

Music Row[®]

Nashville Music News Directory

VOL. 4 NUMBER 4 JULY, 1984

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MUSIC ROW ... is distributed to studios, publishing companies, recording companies, pro audio stores, musician's unions and many other music industry related organizations in the Nashville area. In addition copies are sent out monthly to over 300 key reporting country music radio stations all over the U.S.A. We would appreciate receiving press releases concerning items of interest to the professional music community.

MUSIC ROW
\$16.00 Yr.

NASHVILLE'S
MUSIC INDUSTRY NEWSPAPER

To receive the next 12 issues of Music Row, send name, address, plus \$16.00 for postage and handling to: Music Row, P.O. Box 158483, Nashville, TN 37215.

ALL ABOUT THE COVER

Ronnie McDowell sings to the ladies and they have rewarded him with a string of hit songs since his 1977 signing with Epic Records. McDowell has earned a pair of #1 records ("Older Women" and "You're Gonna Ruin My Bad Reputation"), four Top 5 singles, three Top 10s and four Top 20s in his recording career. His latest single, "I Got A Million Of 'Em", from the Epic album *Willing*, was released at the end of May and is just beginning to climb the charts.

McDowell came from a big, West Tennessee farm family, born and raised in Portland, Tennessee — strawberry capitol of the U.S. He grew up singing along at home to the records of such country and pop acts as Johnny Cash, Ernest Tubbs, The Platters and Elvis Presley. He made his first public performance at 17 for 3,000 shipmates during his hitch in the Navy. An active songwriter, McDowell pens about 75 percent of his recorded material and has had cuts by such artists as Louise Mandrell, Jean Shepard and the Wilburn Brothers.

Buddy Killen produces McDowell's records and he is booked by In Concert International talent agency of Nashville.

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THE STREETS OF MUSIC ROW

Letters To The Editor

LOVE YOUR CANDOR

Robert, great column on the new single releases . . . love your candor, and comments, good or bad. Maybe if more music directors in this country were as objective, maybe the state of country radio would indeed be more healthy.

Jack Seckel
Music Director
WIXZ Radio, Pittsburgh, PA

NUMBER ONE

Even though I have only received 3 issues of Music Row, it is the Number One Country Magazine. I enjoy the 45 Singles Review and album reviews.

Bob Allen and Pete Loesch do a wonderful job on their reviews. They are not afraid to tell their views even though they aren't all good.

I enjoy the way Robert Oermann writes up the single reviews.

The Hank Jr. story was so well written. Will renew my subscription as soon as it comes due. Keep up the good work.

Clementine Rhodhamel
New Bremen, Ohio

QUALITY CONTROL

The idea to write this letter has been like a thorn in my side since the controversy a few months back in Music Row Magazine, concerning Bob Oermann's critique of the records in his singles review. First, I think what Bob and David are doing is great and it's needed. I have nothing against industry "hype". We need to brag about our newest recording artist, or song, or production, etc. It's a competitive world out there. The danger with hype is, after a steady diet, we start believing it ourselves. Then we can do no wrong. The end result is more and more hype needed, to sell less and less quality.

I don't always agree with Bob's critique, but I respect him and David for the guts to print it, and knowing how hard Bob works at promoting our entire industry, I don't question his motives. Day after day, articles flow from the pen of Bob Oermann praising the country artists. Anyone reading his stories is getting a positive "best side" of everyone he writes about. So to say Bob is being vindictive or unfair is crazy. The man is obviously doing his best to promote country music to the general public. All of us responsible for the product

that public hears, need to be criticized occasionally. If Music Row Magazine and Bob's column are nothing else, they are at least a form of quality control.

One last thought I'd like to share. With all he's done so far, I'll bet someday, we'll all be attending a special banquet honoring the many contributions Bob Oermann has made to the Country Music Industry. I hope I have a front row seat.

David and Bob, keep up the good work, you've got lots of support here in the music community.

Sincerely,
Harry Mac
Nashville, TN

FIVE POINTS SHY

Dear John Lomax III,
Thought your article on "Who's Hot & Who's Not" was extremely interesting, and would love to see another such article in the future.

I was extremely surprised that John Anderson was not represented in your chart. I know how difficult it is to not miss an artist, however between June of '83 and May of '84 the success of John Anderson's career is surpassed by no other up and coming Nashville artist. Let me relate some facts. Warner Brothers states John Anderson is their #2 seller exceeded only by Hank Williams, Jr.

SWINGIN' . . . release date May 1983 . . . 16 weeks on Billboard, Number 1 RIAA certified 1,300,000 on the Billboard charts May thru August.

GOING DOWN HILL . . . release date June 1983 . . . Top 5 in Billboard.

BLACK SHEEP . . . release date October 1983 . . . Number 1 in Billboard.

LET SOMEBODY ELSE DRIVE . . . release date December 1983 . . . Top 10 in Billboard.

When I totaled the points, as I thought you had done, John received 52 points. I also represent Charly McClain who has not had a #1 since 1980 except for the duet. PARADISE TONIGHT (duet) #1, SENTIMENTAL OLD YOU #3, CANDY MAY (duet) #5, BAND OF GOLD #22. These are the highest recorded Billboard numbers within your time frame.

Regards,
Gene Ferguson
Personal Management/
John Anderson & Charly McClain

John Lomax III: Thanks for your interest. I believe that if you double check your data regarding the release date for "Swingin'" you'll find that it was issued in Jan. 1983. It entered the top 20 the week of Feb. 12, cracked top 10 two weeks later, and hit #1 during the week of March 26; activity which occurred before the period surveyed.

"Goin' Down Hill" (#5), "Black Sheep" (#1), and "Let Somebody Else Drive" (#10) earned Anderson 34 points, five too few to be listed on the singles champs list.

May I suggest that Anderson find a duet partner!



CHARTBOUND ★ ★ Earl Daniel Hyde "Til I Can't Hold You Anymore"



in the music business.

As a performer, Earl Daniel Hyde lists among his favorite memories the night that songwriter Curly Putnam joined him on stage at Nashville's Stockyard nightclub in a duet of "Green, Green Grass of Home." Hyde's first single, "Music City Blues", garnered favorable reviews and made some important inroads for the newcomer among the fraternity of country disc jockeys. His second record, the Phil Baugh-produced "'Til I Can't Hold You Anymore", is already getting significant radio attention.

Recently, Hyde taped an appearance on The Nashville Network's "New Country" program. A music video accompanying his new single has already been shipped to country radio stations across the nation, in advance of the impending release of his first album, **The Beginning**. He will soon embark on a 12-day tour of the north Atlantic coast in support of the new record.

