

# Music Row<sup>®</sup>

Nashville Music News Directory

CASTLE STUDIO  
SUPPLEMENT  
(see page 18)

VOL. 4 NUMBER 1 APRIL, 1984

HOME DELIVERY SUBSCRIPTION \$12.50 YR.

**2nd ANNUAL NASHVILLE  
STUDIO ISSUE**

**THE GREAT DEBATE:**  
Analog vs. Digital

**SPECIAL STUDIO  
DIRECTORY**

**45 RPM:**  
Bill Medley wins  
single of the month

**Razzy Bailey**

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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, musicians 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

Like many country artists who have been in the business for a long time (he started performing at 15 years old) **Razzy Bailey** has seen both sides of the coin, paying dues for many years before later earning accolades. His name has sat up on the #1 chart position both as a writer and as an artist.

In 1976, Razzy's song "9,999,999 Tears" became a #1 hit for Dickey Lee, and turned some serious attention in Razzy's direction. With help from that song, producer Bob Montgomery and others, Razzy was signed to RCA in 1978. Montgomery and Bailey went into the studio and their first release, "What Time Do You Have To Be Back To Heaven?" went top 10. Razzy's been on the charts ever since with his first two RCA albums resulting in six straight Top-10 songs. In 1981, he was named Billboard's #1 Country Singles Artist of the Year.

The 'country soul' singer's newest RCA album, "In The Midnight Hour" includes five new Bailey originals and features himself as producer on eight tracks. "I enjoy being able to produce myself", Razzy explains. "It allows me to make my music more and more reflective of my personal style and tastes." As of this writing, Razzy's new single, **In The Midnight Hour** is dancing its way up the charts (Billboard #30) and has received strong reviews in the trades. For more information contact: New Deal Management, (615) 822-1212.



Music Row (ISSN 0745-5054) is published monthly for \$12.50 per year by Music Row Publications, Nashville, Tenn. Second-Class postage paid at Nashville, Tenn. POSTMASTER, send address changes to Music Row Directory, P.O. Box 158483, Nashville, Tenn. 37215. (615) 377-3361. © 1983 Music Row.

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# THE STREETS OF MUSIC ROW . . . .

## Letters To The Editor

### CHEERS

Cheers to you and your keen music savvy. In the March edition of "Music Row" you are **so right** about Dan Seals' "God Must Be A Cowboy." What production, lyrics, and vocals! The whole album is enjoyable. I totally welcome him back to country.

I thought I'd test my music judgement with yours and go through your "45 Review" list picking out the songs we have on our short, exclusive playlist. BINGO! I'm right in line with you.

I really enjoy your comments. Keep up the good work!

Cathy Martindale  
Music Director, WSM  
Nashville

### FIRST TRIP TO TOWN

I stumbled upon the Music Row Directory at the CRS seminar at the Opryland Hotel during my first trip to Nashville, and I think you have a terrific publication. I really en-

joyed all the revelent information and detailed record reviews.

Sincerely,  
Alan Redstone  
Sureshot Records  
Cochituate, MA

### 15th ANNUAL RADIO BROADCASTERS SEMINAR

Radio programmers from all over the United States arrived at Nashville's Opryland Hotel on Thursday March 1st to attend a series of seminars, special exhibits, exhibitor suites, and Saturday evening's New Faces Banquet, all of which comprised the 15th annual Radio Broadcasters Seminar. Attendance was up to 751 from last year's 638.

This year's seminar sported several new developments, perhaps the most significant being the addition of the Country Music Association to the list of active participants. Although the CMA has sponsored seminar luncheons over the past



Artist Keith Stegall seated next to CBS' Rick Blackburn signs a recording agreement with Epic Records while manager Charlie Monk (l) and CBS' Roy Wunsch look on.

five years, this year they also sponsored six Music Industry Professional Seminars (MIPS) dealing with the music industry as a whole. The panels were all supported by a strong cross section of top industry professionals.

This event deserves special credit for the care and planning which went into it's organization. From the thoughtful notebook they provided which came complete with schedules, agendas, panelists' descriptions, and notetaking/writing materials, to the presentations which were set up in a comfortable fashion and made use of a variety of audio-visual formats, all was run smoothly and on time.

The New Faces Show featured: Atlanta, Bandana, Lane Brody, Rick & Janis Carnes, Exile, Jim Glaser, Jan Gray, Gus Hardin, Kathy Mattea, and Dan Seals. For the first time this year's showcase was captured by the TV cameras, and therefore the board solicited the heavyweight consumer appeal generated by guest MC's: Eddie

## ★ ★ CHARTBOUND ★ ★



Recording artist, Gary Goodnight, is emerging from a self imposed eighteen month hiatus with a new sound, a new producer, and a new record label affiliation under his belt. Despite his recent low music business profile he has been steadily taking steps to further advance his career.

The avenue for Gary's new release, "Got A Thing About You Baby", is the recently formed label, Awesome Records. Awesome was established by Nashville producer Nelson Larkin to showcase new talent in a similar way to when he brought Earl Thomas

Conley to national prominence about four years ago via his Sunbird label.

A native of Winterhaven, Florida, the amber-eyed singer grew up working on his family's produce farm, and decided to try for a music career at the urging of his brother, John, who has become his manager. "A performing career is really no different than farming in the sense that it requires a group effort to accomplish what has to be done", Gary explains. Since early 1980 he has been building a track record and received national recognition from programmers and trade publications for his releases; "Lady Lay Down", "Tell Me So", "My Baby's Gone" and "Goodnight My Love". His first album, "Introducing Gary Goodnight" got strong positive reviews in both Cashbox and Billboard magazines.

A regular performer on the Florida Fair circuit, his fan club membership runs well into three figures, however he cites his most memorable career appearance as being at a recent International Fan Fair in Nashville, where he sang in front of a packed audience of 14,000 country music enthusiasts.

For more information about Gary and his new single, "Got A Thing About You Baby" contact: Awesome Records, 25 Music Sq. E., Nashville, TN 37203. (615) 255-7744

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

## EVENTS CALENDAR

### April 8

Royal Lipizzan Stallions perform at MTSU/Murphy Center. Sound Seventy Production.

### April 15

"Yes" performs at the Municipal Auditorium. Sound Seventy Prod., and Sparkomatic Car Sound

### June 4-10

13th Annual Int. Country Music Fan Fair, Tenn. State Fairgrounds, Nashville

### July 12-14

7th Annual Muscle Shoals Music Assoc. Records and Producers Seminar. Holiday Inn, Sheffield, AL. (205) 381-1442 for info.

### October 5-7

CMA Talent Buyers Seminar, "Perfect Harmony", Hyatt Regency, Nashville.

# What Do Pinkard & Bowden And The Osmond Brothers Have In Common?

PINKARD & BOWDEN



**PINKARD & BOWDEN**  
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(1/4-25057)



**THE OSMOND BROTHERS**  
*One Way Rider*  
(1/4-25070)

**B**y now you've heard Pinkard & Bowden's fearless parody album, *Writers In Disguise*. You've played it for your friends when you were half in the bag. You've played it for your children who have given you strange looks. You've played it for your wife, fondly remembering the time she "pulled the rosebush from your hair and helped you make it through the yard." You've marveled at how Pinkard & Bowden have "lowered" standards: They've taken some of country's finest standards, and turned them into country's funniest.

What you haven't heard is The Osmond Brothers' *One Way Rider*, due out on Warner/Curb Records April 2. One of the group's most polished recordings to date, the album features some of the finest session players to be found in Nashville, Los Angeles, or parts in between, and four young men—Alan, Wayne, Jay

and Merrill Osmond—who just happen to have been singing four-part harmony together for, oh, about 25 years. It's a beautiful record.

There's a magical connection between the humor of Pinkard & Bowden and the harmonies of The Osmond Brothers. Producer Jim Ed Norman is the common ground that unites these diverse artists under the Warner Bros. Nashville banner.

Listen to the Osmond's single "If Every Man Had A Woman Like You," and the cuts "Where Does An Angel Go When She Cries" and "What Do The Lonely Do." Then slip Pinkard & Bowden's "Three Mile Island," "Help Me Make It Through The Yard," "Blue Hairs Driving In My Lane" and "Delta Dawg" on the turntable. You'll hear how much magic Jim Ed Norman makes possible. (He just might be a pretty strange guy.)



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Posing on the California set of upcoming movie "Rhinestone" are Sylvester Stallone and Dolly Parton. Behind them are Richard Farnsworth (who starred in "The Grey Fox") with his hand on the shoulder of pianist Del Wood who plays in honkytonk scenes in the film. The others, most of whom are Dolly's relatives also appear in the movie.

Rabbitt, Janie Fricke, and T.G. Sheppard. This showcase and the opportunity it provides to be heard in front of a large majority of Country Radio's top station programmers has been of great importance to new and emerging talent. The event has always had an intimate, at home quality, greatly aided by the insufferably bad inside industry "jokes" of long standing MC Charlie Monk. Unfortunately, with the demands of TV, (retakes, etc.) and the addition of three major well-known talents for MC's who also performed, it seemed that the show's focus sometimes wandered from the real stars of the evening, the New Faces.

★ ★ ★ Some Of The Highlights ★ ★ ★

\*\*\* Atlanta closed the show with "The Blue Side Of The Gray" a story ballad complete with smoke clouds billowing up from the stage and a larger than life American Flag raised during the patriotic finale as the band sang "Glory Glory Hallelujah". The crowd reacted to the nine piece band's well calculated presentation with a standing ovation.

\*\*\* Jim Glaser raised the crowd out of their chairs in response to his recent hit, "The Man In The Mirror", and was asked to walk out on the stage for a second bow.

\*\*\* Lane Brody raised goosebumps with her heartfelt, "Over You". While singing her new duet (solo version) "Yellow Rose", she received a beautiful yellow rose delivered by none other than duo partner, Johnny Lee.

\*\*\* Charlie Monk still got in a few slices by claiming that MCA really stands for "Meat Cleaver Azoff" . . .

\*\*\* Bandana premiered their new single, "Better Our Hearts Should Bend" produced by Jim Ed Norman.

\*\*\* Jan Gray came out with a flattering new look singing her latest single, and a medley of Rock 'n' Roll Oldies.

\*\*\* Kathy Mattea leaned into "Someone's Falling In Love", pleasing all those that made her first release a hit, and undoubtedly winning over those that didn't!

\*\*\* Dan Seals displayed prowess on soprano sax while soloing on his version of "Kansas City."

AWARDS, AWARDS, AWARDS

The Gospel Music Association's Dove Awards were telecast live for the first time in its 15 year history, with host Glen Campbell, from the Andrew Jackson Theatre at TPAC. Sandi Patti was the big winner, sweeping with three awards. The winners were as follows:

**Gospel Song of the Year:** *More Than Wonderful*, Lanny Wolfe.

**Gospel Songwriter of the Year:** Lanny Wolfe.

**Gospel Music Male Vocalist of the Year:** Russ Taff.

**Gospel Music Female Vocalist of the Year:** Sandi Patti.

**Gospel Music Album of the Year: Contemporary:** *Side by Side*, Imperials.

**Gospel Music Album of the Year: Inspirational:** *More Than Wonderful*, Sandi Patti.

**Gospel Music Album of the Year: Traditional:** *We Shall Behold The King*, The Rex Nelson Singers.

**Gospel Music Album of the Year: Contemporary Black:** *Come Together*, Bobby Jones and New Life.

**Gospel Music Album of the Year: Traditional Black:** *We Sing Praises*, Sandra Crouch.

**Gospel Music Album of the Year: Instrumental Artist:** Phil Driscoll.

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Larry McBride, president of MDJ productions, and group Atlanta present a check for \$5000 to Phil Niekro, Chairman of the National Spina Bifida Assoc. and former Atlanta Brave pitcher, (now with the New York Yankees).

Gospel Music Album of the Year: Worship and Praise: *Celebrate the Joy*.

Gospel Music Album of the Year: Musical: *Dreamer*.

Gospel Music Album of the Year: Children's Music: *Music Machine II*.

Gospel Music Album of the Year: Design: *A Christmas Album—Amy Grant*.

Gospel Music Album of the Year by a Secular Artist/Artists: *Surrender*, Debbie Boone.

Gospel Music Artist of the Year: Sandi Patti.

Michael Jackson as expected was the dominant figure in the 26th Annual Grammy awards show receiving eight awards including: Album, Record,

Pop vocal, Rock vocal, R&B vocal, New R&B song, Producer, and Recording for children. Country and Gospel awards went as listed: Country vocal performance, female - Anne Murray for "A Little Good News"; Country vocal performance, male - Lee Greenwood for "I.O.U."; Country vocal duo or group - Alabama for "The Closer You Get"; Country instrumental - The New South's "Fireball"; New country song - Mike Reid's "Stranger In My House"; Gospel performance, female - Amy Grant, "Ageless Medley"; Gospel performance, male - Russ Taff, "Walls Of Glass"; Gospel performance duo or group - Sandi Patti & Larnelle Harris, "More Than Wonderful."

The Nashville Songwriters Association International held its sixth annual songwriters symposium March 9-11 at the Hyatt Regency hotel. The three day seminar featured panel discussions, critique sessions, a songwriter showcase, and of course the Awards banquet. Earl Thomas Conley's hit "Holding Her And Loving You" written by Walt Aldridge and Tommy Brasfield was voted Song of the Year. Writers Jeff Silbar and Larry Henley were named Songwriters of the Year for songs such as: "Wind Beneath My Wings", and "He's A Heartache Looking For A Place To Happen." Here is a complete list of the winners:

Charlie Black, Tommy Rocco and Rory Bourke - *A Little Good News*  
Deborah Allen, Rory Bourke, Rafe Van Hoy - *Baby I Lied*  
Jeff Silbar, Larry Henley - *He's A Heartache*

## WORTH MENTIONING

★ The Nashville Network hosted a gala celebration on the occasion of their first birthday, March 7. Guests were treated with a special edition of Nashville Now with host Ralph Emery.

★ Artist Darrell Clanton's record, "Lonesome 7-7230" which reached #24 Billboard, is currently top 10 Canada, #1 in Australia, and #20 Hawaii. Darrell was the guest of the song's writer, Justin Tubb, when he recently performed on the Grand Ole Opry.

★ Mac Davis, Crystal Gayle, and Charley Pride will host the 19th annual Academy of Country Music Awards telecast live from Knott's Berry Farm, CA on May 14th.

★ According to Joel Whitburn of Record Research Inc., Epic Records group, Exile, has become the "first group in at least 20 years to attain the #1 position with only its second charted single." The song was titled, "Woke Up In Love".

