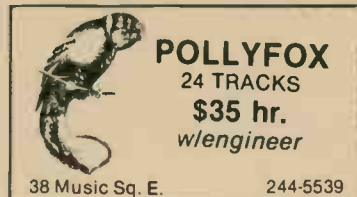
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VIDEO VISION

Video Music Reviews

by Andrew Roblin

Ask most people in the music industry about country music video and they'll tell you that country clips are a bright idea prompted by the success of rock video. Actually, country video dates back to at least the early sixties.

Bayron Binkley, producer of "That Nashville Music" and the Nashville Network's new "Country Clips" video show, produced some pioneering country videos over twenty years ago for artists such as Bobby Goldsboro ("Honey"), Johnny Darrell ("With Pen In Hand"), and Dottie West ("Country Girl").

Ironically, Binkley also produced an early rock video with Chuck Woolery, who was the host of the recently-cancelled "America's Music Tracks." Woolery was a member of the group Avant Garde in the sixties, which hit with a song called "Naturally High."

Although most of these early videos are only interesting from an historical point of view, Darrell's "With Pen In Hand" compares favorably on an artistic level with modern-day country video. Binkley reports that the clips were circulated successfully to local television outlets at the time, but that difficulties with the musician's union brought early clip production to a halt.

JASON AND THE SCORCHERS "Absolutely Sweet Marie"

Producer: Hogan Entertainment. EMI.

Jason and the Scorchers score an impressive video debut in this pairing of Dylan's song to solid visual production values. In settings like Tootsie's Orchid Lounge and the alley beside the old Ryman Auditorium, the Scorchers strut their stuff for bare-shouldered new wave strumpets and brazen old wave hookers. Contrast this with the occasional references to the Virgin Mary and the package is a winner.

SAVANNAH "Matinee Motel"

Producer: Howell Upchurch. Mercury.

The non-musical introduction starts off this rendezvous with a dramatic emphasis as the two lovers plan their motel meeting. The desk clerk smiles and the champagne's on ice as "Mr. and Mrs. Jones" check in to check each other out. Although the bedroom scenes are not at all graphic or offensive, their inclusion charts new ground for country video and puts Savannah's first video on a unique, and very entertaining, footing.

KENNY ROGERS "This Woman"

Producer: Jon Small. RCA.

Kenny sits at his drawing board on a stormy night, sketching the woman of his dreams and intermittently pacing the floor in frustration. Beautiful choreography featuring female dancers dressed in flowing skirts and waving fans then adds a needed touch of color. The camera shifts to an aerial view as male dancers smartly attired in tuxedos join the ladies on a parquet floor for a stunning visual display. Although the song and video are not country, neither are they as mindless as the usual fare heard and seen on MTV. Rogers makes a respectable debut in his first conceptual video.

KAREN TAYLOR-GOOD "Handsome Man"

Producer: Country Music Television. Mesa.

Taylor-Good shows every sign of being a performer destined to excel in the medium of video in this original and very funny clip. She opens the door of a limousine for her handsome man, only to find a score of long-legged beauties already pursuing him. Discouraged by the fellow's narcissism, Taylor-Good resorts to a male-order catalogue only to

discover that a good man these days is hard to find. She's a natural and highly amusing actress.

THE STATLER BROTHERS "Elizabeth"

Producer: Jim Owens. Mercury.

In what is by far their best showing in video to date, the Statlers each portray lovers in different eras. Harold Reid plays a Confederate Civil War soldier who longs for his far-away belle. Phil Balsley's romance is with a flashy flapper in the twenties. The newest Statler, Jimmy Fortune, plays a bow-tied college kid hot to trot with his Ivy League debutante. But the capper, for dramatic interest, is Don Reid's performance as a member of a wedding party. The camera follows the bride as her father escorts her down the aisle and it looks like Don just might be the groom until the lady gives him an icy stare and marches past him to the altar. Good job, boys.

THE OSMOND BROTHERS "She's Ready For Someone To Love Her"

Producer: Meran. Warner/Curb.

By combining slapstick effects with the pathos of a seriously lonely lady, the Osmonds pull off a strong video performance and create a short romantic comedy. We see the single lady dining alone with a tear on her cheek; we see her buffeted by gale-force winds on a desolate street corner; we see her provocatively stroking a bunny as she lounges on her satin sheets. Offsetting these incidents are a tumbling fat lady and an amusing adaptation of Snow White.