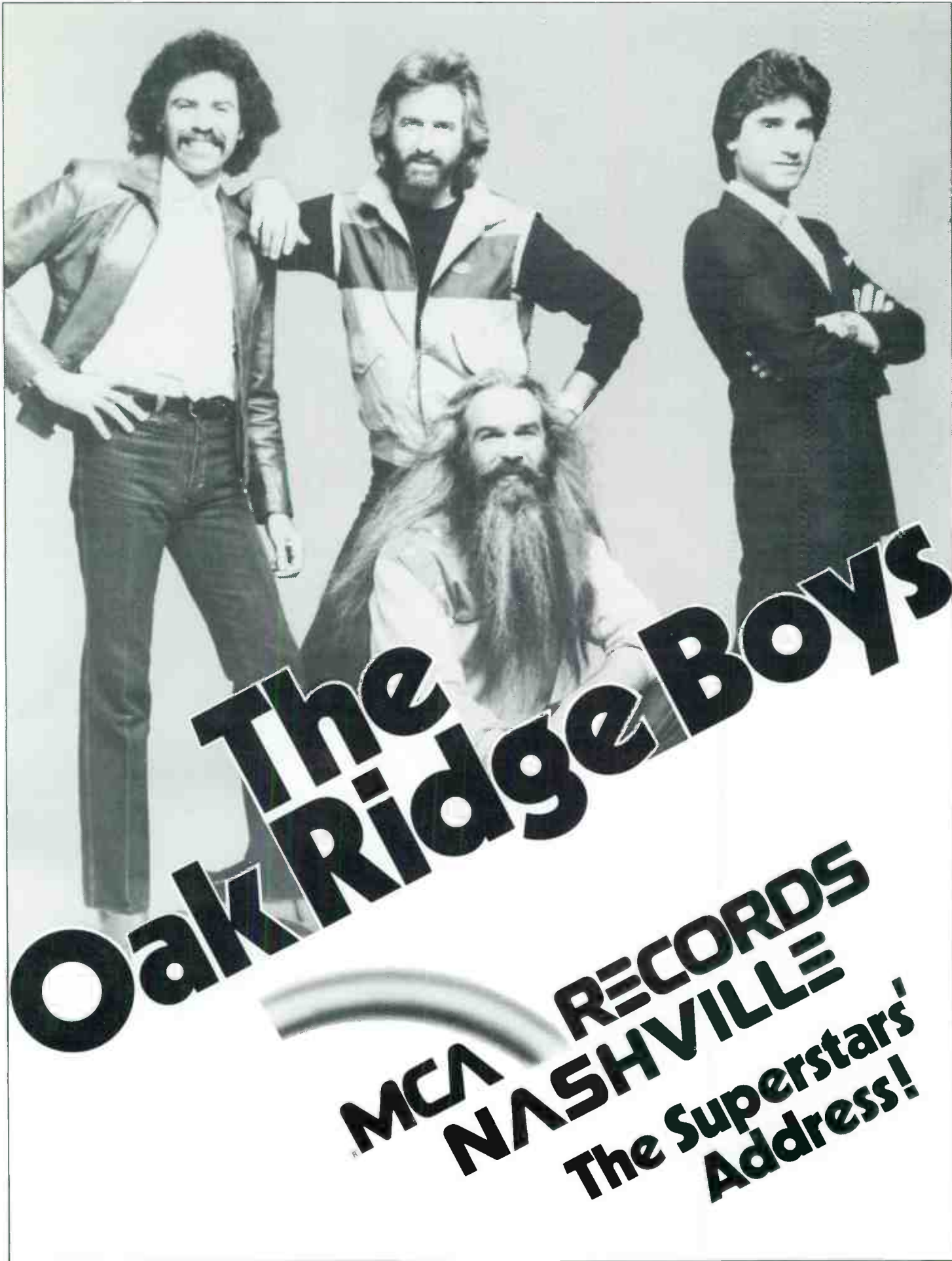
Earl Daniel Hyde is managed by J.R. & Friends, Unltd. of Phoenix, Arizona.

For more information contact Door Knob Records, 2125 8th Avenue South, Nashville, TN 37204. Phone 615-383-6002.

Country music doesn't come more down-to-earth and straightforward than it does from Earl Daniel Hyde. His no-frills, pure country style come straight from the heart of a man who gets the most out of his performance by putting the best of himself into it.

Earl Daniel Hyde was born in Indianapolis, Indiana. In one of the most time-honored country traditions, he started singing at an early age in church and later honed his vocal skills in a variety of nightspots and honky-tonks. A three-year recovery from a broken back and the untimely death of a brother served to strengthen his determination to make his mark

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The Oak Ridge Boys

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the backbone of the "biggest little bargain in country music."

Country Music Association and Grand Ole Opry sponsors predicted a continued growth of 10 percent in coming years, though where they will put them at the fairgrounds (which has three more years on a contract for Fan Fair) is anybody's guess. Nashville Area Chamber of Commerce tourism officials estimated the Nashville community took in a minimum of \$4 million during Fan Fair week from tourists. Major label and independent showcases offered fans a plethora of excellent country music at the still-unbeatable price of \$55 per person.

WKY JOINS WSM CARRYING GRAND OLE OPRY

The Grand Ole Opry, which for decades has been heard only on radio station WSM in Nashville, now is being aired on WKY in Oklahoma City to listeners in a large portion of the Southwest. The first broadcast on WKY was on June 9.

Both WSM and WKY are properties of Gaylord Broadcasting Co. WSM will continue to carry the Friday and Saturday night performances of the Grand Ole Opry; WKY will carry the Saturday night show via a satellite feed.

"We are very excited about WKY's becoming a part of the Opry," said Edward L. Gaylord chairman/president of Gaylord Broadcasting Co. which owns WSM, WKY, the Opryland and Opryland USA. "WKY switched to a country format on May 25, and as we were planning that format change, we felt that the addition of the Saturday night Opry would be a prime element in the new sound of the station."

BMI HONORS 110 MOST HONORED SONGS

At the 32nd annual BMI (Broadcast Music, Inc.) dinner honoring the songwriters and publishers of the most performed songs in the BMI repertoire during 1983, 130 writers and 102 publishers of 110 songs received Citations of Achievement. These songs, licensed by BMI for public performance, were singled out for achieving the most performances on radio and television in the United States in 1983.

Special engraved glass plaques were presented to Barry Gibb, Maurice Gibb and Robin Gibb, writers, and Gibb Brothers Music, publishers, of "Islands In The Stream." This song was the single most performed BMI composition during the past calendar year. The awards were presented June 19th at New York's Plaza Hotel by BMI president Edward M. Cramer and Theodora



Jerry Reed welcomes Gary Neill (center) as the new business administrator of T.S.C. Inc. and Jerry Reed Enterprises while Dale Spence, T.S.C. Video creative director looks on.

Zavin, senior vice president, Performing Rights.

At the ceremonies, the top writer-award winners were Michael Jackson and David Foster with four awards each. Rhonda Fleming-Gill, Daryl Hall, Billy Joel, Dennis Morgan and Rafe Van Hoy each received three citations. Double award winners were Deborah Allen, Lewis Anderson, Kerry Chater, Lamont Dozier, Barry Gibb, Maurice Gibb, Robin Gibb, Graham Goble, Larry Henley, Brian Holland, Eddie Holland, Barry Mann, Bob McDill, Michael Martin Murphey, Ronnie Rogers and Jim Steinman.

The leading multiple publisher-award winner was the Warner Group with a total of 10 citations. Tree Publishing Company, Inc. received seven citations, Unichappell Music, Inc. and Vogue Music Group each received six and the CBS Group received five awards.

Additionally, Foster Frees Music, Inc., Mijac Music and Screen Gems-EMI Music, Inc. each took four citations. Winners of three awards were Combine Music Corporation, Hot Cha Music Company, Irving Music, Inc., Joelsongs, Shade Tree Music, Inc., Tom Collins Music Corporation and Van Hoy Music.

DIGITAL ASSOCIATES FORMED

Nashville engineers Rick Horton and Mike Poston have announced the formation of Digital Associates, a Nashville based digital audio rental service.

Digital Associates has selected the Mitsubishi digital audio system: the X-800 32 channel and X-80 2 channel master recorders. Poston explains that the Mitsubishi system was chosen because of its audio quality, and the fact that its reel to reel based system is familiar and easy to use. Additionally, the razor blade editing featuring of the X-80 is very convenient and alleviates the need for using a video editing facility for routine editing.

"With nearly 30 years combined industry experience, we feel it is vital that digital technology be more readily available, in order for the Nashville music community to maintain its status within the industry", explains Horton.

ALABAMA'S JUNE JAM III

A record breaking crowd of 41,360 converged on Fort Payne, Alabama, June 9, for Alabama's Third Annual June Jam.

The audience enjoyed a talent-packed line-up that included, besides Alabama, Lee Greenwood, Janie Fricke and special surprise guests Ed Bruce, Bill Medley and Ralph Emery. Also charming everyone with their fiddle virtuosity were the four-year-old Carter Twins, Jeremy and Justice from Huntsville, Alabama.

A giant video screen, donated especially for the Jam by R.J. Reynolds Company, was in place over the canopied stage. As Alabama performed their many hits, cameras projected close-up images on the big screen so that everyone had a good view of the proceedings.

Midway through Alabama's performance Wayne Robertson and Wes Beroth, representatives of R.J. Reynolds Company, presented Alabama with a check for \$100,000 as their donation to the June Jam charities!

Next year's June Jam IV has already been scheduled for June 8, 1985 with the first guest

already confirmed. Charlie Daniegram to the Jam accepting Alabama to perform next year. Other talent nounced later.