★ The "Hank Williams Birthday Celebration" will be revived on Sept. 15th, for the purpose of fund raising to create a "Hank Williams Memorial Museum." For information contact; Rick Owens, Hank Williams Memorial Inc., P.O. Box 5051, Montgomery, AL 36101.

★ Journalist, Author, and Technical consultant, Leonard Feldman hosted a meeting to discuss digital technology, and the Compact Disc at Audio Systems on March 13th. The evening was sponsored by Sony. Feldman stated that unlike the unfortunate problems of non industry standardization which defeated Quadrafonic a decade ago and are now seriously hampering AM stereo, the Compact Disc is totally standardized and one disc can be played on all systems.

★ Gary Morris and Dobie Gray performed an excellent benefit concert for Outlook Nashville at TPAC. One highlight was Gary Morris and the GMO band singing a song from their new album with Eagles-like harmonies and high vocal register for Gary called "Faded Blue." Anyone wanna bet that it becomes a big one . . . I do.

★ Multimedia and co-sponsor 7-Up Co. gave a preview showing of their new TV special "Story, Songs, and Stars." Starring new Warner Bros. signee Tom Wopat, singer-songwriter Paul Williams, and Amy Grant, the show also features guest appearances from Crystal Gayle, Tommy Tutone, DeBarge, and group America. Highlights include excellent video work all the way through and a conceptual video shot especially for this show with Amy Grant, "It's Not A Song."

★ Stork Report: It's a baby girl, Brittney Michelle, born to engineer Bil VornDick and wife Patricia; and third boy, Ryan David, to Ampex's Tom Clark and wife, Jodie. Congratulations!!!

— David Ross

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The Whites were recently honored as the 59th act to be inducted into the Grand Ole Opry. Buck White will soon depart on a goodwill tour of Africa with, Frets Magazine's "Best Dobro Player, 1983", Jerry Douglas, and drummer Neil Worf. Congratulations to daughter Sharon White and her husband Ricky Skaggs on the birth of Molly Kate Skaggs . . . Shorty Lavender Talent signed Sierra for bookings and added Debbie Waters as Executive Assistant . . . Artist Tommy Overstreet has been signed to Gervasi Records . . . At Moonshine Records, Larry Dale was promoted to VP promotion, and David Haley added as promo assistant. Recent signings include the Nichols Brothers and Sweden's Kikki Danielson . . . Board Brothers Talent signed booking agreements with Bertie Higgins ("Key Largo"), and the Stepe Brothers . . . More than 7,000 fans have already registered for the 13th annual Fan Fair to be held June 4-10, at the TN State Fairgrounds . . . Hal Kat Kountry Records president, Hal Wayne, reports signing artist, Kathy Bauer, and a foreign distribution agreement with BBC Distributing, England, which has resulted in airplay on the BBC Network, and Sussex Hospital Network . . . The Wright Brothers have been signed to Polygram . . . Top Billing signed an exclusive booking agreement with Jeanne Pruett . . . Theodore E. Wiltsie has been appointed principal conductor of the Nashville Community Orchestra . . . Effective last month Byron Hill resigned from his post as Gen. Manager/ATV Nash., to pursue songwriting and production interests . . . Churchill Records' Ronnie Dunn will have the first release following the label's agreement with MCA for dist.,

## MUSICAL CHAIRS

promo., and pressing . . . David Frizzell will be 'cleaning up' with a re-occurring role on the soap series, "The Catlins" . . . Federation Internationale des Organisations de Festivals (FIDOF) the advisory organization for international music festivals in some 56 countries elected Jim Halsey as President for a two year term . . . Robert D. Duffey has been appointed as operations manager for RCA's Studio B operated by the CMF . . . Helen Cornelius and Dave Rowland are performing together in "Annie Get Your Gun" to sell-out crowds touring the U.S., . . . Mike Kelly was named national Promotion director for Indigo Music Corp., and George A. Harper was appointed as Exec. V/P. In addition to record label and publishing activities, Indigo also owns Nash Audio Video Prod., and the newly formed Prime of Life Network, a satellite delivered TV programming network . . . NMA's Dale Franklin Cornelius was selected for inclusion in the 84/85 edition of The World of Who's Who of Women . . . Exec. Director Joseph A. Sterner III reports that Morrison Hill Pub. has undergone extensive reorganization and been renamed to Morrison Hill Music Inc. . . . Randy Kling of Disc Mastering Inc., was honored by Pro Sound News with its highest mastering award, country division for the album, "The Closer You Get" . . . Jerry Clower will serve as spokesman for marketing and advertising for Mr. Transmission . . . Bo-Jac Talent recently signed Country International Records artists Joy Ford and Timothy Thomas to booking agreements .

. . . "Going Going Gone" written by Jan Crutchfield makes the fourth #1 song this year for Chapell/Intersong Nash., go team . . . April 19 the Northwest AL Press Assoc. will roast renowned record producer, Sam Phillips. Panelists will include; Jack Clement, Buddy Killen, Dickey Lee, and Frances Preston . . . Law firm Zumwalt & Almon has been joined by new partner, Craig Hayes. The firm has opened new offices on Music Row at 1014 16th Ave. S. . . . Produced by Studio Productions the "Ernest 'n' Vern Comedy Special" will be syndicated in over 50 markets nationwide. Executive producer and Director, John Cherry of Carden & Cherry Advertising . . . Aristo Music added Dee Ann Humes as executive secretary . . . Ray Copeland promoted to junior VP of promotion at NSD . . . Mickey Gilley was featured on a recent episode of NBC-TV show 'Legmen' . . . Boxcar Willie taped a pilot for the Bobby Vinton Show; auditioned and gained a guest spot on 'Hollywood Squares' . . . Michael Martin Murphey was honored by the Kit Carson Foundation in Taos, NM . . . Lulu Roman Smith signed a long term recording contract with Canaan Records . . . Canadian artist's Family Brown completed their first concept video on "Repeat After Me", their current RCA single . . . Julie Henry formerly coordinator of publicity and artist development with MCA, has opened her own publicity company, Total Media . . . The Nitty Gritty Dirt Band has signed a recording agreement with Warner Bros.



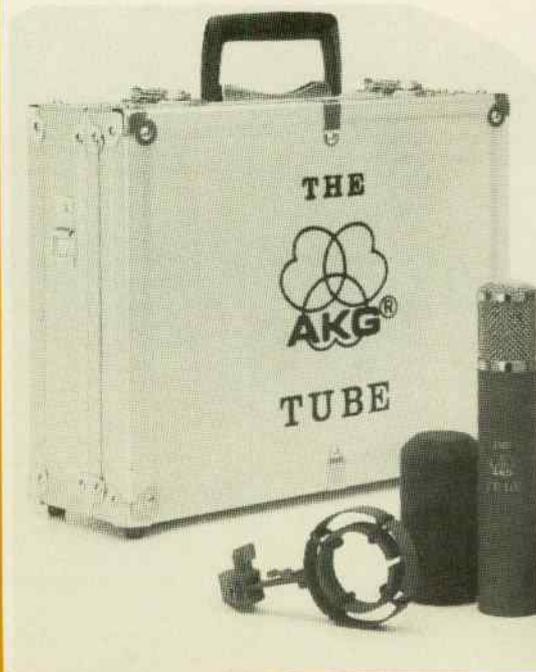
(Looking for a Place to Happen) and The Wind Beneath My Wings  
Walt Aldridge, Tommy Brasfield - Holding Her and Loving You  
Kerry Chater, Austin Roberts - I.O.U.  
Vern Gosdin, Max D. Barnes - If You're Gonna Do Me Wrong  
Barry, Robin and Maurice Gibb - Islands in the Stream  
Randy Owen - Lady Down on Love  
Mike Reid - Stranger in My House  
Lionel Delmore, John Anderson - Swingin'  
Dennis Linde, Bob Morrison - The Love She Found In Me  
Amanda McBroom - The Rose  
Lewis Anderson - Whatever Happened to Old Fashioned Love  
Rory Bourke, Glenn Ballard, Kerry Chater - You Look So Good In Love.



Pete Drake took five Nashville pickers to Johannesburg to record the 'Nashville Sound' on twelve of South Africa's most popular artists. Shown at the airport (l to r); Pete Drake and wife Rose, guitarist Bill Hullett, drummer Terry Feller, bass Randy Best, and guitar Jack Solomon. Not pictured is pianist Bobby Woods.

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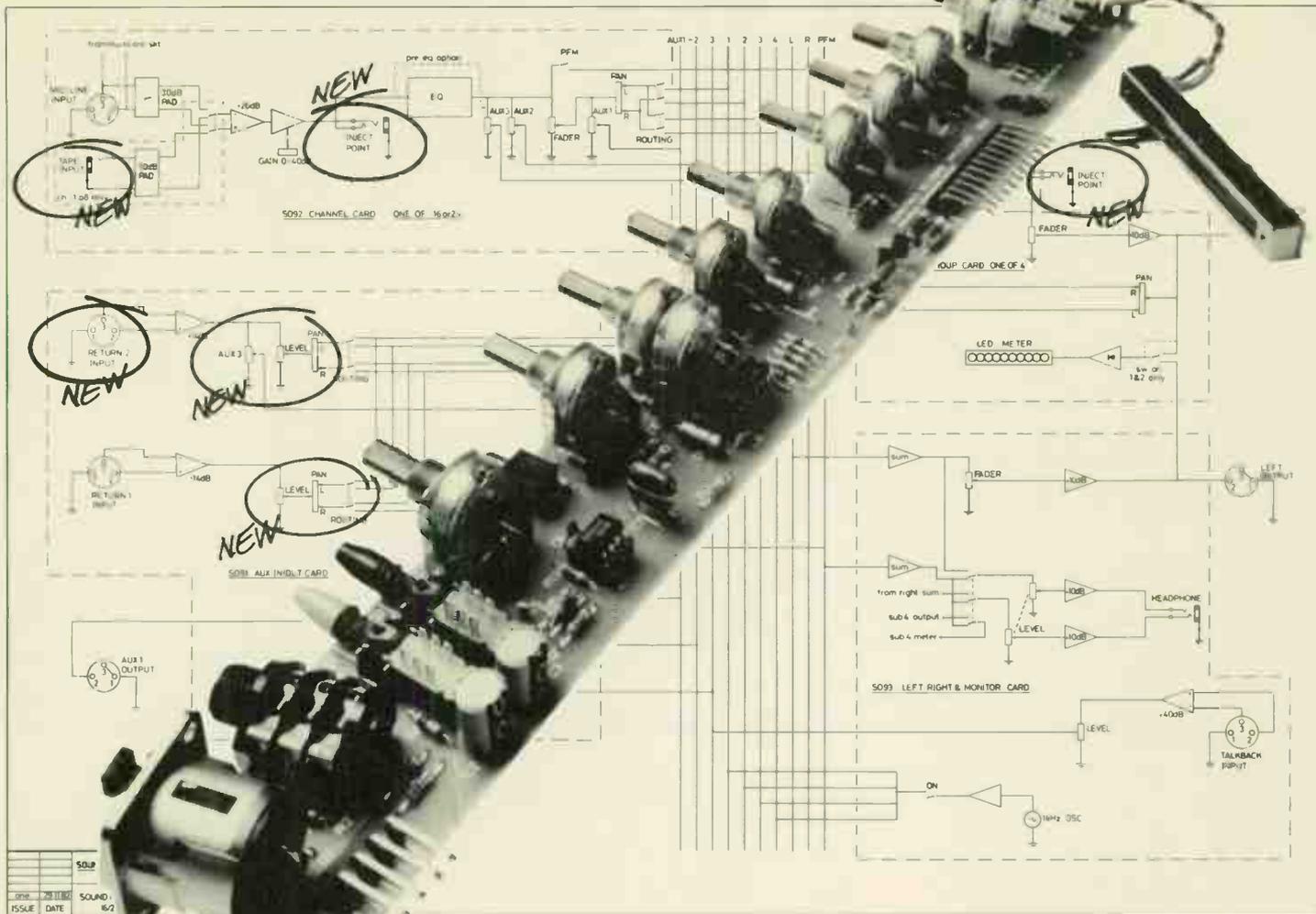


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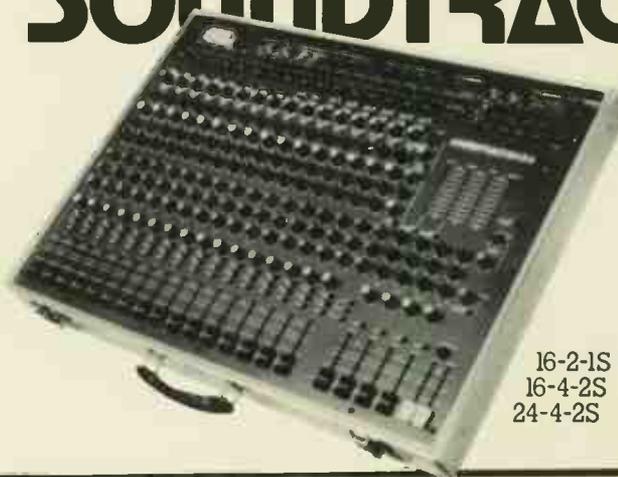


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# AS THE TAPE TURNS



*While many Nashville studios are taking the state-of-the-art route in an effort to attract artists with long lists of hits and correspondingly big budgets, there is also an increasing number of facilities attempting to provide "almost the same sound" with new low cost series recording equipment. The specs aren't quite as hot, but sometimes can be a better value . . . Competition is still the name of the game.*

By Andrew Roblin

According to Johnny DeGeorge, president of Nashville's branch of the American Federation of Musicians, payments to musicians from union sessions held in 1983 roughly equal payments made in 1982. But if the total volume of recording has remained about the same, the number of studios competing for the recording dollar has not. A number of new studios have increased the rivalry for an essentially static level of business.

The older recording operations, like Woodland Sound Studio, attract customers largely on the basis of reputation. "Good service leads to repeat business," says Glen Snoddy, the owner of Woodland. "And we've become known for the quality of our product and for our fair dealings."

Despite that reputation, Woodland's volume of business shows little improvement. As the musician's union figures suggest, Snoddy finds, "There's not much difference over last year. We're running at about the same volume."

Are the newer studios cutting into Woodland's market share? "We've never really been overly concerned about the competition," responds Snoddy. "But they do help keep us on our toes. I try to keep up with what they're doing."

One competitor that bears watching is the Music Mill. Chief engineer Jim Cotton says with the exception of a slow spell in March and April of 1983, the studio has been quite busy since opening a little less than two years ago. "Business is now up very much for us," adds Cotton. "In fact, I haven't had a weekend off since October."