*** Thanks to Country Music Television and Kenny Kiper for their assistance in screening some of these videos.

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Nashville Music Group and its president, R. Eli Ball hosted a party at Tootsie's Orchid Lounge in Nashville to celebrate the signing of Jason and The Scorchers to EMI/America Records and the release of their video. (L to R) Jack Emerson, manager; Steve Rabbovsky EMI's east coast A&R; Jeff Johnson and Jason Ringenberg of the group; R. Eli Ball; Warner Hodges, group; and BMI's Frances Preston.

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MUSICIAN BEATS THE IRS!

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

In 1983, the IRS lost a case regarding Metropolitan musicians who claimed expenses for a home studio. Since so many musicians have home studio expenses that they can legitimately claim, I've decided to recap the case for this month's article.

The taxpayer, a concert musician with the Metropolitan Opera Orchestra, set aside one room in his house for exclusive use as a music studio. The room was fully furnished with instruments, recording equipment, etc. and was used for study and practice for 30-32 hours a week. The room was not used for social or other purposes.

The Tax Court, siding with the IRS, denied the deductions in connection with the music studio - rent, utilities, maintenance, etc. The Tax Court reasoned that a taxpayer can only have one principal place of business. Since the Lincoln Center was the focal point of the taxpayer's activities then it must be the principal place of business.

However, upon appeal, the Second Circuit U.S. Court of Appeals reversed the Tax

Court. The Second Circuit, noting that being a musician is "a strange way to make a living" ruled that the taxpayer's home studio was his principal place of business. Although the musician was in the business of being a Metropolitan employee, this was a rare case where the employer's principal place of business was not the same as the employee's. The taxpayer's use of the home studio was for the convenience of the employer and therefore deductible.

Deducting home studio expenses has always been a sensitive area with the IRS. But the musician who uses a place in his home regularly and exclusively as a music studio will generally be entitled to the deductions. As in most tax rules, there are some exceptions, so consult your tax advisor concerning your particular situation.

Good Luck & Take Care



Dale Morris recently presented Bob Beckham with his very own table at Maude's Courtyard and an engraved plaque reading "Dedicated to and Reserved for Bob Beckham." Shown l. to r. are: Frances Preston, BMI; Dale Morris, Dale Morris & Assoc.; Bob Beckham, Pres. of Combine Music; Harry Warner, BMI; and Walter Sill.

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KEEPING TRACK



'TRACK' FACES: Louise Mandrell; Burrito Bros. with Charlie Douglas; Annette Funicello, Coy Fowler, and Phil Baugh; Richard Sterban, Mickey Mouse, and Bill Anderson.

AND NOW TO THE STUDIOS . . .

'The Killer' Jerry Lee Lewis is hard at work on a new album with producer Ron Chancey at WOODLAND SOUND. Les Ladd and David McKinley are engineering this and a couple of other projects with Chancey, including James and Michael Younger and some Oak Ridge Boys vocal overdubs. The ever-enchanting Sylvia is

working on new tunes with Tom Collins, who is also in the studio with Barbara Mandrell. Les Ladd and Tim Farmer are the gentlemen behind the board for these two projects. Jerry Crutchfield is working with Lee Greenwood on anxiously awaited new material, while Ernie Winfrey and Ken Criblez run the tape. Keysman Floyd Cramer has been cutting a new lp; Con Hunley is also recording, produced by Ron Chancey. You'll be hearing a United Airlines commercial soon featuring award-winning Janie Fricke. Also recording during this busy month were Bo Travis, gospel group Free Spirit and Jimmy Grace VanVactor.

Hot Nashville rockers Invasion of Privacy cut some tunes with Michael Clark producing and Willie Pevear and Tom Harding as chairmen of the board at TREASURE ISLE. They have also recently installed a new 32 track 3M digital board. Dave Burgess is overseeing production of new music by Kim Morrison. James Ward is cutting some new tunes with Turley Richards producing -and J & L Productions did a jingle for General Motors. Mike Lawler is producing Jonnie Barnett with Rich Schirmer at the controls, and Orsa Lia is in working with Mike Snow.