All net proceeds from the Jam, incl et sales, concessions and souvenirs, go to charities in and around Fort Payne—a total of 117 organizations shared \$375,000.00 last year.

SATELLITE CHURCH NETWORK

Judd Jackson, President of Church Growth Network recently announced the formation of a new Church network. "We're looking to develop events, group happenings", explains Jackson, "we want to develop a network with dozens of

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MUSICAL CHAIRS

Artist **Gary Wolf** has been signed to Polygram Records . . . **Vern Gosdin** just scored his first #1 with "I Can Tell By The Way You Dance", and taped the Nashville Network's show "New Country" . . . **Valley Audio** has added **Tom Semmes** to their sales staff. His specialty will be console and multi-track systems sales, as well as consulting on disc mastering and digital recording. Tom will also maintain his own company which sells used high-end recording consoles. Also, **Michael Feniello** was promoted to Sales Manager . . . the 3rd annual "Roost Roast" given June 16th by Disc Mastering, Tannoy-Crown, and Quad Electronics drew a record crowd of 188 people at the Gallatin home of DMI president **Randy Kling** . . . **Larry Rogers** has moved to Nashville from Memphis and has become a partner in Studio 19 . . . **Martin Michael Murphey** will perform at a free outdoor concert in Denver for Barbara Davis' Children's Diabetes Foundation on June 18th . . . **The Lavender Agency** now represents Fabian's Good Ole Rock 'N' Roll Show . . . Aerobics TV show, "Good Morning Houston", has been working out to **Conway Twitty** songs since February and boasts over 200,000 viewers . . . **John Anderson** will be singing for Chevrolet . . . **David Rogers** was awarded a plaque from station WSCG New York, for having the "#1 song in the Northeast" with "I'm A Country Song" . . . **Larry Butler, Ralph Emery, Felton**

Jarvis, The Oaks, Al Rogers, and Leona Williams were added to the CMF Walkway of Stars . . . **Kenny Rogers** will host the 18th annual Country Music Associations Awards Show on October 8 . . . **Tom Powers and Powerhouse** took first place for middle TN in the Wrangler Country Showdown sponsored by KZ Country . . . **Kathy Foley** has purchased **Vernell Hackett's** interest in SOS a public relations and secretarial services company . . . **Kathy Mattea** will do a homecoming concert for WCAW in Charleston West VA on July 1 . . . **The Oaks** celebrated the opening of their new studio, **Acorn Sound Recorders** in Hendersonville. The studio was designed by **Bob Todrank** of Valley Audio . . . **Ricky Skaggs** was voted one of 500 outstanding Americans under the age of 40 by Esquire Magazine . . . **Pam Lewis** was added as RCA's media manager, publicity director **Cynthia Spencer** is resigning, and **Erin Morris** becomes media coordinator. **Mark Wright** will handle A&R duties at the label . . . At CBS **Sally Hinkle** and **Michelle Myers** will handle publicity for Columbia and Epic respectively. **Allen Tripp** was added to the promotion staff . . . At Warner Bros., **Eddie Reeves** became general manager, and **Keni Wehrman** was made assistant in A&R . . . **Jana Talbot** has become chief executive at Peer-Southern, Nashville . . . **Robin Palmer** was promoted to director of creative services at

DebDave/Briarpatch Music . . . **Network Ink** has opened a New York office under the supervision of **Lisa Kennedy** . . . Coal Miners Music signed **Moses Dillard** to an exclusive writers contract and will administer his publishing catalogs . . . United Talent has signed Evergreen artist **Robin Lee** to a booking agreement . . . Record Game Inc. has announced the release of **The Record Game** which is licensed between Kenny Rogers and the company. List price is \$44.95 . . . **Buddy Lee Attractions** has two new agents, **Steve Thurman** formerly with Top Billing, and **Steve Buchanan**. The agency has recently signed booking contracts with the following: **Tom Wopat, Freddie Hart** (who just signed with Triad Records), and the **Tennessee Valley Boys** . . . Artist **Steve Earle** has a new producer, **Emory Gordy Jr.**, and a new publisher, **Goldline Music** . . . **Lorenz Creative Services** and **Charlie Monk** signed **Mark Baldwin** and **John Elliott** to joint songwriter contracts. Lorenz has merged Triune Music, Timespan Music, and Nova Press into their Nashville operations . . . Music Country Radio Network broadcast a four hour live satellite show from the stage of the Grand Ole Opry with more than 25 top country music acts over its 100 affiliate stations . . . and last but not least . . . congratulations to **Sylvia** who has married her guitar player, **Tommy Rutledge**.

personalities. It will bring a large resource to pastors at smaller churches. The largest Southern Baptist Church in the country, First Baptist Congregation, Dallas, is hosting the first series of concerts and Pat Boone will be the host. We're confident that in four or five years every church in America will look upon a satellite dish just like they do a flannel board or a PA system. An educational tool which expands your teaching capacity. We will function as a program syndicator." To receive a program each church would need a satellite dish. Affiliates are required to pay \$89.95 per product that is utilized yearly, and then \$1 per person present. According to Jackson CGN now has 80 affiliates, and offers a special equipment package.

JIM OWENS ENTERTAINMENT IN MILLION DOLLAR EXPANSION

Jim Owens, President and owner of Jim Owens Entertainment, Inc., has announced the opening of a new office complex and state-of-the-art television production/editing facility as part of an ongoing program of expansion. The production facility represents and investment of more than one million dollars and will be available for hourly and daily rental in addition to internal utilization by the Owens organization.

Conveniently located in the Music Row area at 1525 McGavock St., the deluxe 20,000 square foot complex includes a 60' x 45' television studio complete with 360° wrap-around cyclorama, a 33 seat tape/film screening room, dressing rooms, make-up rooms, conference rooms, radio/tv announce booth, production offices, master control room, prop room, set storage, kitchen fa-

cilities and lounge.

Additionally a CMX compatible 1" and 3/4" off-line editing suite will be housed in the new complex. The state-of-the-art system features "light finger" computerized editing, color effects, Chyron VP 2 pre-programming and electronic titling, with Remex punch tape and printed list readout.

WILLIE NELSON SETS FOURTH OF JULY PICNIC FOR AUSTIN

Columbia Records' Willie Nelson and Houston-based Pace Concerts have joined efforts to return Nelson's Fourth of July Picnic to his homestate of Texas this year for a one-day affair at Austin's newly-refurbished South Park Meadows facility.

Texas has traditionally served as the host site of Nelson's Picnics, which saw their debut in 1972 in Dripping Springs. Thereafter, Willie's Fourth of July celebrations were held in various parts of the state with the exception of his 1977 Picnic, held in Tulsa, Oklahoma, and last year's on-the-road, triple concert event before capacity crowds at the Carrier Dome in Syracuse, New York, the Meadowland's Giant Stadium in East Rutherford, New Jersey, and at the International Raceway in Atlanta, Georgia.

Slated to join Willie for this year's ninth Fourth of July Picnic are Waylon Jennings, Jessi Colter, Kris Kristofferson, Leon Russell, David Allan Coe, Moe Bandy, Johnny Rodriguez, Carl Perkins, Jerry Jeff Walker, Billie Joe Shaver, and others.

A Picnic information Hotline has also been established at 512/443-2722.

11 PRIME TIME VARIETY SPECIALS FOR 1984

MULTIMEDIA ENTERTAINMENT, the nation's largest producer of syndicated country music programming for television has announced a new series of prime-time variety specials for 1984 titled AMERICA COMES ALIVE. Telecast in over ninety percent of the United States, the series is sponsored by Procter & Gamble and includes 6 two-hour programs and 5 one-hour shows.



EVENTS CALENDAR

July 7

Judas Priest at the Municipal Auditorium. Sound Seventy Productions.