Cotton says the Music Mill has an edge on its competitors in sound quality, which he believes is an outgrowth of the studio's acoustic design. He also emphasizes the importance of keeping clients relaxed and comfortable. But not all of the Music Mill's business comes from outside customers. A prime factor in the level of activity there, Cotton acknowledges, is the in-house work provided by producer Harold Shedd.

Another studio that has posted some impressive gains lately is the Castle. According to the Castle's manager, Josef Nuyens, business there has increased a whopping 300% in the past six months. "We've got lots of business now," says Nuyens. "And we're booked up well in advance."

The studio, which has hosted recent sessions with Louise Mandrell, Deborah Allen and Dr. Hook, offers clients a choice between 32-track digital and 48-track traditional analog recording. Along with this abundance of technology, the Castle also boasts a fully-stocked synthesizer room.

Emerald Sound's Jean Robertson tells a similar story. "We've been busy since day one," she comments. "And we stay so busy that I really don't know what's going on with the competition." Although Emerald's 24 tracks are neither automated nor digital, the studio's Nieve console and Studer tape machines has attracted the likes of Crystal Gayle, Rosanne Cash and Ray Charles.

Instead of depending on the latest technology, as at the Castle, Robertson bases Emerald's sales pitch on the facility's privacy, with a 10-foot wall around the outside of the studio and a security guard at the entrance, there should be no lack of protection for reclusive artists at Emerald Sound.

David Shipley of Treasure Isle, a 32-track digital and analog recorder, also paints an optimistic picture. "It's been unusually tough for us over the past year," he says. "But we're making gains." The studio opened 18 months ago.

"We're usually booked a week or two in advance," illustrates Shipley. "But right now we're booked up for a month solid." Volume has been fluctuating at Treasure Isle, he adds, because of the economy and the competition.

Operators of larger, 24-track-and-more studios may base their marketing efforts on previous hits or high-tech equipment, but the smaller studio's spokesmen claim they can cut master-quality

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product as well. "When it comes right down to it," says Ronnie Cochran of R.C. Recording Service. "I can get the sound you'd get anywhere else." Cochran installed a 16-track set-up in early December, upgrading from eight tracks.

"Fancy studios keep prices so high," opines Cochran. "That no one can afford to take chances or do demos with them." R.C. Recording Service has built up a good volume of business, he continues, by guaranteeing customer satisfaction. "The competition doesn't seem to be hurting us too bad," concludes Cochran.

But to expand his potential market, Cochran also maintains access to other studios for customers wanting to record on 24 tracks. "We'll furnish any equipment a client wants," he notes. "And we'll beat anyone's prices in town."

Bob Krusen is co-owner and engineer at Fat Tracks, another 16-track facility. "Our volume has been up in the past two or three weeks over Christmas, which was slow," he says. "But during last October and November, clients came on like gangbusters."

Among Fat Track's patrons are new wave acts like Neon Bushmen and Joe Loftis and the Pinks, but the studio also numbers songwriters recording demos and advertisers cutting jingles among its clientele. Krusen's price flexibility may be a reason for the studio's activity. Fat Tracks normally rents for \$25 per hour, but "I may make a deal based on the situation," says Krusen.

Like Krusen, Lynn Carver, chief engineer at Wild Tracks, has diversified his base by courting the jingle business. "We've got a bunch of competition," notes Carver. "So we're trying to

pick up accounts for jingle production with advertising agencies." In the meantime, Wild Tracks is staying busy with demo work for two publishers, Picalic and Merit, along with various projects for Spirit Horse Productions.

"The first of the year started out great," Carver comments. "But lately things have slowed down a little."

Owner Glen Fox whose 24 track Pollyfox Studio charges \$35/hr. with engineer, reports that '83-'84 has been a "banner year." He attributes much of the studio's success to its competitive pricing, quality and service. Fox adds, "our clients include artists, songwriters, publishing companies, and jingles; all of whom are working within a budget and want the flexibility of 24 tracks."

Andy Mosely, owner of the eight-track Sound Control studio, which also relies on writers recording demos for a substantial portion of its business, has found the going a little tough at times. "Business has picked up; it's better than last year," Mosely reports. "But our competition is pretty heavy," he notes. "Because we're competing with publisher's in-house studios."

In spite of the limited number of tracks at Sound Control, Mosely maintains, "We try to get master-quality sound. And the biggest compliment we get is on the sound we finish with. That's our bag."



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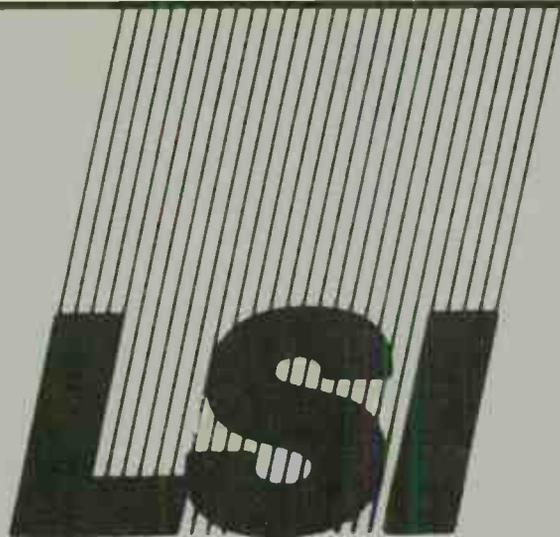
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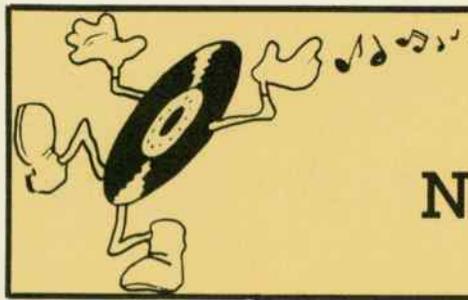
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# 45 RPM

## New Single Reviews

Robert K. Oermann



It's my second anniversary column; and everyone in the world sent me presents! Funny thing: they were all 45s—we received the biggest volume of product in the magazine's history this month.

That's why the introduction blah-blah has to be so short this time. So without further ado . . .

CBS, MCA, RCA and Warners all battled mightily for Label-of-the-Month. I can't remember it ever being so hard to choose, particularly between Bugs Bunny and Nipper. Since Warners edged out RCA last month, hand a kudo to the listening doggie.

Not the least of the reasons why is the Single-of-the-Month honoree Bill Medley (with Conway snapping close at his heels). Count Alabama's win in the Group category as a factor as well (but watch Bandana). Emmylou's got a tough little disc that gets her the Female prize.

Weird DISCOVERY this time around. It's the previously unknown Balance, who mailed in this really fine modern rock record from Charlotte Avenue, not Music Square East.

Send your blessings and brickbats to this humble reviewer. "Happy-anniversary-to-me." Thanks again for your eyes, your ears, and your little tiny records with the great big holes. Music Row, P.O. Box 158483, Nashville, TN 37215.

### BANDANA

#### "Better Our Hearts Should Bend"

Writer: Bill McCarthy; Producer: Jim Ed Norman & Eric Prestidge; Publisher: Bankable, ASCAP, Warner Bros. 7-29315.

Goodness gracious! I had no idea these guys could sing this good! The change in producers to Norman & Prestidge sounds like it was a good idea.

### EARL DANIEL HYDE

#### "Music City Blues"

Writer: Larry Bustian; Producer: Phil Baugh; Publisher: Chablis/Fast Lane, BMI, Sound Factory 521.

He phrases somewhat like Tom Jones. And the Welshman could use a song and a producer this good.

### KEVIN PEARCE

#### "Sweet Southern Woman"

Writer: Kevin Pearce; Producer: Ronnie Dean & Leon Everette; Publisher: Hurricane Leon/April, ASCAP, Orlando 109.

The label that brought Leon Everette to fame is back with a 23-year-old newcomer. Send him back to the clubs—he's not ready yet. And the last thing in the world we need is another song with this theme. (See below)

### MALIBU MOUNTAIN BAND

#### "Southern Man"

Writer: Michael Goggans; Producers: Jack Eubanks, Roger McDowell; Publisher: Hit Kit, BMI, Soundwaves 4727.

Good band; and guitarist Eubanks' production is right on target. But if I hear another one of these dixie, dixie, dixie songs I think I'm gonna puke. (See above)

### THE WRIGHT BROTHERS

#### "Southern Women"

Writers: K. Blazy, M. Hiter, J.J. Mohead; Producers: Jim Dowell, Mike Daniel; Publisher: New Albany/Prounes, BMI, Mercury 818653.

Arrrggghhh! As much as I love these golden voices and as happy as I am to have them back on disc, did it have to be with one of these awful formula songs? (See above)

### CRYSTAL RIVER

#### "Opposite Sides of the Heart"

Writers: Thomas K. Jenkins, Robert W. McCollum; Producer: Richard Carpentier; Publisher: Let There Be Music, ASCAP, RCP 101.

This label was formed to showcase the songwriting

of this North Carolina band. Judging by the craftsmanship demonstrated here, I hope lots of people get to hear them.

### THE THRASHER BROTHERS

#### "A Good Love Died Tonight"

Writer: Roger Murrain; Producer: Jim Foglesong; Publisher: Shobi, BMI, MCA 52357.

The Thrashers take an oldie on a stroll through Waylon territory, complete with "walking" bass and "chicken-picking" guitar. The resulting disc is the finest record of their career. Play it.

### TUCKER WHITE

#### "I Hope We Have A Bigger Bomb Than They Do"

Writer: Woodrow Wright Jr.; Producer: P.J. Parks/Greg Kane; Publisher: Anderson Rose, BMI, Bantam 10.

Sllobberingly cretinous. Putrifyingly offensive.

### ALABAMA

#### "When We Make Love"

Writers: Troy Seals, Mentor Williams; Producer: Harold Shedd/Alabama; Publisher: Cavesson, Welbeck/Warner Tamerlane, ASCAP/BMI, RCA 13763.

I can't think of too many singers who could get away with something so totally valentine-sentimental as this. It's such a tender, lovely thought; and only Randy could make you believe every word of it.

### GENE WATSON

#### "Forever Again"

Writers: Warren Robb, Dave Kirby; Producers: Russ Reader/Gene Watson; Publisher: Tree/Crosskeys, BMI/ASCAP, MCA 52356.

The world stops spinning when he sings.

### PAKE McENTIRE & SUZIE McENTIRE

#### "Up Where We Belong"

Writers: Will Jennings, Buffy Ste. Marie, Jack Nitzsche; Producer: Glenn Keeper; Publisher: Famous Music/Ensign, ASCAP/BMI, Cross 11784.

I expected more; after all, it's Reba's brother and sister singing one of the greatest songs of our time. Alas, the arrangement is as dull as mud.

### CRAIG DILLINGHAM

#### "Honky Tonk Women Make Honky Tonk Men"

Writers: Bobby Braddock, Sonny Throckmorton; Producer: Mark Sherrill; Publisher: Tree, BMI/ASPAC, MCA/Curb 52352.

At last he's lived up to all the hype. Promise fulfilled. Get on board—the gravy train is leaving right NOW!

### BALANCE

#### "Computers and Souls"

Writer: Ake; Producer: none listed; Publisher: Right Angle, no affiliation listed. Rare Action 1348.

Only in Nashville would the best-recorded techno-pop band in town be devoted to Christian rock. Superbly done: Bowie vocals, synthesizer wooshes and a disco beat. Under no circumstances should you pass this over as a strictly-gospel effort. It deserves exposure anywhere new music is played.

### CLYDE BRUMFIELD

#### "The Lebanon Letter"

Writer: Tex Watson; Producer: D.D. Watson; Publisher: Bakphil, BMI, Bakphil 4368.

The first tribute song to the Lebanon tragedy. That's about all it's got going for it. Stumblingly played, pitifully sung.

### DOLLY PARTON

#### "Downtown"

Writer: Tony Hatch; Producer: Val Garay; Publisher: MCA, ASCAP, RCA 13756.

Somebody ought to tell Val Garay that Giorgio Moroder ran this groove into the ground with Donna Summer five years ago.

### VICKI DAWN

#### "Red Roses"

Writers: Jimbeau Hinson, David Murphy; Producer: Walter Stewart; Publisher: Goldline/N2D, ASCAP, Boundary 10R8.

A delight from Alaska. She's got a full, throaty voice that's like a burgundy wine.

### CALIFORNIA

#### "Dallas"

Writer: K. Morrill; Producers: Snuff Garratt, Steve Dorff; Publisher: Peso/Wallet, BMI, Viva 7-29324.

Totally confusing; a mangled mess of a record.

### STEPHANIE WINSLOW

#### "Baby Come To Me"

Writer: Rod Temperton; Producer: Ray Raff; Publisher: Rodsongs, ASCAP, MCA 52372.

Pales beside the pop original—these things usually do.

### DENISE DRAPER & BILL LAMB

#### "Holdin' On To You"

Writers: Bill Lamb, Denise Draper, Margo Pendarvis; Producer: Jimmy Bowen; Publisher: Elektra/Asylum, Sobrius, BMI, Warner Bros. 7-29335.

Lamb's a vet of one pop/rock LP. Draper sounds a lot like Dolly. Together they've created a sumptuous, gorgeous adult/contemporary record awash in strings and swaying rhythm. Quite lovely.

### REBA McENTIRE

#### "Just A Little Love"

Writers: Dennis Morgan, Steve Davis; Producer: Norro Wilson; Publisher: Tom Collins/Dick James, BMI, MCA 52349.

Read every name in those credits carefully—all of them define great Nashville music. Thank you Reba, Norro, Dennis, and Steve; you make listening to records a pure joy.

### KEN SCOTT

#### "The Cave"

Writer: L. Kingston; Producer: Charlie Fields; Publisher: Dream City/Window, BMI, Charta 184.

There's no chorus. And although I applaud the anti-nuclear-holocaust sentiment, it takes forever to get to the punch line.

### BILL MEDLEY

#### "I Still Do"

Writers: J.D. Martin, John Jarrard; Producer: Jerry Crutchfield; Publisher: MCA/Alabama, BMI/ASCAP, RCA 13753.

The record that will transform the former Righteous Brother into a country star. Urgently sung, perfectly produced, expertly written.

### JIM BARONE

#### "Sexy Lady"

Writer: Jim Barone; Producer: Larry Benson; Publisher: Hit Kit, BMI, Devil Wind 802.

Lame Songwriting Award of the Month: we're talking retarded lyrics here.