Taz DiGregorio of The Charlie Daniels Band was at WILD TRACKS recording some of his tunes recently and also helped out on some sessions with Steve Singleton. Loved that Jam! Joe Loftis and The Pinks cut some tracks, as did Webb Pierce. John Prine and Roger Cook did some duets and Merrit Music did some demos.

The Neon Bushmen are lighting up the fields again at FAT TRACKS with Bob Krusin assisting in the recording process. Doing various demos were Bob Weingart, Don Huber and Jim Daddario. Bobby Morrison is being produced by Scott Baggett and Kristin and Stewart cut tracks for a new jingle.

STARGEM was host to Bobby Goldsboro, who cut some new tunes with help from Timmy Tappan and Dawn Roth. Some numerous others recently recording were; T.R. Clayton, Jerry (Flux) Douglas, Bela Fleck, Steve Hunicut, David Kirshner and Eddie Thompson. Bil VornDick handled board duties for Rex Allen Jr., who is being produced by Andy DiMartino.

In the CATFISH BAY were Jack Key of New Keys Music, Dwight O'Neal and Tom Wever, all laying some demo tunes. Kathy

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Shepard and Lathan Hudson tried out some new demos on tape - and Balance is recording a new single. Also, three cheers and serious luck to Metro's finest who promptly recovered a large portion of stolen equipment, for the studio.

Jim Ed Norman has taken up residence at SOUND STAGE this month, working with three acts on new records. Eric Prestige and Lee Groitzsch are engineering these projects which include T.G. Sheppard, Karen Brooks and Gary Morris. Duke boy John Schneider parked the General Lee to cut some new material with Jimmy Bowen producing and Dave Hassenger and Mark Coddington at the controls. John Anderson is putting down some vocal overdubs for an upcoming disc and producer Ronn Huff is working with Richard Roberts. Warren Peterson and Vicki Hicks are watching the meters for Tommy West who is producing Ronnie Rogers.

At FIRST TAKE Mary Kay and The Cosmetics i.e. Reflex Action, finished up their album project, as did Joe Diebler. Autumn is still utilizing the serious electronic keyboard setup, preparing material for their album.

Kyle Lehning is producing both Dan Seals and Keith Stegall at EMERALD SOUND, and Rodney Crowell is still working on his album with David Malloy. Karen Brooks and Jim Ed Norman were also in to continue working on new tracks.

Checking in to DOC'S PLACE to record new music were David Clydesdale, Don Kunselman, Scooter Lee, Doug Snyder and Little David Wilkins. Bandana was in recording - and Wayne Massey cut some new tunes.

Some musicians that also double as doctors and lawyers in Kentucky came down to AL JOLSON'S to record a fight song for the University of Kentucky's basketball team.

Emmylou Harris is working on a new record with Donovan Cowart engineering and Danny Mundhenk assisting at BULLET. Recording some of their beautiful gospel tunes were The Imperials. Recently taping the Bobby Bare show for TNN have been Jerry Reed, Deborah Allen, Mac Davis and Even Stevens.

The major products of Glen Campbell and Mel Tillis are both nearing completion with Harold Shedd at the helm at MUSIC MILL. Steve Warner has been cutting some new tunes; and so has Michael Foster. T.G. Sheppard and Jim Ed Norman are also working here on their latest project.

Portland's native son Ronnie McDowell, has been cutting tracks for a new album with his long-time producer Buddy Killen at SOUNDSHOP, while Ernie Winfrey and Mike Bradley push the faders. Freddie Hart was finishing up his new album with producing and engineering by Killen and Winfrey. Ed Bruce did some spots for Houston McDonald's Corp. with Lance Porter from Chattanooga producing and Travis Turk behind the board. Jim Mundy cut some new commercials for Pizza Hut.

The fabulous Ray Charles is mixing some singles for his new lp while Brent Maher engineers at CREATIVE WORKSHOP. Carlene Carter kept it in the family when



Eddy Raven, seated, celebrates signing to RCA with, from left: Connie Bradley, ASCAP; Jerry Bradley, Jerry Bradley Prod.; and Joe Galante, division VP/RCA, Nashville.