July 12

MetroGnome Computer Software celebrates Bastille Day with open house from 11 a.m.-7 p.m. Call for info: 298-4948

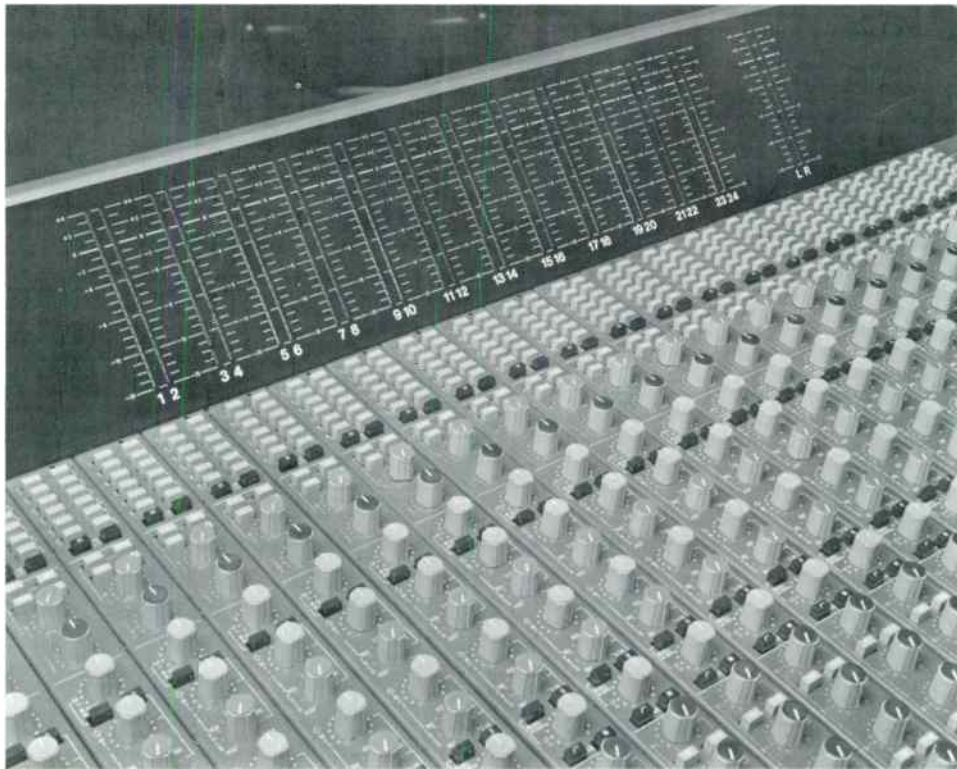
July 14

4th Annual Summer Songwriter Seminar, sponsored by NSAI at Belmont College, Nashville. For registration info call 321-5004.

October 5-7

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

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THE VINYL CONFLICT

Starring
Bob Allen & Pete Loesch



HANK WILLIAMS, JR.
Major Moves
Warner/Curb 1-25088

PETE: Since the release of his breakaway *Living Proof* LP a decade ago, "Bocephus" has exhibited musical integrity and venturesomeness to a degree matched by few of his contemporaries. From a purely instrumental standpoint, *Major Moves* - spiritedly played, imaginatively arranged and stylistically varied - upholds that stature admirably.

As a writer, however, Williams seems to have reached a crisis of arrested development reminiscent of Jack Nicholson's plight in *The Shining*. The problem surfaces right from the opening gun with "All My Rowdy Friends Are Coming Over Tonight." Thereafter Hank takes aim at crime in the streets, bleeding hearts, and lawyers ("Mr. Lincoln"); rhapsodizes about rural pursuits ("Country Relaxin'"); and extols the supposed virtues of violent retribution against troublemakers ("Attitude Adjustment").

Frankly, at the risk of alienating his beloved National Rifle Association, I submit that it's time for Hank to declare a cease-fire on these over-worked themes.

BOB: Loesch, I can only surmise that your critical powers have been blunted by the emotional devastation brought on by news Charly McClain's impending wedding.

Granted, Hank, Jr.'s topical laments are often marred by thematic redundancy and the sort of hokey, self-aggrandizing melodrama that is better left to David Alan Coe. But he's got two things going for him that practically no one else in country music has these days: a distinct political point of view, and the **courage** to express it on record. Any artist who has the nerve to write first-hand country narratives about statutory rape ("Knoxville Courthouse Blues") and the disintegration of the American legal system ("Mr. Lincoln") is a hero in my book.

Needless to say, graphic songs like these won't win him any Country Music Association Awards. (It's always interesting to note that, despite his immense success and obvious talents, the CMA has studiously avoided giving Hank one of its accolades). But let the CMA shower its silly trophies on all the M-O-R wimps who now reign supreme in the country charts. Hank, Jr.'s simply much too outspoken and much too **real** for them to deal with anyway. I simply love this album.



LEE GREENWOOD
You've Got A Good Love Comin'
MCA 5488

BOB: Suffice it to say, if it were not for Kenny Rogers, there would be no Lee Greenwood. After all, it was Rogers who (until his recent weight loss) masqueraded as the gray-haired Blob and miraculously used the country charts as a convenient stepping stone before going on to sell millions of records.

Though Lee Greenwood is homelier than Ray Stevens (if that's humanly possible), he sings better than Kenny Rogers—in fact, the guy sings like he was born with a tuxedo on. In the Rogers tradition, *You've Got A Good Love Comin'* is mainlined straight from Vegas. On songs like "Lean Mean Lovin' Machine" producer Jerry Crutchfield has loaded the arrangements down

with strings, synthesizers, vibes and all manner of background singers. On several of the cuts, Greenwood even affects the cloying Rogers trademark vibrato, and (like Rogers) comes off sounding like he's swallowed a tuning fork.

All kidding aside, Greenwood the CMA's 1983 choice as "Male Vocalist Of The Year" is a fine singer in the neo-champagne-bubble machine vein. And as such, he has a whole lot more in common with someone like Barry Manilow than with Conway Twitty. For that reason, I'd somehow feel more comfortable if he were actually competing with people like Manilow and Billy Joel, on the pop charts where he belongs.

Of course, I can't close without mentioning "God Bless The U.S.A.", Greenwood's overblown ode to patriotism. Don't get me wrong: I like apple pie, firecrackers and Budweiser Beer as much as the next guy. But this kind of jingoistic hokiness is even a bit much for me. It's the sort of song which, if translated into Spanish, would probably cause riots to break out in Latin American soccer stadiums.

PETE: Please don't tempt Julio Iglesias to record that number!

If Lee Greenwood is the Best Male Country Vocalist of the Year, then Pat Boone is the Father of Rock 'n' Roll. *You've Got A Good Love Comin'* convincingly demonstrates that "country" has become simply a marketing term that encompasses any 3-4 minute symphony recorded in Nashville.

I suppose the irony is that, after hearing this overwrought, syrupy platter, God might understandably be less inclined to bless the U.S.A.



JESSI COLTER
Rock and Roll Lullaby
Triad TELP 1001

PETE: The formation of a new label to take on the monsters of Music City tends to generate prayers for a fresh approach to country album-making. Outwardly, *Rock and Roll Lullaby* -

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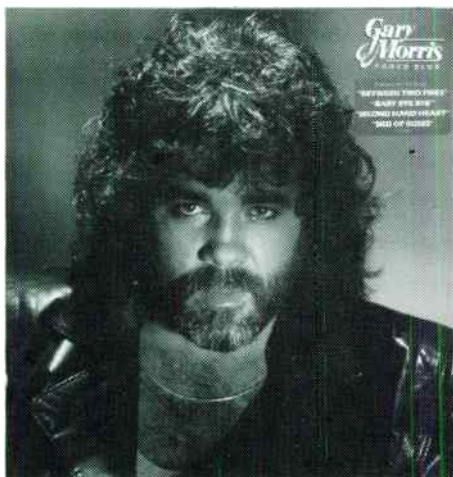
BASIC DEMO:	
1 instrument & vocal	\$40.00
FULL BAND:	
4 instruments & vocal	\$100.00
EXTRA INSTRUMENTS OR VOCALS	Ea. \$20.00
LEAD SHEET + 5 copies	\$20.00
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**TOP TRACKS
RECORDING STUDIO**

Triad's initial LP release marking the return of underappreciated songwriter/stylist Jessi Colter - leaves such prayers unanswered. Besides the absence of any Colter originals, there appear these familiar symptoms: several songs penned by the producers (Chips Moman and Bobby Emmons); some shopworn country and pop standards; and a total "Turntable-Saving Time" of 25:19.