### WYVON ALEXANDER

#### "Wishful Drinkin'"

Writers: E. Lijon, G. Nissenson; Producers: Nelson Larkin, Steve Scruggs; Publisher: Blue Moon/April, ASCAP, Gervasi 664.

Still a monstrously-gifted stylist, waiting to happen. I could've done without the background voices and strings, but maybe that's what it will take to get him to chart heaven.

### STEVE WARINER

#### "Why Goodbye"

Writers: Mark Wright, Richard Leigh; Producers: Norro Wilson, Tony Brown; Publisher: UnArt, BMI/ASCAP, RCA 13768.

I love this boy when he's in this perky pop mode. Kudos to chorus harmony singers Vince Gill & Terry Wariner and saxman Michael Wesley Foster. And let's hear it for two of the nicest and most talented tunesmiths on Music Row.

### TOM WAYNE

#### "Mr. T."

Writer: Tom Wayne; Producers: Bob Williams, Tom Wayne; Publisher: Tom Wayne Music, BMI, TWP 005.

Yay! A hillbilly tribute record to my current favorite pop culture hero.

### JERRY LEE LEWIS "I Am What I Am"

Writers: Ken Lovelace, Bill Taylor; Producer: Ron Chancey; Publisher: Ken Lovelace/Hookline & Thinker, BMI, MCA 52369.

George & Tammy didn't write the book when it comes to art-imitating-life. Talk about ironic, autobiographical lyrics! Musically, however, this sounds kinda sluggish and sloppy. It seems like he doesn't even care anymore. A swansong?

### J.C. CUNNINGHAM "Light Up"

Writer: J.C. Cunningham; Producers: Snuff Garrett, Steve Dorff; Publisher: Senor/Cibie/Welbeck, ASCAP, Viva 7-29311.

This Viva newcomer's song isn't much lyrically; but it has some nifty chord patterns and a spiffy instrumental setting.

### VICTORIA SHAW "Break My Heart"

Writer: none listed; Producer: none listed; Publisher: MPB, BMI, MPB 1006.

That's some voice you've got, Victoria. Bring it to Nashville and get some pros on your team.

### RAY CHARLES "Do I Ever Cross Your Mind"

Writers: M. Smotherman, B. Burnette; Producer: Ray Charles; Publisher: Songs of Koppelman-Bandier/7th Son/If Eyes/Garbo/Dorsey, ASCAP, Columbia 38-04420.

I tremble before greatness.

### SCOTT DAVISON'S RUDE PATROL "Velvet Elvis"

Writer: S. Davison; Producer: none listed; Publisher: Yacalda Music/People Pleaser, BMI, Reflection 7-0105.

Wonderful demento pop from North Carolina, with maybe just enough musical simplicity to get country attention . . . and let's not mention singing about pavement-side Presley paintings on velvet.

### PORTER WAGONER & His All-Girl Band "I'm Alive and Well"

Writers: Johnny Slate, Jim Hurt, Tim Dubois; Producer: none listed; Publisher: Warner Bros., BMI, Fire 17521.

Country's master showman has got more lives than a cat. He's got a new lease on one of them with this super-tasty track. Not just a good record—among the best in his career.

### GUS HARDIN "I Pass"

Writers: Garvan, Rosson, Shapiro; Producer: Rick Hall; Publisher: Tree/O'Lyric, BMI, RCA 13751.

Hardin, Hall & harmonies are this recipe for success. Stir over a hot guitar lick.

### BUTCH BAKER "Torture"

Writers: J.D. Lauderdale; Producer: David Kastle; Publisher: Acuff-Rose, BMI, Mercury 818379.

Too slow.

### RICKY SKAGGS "Honey (Open That Door)"

Writer: Mel Tillis; Producer: Ricky Skaggs; Publisher: Cedarwood, BMI, Sugar Hill/Epic 34-04394.

Now this is more like it; a hillbilly jitterbug record!

### KIERAN KANE "Dedicate"

Writer: Kieran Kane; Producer: Jim Ed Norman; Publisher: Kieran Kane/Litton, ASCAP, Warner Bros. 7-29336.

I'm nuts about the stately beat and the ringing guitar. Are we talkin' "career record" for Kane here?

### DON COX "It's All In Your Mind"

Writer: Bobby Braddock; Producer: Hoyet Henry; Publisher: Tree, BMI, Gold Canyon 001.

Cutest lyric of the month.

### SAVANNAH "Matinee Motel"

Writers: J. Willis, G. Willis, S. Limbo; Producers: Sonny Limbo, Scott MacLellan; Publisher: Lowery/Holly-Bee, BMI, Mercury 818439.

Runner-up in the clever-lyric sweepstakes . . . and dig those harmonies.

### CONWAY TWITTY "Somebody's Needin' Somebody"

Writer: Len Chera; Producers: Conway Twitty, Dee Henry, Jimmy Bowen; Publisher: Intersong/Ja-Len, ASCAP, Warner Bros. 7-29308.

Hallelujah! Praise the glory that is Conway when he does it Right. Just when you think he's used up everything in his arsenal, he throws you a change-up pitch like this.

### LARRY GATLIN & THE GATLIN BROTHERS BAND "Denver"

Writer: L. Gatlin; Producer: Rick Hall; Publisher: Larry Gatlin, BMI, Columbia 38-04395.

It was a great day for country music when somebody reintroduced The Gatlins to fiddles and dobros and their Texas roots.

### RUTH ANN "Nights Like Tonight"

Writers: Paul Harrison, Mickey Salter; Producers: Rob Asselstine, Larry Gregson; Publisher: MCA, BMI, MCA 52361.

Pleasant but wimpy.

### EDDY RAVEN "I Got Mexico"

Writers: Eddy Raven, Frank J. Myers; Producers: Eddy Raven, Paul Worley; Publisher: Michael H. Goldsen/RavenSong, ASCAP, RCA 13746.

Eddy's ready.

### TOMMY OVERSTREET "I Still Love Your Body"

Writers: B.L. Springfield, S. Allen; Producer: Bobby Lee Springfield; Publisher: Chappell/Unichappell, ASCAP/BMI, Gervasi 665.

Now here's another song theme I'm sick of—the "you're middle-aged, but I still think you're sexy" schtick. But record-wise, sound-wise, Overstreet and Springfield have turned in a good 'un.

### EMMYLOU HARRIS "In My Dreams"

Writer: Paul Kennerly; Producer: Brian Ahern; Publisher: Rondor/Irving, PRS/BMI.

I loved it when she sang this writer's "Born To Run," and this is another gem from his pen. A great rolling bass line and a great guitar groove.



### HONORABLE MENTION:

GEORGE JONES/"You've Still Got A Place In My Heart"/Epic

MERLE HAGGARD/"Someday When Things Are Good"/Epic

KATHY BAUER/"Someone Loves Him"/Hal Kat Kountry

BUCK CODY/"The Cheatin' Or The Ache"/Prairie Dust

SHERON WILEY/"If You Didn't Love Me"/Ivory

Interlude

GARY STEWART/"Hey Bottle Of Whiskey"/Red Ash

LORI KRISTIN/"Here Comes The Lines"/Comstock

BILLY RATLIFF/"She's Hangin' In There"/Winco

JOHNNY ROWLAND/"Midnight Flight"/Alliance

BIG AL DOWNING/"There'll Never Be A Better

Night"/Team

RANDY WRIGHT/"If You're Serious About

Cheating"/MCA

SYLVIA/"Victims of Goodbye"/RCA

CHARLY McCLAIN/"Band of Gold"/Epic

ROBIN LEE/"Want Ads"/Evergreen

VERN GOSDIN/"I Can Tell By the Way You

Dance"/Compleat

JOE WATERS/"Rise Above It All"/New Colony

FEEPORT/"Afterplay"/NSD

LANG SCOTT/"Run Your Sweet Love By Me"/MCA

EXILE/"I Don't Wanna Be A Memory"/Epic

GARY MORRIS/"Between Two Fires"/Warner Bros.

BILLIE JO SPEARS/"Midnight Love"/Parliament

KATIE MCKINZIE/"You'll Never Get To

Heaven"/Poverty

BILL ANDERSON/"Your Eyes"/Southern Tracks  
GEORGE HAMILTON IV/"Music Man's Dreams"/1st Generation

ALAN REDSTONE/"Cold Hands & Wet Feet"/Sure Shot

JIM HOGG/"Dixie Heartache"/Boss Hogg

DARRELL CLANTON/"I'll Take As Much Of

You"/Audiograph

GARY GOODNIGHT/"I Got A Thing About You

Baby"/Awesome

SAMI JO COLE/"Emotions"/Warner Bros.

TERRY GREGORY/"Cowgirl In A Coupe DeVille"/Scotti

Brothers

R.J. VANDYGRIFF/"Being A Fool"/Boot

TOPEKA/"It Ain't Love"/Ark

BILLY G. SMITH/"Bad News"/Hal Kat Kountry

STEVE BULLDOG BEVINS/"Skinny Minnie"/Shoemaker

CHRISTINA SHARLOW/"Somebody's Baby"/Mosrite

WORLEY MAX/"NYC Too Far from TN

Blues"/Thunderhead

BRAINERD EAST/"Tell Laura I Love Her"/Whirlwind

H. McMILLAN/"Drinkin' On an Empty Heart"/NSD

CLAY WILLIS/"I Hope You Find Someone"/JED

BOBBY MORRISON/"I Just Met a Woman"/Pacific

International

TERRI CORKER/"The Bottom Line"/Kimo

WARREN STORM/"Valley of Tears"/South Star

CHARLIE GODART/"I Know Me Better Than

That"/God-Art

CRAIG KELLER/"You Got Me On The Run"/Sur

DAWN ANITA/"Things We Get Mad About"/Free

Country

Country

### DON'T GIVE UP YOUR DAY JOB:

Dick Spencer/"The Best I Can Do"/Hawkeye

Don TeBeaux/"Put Me In My Place"/Comstock

Kenny Rogers & Dottie West/"Together Again"/Liberty

Bill Banks/"So I'm a Scoundrel"/ACM

Judi Kellar/"This Isn't Love"/Pacific Sounds Ltd.

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# ANALOG vs. DIGITAL: The Fury About Sound

*The methods by which human-made sounds get to the human ear would not normally seem the stuff of great controversy. But they are in a town where the systems for capturing and conveying those sounds translate into millions of investment dollars and are the manifestations of hundreds of entrenched egos.*

By Edward Morris

Photos by Beth Gwinn

Thus the debate slogs on between the champions of the traditional (and still dominant) analog method of recording and those who swear by the endlessly evolving, computer-based digital format. The debates and diatribes surface at every link of the sound chain—from recording to mastering to manufacturing to the ultimate playback in the music buyer's car or living room.

To clarify the issues (or, mayhap, muddy them even more) Music Row asked some of the people who daily work with sound just where the pointer is on the analog-to-digital development spectrum. Most of them were kindly disposed toward digital technology—indeed thought its ascendance was inevitable. But some marked it as too costly or too unreliable or too cold sounding—at least at this stage of development.

Here are their reflections:



**NORBERT PUTNAM,**

*Producer and Joint Owner of Bennett House Recording Studio*

The sound of digital is absolutely flawless. The system we had was a first-generation 32-track.

It was a 3-M system. And we simply felt it was far too complicated—maintenance-wise—to operate. One maintenance man was on call 24 hours a day, basically to keep it working.

But more than 50% of our clients mix down to two-track digital; and I would say that by the end of this year, 100% of them will be doing it.

At the moment, we're waiting for the second generation systems to come on the market, and they're about to do that. Mitsubishi has a system that will be available [this month]. It's the 32-track format. If we don't purchase that, I understand that in the fall or early next year, Studer is coming with their 48-track digital system—which will be phenomenal. We'll probably purchase one of these two systems.



**ERIC PRESTIDGE,**

*Producer/Engineer, who is currently co-producing Bandana. His engineering credits include albums for Anne Murray, Dolly Parton, Johnny Lee and Mickey Gilley.*

The analog format is not limited in its frequency response—so the harmonic content of the music is not interfered with, especially third harmonics. When you interfere with harmonics, it takes away from the natural sound. Third harmonics of a lot of the frequencies we are involved in recording every day get above the 20,000-cycle frequency range. The digital format—because of the standards adopted by the industry (which seems to be digital's biggest problem right now)—has a limited frequency response that flat-tops at 20,000 cycles. This interferes with the third harmonics.

It also takes what is perceived by a lot of people who just listen as the "air" out of the music. The reason for this is that processing music digitally requires a frequency twice that of the highest audible frequency. Let's say that you want to have a clear frequency response that goes up to 20,000 cycles. If it flat-tops there, the next available frequency for use in processing the digital information is 40,000 cycles. That's the sampling rate—40,000 times per second.

If that rate were higher—let's say 100,000 times per second—well, any time you sample something more frequently, you're going to get more of it. So if you sample something 40,000 times a second that might seem, on the surface, to be plenty fast to give you an accurate picture of what you're trying to perceive. But if you're able to sample it at 100,000 times a second, then you're obviously going to get a much clearer picture.

So you have two problems that you have to deal with: How fast you're sampling the music in digital form, and what that sampling rate does to the actual perceivable audio band width. If the sampling frequency has to be twice as high as the highest portion of the band width, it follows that if they were to sample the music digitally at 100,000 times a second, then the audio band width would be free to go as high as 50,000 cycles—which would be way above the third harmonic and would give you all the air and all the openness that you currently feel in analog.

If there is a conflict between analog and digital, it's only that there are still people in the industry who can hear. And those who can hear can hear the difference between music that is cut off at 20,000 cycles and the analog which has all the band width that you need.

There are, however, arguments on the side of digital which make it advantageous. The noise problem inherent in analog is gone. You're not dealing with a noisy format. You don't have to deal with Dolbys anymore. So the music is totally quiet. What we have is very, very quiet music with no noise—but all the music isn't there.

If, from the outset, the manufacturers had been willing to open the band width further and accept the standard of a higher sampling rate that would have been more satisfactory to the critical ears in the industry, we wouldn't even have an argument.

My feeling is that even though the industry has adopted a standard right now of sampling music at 44.1 KHZ, in a matter of a few years, the computer and chip technology will be such that we will be able to have available to us—for far less price—the ability to sample music at a much faster rate. Then digital will become the standard, accepted format and put a smile on everybody's face.