TOP INDEPENDENT COUNTRY SINGLES

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

Survey Weeks Of . . . Feb. 10 & Feb. 17, 1984

WEEK	LAST WEEK	TITLE	ARTIST	WEEK	LAST WEEK	TITLE	ARTIST
1	1	IF I COULD ONLY DANCE WITH YOU	Jim Glasser - Noble Villa	18	11	THE SOLE OF A LOVING CUP	Wynne Alexander - Libros
2	2	MIDNIGHT BLUE	Billie Jo Spears - Parliament	19	14	HARVEST MOON	Joe Walters - New Colony
3	3	THE BEST OF FAMILIES	Big Al Downing - Tear	20	22	SWAP YOUR FINGERS	Mark A. Lewis - Pharos
4	4	NO NIGHT FOR DUMB BELLS	Jan Gray - Jans	21	31	OVER AND OVER AGAIN	Mal Gayle - Nat. Cat Country
5	5	PLEASE TELL HIM I SAID HELLO	Norva Smith - Moonshine	22	7	FOUL	Sarvel Felix - Evergreen
6	6	HANDSOME MAN	Karen Taylor-Good - Field	23	8	SEE SOMETHING	Wesley - Capricorn Mountain
7	14	I'M A COUNTRY SONG	David Rogers - Nat. Cat Country	24	4	THE MORE I GO BLIND	Bob Richard - Soundwave
8	11	GARY'S WALKIN'	Charley - F & C	25	6	LOVESOME 7-7703	Dennis Clayton - Audiotape
9	10	WALK IN YOUR ARMS	Robin Lee - Evergreen	26	8	HAPPY HOUR	Bill Hersh - Comstock
10	12	FRANKIE AND THE FOUR GUYS	Andersen	27	22	WE CAME SO CLOSE	Jeanie Trust - Parliament
11	18	CAN'T GET TO YOU FROM HERE	Steve Saxton - F & C	28	27	L.A. BRINDO	TE Clayton - Timefly
12	20	WHITE HORSES	Pete Green - Stearns	29	8	ANYTHING FOR YOUR LOVE	Sheldon - Nat. Cat
13	21	YOU'RE THAT SONG	J. Reed - Moonshine	30	8	MISSING BELLS	Norva Smith - Moonshine
14	8	FOUL	Sam Stuckey - Stearns	31	4	SPRANG TO LOVE AGAIN	Kathy Lynn Sears - Radio
15	15	HEARTROSES	Jay Bird - Country International	32	24	TALK TO ME TELL ME GOODBYE	Denny White - Grand Prix

(1) New Entry, (2) Re-entry, (3) New Entry, (4) Re-entry



INDEPENDENT RECORD CHARTS

43 MUSIC SQUARE EAST NASHVILLE, TN 37203

(615) 244-1027

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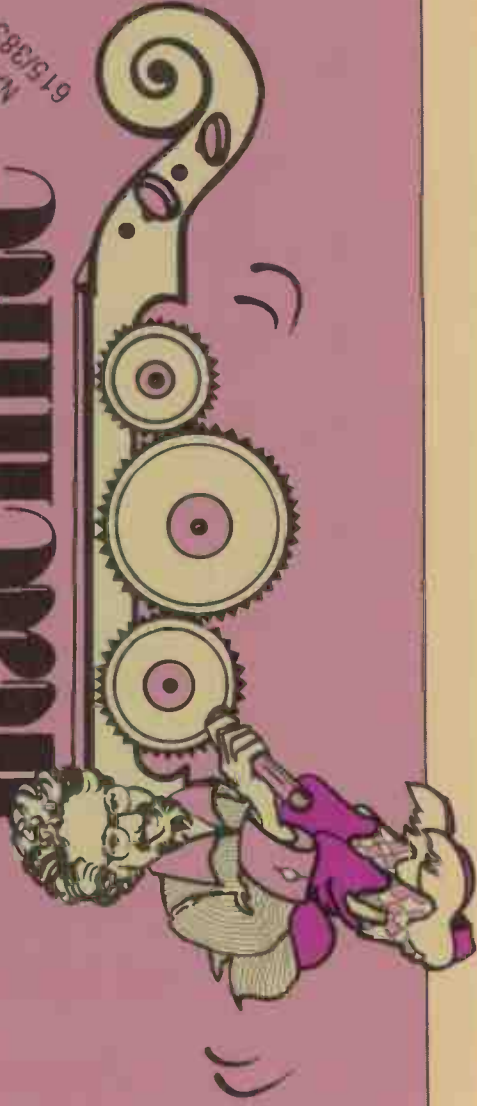
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