Yet, despite those ominous signs, the album is redeemed by an understated elegance resulting from Jessi's quietly affecting delivery and wisely restrained backing. And the material, though surpassed by the artist's earlier works on RCA and Capitol, provides welcome relief from excessive wordplay, hooks, and other gimmickry. All of which figures to subject **Rock and Roll Lullaby** to the harsh voice of reality, persistently yammering (as in the hamburger commercial): "Where's the single?"

BOB: For once, Loesch, you're right. I surely didn't expect something this timely from Triad, whose major claim to fame is its attempt to resurrect the career of Tony Orlando (an artist better left, in my estimation, as a fading footnote in modern musical history). This is, indeed, a fine album from one of the country music's most gifted - albeit obscure - vocal stylists.



GARY MORRIS
Faded Blue
Warner Bros. 25069-1

BOB: Judging from the cover photo of his third Warner Brothers LP, one might assume that Gary Morris is revamping his image as the male counterpart of Elvira. With his wide-labeled black leather jacket (strategically open at the collar to reveal his thick black chest hair), his heavy black beard and his thick head of blow-dried hair, all silhouetted against a dark blue background, one might think he was about to audition for a spot as co-anchor of **Ghost Host Theatre**. No question; this is obviously a guy who spends a lot of time on his hair.

Unfortunately, the music on **Faded Blue** is not nearly as noteworthy as the cover art. It consists of pretty, well-crafted, but largely forgettable love songs, quite a few of which were written by Morris himself. Some of the stronger tracks are highlighted with cute harmonies and flashy arrangements. But by and large, Jim Ed Norman's overly safe and predictable arrangements fall into the category of made-for-radio muzak with a backbeat. Though the contents of **Faded**

Blue may ultimately deliver in sheet terms of P-R-O-D-U-C-T, taken as popular art it is merely B-O-R-I-N-G.

But all is not lost. Gary does have that beautiful head of hair; and unlike Mark Gray, he doesn't have to worry about blowing it with the ladies in the audience by tipping his hat once too often.

PETE: Bob, I humbly pose this question: Is this an album review column, or the men's fashion page? When one concentrates as zealously on a record jacket as you have here, it's not surprising that anything on record would seem "forgettable" by comparison.

In my judgment, **Faded Blue** amounts to a fairly solid contemporary country/pop outing—notwithstanding the proclivity of both Morris and producer Norman to slip into a state of precious-

ness that makes even the Gatlin Brothers almost sound like backwoods country blues men.



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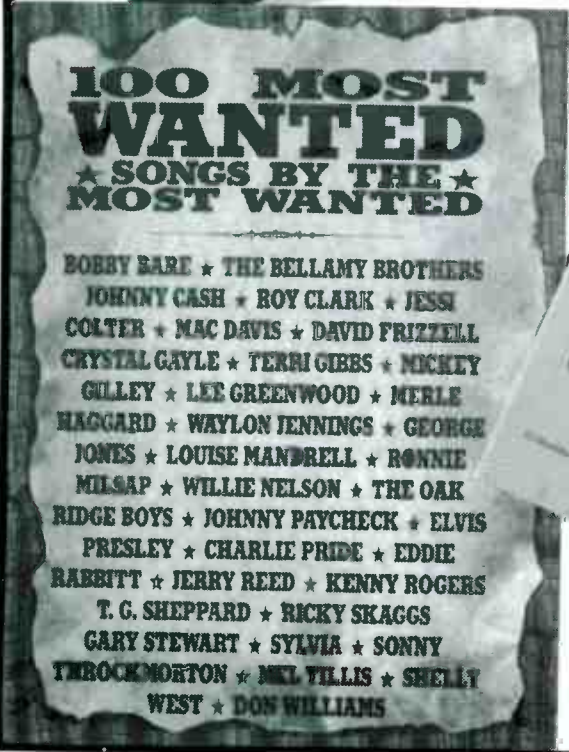
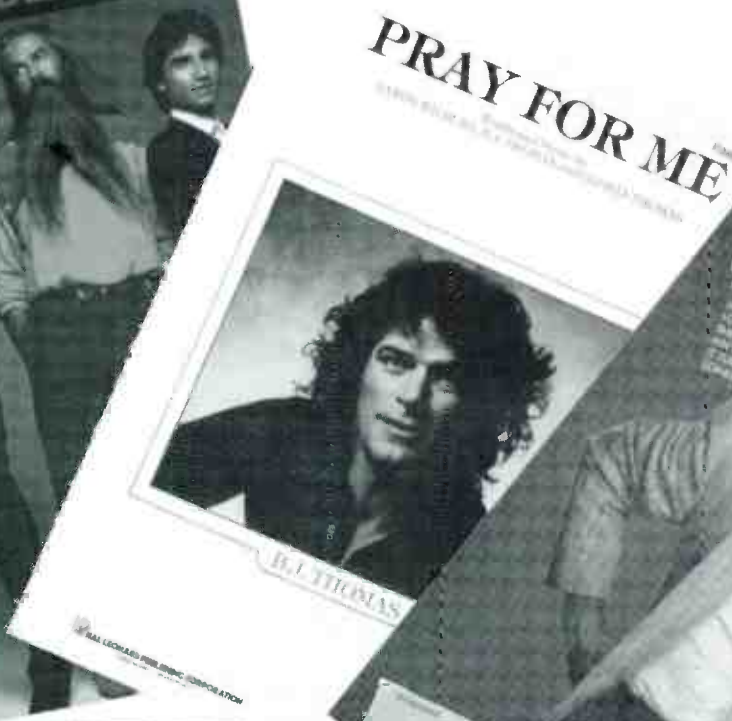
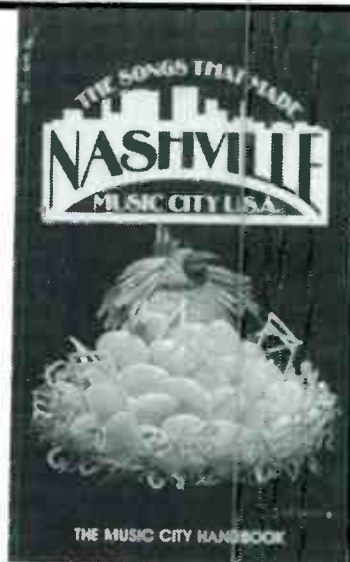
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A QUICK LOOK AT SHEET MUSIC, SONGBOOKS AND SHOWER CURTAINS

by Edward Morris



Once the bread and butter of the music industry, print music has dwindled in relative financial importance with each advance of recording, broadcasting and playback technology. Mechanical and performance profits increasingly overshadow those arising from song-books and single pieces of sheet music.

While Michael Jackson's "Thriller" album and its attendant video have sold in the multiple millions, for example, the "Thriller" matching folio has, according to best estimates, moved only 50,000 to 60,000 copies.

("Matching folios" are songbooks that match a specific record album; "personality folios" feature songs associated with a specific artist or group; and "mixed folios" are songs collected loosely around a theme.)

Although print music is proportionately no more important to country publishers than it is to pop ones, there has been an upsurge in country print popularity since such artists as Kenny Rogers and Dolly Parton began crossing over to the pop charts, and particularly following the success of such country-oriented movies as "Urban Cowboy," "Coal Miner's Daughter" and "Honeysuckle Rose."

Earlier this year, a venture involving the Country Music Assn., Hal Leonard Publishing Corp. and Nashville-based Prime Time Music resulted in the mass-market aimed "The Award Winning Songs Of The Country Music Association."

Prior to the publication of this collection, Hal Leonard and Prime Time jointly issued "The Songs That Made Nashville Music City, U.S.A.," a catch-all assemblage that contained not merely the words and music to 100 hit songs, but also maps of Nashville, country music trivia and even a list of Music City restaurants. It was published in both piano/voice/guitar edition and in standard paperback format for distribution through bookstores.

Hal Leonard's Keith Mardak summarizes his company's interest in country music this way: "Three years ago, we didn't publish any—now it's our biggest seller after Christmas music." He

reports that hot (or potentially hot) titles include "The Songs of Don Williams," "Deliver" (a matching folio to the Oak Ridge Boys' album) and personality folios on Eddy Arnold, Lee Greenwood and Ricky Skaggs.