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**TOM BEHRENS,**

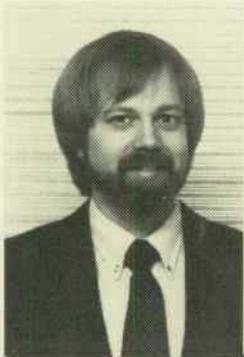
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*Head of the Nashville office of Digital Entertainment Corp., a subsidiary of Mitsubishi*

I think the cost of digital is going to mean nothing but good [for the studios], because for a long time studios in Nashville have been worrying about not being able to charge enough money and things being too competitive. I really feel like the studios that take advantage of digital right now are going to put themselves into a different class and are going to be in a position to charge their clients for it—not just charge them more money, but have an additional source of revenue, an additional drawing package for their for their studio.

Systems that have been manufactured in the past have been unreliable.

Digital is here. There's no mistaking or discounting that. It's just going to be a matter of time before more and more studios become outfitted with digital equipment, and the first ones that do it are going to have the advantage.



**SAM BORGERSON,**

*Director of Public Relations for Studer-Revox America, Inc.*

There were obviously overly optimistic predictions that digital would take over within the next five years. That is almost certain not to happen. We expect digital and analog to co-exist through the rest of the century, with digital taking over more and more and analog gradually dropping off.

From the point of view of sound, digital is technically superior. But some engineers and listeners prefer analog, and a lot of engineers and producers find it easier to work with because they're used to working with it.

There's also the reliability factor. Some digital machines have had considerable problems. Sometimes they just don't work. Some of the first machines gave digital a bad reputation. That's one reason Studer isn't going into a digital recorder until we're absolutely certain of long-term reliability. We expect to have a two-track digital machine on the market within a year.

I think everybody is in the same boat—they prefer digital, but they're holding off because of cost and reliability.

---

**JOHNNY ROSEN,**

---

*Owner of Fanta Professional Services*

Here's what we think of digital right now. For us, it is only profitable on live two-track customers, which mainly means classical music customers or large church choral pieces where we

wouldn't really be doing any overdubbing anyway. And the way that we handle it is that we rent the equipment when we need it. Both of our trucks are equipped with the proper heating and cooling and the proper electrical connections, as well as the audio connections, to use multi-track digital or two-track digital.

We are confident at this time that the quality matters only to certain types of customers.



**GLEN MEADOWS,**

*Owner and Chief Engineer of Masterfonics disk mastering service*

Between Masterfonics and Master Technologies, (a digital rental company we own here in town), we probably have mastered and mixed through our JVC system over 100 albums in the past two-and-a-half to three years. Two weeks ago, we had 36 singles in the charts. Of these 28 were digital.

I don't see Compact Discs as being a threat to black vinyl records for many years. But what digital does tend to threaten to the disk-cutting community is that by the labels making a digital equalized master copy—from whatever the source, analog or digital—they then can cut much higher quality replacement lacquers by capturing all our creative input in making the record sound right, and do their own replacement for catalog service.

That would tend to cut down on the lacquer revenue we would generate for replacement parts.

But rather than stick our heads in the sand and say digital is no good, I believe the approach is to work with the labels and move disk mastering more in the direction of an audio post-production service. Because most of the times the tapes that come out of the studio are not ready to go directly to disk. Most tapes need some type of processing.

(Meadows also discussed the sound degeneration he said is inherent in analog recordings.)

In four or five hours (after being recorded), analog tape loses sparkle, energy and transient response.

People are finding that when they go to mix from digital multi-track, they don't have to deal so much with getting the sound back the way they had it when they cut the tracks. They deal with getting the balance back.

I've actually had mastering engineers in this town make the comment, "Well, maybe it's not really the analog that's losing—maybe it's the digital that's getting brighter in storage." And they honestly believe that!

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3102 BELMONT BOULEVARD  
NASHVILLE, TENNESSEE 37212 • (615) 383-1982**

# MODERN RECORDING IN A UNIQUE ATMOSPHERE

The Castle combines the country charm of a beautiful rustic setting with the technology of a world class recording studio. Built in the early 1930's by Chicago bookie/gambler, Ed Welch, the unique structure has been the subject of numerous legends and myths over the years. Rumors are that the location was an after hours gambling club during prohibition, and later became a private restaurant for the rich and famous. Presently owned by Joseph Nuyens and Family, the Castle has been equipped with the most modern state of the art recording equipment. One thing that hasn't changed with the times however is the old world hospitality, and respect for privacy at the Castle. The studio is situated on 35 acres of rolling hills overlooking Williamson County which are perfect for picnics, hiking, or perhaps just curling up under a tree to relax and receive some special inspiration. Living accommodations are also available complete with fully equipped kitchen (with cook if requested), and TV room.

## THE CONTROL ROOM

Inside the control room one gets the feeling of stepping into the future. A 3M Digital DMS 32-track tape machine sits next to two Studer 24-track machines, (with TLS-2000

tape lock system) giving the client the ability to record with up to 48-track analog or digital. For mixdown, there is a 3M Digital DMS 4-track with Digital editor, and a Studer 2-track 1/2" recorder. The combination of the computer assisted digital editor and the SSL console makes it possible to experiment with any number of mixing combinations. One can update various sections by putting all the settings of EQ, faders, etc., into the computer memory, so that various mixes can be tried and compared and then the best one recalled in an instant. Naturally, this is accomplished without tape splicing.

Interface of the extensive control room equipment is maximized by the Solid State Logic 4000 E console with total recall computer. This console has 48 microphone inputs with a 32-track buss assignment and the capacity of 104 line returns. A video monitor displays all settings (EQ, Faders, Limiters, Compressors, Gates, Reverb, Assign Modes) of the console as required, both previous and present.

Monitor systems include the JBL 4430LR Biradial's, with both Yamaha NS 10's and Aurotone's at the console.

Outboard gear (see complete listings in box) is extensive and carefully chosen to insure the best quality sound.

## SYNTHESIZER ROOM

The synthesizer room contains many

different keyboards, (listed in box) and includes midi interfaces and sequencer which allow the computer to construct and record performances off of multiple keyboards. Using this technique one person can program multiple synthesizers and drum computers and become a complete orchestra or band by then having them all play back at once. The Castle's synthesizer programmer is especially suited for building creative arrange-



Beth Gwinn

Working on an RCA Compact Disc Album project which will have been recorded, mixed and mastered all digitally, are (l to r) engineer Bob Bullock; Castle studio manager/owner Jozef Nuyens; and producer Eddie Kilroy.

# CASTLE

## RECORDING STUDIO INC.

Old Hillsboro Road · Rt 11 · Franklin, TN 37064 - Tel. 615 7

ments and compositions. Possibilities are unlimited. An Emulator II sampling synthesizer will be added in May along with several additional updates.

### THE STUDIO AND ISOLATION ROOMS

The main studio room uses its natural stone walls and wood to advantage. By opening and closing the adjustable wall draperies one can create infinite varieties of sound. In addition to the main room there are also several isolation rooms for drums, vocals, and synthesizers. Controlled lighting can be set to create different moods, as desired, or the double glass window coverings can be opened to allow the view and natural light to enter the studio. A rare Bosendorfer full size grand piano graces the main studio room.

Near the control room is a special relaxation lounge. It's watercolor paintings and large tropical fish aquariums give the client a totally different environment to enjoy.

Recently the Castle has formed their own production and publishing companies, and is working with a rock act and an English style pop group.

For more information contact owner/studio manager, Jozef Nuyens. (615) 791-0810. Telex 750471.



The Castle is privately situated on 35 acres of rolling hills which are perfect for picnics, hiking, or perhaps just curling up under a tree to receive some special inspiration.



Beth Gwinn

Inside the control room one gets the feeling of stepping into the future. Shown is the Solid State Logic 4000E console with total recall computer and overhead video display monitor.

#### LIST OF EQUIPMENT

##### CONSOLE

Solid State Logic 4000 E TR 48/32

##### TAPE MACHINES

3M Digital DMS 32-track  
3M Digital DMS 4-track  
with Digital Editor  
Studer A80 24 Track MKIII (2)  
Studer A80 2 Track 1/2" MK2  
Studer B67 2 Track (2)  
Studer B710 Cassette Machine

##### OUTBOARD

LA1176 Limiters (2)  
Lexicon Prime Time Digital Delay  
Lexicon Super Prime Digital Delay  
Kepex II (4)  
Eventide Instant Phaser  
Eventide Harmonizer  
ADR F769X-R Vocal Stressors (2)  
Scamp Mini Rack  
Scamp 526 Mini PSU  
Scamp 504 Para EQ (2)  
Scamp 525 Stereo Deesser  
Trident Stereo Limiter

##### ECHO

Lexicon 224 and 224X Digital Reverb system with Larc Head  
Full Size Echo Plate Chambers (2)

##### MICROPHONES

Complete assortment Neuman, AKG, Shure, Sennheiser, etc.

##### MONITOR SYSTEMS

JBL 4430LR Biradial Monitors  
JBL 4311  
Aurotone and Yamaha NS 10 at console  
Yamaha 2100 and 2201 Amps  
White 4400 EQ  
Bryston 4B Amplifiers

##### INSTRUMENTS

###### Keyboards

Full length Bosendorfer Grand Piano  
Jupiter 8 Synthesizer  
Prophet One Bass Synthesizer and Sequencer  
DX-1 and DX-7 Yamaha Digital Synthesizers  
Fender Rhodes  
Clavinet D6  
Tack Piano  
Hammond B3 Organ

###### Drums

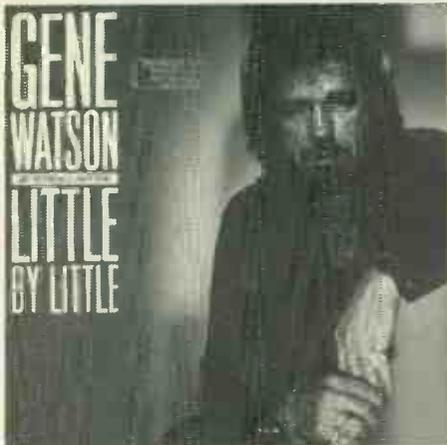
Full Kit Pearl Drums  
Oberheim DMX Drum Machine  
Full Kit Simmons Drums  
SDS 6 Simmons Sequencer

###### Guitars

Selection of Martin D28, Gibson, Gretsch, Epiphone, out of our private collection.

# THE VINYL CONFLICT

Starring  
Bob Allen & Pete Loesch



GENE WATSON

*Little By Little*  
MCA 5440

**PETE:** Saddled with cover art whose creators should have invoked the Fifth Amendment to avoid exposure in the credits, Gene Watson begins *Little by Little* a touchdown or so behind. But Watson possesses a voice which ranks among the purest and most appealing in the country field today. Can he pull off the victory?

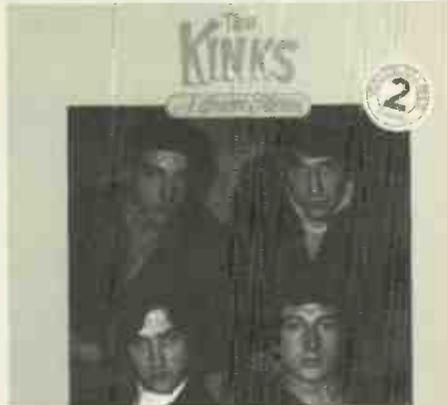
No. To be sure, the album does contain some fine tunes (such as the title track, and several involving the redoubtable Dave Kirby). Ironically, however, the album suffers from the consequences of admirable departures from precedent. Watson essays two less orthodox story songs ("The Chesapeake Bay" and "The Ballad of Richard Lindsay"); but neither performance is terribly riveting. And overused studio pickers are replaced by the artist's own "Farewell Party Band" which provides rather mechanical, indistinctive accompaniment.

None of these flaws alone would have crippled this effort. Together, though, they manage to kill *Little by Little* - by degrees.

**BOB:** Nasty, nasty nasty on you, Loesch, for making fun of the shoddy album cover art on this disk. Who knows: maybe Watson's hands are supposed to be blue.

No question: on this LP, Watson's own Farewell Party Band sound more like the "All-night Motel Party Band" - trying to pull things together on a bleary morning after. Still, I find their unpretentious playing a refreshing change from the usual country-by-numbers, assembly-line accompaniment offered by your customary line-up of veteran Nashville studio time clock punchers.

Though Watson has admittedly come through with much stronger efforts in the past, he's really not that far short of the mark on *Little by Little*. True, the background singers he's chosen to use would sound a little more at home on a Lawrence Welk album. Even so, there's still enough of Watson's fine, innate, hard-country, dipthong-twisting twanginess to redeem this record and save some of the more disastrous arrangements from laying waste to it entirely.



THE KINKS

*The Kinks: A Compleat Collection*  
Compleat Records, CPL-2-2001

**BOB:** We are presently closing down fast on the twentieth anniversary of The Kinks' stateside debut with the single, "You Really Got Me" (November, 1964). That somehow makes it all the more appropriate that Compleat Records—which is rapidly proving to be one of the most innovative of Nashville's independent record labels—should now come forward with this intelligently compiled two-LP, twenty-song anthology of Kinks' material.

The songs in this set—even though they are weighted noticeably toward The Kinks' pre-1970 output—offer a fine sampling from the long, varied career of this group, which is still considered by many to be the quintessential British rock band—the Stones or even The Beatles, notwithstanding.

Included are a fair number of the group's more familiar commercial high-water marks (which have appeared on many previous "best of" and compilation LPs: "You Really Got Me," "Dedicated Follower Of Fashion," "Tired Of Waiting"). But these are balanced nicely by a half dozen or so more obscure early cuts (British-only single releases, B-sides that never made it on albums, etc.) which have seldom, if ever before surfaced in official American release.

Most important, though, practically all of the tracks on *The Kinks: A Compleat Collection* are redolent with the memorable strengths, trademarks and musical idiosyncrasies of this highly influential band. There are the exquisitely imaginative vocal arrangements; the indelible shadowy, tremoloed lead and rhythm guitar signatures; as well as memorable samplings of Ray Davies' (who has always written the preponderance of the group's original material) subtle wit, biting satire and weird armchair existentialism.

**PETE:** Since most anthologies are programmed with little more purposefulness than those incessant "K-Tel" affairs, this retrospective is especially welcome. My only objection: unless these ears deceive, the original mono recordings did not survive the journey across the Atlantic. The

apparent adulteration of the tracks, however slight, seems anomalous considering the care devoted to assembling the package.

Nevertheless, this collection marvelously showcases an always entertaining and underrated band. Better imprint the originals in your mind before the heavy metal hand of Van Halen strikes again.