Other country titles coming from Hal Leonard are "The Best Of The Oak Ridge Boys," "The No. 1 Country Songs of The 70s and 80s," "The 100 Most Wanted Country Songs By The Most Wanted" (an "outlaw" themed) and "The Great American Country Songbook."

Generally, Mardak concludes, matching folios have the shortest shelf life, since they tend to be eclipsed by succeeding albums. Instead of publishing huge volumes of songbooks in anticipation of sales, Mardak explains that Leonard prints the minimum first run that is economically feasible—usually around 3,000 to 3,500 copies—and goes back to press as sales dictate.

There has been an upsurge in country print popularity since such artists as Kenny Rogers and Dolly Parton began crossing over to the pop charts.

Mardak confirms that country sheets and folios sell best in the southeast and southwest and poorest in the northeast.

"Folios are doing fantastic for us these days," reports Cynthia Rodgers of the Welk Music Group. "They're a really good source of income." But, she adds, "sheet music now is mostly considered promotional, except for the top sellers." She notes that the Don Williams book cited above contains perhaps 80% Welk copyrights, while the Skaggs collection may run as high as 75%. (Hal Leonard prints Welk's country music; Cherry Lane does its pop.)

Acuff-Rose, the only Nashville publisher that actually prints its own music, depends very little on print for its overall income, according to Ken Owen. "It's really a minute part," he says.

Nonetheless, Acuff-Rose does have one spectacularly steady seller, the 129-song "The Complete Works Of Hank Williams." And it publishes such strong single sheets as "Tennessee Waltz," "Last Date" and "Elvira."

Country music print is even making inroads into the once-snobbish educational market. When my son's high school choral group toured Poland this past March, it carried with it—and performed—a medley arrangement that contains snippets of "On The Road Again," "Could I Have This Dance" and "Rocky Top."

J.W. Pepper & Son distributes sheet and folio music to 40,000 accounts, mostly schools and

churches. The company's sales director, Bob Dingley, contends that there is "a growing interest" in country music among these accounts. "Until about four years ago, educational publishers really stayed away from country music. But there's been a strong movement toward it, especially in the last year and a half."

Dingley is unable to provide specific sales figures on country titles, but he says there are several of them in Pepper's top 100 sellers, a list that includes both classical and pop numbers. The choral versions of "Always On My Mind" and "Islands In The Stream" are moving "exceptionally well," he observes.

On a less rarefied plane are the novel uses of print music. Several Tree classics have been transmuted into Hallmark greeting card verse—a conversion now being enjoyed by Chappell. Maxine Lang, who handles merchandising for Chappell, also reports that some of its song lyrics are being used on gift-wrapping paper.

But Chappell's cleanest application of song is a collection of lyrics (your choice of pop or country) imprinted on shower curtains. The latitude for whimsy here is almost too much for an active mind to contemplate.

Will we see the time when lyrics are silk-screened directly onto the interstates so we can sing along as we speed along? See what you can do with it, Maxine.

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Amy Grant's recent groundbreaking gold album and the virtual monopoly which Nashville-related artists hold over the Dove Awards and Gospel categories of the Grammys prompted us to take a look at

GOSPEL MUSIC, NASHVILLE-STYLE

By Michael Snow

Don Butler of the Gospel Music Association estimates that in 1983 there were more sessions cut in Nashville involving the various branches of Gospel music than there were country sessions.

Of course, Nashville is no Johnny-come-lately to the field; in fact, Gospel has charted a parallel course with country music in town since World War II. In the Forties, Nashboro Records, along with Savoy of New York, were the premier black gospel labels in the U.S.A., featuring classic performers such as the Swan Silvertones and the Swanee Quintet, while white quartet legends Wally Fowler and The Oak Ridge Boys and the Speer Family were the mainstays of Bullet Records. Just as the Grand Ol' Opry was beaming Country and Western far and wide on WSM, Nashboro had the mammoth WLAC 50,000 watt clear channel transmitter from eleven o'clock every night with "John R." Richbourg and Hoss Allen selling Gospel by mail-order to rural black American and the northern urban areas, too. The impact WLAC made cannot be underestimated. It was BIG business; along with the records, they sold hair cremes, straighteners, baby chickens — everything imaginable that could be shipped by mail. Because of the vast areas they could reach, they made "Nashville" synonymous with "Gospel" for a great portion of black America, and Nashboro remained a power through the Sixties, and is still in business today.

During that period, most of the white gospel acts had to sell their records out on the road at personal appearances as there was no radio program catering to them. A little later on, however, the Rev. J. Basil Mull began a show, again on WLAC, which closely followed the successful Nashboro format but specialized in Southern White Gospel.

A major watershed occurred in the early Fifties when Columbia's Nashville office signed the Chuck Wagon Gang, with great success, which prompted RCA Nashville to sign the Blackwood Brothers, the Statesmen, and the Speer Family. This rash of signings quickly made Nashville a Mecca of sorts for most of the acts who had been on regional or homegrown labels, and very many of the major groups of the time moved their operations here. The coincidental emergence of the

"Nashville Sound" nationwide was also an important factor in making the town the magnet for Christian music it has become.

A crucial figure in this growth was John T. Benson, who successfully parlayed his position with an old family printing business into a series of songbooks *Songs of Inspiration*, which were sold wholesale to white gospel groups and churches. Through his contact with many unsigned acts, and his knowledge of the number of songbooks they were able to sell, he perceived that there was a void that needed filling. So he founded Heartwarming Records, which has since evolved into one of the major recording and publishing concerns in the Christian music world.

During the Sixties there was a great deal of expansion, with many of the currently powerful labels being founded in other areas and gradually gravitating to Nashville. There seemed to be an epidemic of label-hopping during this period. The formation of Skylight and Sing in Atlanta caused major defections of the acts that had been signed to Columbia and RCA, and the instant success of these new labels prompted Texas-based Word Records to attempt an abortive takeover of Skylight and Sing. The failure of that takeover caused Word to form its own Southern Gospel label, Canaan, which naturally based in Nashville and in turn received its own share of defectors. Some time later the Church of God in Cleveland, Tennessee, did buy Skylight/Sing, thus bringing them into the Nashville orbit, and later when Joel Gentry bought the company, he moved the headquarters to Nashville proper.

By the late sixties Benson/Heartwarming and Word had become mini-conglomerates, the former with the addition of Impact and Greentree, the latter with Dayspring, Myrrh and Light, although Word still maintained its headquarters in Waco, Texas. Newer entries in the field included Calvary, which moved here from California, and Supreme. Nashville was poised to become the hub of the Gospel music industry in a very visible way because in addition to the actual gospel labels, the secular labels and acts were featuring more gospel-based songs. The majority of country acts had religious backgrounds and, because of the sympathetic ears at the secular labels, it was possible for established stars such as Presley, Porter

Wagoner, and Charlie Pride to feature inspirational songs on their albums, and indeed record entire albums of gospel-based music when they were so inclined.

Through the Seventies and into the Eighties, Nashville gospel has continued to thrive, and the GMA's growth has mirrored this, becoming an organization with international scope and maintaining a high profile in the industry.