GUS HARDIN

*Fallen Angel*  
RCA CPL1-4937

**PETE:** Recording studios in Muscle Shoals, like those in Nashville, frequently host pop carpetbaggers seeking to revive flagging careers by exploiting the novelty and publicity of a Southern field trip. Genuine affinity and respect for native musical traditions account for such ventures to approximately the same extent that they motivated Richard Nixon's visit to the Grand Ole Opry.

Gus Hardin, on the other hand, surely records in Muscle Shoals because she belongs there. Her bluesy, gritty vocal style - shaped by numerous club appearances in the Tulsa area - fits producer Rick Hall's "Fame Gang" perfectly.

In *Fallen Angel*, her first full-length LP, Gus rocks indomitably through a troubled world of doubt, despair, and weakness. Working with first-rate material and sympathetic backing, Hardin simply demands the attention of the listener. Indeed, for those whose idea of an emotionally-draining experience is an awards show acceptance speech by Barbara Mandrell, the effect may be too powerful.

**BOB:** Loesch, you sentimental old hack! Your critical sensibilities have been hopelessly swayed by a pretty face and a tight pair of blue jeans.

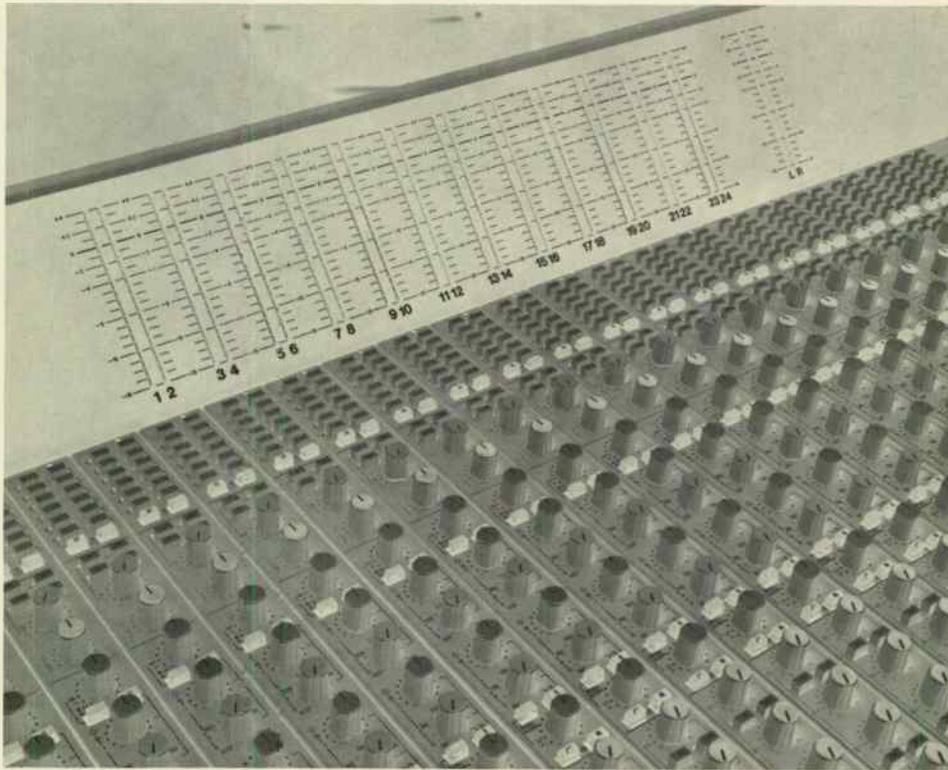
OK, I will concede that, overall, this is a well put-together debut effort. But do you really think it's that good?

Granted, Gus Hardin does have the gutsy soulfulness of a latter-day Brenda Lee. And producer Rick Hall does know how to lay down the horns and dig into the "contempo-country" vein with a finesse that is all too seldom equaled by his Nashville colleagues.

But on the slower, softer mainstream country stuff, somehow things fall flat. And it is in this aspect that this LP reminds me of a big new flashy car being pushed down a hill; even though it rolls along smoothly, the motor doesn't really turn over and the cylinders just don't catch fire.

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# Studio Fact Guide

## STUDIOS - 4 & 8 TRACK

**AL JOLSON**  
31 Music Sq. W. 242-1580  
*Chief Engineer:* Duke Duczer  
*Equipment:* Studio Mixer II Console, Otari 8 track recorder, Studer 4 track, Studer B67 2 track, Nagra 4s mono machine, Lexicon digital reverb, Westlake studio monitors.  
*Comments:* We welcome all publisher and songwriter demos.

**BEN SPEER**  
54 Music Sq. W. 329-9999  
*Studio Manager:* Robin Mew  
*Equipment:* Tascam Model 10 8 track board, TEAC 80-8 8 track recorder, Ampex AG 440 2 track, TEAC A 3300S 2-track - DX Oberheim drum machine.

**CATFISH BAY**  
111 17th Ave. S. 244-8137  
*Chief Engineer:* Chuck Emery  
*Equipment:* Sound Workshop 1280-B console, Otari 8 track, Otari 2 track, Otari DP 4050 high speed cassette duplicator.  
*Comments:* Drop by and see us; the coffee is always hot.

**EAGLE PRODUCTIONS**  
50 Music Sq. W. 320-7161  
*Studio Manager:* Lynn Fuston  
*Equipment:* Sound Workshop 1280 B console, Otari MX-5050B 8 track, Revox A77 2 track, Ampex AG 440B 4 track.

**FROG POND RECORDING STUDIO**  
1024 16th Ave. S. 244-4388  
*Chief Engineer:* Malcolm McKinney  
*Equipment:* Tascam M30 board, Tascam 38 8 track recorder, TEAC 3300SX 1/2 track, Ibanez 500 digital delay (2), Tapco 4400 stereo reverb.  
*Comments:* Comfortable recording situations at comfortable prices; also, block rates available.

**SOUND CONTROL**  
2813 Azalea Pl. 292-2047  
*Chief Engineer:* Mark & Randy Moseley  
*Equipment:* Sound Workshop 1280 console, Ampex 440 8 track, Ampex 2 track, various DBX outboard equipment.  
*Comments:* We put out a master quality demo.

**TOP TRACKS**  
700 18th Ave. S. 242-1037  
*Chief Engineer:* Clark Williams  
*Equipment:* TEAC 3 console, TEAC 834-40 4 track recorder, TEAC 2 track master mixer, Sound Workshop reverb, Denon DRM4 tape deck.  
*Comments:* We specialize in professional sound-ing demos.

## STUDIOS - 16, 24, & MORE

**A.M.I. STUDIO**  
111 Freehill Rd. 822-6788  
Hendersonville  
*Studio Manager:* Michael R. Radford  
*Equipment:* 24 track fully automated board, MCI 40 input, 1/2 inch mix down,, all current outboard equipment.  
*Comments:* Independent engineers and producers welcome; very competitive rates.

**AUDIO MEDIA**  
808 19th Ave. S. 327-9301  
*Studio Manager:* Hollis Halford  
*Equipment:* Harrison console, 24 track Studer, 2 track Studer.  
*Comments:* Studio prices are available upon request.

**BULLET RECORDING**  
49 Music Sq. W. 327-4621  
*Production Manager:* Danny Mundhenk

*Equipment:* SSL console with TRA, Meotek series 3 console, Studer A800 24 track recorders (2), 1/2 inch and 1/4 inch (2) tape machines, 1 inch and 3/4 inch tape facilities.  
*Comments:* We offer full multi-track audio and video capabilities.

**THE CASTLE**  
Old Hillsboro Rd., Franklin 791-0810  
*Studio Manager:* Joseph Nuyens, Jr.  
*Equipment:* 3M Digital 32-track, 3M Digital 4 track, Studer A80 24 track (2), SSL 4000E console, Studer A80 2 track 1/2", complete selection of out-board gear.  
*Comments:* Full facilities for both digital and analog recording.

**CINDERELLA STUDIOS**  
1108 Cinderella St., Madison 865-0891  
*Studio Manager:* Wayne Moss  
*Equipment:* Flick 24 in 24 out console, MCI JH100 24/16 track, Scully 2 and 4 track, Ampex 300 mono.  
*Comments:* Home of Mel McDaniel, The Whites and Charlie McCoy.

**CREATIVE WORKSHOP**  
2806 Azalea Pl. 385-0670  
*Chief Engineer:* Brent Maher  
*Equipment:* 2 sphere consoles, Studer and Ampex 24 track recorders, Studer 2 track recorders, ADR vocal stresser and equalizers, Lexicon Prime Time.  
*Comment:* Two great sounding rooms.

**DOC'S PLACE**  
394 W. Main, Hendersonville 822-0290  
*Chief Engineer:* Tom Easley  
*Equipment:* Harrison automated 24 track console in A room, MCI 600 automated 24 track in B room; also an 8 track writers demo studio.  
*Comments:* Call Tom for special writer's demo rates.

**ELEVEN ELEVEN**  
1111 17th Ave. S. 329-1111  
*Studio Manager:* John Abbott  
*Engineers:* Ron Reynolds, Ed Hudson  
*Equipment:* Harrison MR2 24 track console, Studer A80 24 track recorder, Studer A80 1/2 inch and B67 1/4 inch recorders.

**EMERALD SOUND**  
1033 16th Ave. S. 321-0511  
*Chief Engineer:* Joe Bogan  
*Equipment:* Neve 8058 console, Studer A-800 24 track recorder, Studer A-80 (2), CMK II 2 track, Gotham EMI 245.  
*Comments:* Our tape machines are housed in a room off control room so noises are not distracting to engineer or producer.

**FANTA PROFESSIONAL SERVICES**  
1213 16th Ave. S. 327-1731  
*Owner:* Johnny Rosen  
*Equipment:* Truck #1 - Sphere 32 input console, Ampex 24 track recorders (2), Ampex 2 track (2), Nagra mono machine. Truck #2 - MCI 636 36 input console, MCI JH24 24 track recorder, Studer 2 track. Truck #3 - Special ENG audio truck for TV and film sound.  
*Comments:* We have 3 trucks that enable us to offer 3 different price ranges.

**FAT TRACKS**  
1214 17th Ave. S. 320-7982  
*Chief Engineer:* Bob Krusen  
*Equipment:* Midas 16 track console, MCI 16 track recorder, Revox 2 track, Yamaha baby grand piano.

**FIRESIDE**  
813 18th Ave. S. 327-1150  
*Studio Owner:* Mike Smith

*Equipment:* MCI automated console, MCI 24 track recorder, Studer 4 track, Ampex 2 track recorders (3).  
*Comments:* The sound of today, the vision of tomorrow.

**FIRST GENERATION STUDIO**  
Mt. Juliet Rd. 754-0417  
*Chief Engineer:* Frank Evans  
*Equipment:* Sound Workshop series 40 console, MCI 24 track recorder, Otari 2 track and Ampex 2 track recorders.  
*Comments:* We also offer complete video production facilities.

**FIRST TAKE RECORDING SERVICES**  
101A Space Park S. Dr. 833-6773  
*Engineers/Owners:* Jon Bosaw & John Spencer  
*Equipment:* Neotek 16 track console, TEAC 8516 16 track recorder, Lawson 8 foot reverb plate, extensive keyboard selection including Prophet & Korg.  
*Comments:* We put emphasis on high gloss demos for label artist and writers, along with high tech keyboard and recording techniques.

**GLASER SOUND STUDIO, INC.**  
916 19th Ave. S. 327-0005  
*Engineers:* Eric Paul & Mike Shockley  
*Equipment:* MCI JH500 console, Studer A80 VU 24 track, Studer A80 VU 2 track, MCI JH10A 2 track, 2 live rooms & 2 live echo chambers.

**HUMMINGBIRD**  
50 Music Sq. W., 8th Floor 321-4789  
*Studio Manager:* Lynn Fuston  
*Equipment:* Trident Series 80B - 28 in & 24 out, Studer A80VU Mark III 24 track recorder, Ampex AG440B 4 track, Studer A810 & A67 2 tracks.

**JACK'S TRACKS**  
1308 16th Ave. S. 385-2555  
*Studio Manager:* John Donegan  
*Equipment:* Quad-eight Coronado console with automation and 36 in - 24 out, MCI JH-16 24 track recorder, Studer B-67 2 track (2).  
*Comments:* We are now available for outside bookings.

**LOBO**  
1030 16th Ave. S. 242-1375  
*Chief Engineer:* Greg Kane  
*Equipment:* MCI 428 16 track console, Ampex MM1000 16 track recorder.  
*Comments:* We offer good, quality, publisher demos and are always ready to book outside time.

**L.S.I.**  
1006 17th Ave. S. 327-4565  
*Chief Engineer:* Al McGuire  
*Equipment:* Harrison console with auto set, MCI 24 multitrack recorder, Otari half track.

**MASTER'S TOUCH**  
2714 Westwood Dr. 297-2246  
*Chief Engineer:* Joe L. Wilson  
*Equipment:* Sphere console, MCI 24 track recorder, MCI 2 track, Sony digital format 2 track, EMT 250 digital echo reverb.  
*Comments:* We have a new 24x50 ft. studio room with isolation booths and a stage for live showcases.

**MOBILE AUDIO**  
Remote Recording Truck 832-4342

**MUSIC CITY MUSIC HALL**  
30 Music Sq. W. 255-9084  
*Studio Manager:* Cecile Light  
*Equipment:* Neve 8038 with automation Faded, Studer 24 track recorder, Ampex 16 track, Ampex 4 track, Ampex and Studer 2 tracks.

**MUSIC MILL**

1710 Roy Acuff Pl. 254-5925  
 Chief Engineer: Jim Cotton  
 Equipment: Trident consoles (2), Studer 800 24 track recorders (2), Studer 2 track (4), Studer 1/2 inch (2), Studer cassette decks (2), Lexicon 224X digital echo.  
 Comments: We cater to the majors.

**POLLYFOX 24 TRACK**

38 Music Sq. E. 244-5539  
 Chief Engineer: Frank Green  
 Equipment: MCI console, MCI 24 track recorder.  
 Comments: We strive to give everyone personalized service.

**R.C. RECORDING SERVICE**

Hendersonville 822-4016  
 By Appointment  
 Chief Engineer: Ronnie Cochran  
 Equipment: Tascam 16 track console, Fostex 16 track recorder, EMT plate reverb, Baldwin grand piano.  
 Comments: R.C. can meet any 24 track needs as well, through affiliation with other studios. We cater to your needs.

**THE REFLECTIONS**

2741 Larmon Dr. 269-0828

**ROXY RECORDING THEATRE**

827 Meridian St. 227-0920  
 Chief Engineer: Clark Smith  
 Equipment: MCI 28 in & 24 out console, MCI 24 track recorder, Ampex 2 tracks, Ampex mono; 2,4 & 8 track tube recorders with Neuman 24 input console, video soundstage with full production facilities.  
 Comments: Now available for any outside bookings.