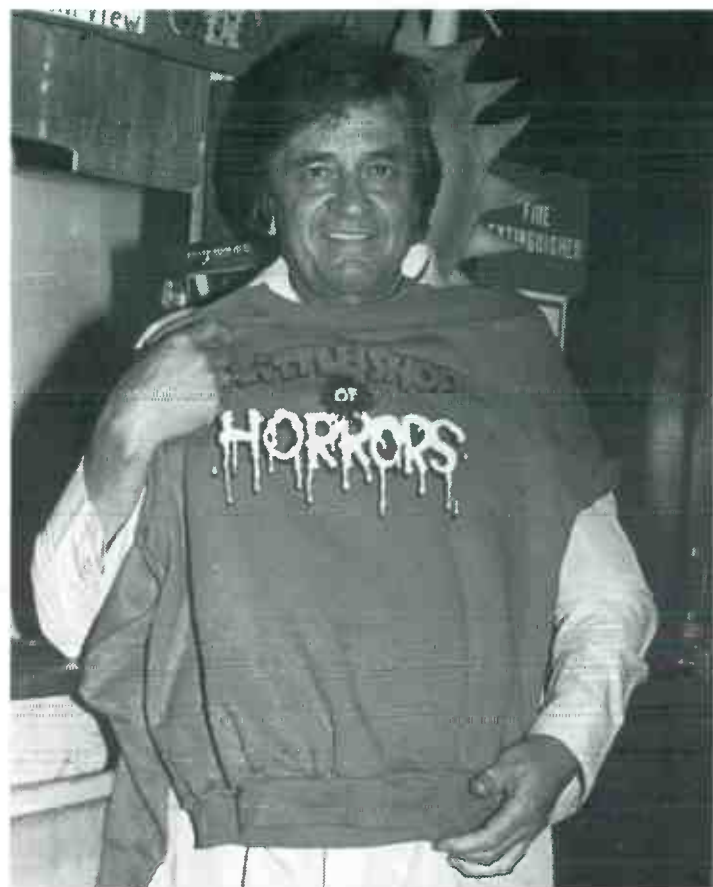
The GMA "Gospel Music '84", held in March was a big-league event spanning four days of seminars, luncheons, concerts, climaxed by the 15th Annual Dove Awards, telecast nationally for the first time from, of course, Nashville. Next year's event, again to be held in Nashville, promises to be a great success.

Many of the finest Christian songwriters are living and working here now, most signed to gospel publishers but some affiliated with secular publishers, some of whom are opening Christian music divisions. Gospel is even bringing business to the video field, as Amy Grant and others are shooting MTV-style pieces.

Gospel music, Nashville-style, continues to spread the good news, and is contributing significantly to the health of our industry.



Greentree/Benson artist Dallas Holm recently became the fourth gospel artist to ever receive a gold record when his album "Dallas Holm and Praise 'Live'" topped 500,000 unit sales. Seen here with Holm (center) are (left) Benson Company sales and marketing v.p. Steve Bock and executive v.p. Wayne Erickson.



AMONG MY SOUVENIRS - Even "the man in black" collects momentos. Johnny Cash shows off the sweatshirt he got at the award-winning off-Broadway play "Little Shop of Horrors."



BUCKS FROM BUCKAROOS - Riders in the Sky raised \$15,125 for Hospital Hospitality House at the band's 5th annual HHH charity performance earlier this year. Swapping biscuits for bucks at a special Riders appreciation breakfast is chef Rachel Lawson (seated) as benefit chairman Nancy Moore (standing) looks on.



THE FISHIN' MUSICIAN - Hank Williams Jr. (R) recently caught this fine string of Kentucky Lake crappie while taping with the host of syndicated television show "Bill Dance Outdoors."



HAPPY WINNERS - Smiles abounded backstage at the Grand Ole Opry House after the Music City News Award Show last month. Winners (l to r) included Janie Fricke, winning her second consecutive Female Vocalist of the Year award, The Statler Brothers, who earned a record-setting four awards, including Vocal Group of the Year, bringing their MCN Awards career total to 22 and Male Vocalist of the Year Lee Greenwood.



HIT SONG TEAM - John Conlee (L) celebrates his latest #1 single, "As Long As I'm Rocking With You" with host and publisher Don Gant (Old Friends Music); songwriter Bruce Channel; producer Bud Logan and songwriter Kieran Kane.

45 RPM

New Single Reviews

Robert K. Oermann

MCA Records walks off with Label-Of-The-Month with absolutely no contest this month. Reba and Barbara led the label's releases, both vying for Single of the Month honors. Just about every MCA release was a jewel. The only one I'm lukewarm about is the Atlanta record, but then, it's Atlanta. Need I say more?

If there was a trend audible in this pile of plastic I just went through it's that June brought out the silliness in everybody. The humorous disc most likely to garner airplay is probably Cash's. But don't overlook "Country Club Boy" (David Womack) just because it's delivered perfectly straight: The lyrics will catch you by surprise. Also notable is the first topical Olympics record we've received: Coon Elder's "The Russians Ain't Coming." I deep-sixed it, but you might want to give it a listen.

DISCOVERY honors are going to the two Golden Eagle Records newcomers, John Winters and Carol Martyn. And while I'm on the subject of independent labels, I'd like to point out that both Memphis and Rod Rishard have been laboring long and hard in that twilight, and that both now have excellent releases that deserve a break.

Get songwriter/limo driver/blue-eyed soulman Lamar Hill to play you that British single he put out. It puts other popsters in Music City to shame; and it's criminal it has not seen the light of day on this side of the Atlantic.

I'd chat some more, but I'm still beat from the 9 a.m. to midnight, 6-day Fan Fair endurance contest. Most of you were busy in your Music City offices while the thousands were out at the Tennessee State Fairgrounds; but you ought to try mingling with the folks that are "the bottom line." They're a lot of fun.

If you do decide to rub elbows with the great unwashed next year, don't take along Rick Blackburn's joke book, however.

I'm off to Manhattan for 10 days. I'll let you know what creatures I unearth there next month.

Keep those cards and letters comin' in, folks. And don't forget to mail those envelopes filled with round 7" plastic shapes to: Music Row, P.O. Box 158483, Nashville, Tennessee 37215.

THE NICHOLS

"That's When You Know It's Over"

Writers: Billy Troy, Bob O'Donnell; Producer: Andy DiMartino; Publisher: Peer-Southern/Whole Armor, BMI/ASCAP. Moonshine 3026.

As classy a record as any major label's go out right now. The chorus is especially lovely.

LEON RAUSCH

"Going Away Party"

Writer: Cindy Walker; Producer: Tommy Allsup; Publisher: Four Star, BMI. Southland 7312.

We're talking sloppy drunk here folks. This has all the classic elements: the slurred, flat vocal; the rinky-dink, cocktail lounge, second-rate Sinatra jazz tinkling; the boozy, self-pitying lyric.

SHIRLEY DAVENPORT

"You've Got Me By The Heart"

Writer: Shane & Rosanne Appling; Producer: A.V. Minelstedt; Publisher: none listed, BMI. AV Records 927.

Honey, puh-leeze! Slow torture by tone-deafness.

MEMPHIS

"Gone But Not Forgotten"

Writers: J.T. Slate, L. Keith, W. Morrison; Producer: none listed; Pub-

lisher: Warner House, BMI. MPI Records.

This topnotch nightclub act has now brought home what sounds like its first hit single. This is a real good quartet record with a fine countryboy lead vocal and plenty of hooks to make you smile.

ORLANDO & WINE

"Close Your Eyes"

Writer: Chuck Willis; Producers: Chips Moman, Brooks Arthur; Publisher: Chuck Willis. Triad 2002.

What is the deal here? With all the talent assembled for this session, you'd think the result would be something more involving than a straight-from-the-sheet-music rendition of an overly-familiar oldie. The only interesting thing about it is the heartbeat bass.

GUS HARDIN

"How Are You Spending My Nights?"

Writers: Kent Robbins, Richard Carpenter; Producer: Rick Hall; Publishers: Southern Writers Group, BMI/ASCAP. RCA 13814.

She's great, as usual; and the production is spectacular. The song, though, never got to me.

STONE COUNTRY BAND

"Honkytonk Goodtime Man"

Writer: M. Sloan; Producers: Chuck Surack & Stone Country; Publisher: Michan, ASCAP. Stone Country Records.

Ineptly recorded . . . but with plenty of spirit.

RONNIE McDOWELL

"I Got A Million Of 'Em"

Writers: M. Garvin, R. Hellard, B. Jones; Producer: Buddy Killen; Publisher: Tree, BMI/ASCAP. Epic 34-0449.

Sounds like a fondly-remembered golden oldie; instead, it's an instant smash hit that's going to become one.

TOM T. HALL

"Famous In Missouri"

Writers: R. Williams, J. Clark; Producer: Jerry Kennedy; Publisher: The New Music Times/Hallnote, BMI. Mercury 880 030-7.

Nice melody. But I don't have a clue what this lyric is about.