**SCRUGGS SOUND STUDIO**

2828 Azalea Pl. 383-7994  
 Chief Engineer: Tom Brown  
 Equipment: MCI JH636 with full automation and VCA grouping, MCI JH-24 track recorder, MCI JH-110 2 track, Sony cassette deck.  
 Comments: We offer a relaxed and comfortable recording atmosphere.

**SOUND EMPORIUM**

3102 Belmont Blvd. 383-1982  
 Studio Manager: Jim Williamson  
 Equipment: Harrison consoles (2), Studer 24 track with 16 track capability, Studer and Ampex 4 track, Revox cassette decks (3).  
 Comments: When you're recording here, you're our most important client.

**SOUND FACTORY/HOT LICKS**

1806 Division St. 320-5544  
 Chief Engineer: Al Pachucki

**THE SOUNDSHOP**

1307 Division St. 244-4149  
 Chief Engineer: Travis Turk  
 Equipment: MCI 500 series console, Studer A-800 24 track recorder, Studer A-80 2 track recorder.  
 Comments: We're a top line studio with a track record in the charts and priced accordingly.

**SOUND STAGE**

10 Music Circle S. 256-2676  
 Chief Engineer: Brent King  
 Equipment: Trident ISM, Neve 8068, and modified MCI 528 consoles, Studer 24, 16 and 2 track recorders.

**SOUND TRACK**

2830 Dogwood Pl. 297-2239  
 Proprietor: Wayne Edmondson  
 MCI JH600 automated console and 24 track recorder, MCI 2 track, Lexicon 225 digital reverb, 1891 Steinway grand piano.  
 Comments: We make everyone feel right at home with a good relaxed atmosphere.

**STARGEM RECORDING STUDIO**

43 Music Sq. E. 244-1025  
 Chief Engineer: Bil VomDick

Equipment: MCI 636 automated console, MCI 24 track recorder, MCI and Otari 2 track recorders, Yamaha C7-D grand piano, fully equipped Scamp and dBx racks.  
 We offer spacious, creative surroundings and absolute superior sound—a sight to hear.

**STUDIO 19**

821 19th Ave. S. 327-4927  
 Chief Engineer: Skip Shimmin  
 Equipment: Auditorionics 501 console with automation, MCI 24 track recorder, Studer A-80 2 track recorder, Ampex ATR 800 4 & 2 track recorder.  
 Comments: We're installing a new Trident 80 series console in April, come check it out.

**TREASURE ISLE**

2808 Azalea 327-2580  
 Owner & General Manager: Fred Vail  
 Equipment: Trident 80 series console, 3M 32 track digital recorder, Studer A-80 24 track recorder, Studer 1/2 inch & 1/4 inch recorders.  
 Comments: We're anxious to introduce the technology of digital recording to Nashville producers and artists.

**WILD TRACKS**

805 18th Ave. S. 327-3900  
 Chief Engineer: Lynn Carver  
 Equipment: Quad 8 modified console, MCI 24 track recorder, Ampex 8 track recorder, 3M 4 track and Ampex 2 track.  
 Comments: In April we'll be adding 2 Maxi-Q EQ systems and a Lexicon digital reverb and delay.

**WOODLAND SOUND STUDIOS**

1011 Woodland 227-5027  
 Studio Manager: Glen Snoddy  
 Equipment: Neve 8038, Neve 8078 consoles, Studer A80 24 and 16 track recorders, Studer 4 and 2 track.  
 Comments: People hear from us!

**YOUNG'UN SOUND**

114 17th Ave. S. 244-5656  
 Chief Engineer: Chip Young

**DISC MASTERING****CUSTOM MASTERING**

114 17th Ave. S. 244-8132  
 Chief Engineer: M.C. Rather  
 Equipment: Westrex cutting system with Scully lathe, MCI mastering machine, Sony PCM 1610 processor, Sony DAE1100 electronic editing system, quartz turntable.  
 Comments: Fifteen years with CBS as mastering engineer.

**DISC MASTERING**

30 Music Sq. W. 254-8825  
 Chief Engineer: Randy Kling  
 Equipment: Neumann VMS 70 lathe with SX-74 heads, Neumann SP-75 console with Neve 2087 custom equalizers, Neumann SAL factory 24B transformerless disc mastering amp, Studer B77,

A880 & A8810 tape machines.

Comments: Award winning mastering studio.

**THE LACQUER PLACE**

50 Music Sq. W. 329-4951  
 Chief Engineer: Benny Quinn

**MASTERFONICS**

28 Music Sq. E. 327-4533  
 Chief Engineer: Glen Meadows  
 Equipment: Neumann SP-75 mastering console, Neumann VM-70 tandem stereo disc mastering lathes, zoom audio-variable pitch computer.

**NASHVILLE RECORD PRODUCTIONS**

469 Chestnut St. 259-4200  
 Chief Engineer: Glenn Bullard  
 Equipment: 3 mastering rooms, VMS 70 Neumann with zuma computer and SAL 74 cutting system, Capps 11 - Westrex 3D11, sphere and Neve consoles, 1/2 inch and 1/4 inch tape machines.

**WOODLAND MASTERING**

1011 Woodland 227-5027  
 Chief Engineer: Denny Purcell  
 Equipment: 2 rooms, each with: Neumann cutting systems with SX 74 heads, Sony F1 digital system, Sortec EQ and dynamic range control, Studer tape machines.  
 Comments: Winner of the Pro Sound News 'Country Mastering Studio of the Year' award.

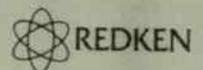


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Cliff Ayers Productions	62 Music Sq. W. . . . . 327-4538
Crescent Moon Talent	20 Music Sq. W. . . . . 254-7553
Marv Dennis & Assoc., Inc.	1002 18th Ave. S. . . . . 320-7022
Denny-Ski	2729 Westwood Dr. . . . . 292-2881
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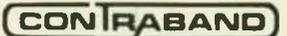
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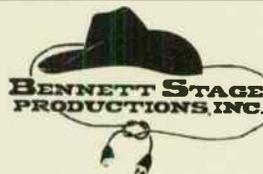
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# VIDEO VISION

## Video Music Reviews by Andrew Roblin

Are Nashville's labels missing out on an opportunity to reach a national audience with country videos? With the sole exception of RCA, the answer is "yes." On April 6 at 11:00 p.m. EST, "ColorSounds," a program that features music videos in an educational context, starts broadcasting over 240 PBS stations.

"We use almost all of RCA's country video catalog," says Dr. J. Michael Bell, developer of the show, "But the other Nashville labels don't seem to be convinced that videos sell records." Bell makes music videos into language-learning tools by adding lyric subtitles to the clips.

Reading scores among students in schools already participating in the "ColorSounds" program have increased so dramatically that the show will be broadcast daily for classroom use starting Sept. 17. But "ColorSounds" reaches 500 junior and senior high schools for a potential audience of 1 million students right now. Millions more students, teachers and consumers of recorded music may soon be viewing the program.

### MARK GRAY

"Left Side Of The Bed"

Producer: Jack Cole for Picture Music Interna-

tional. Columbia.

Like last year's "Pancho And Lefty" epic, Gray's video debut is a landmark in the developing art form. The singer plays a hitchhiker who is haunted by flashbacks of a love affair gone sour. Gray takes a break from his wandering, stumbles into a dusty tavern and sips the beer served to him by a mysterious barefoot mute girl. The mini-movie's extended length allows time for the characters to act out an intriguing plot, putting this production in a different league than most of its competition.

### BUZZ CASON

"Setting The Woods On Fire"

Producer: Sight & Sound America. Evergreen.

Cason does a super job with this visualization of the song made famous by Hank Williams Sr. Buzz picks up his date despite her pot-bellied daddy's obvious misgivings and the couple rolls off down the road in their Model A Ford with their heads bobbing in time to the song. In their old-time outfits and their quirky behavior, the pair have the air of a goofy Bonnie and Clyde as they "order up two bowls of chili." Hot time!

### DAVID FRIZZELL & SHELLY WEST

"Silent Partners"

Producer: High Five. Viva.

It looks like Frizzell and West have got it made in their cozy domestic situation. Shelly's reading Vogue; David's sucking back a beer in front of the television. But as the duo's suspicious looks hint, appearances are deceiving. David cuts out on a flimsy pretext for a rendezvous with his secret love and Shelly's soon playing the same game. Beautiful shots of the secret lovers' embraces balance the cynicism of the video's statement. In this case, the painful truth makes for

good art.

### HAROLD MacINTYRE

"Heaven's Almost As Big As Texas"

Producer: NAVP. Audiograph.

What happens when a Bible-thumping preacher brings his crusade into a bar that's a veritable den of iniquity? All heaven breaks loose, that's what. The preacherman catches the assorted card cheats, honky-tonk harlots and bar flies in the act of sinning and strikes the fear of the Lord in their hearts, if only for a while. Fortunately, this clip has lots of humor to ease their conversion. There are so many little jokes, in fact, that it takes several viewings to really digest the whole thing. This is the funniest thing yet from NAVP.

### JOHNNY LEE & LANE BRODY

"The Yellow Rose"

Full Moon/Warner Brothers. Producer: DanCo. International.

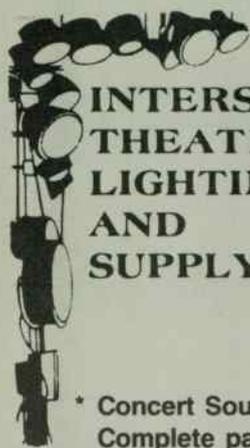
Lee and Brody play the parts of lovers who spend more time singing about each other than they do being together. Lee is a drifting hitchhiker whose faithful Yellow Rose is happy to see him whenever he rolls around. His character gets in fights and runs off on her, but she still can't stop singing about the jerk.

### BRENTWOOD

"Anything For Your Love"

Producer: NAVP. Hot Schatz.

Brentwood's first video takes a funny, behind-the-scenes look at the lower rungs of the music business ladder. With their ladies visibly on their minds, the band tries to line up a deal with a variety of disreputable agents. Meanwhile, they work in a restaurant breaking dishes and spilling food for a living. The humor is good, but unfortunately the special effects used in this clip fall flat.



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David Frizzell (left) steps into a scene on the WTBS soap opera, "The Catlins" where he plays himself both musically and in dialogue with cast regulars. Shown here in the honky tonk set with Charlie Hill (who plays Woody Thorpe in the series), David's debut scenes air the week of April 2.

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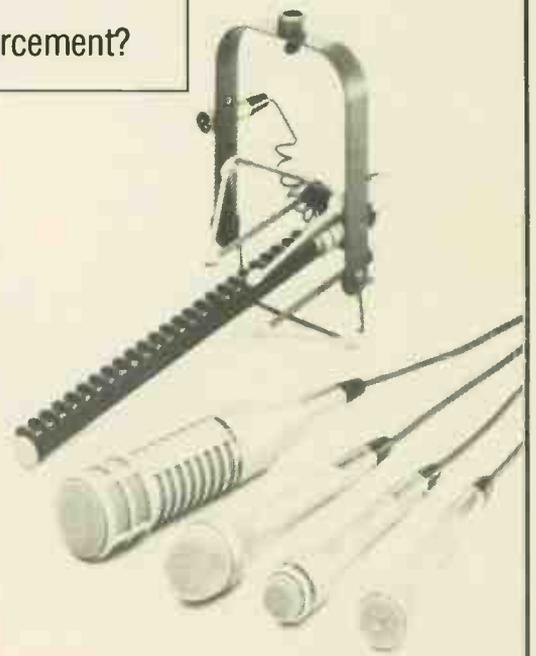
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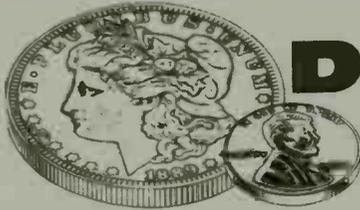
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# Dollars & Sense

## HOW MUCH DOES A SUCCESSFUL SINGLE MAKE?

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

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:  $500,000 \times \$1.99 \times 8\% = \$79,600$ . 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 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 "unrecouped 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.

Good luck and take care.

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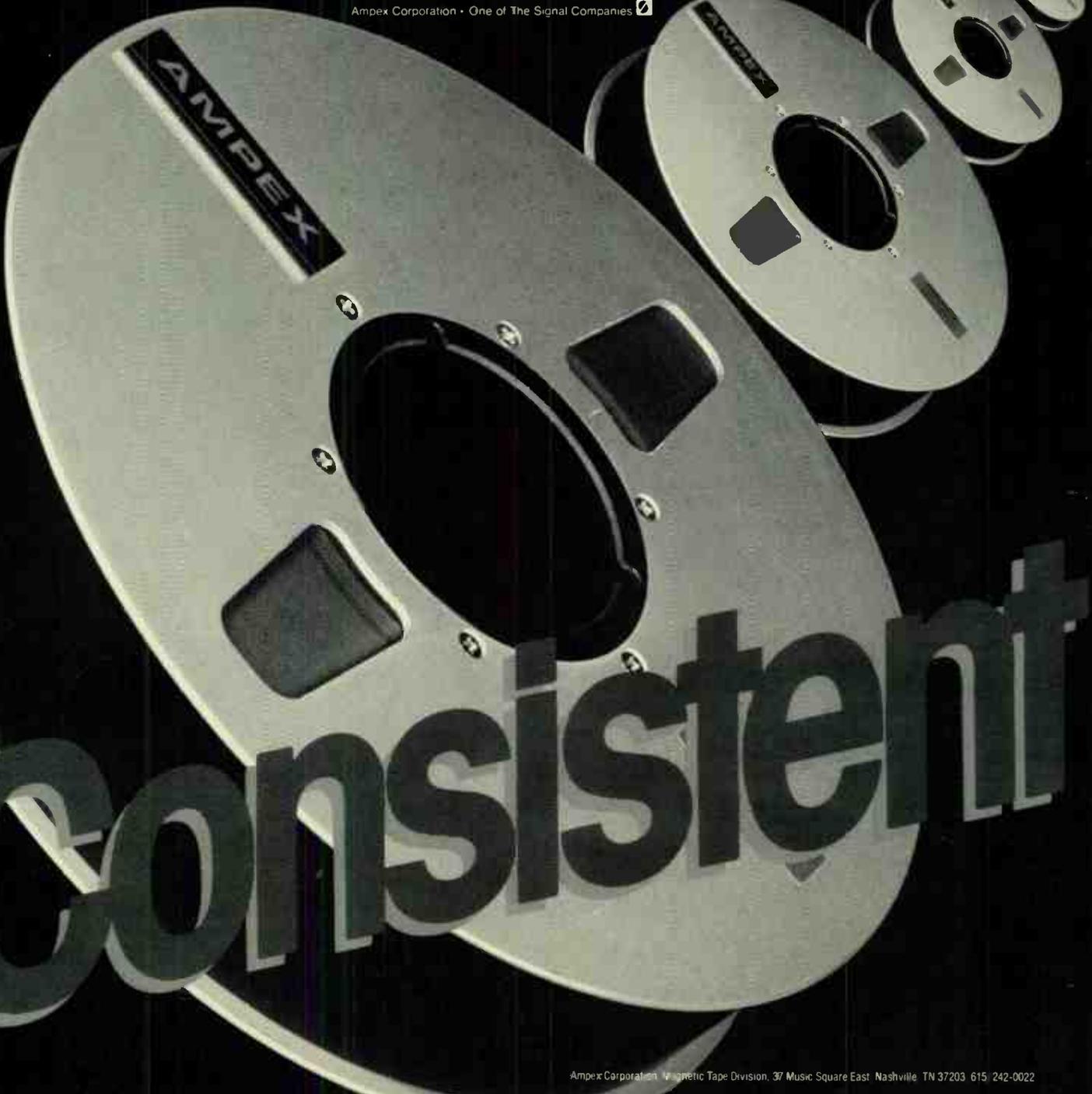
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# KEEPING TRACK



'Track' Faces: Leona Williams and The Kendalls backstage; Exile's #1 party; Vern Goddin and Roger McGuinn; Tammy Wynette and producer Jerry Crutchfield.

## AND NOW TO THE STUDIOS . . .

The always smooth Don Williams was at **SOUND EMPORIUM** this month finishing up his latest album with co-producer **Garth Fundis**; **Gary Laney** engineering. True country artist **Gene Watson** began work on a new record with **Russ Reeder** co-producing and **Jim Williamson** and **Cathy Potts** at the board. Producer **Byron Hill** has been quite international lately, working with French Pop singer **Richard Gachner** on his first American album - and German country artist **Renate Kern** on her second LP. **Mike Poston** engineered both projects. **Tennessee Satin**, a 5-piece all-female country band has been working on an LP project with **Jim Williamson** and

**Tony Migliore** producing.

**Ernie Winfrey** has been engineering projects at **SOUNDSHOP** for numerous special guests including **Tammy Wynette** and **Brenda Lee**, (both produced by **Jerry Crutchfield**), **Bill Anderson** who's producing himself, and **Jerry Reed** who's co-producing himself with **Larrie Londin**.

**Becky Hobbs** has just finished cutting her first tunes for **EMI/America** with **Blake Mevis** producing, at **MUSIC CITY MUSIC HALL**. Another new artist, **Keith Whitley** is working on his first project with production being handled by **Norro Wilson**. **Norro** was also in working on a new album with **Charley Pride**. **Razzy Bailey** is producing **Canyon**, a band hailing from **Dallas**. **Bill Harris** was engineer for all of these projects, with **Doug Crider** assisting.

**Louise Mandrell** has been hard at work on a new record at **THE CASTLE** with **Eddie Kilroy** handling production and **Bob Bullock** at the controls. **Rafe VanHoy** is producer and **Chuck Ainlay** is engineer for new work being done by **Deborah Allen**. No lie . . . **JNL Productions** has also recently recorded a radio spot for **General Motors** featuring vocalist **Terry Dearmore**.

At **CATFISH BAY**, they've been doing some remodeling, as well as working with **Jim Hodges** who's recording an EP project and **Bob Greenspan** who cut some demos.

**Paul Richey** from **First Lady Songs** cut some new tunes, as did **Gary Paxton**, at **WILD TRACKS**. Also recording were **Byron Hill**, **Steve Davis**, and **Earl Ball**.

**Andy Dimartino** has recently been producing hot Scandinavian artist **Kikki** over at **STAR-GEM**. **Nat Stuckey** did some recording for a PBS special looking back at the history-making **Louisiana Hay Ride** - and **The Fox Brothers** are working on a new LP with **Roy Calloway** producing. Producer **Wayne Hodge** has been very busy lately, working with **Steve Honeycutt**, **Eddie Thompson**, **Errol Mahol** and **Mike Grimes**. And hearty congrats to engineer **Bil** and **Patricia VornDick** on the birth of their daughter, **Brittany Michelle** on March 12th. Have a cigar everybody.

**Aashid Himons** of **Afrikan Dreamland** has been cutting some tracks for an upcoming solo album at **FIRST TAKE**. **Ervan James** has been working with **John Spencer** on some new materi-



(L to R) **Dave Loggins**, producer **Chuck Neese**, artist **Terri Gibbs**, and songwriter **John Jarrard** run down some lyrics on an Alabama publishing session.

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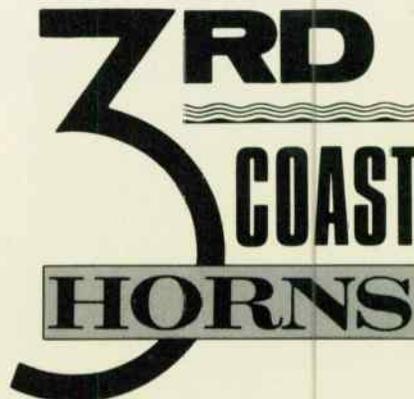
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**Paul Butcher**

*jazz trumpet, piccolo trumpet, flugelhorn, arranger*



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al. and **Melanie Bingham and Becky**, formerly of **Raw Honey** also cut some original tunes. **Episode II** finished work on new tracks with **Jon Bosaw** behind the board 'and' the infamous synthesizers.

**THE SHOOK SHACK** has been quite busy this month with **Jimmy Darrell, Steve Noble** and **Zack Van Arsdale** recording demos for **Sawgrass Music**, **Jeff Steele** mixing a live gospel album. **Anne Romane** cutting some tracks and **Jerry Shook** and **Bo Roberts** producing a jingle for **Jazzi Jeans**. **Dennis Ritchie** handled the engineering duties for each and every one of these projects.

The **Statler Brothers** have been finishing up some overdubs at **WOODLAND SOUND**, where **Candy Hemphill** has also been recording. **Brent King** and **Ken Criblez** at the board on these two projects. Producer **Andre Montell** has recently been working with **The Gospel Keynotes**, as well as **Free Spirit** on some new gospel recordings. Working on some overdubs and mixing are **Southern Exposure**, with **Tim Farmer** engineering. Canadian artist **Geoff Edmunds** came down to record and received board assistance from **Mark Goodman** and **Tim Farmer**.

**Something Fierce** stormed into **POLLYFOX** to cut some big tunes recently and **The M & M Band** laid down some new R&B tracks, with **Merrick Mitchell** producing. **L. D. Stamp** has finished up an album project. **Charles Ramsey** is working on a new gospel LP and **Ernie Nichols** has a new project in the works.

Recording some tunes at **TOP TRACKS** lately are **Tad Spencer, Margaret King** and **Sylvia Lowry**.

**MUSIC MILL** keeps on grinding as producer/engineer **Lou Bradley** adds strings to the new **John Anderson** album with mixing assistance from **George Clinton**. **Harold Shedd** was cutting tracks on **Price Mitchell** while **Jim Cotton** engineered. **Billy Walker** is making a new record with **Jack Eubanks** as producer and **Paul Goldberg** as engineer . . .

Finishing up a project at **LSI RECORDING** is **Gary Stewart** with **Roy Dea** producing. Also finishing up some studio work with producer **Charlie Black** was **Charlie MacAlexander**. **Billy Adair** has been in producing several jingles, which include **The Nashville Network, Cascom/AMC Theatres, Victor Ashe** and **Mack Trucks**. All of the above sessions were engineered by **Al McGuire**. **Alex Harvey** also did a bit of recording with **Danny Dunkleberger** handling board duties.



Two **Candy Counter Cuties**, **T.G. Sheppard** and **Jerry Reed** honk down the popcorn at their new multi-screen **Brentwood Cinema**.



(L to R) Host **Bobby Bare** interviews guests **Becky Hobbs**, writer/artist **EMI**; **Blake Mevis**, songwriter/publisher; and **Chick Rains**, songwriter; for his Nashville Network show "**Bobby Bare and Friends**." **Becky Hobbs** sang her new single, "**Oklahoma Heart**."

**John Flynn** has of late been working on an original album project at **Combine's RAT HOLE** with **Johnny MacRae** producing.

**THE NASHVILLE STRING MACHINE** has been incredibly busy lately, playing on sessions for **Ronnie McDowell, Pat Boone, Amy Grant, Bill Medley, Brenda Lee, Karen**

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# TOP INDEPENDENT COUNTRY SINGLES

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

Survey Ending April 1, 1984

Weeks on Chart	Chart Position	Song/Artist
11	1	IF I COULD ONLY DANCE WITH YOU—Jim Glaser/Noble Vision
16	2	MIDNIGHT BLUE—Billie Jo Spears/Parliment
10	3	BAD NIGHT FOR GOOD GIRLS—Jan Gray/Jamex
8	4	I'M A COUNTRY SONG—David Rogers/Hal Kat Kountry
1	5	SWEET ROSANNA—Rex Allen, Jr./Moonshine
5	6	BRANDED MAN—Sierra/Awesome
1	7	ONE MORE TIME—Nat Stuckey/Stargem
6	8	THE MORE I GO BLIND—Rod Rishard/Soundwaves
10	9	PLEASE TELL HIM THAT I SAID HELLO—Margo Smith/Moonshine
16	10	THE BEST OF FAMILIES—Big Al Downing/Team
5	11	DEEP IN THE ARMS OF TEXAS—Con Hunley/Prairie Dust
6	12	ANYTHING FOR YOUR LOVE—Brentwood/Hot Schatz
3	13	HAPPY BIRTHDAY DARLING—Wayne Kemp/Doorknob
6	14	AFRAID TO LOVE AGAIN—Kathy Lynn Sacra/Rustic
3	15	LOVE WILL DO THAT SOMETIMES—Bubba Talbert/Sound Waves
3	16	I'LL TAKE AS MUCH OF YOU AS I CAN GET—D. Clanton/Audiograph
8	17	SNAP YOUR FINGERS—Hugh X. Lewis/Phonorama
10	18	ANGEL IN YOUR ARMS—Robin Lee/Evergreen
#	19	BREAK MY HEART—Victoria Shaw/MPB
12	20	HEARTACHES—Joy Ford/Country International
23	21	FOOL—Nat Stuckey/Stargem
3	22	I NEVER HAD A CHANCE WITH YOU—Mason Dixon/Texas
23	23	LONESOME 7-7203—Darrell Clanton/Audiograph
15	24	MEMORY NUMBER ONE—B. Parker-W. Pierce/Soundwaves
#	25	FANCY LADY—David Kirchner/Stargem
5	26	HALF TRUE HALF FAULTS—Raymond/Mosely/Mosrite
12	27	FANNIE MAE—The 4 Guys/Audiograph
#	28	HERE I GO AGAIN—Cheryl Handy/Audiograph
#	29	LITTLE OLE DIME—Johnny Gatewood/F & L
10	30	BABY'S WALKIN—Chantilly/F & L

# New Entry



**INDEPENDENT RECORD CHARTS**

41 MUSIC SQUARE EAST NASHVILLE, TN 37203

**(615) 244-1027**

This chart is compiled and paid for by the Independent Record Charts of Nashville, TN and represents the reported playlists as submitted by the IRC Radio Network to IRC.

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Brooks, Ronnie Milsap, B.J. Thomas, Lee Greenwood, Don Williams, Vern Gosdin, Gary Morris and Engelbert Humperdink. As if that's not enough, they were on jingles for Alcoa, The St. Louis Cardinals, Fla-vo-rich, Oldsmobile, and my favorite doctor, Dr. Seuss.

THE NASHVILLE HORNWORKS have been working on the new Statler Brothers project lately; as well as jingles for McDonalds, 1st National Bank, AMC Theatres, The Nashville Network, and Fla-vo-rich ice cream.

Working with THE A STRINGS this month were Louise Mandrell, Con Hunley, Donna Fargo, John Anderson, Annette Funicello, Bill Bryan and McDonalds.



The Nitty Gritty Dirt Band recently signed a recording agreement with Warner Bros. Nashville. Shown seated are (l to r) Chuck Morris, manager; Marshall Morgan and Paul Worley, producers. Standing (l to r) Bob Carpenter, Jeff Hana, Jimmy Fadden, John McEuen of the Dirt Band; Jim Ed Norman, Warner Bros.; and Jimmy Ibotson, Dirt Band.

#### MUSCLE SHOALS TRACKS

The Beatles finally get to slide in this month, as we get to mention that Julian Lennon is at MUSCLE SHOALS SOUND STUDIOS cutting some tunes with none other than Phil Ramone producing. Producing himself on a new LP is Glenn Frey from the late, lamented, Eagles; assisting Glenn are Alan Blazek and Lee Daley on the boards.

Rick Hall has been mixing an album on Larry Gatlin and the Gatlin Brothers at FAME RECORDING STUDIOS with Johnny Sandlin engineering and Alan Schulman and Walt Aldridge assisting.

#### RADIO

WSM 650 AM radio has recently added Al Wyntor to its roster as weekday morning personality. Al comes from WHK in Cleveland, Ohio. Mark Mabry now heads up afternoon drive time, with Charlie Chase taking over as host of the

Waking Crew.

THE UNITED STATIONS has recently announced quite a few roster promotions; they include Bob Biernacki who has been named Director/Sales Services, Ed Salamon who has been named Executive Vice President/Programming and Frank Murphy who has been named Executive Vice President/Marketing. The Network is offering its second annual "Country Six Pack" this year which includes a Memorial Day spotlight on Mickey Gilley, a look a producers on July 4th, CMA's award winners on Labor Day, a look a songwriters on Thanksgiving, Christmas around the country '84 and a New Year's spotlight on Larry Gatlin.

— Tommy Tittsworth

If you have any studio information, be it audio or video, please send it by the 16th of each month to: Music Row, P.O. Box 158483, Nashville, TN 37215, c/o Tommy Tittsworth.



The tenth anniversary Charlie Daniels Volunteer Jam presented more than 30 artists, entertained a capacity crowd of 9,000 and was broadcast around the world live via the Voice of America. A two hour TV Jam special produced by Sound Seventy and Dick Clark Productions will air later this spring.

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