DARLENE FLATT

"The Next Night"

Writer: B. Brown; Producer: Charlie Fields; Publisher: Rosette/Jason Dee, PRS/BMI. Charta 188.

Her name says it all.

LEON RUSSELL

"Good Time Charlie's Got The Blues"

Writer: Danny O'Keefe; Producers: Leon Russell, Doug Snider; Publisher: Warner-Tamerlane, BMI. Paradise 628.

"The Master of Space & Time" wanders through an echo chamber trailing his musical followers in a mesmerizing arrangement of one of the great, great songs. A fascinating sound.

LAMAR HILL

"Nightbeat"

Writer: Hill; Producer: none listed; Publisher: Runaway Music. NEMS (England) 102.

When a Music Row pop performer this soulful has to go all the way to England to get released, you know Nashville isn't as grown up and important a music center as we'd all like it to be. Surely there is somebody, somewhere in the entertainment business who understands that not everyone in this town makes country music. Some major American label ought to pick this up, dammit!

CRAIG DILLINGHAM

"1984"

Writers: Craig Dillingham, Bill Graham; Producer: Mark Sherrill; Pub-

lisher: Dillingham/Graham/Caseyem, BMI. MCA/Curb 52406.

A great groove. Kudos to producer Sherrill. And Dillingham displays previously-unheard dramatic gifts in his vocal.

JOHN CONLEE

"Way Back"

Writer: Jerry Fuller; Producer: Bud Logan; Publisher: ATV/Wingtip, BMI. MCA 52403.

I have said it many times before: Big John sings with a big, big heart. Yet another masterpiece in his long, long string of them. Performers like this make listening to country radio worthwhile.

JOHN WINTERS

"Someone Has Taken Your Place"

Writers: T. Carisse, B. Rawlins; Producers: Don Grashey; Publisher: D & L Music. PROC. Golden Eagle 759.

Artist and label are both new to me, but if everyone on Golden Eagle makes singles this good, I say "Welcome!"

CAROL MARTYN

"You Called Her Name"

Writer: Don Grashey; Producer: Don Grashey; Publisher: D & L Music. PROC. Golden Eagle 760.

All right! Golden Eagle goes two-for-two! This babe has echoes of the great ladies of country in her voice.

RAY CHARLES

"Woman Sensuous Woman"

Writer: G. S. Paxson; Producer: Ray Charles; Publisher: Acoustic, BMI. Columbia 38-04500.

Ray sings this Don Gibson oldie with a dreamy smile and a lovely, lazy drawl. And get a load of those swaying fiddles, harmonicas and steels.

BARBARA MANDELL

"Only A Lonely Heart Knows"

Writers: Dennis W. Morgan, Steve Davis; Producer: Tom Collins; Publisher: Tom Collins/Dick James, BMI. MCA 52397.

I LOVE this record! The Davis-Morgan songwriting combo is a match made in heaven and Mandrell sings the fire out of their creation.

GENE WATSON

"Little By Little"

Writers: Danny Morrison, Larry Keith; Producer: Russ Reeder & Gene Watson; Publisher: Warner House, BMI. MCA 52410.

Exquisite moans of pain and pleasure.

WORLEY MAX

"Who'll Help Me Get Over You"

Writer: Worley Max; Producer: none listed; Publisher: Acuff-Rose, BMI. Thunderhead 7085.

If I remember correctly, I've sometimes picked and sometimes panned Worley. This time out, he sounds like a Gene Watson disciple. And that's just fine with me.

JOE SUN

"Bad For Me"

Writers: Joe Sun, Max D. Barnes; Producer: Kenny Denton; Publisher: Fruit Jara/Blue Lake, BMI. A.M.I. 1319.

I'm naturally delighted to have one of my faves back on 45. Although I'm not wild about the song, Joe's vocal style is as intriguingly grainy and gritty as ever.

SAVANNAH

"My Girl"

Writers: W. Robinson, Jr., R.A. White; Producers: Sonny Limbo & Scott MacClellan; Publisher: Jobete, ASCAP. Mercury 880 037-7.

How DARE they try to remake this!? The original of this was one of the most perfect moments in music

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history: That these bimbos have the gall to cover it is an insult to the ears of Temptation lovers the world over.

BARRY JOHNSON
"I'm Not Gonna Fall"

Writers: B. Johnson; Producer: none listed; Publisher: Hickory Lane, ASCAP. Indy 5184.

He has a pleasantly boyish quality to his voice. As a songwriter, he needs a little work; the melody is too predictable and the lyric is too trite.

VICTORIA SHAW
"Needing A Night Like This"

Writers: Rafi Van Hoy, Deborah Allen, Eddie Strucick; Producer: Say Hey Ray; Publisher: Chappell, BMI. MPB 5009.

I've been in this lady's corner for some time now. Although this is head and shoulders above her previous efforts, she's still in search of sound.



Reba McEntire

REBA McENTIRE
"He Broke Your Memory Last Night"

Writers: Dickey Lee, Bucky Jones; Producer: Norro Wilson; Publisher: Welk/Tree, BMI/ASCAP. MCA 52404.

She sends chills up my spine every time. I wanted to spit on every one of you radio and trade magazine goons when her last, "Just a Little Love," didn't make #1. Don't you realize this is the greatest voice presently recording in Nashville?!

RAY SANDERS
"You're Gonna Break Your Daddy's Heart"

Writer: Roy G. Ownbey Jr.; Producer: none listed; Publisher: Axe Handle/Carlson & Kelley, ASCAP/BMI. Axbar 6025.

In the shadow of Waylon, right down to the chicken-pickin' guitar.

MERLE KILGORE
"Just Out Of Reach"

Writer: V.F. (Pappy) Stewart; Producer: Harold Shedd; Publisher: Acuff-Rose, BMI. Warner Bros. 7-29267.

Kilgore croons a classic. If you think he's just Hank Jr.'s buffoon opening act, think again. Nice production, Harold.

KEN CORMIER "THE PRISONER"
"Hanging In Jericho"

Writer: Ben Corbin; Producers: Harold Shedd, Jim Cotton, Ken Cormier; Publisher: Sabal, ASCAP. Sherrad 15309.

Nice production, Harold. But you know the old saying, "You can dress 'em up, but . . ."

KATHY MATTEA
"You've Got A Soft Place To Fall"

Writers: B. McDill, H. Moore, K. Chaer; Producers: Rick Peoples, Byron Hill; Publisher: Welk, BMI. Mercury 822 218-7.

If Mattea ever strikes out as an artist, she's got a solid future in A&R; I don't know when I've heard a newcomer who had such consistently-excellent taste in material. This makes three song jewels in a row for the West Virginia lass.

ROD RISHARD
"Midnight Angel of Mercy"

Writers: Roger Gore, Jimmy Payne, Joe Gibson; Producers: Joe Gibson & Jimmy Payne; Publisher: HitKit/Archway, BMI. Soundwaves 4734.

Very tasty. I really dig the song, the tempo, and the way Rishard's voice leans into it with just a touch of

bluegrass flavor. Can somebody please tell me why a songwriter with Payne's credentials isn't writing for one of the major publishing firms?

JOHNNY CASH
"The Chicken In Black"

Writer: G. Gentry; Producer: Billy Sherrill; Publisher: Algee, BMI. Columbia 38-04513.

Cute. It's worth sitting through once just to fully absorb the silliness of the story. It should make a DANDY video.

CHARLEY McCLAIN & MICKEY GILLEY
"The Right Stuff"

Writers: R. Giles, B. Haynes, B. Fisher; Producer: Norro Wilson; Publisher: DeJamus/My Queen Elizabeth/Bobby Fisher, ASCAP. Epic 34-04489.

As smarmy and sticky as wedding cake icing. If I were a diabetic, I'd be in shock.

BOBBY PARRISH
"Skinny Dippin'"

Writer: A.R. Fleetwood; Producer: Ainsley Fleetwood; Publisher: Brandwood, BMI. Brandwood 0027.

Not offensive. Just stupid.

DAVID WOMACK
"Country Club Boy"

Writer: D. Womack; Producer: Terry Choate, Johnny Fun; Publisher: Tree, ASCAP. Fun 22552.

A rather ordinary-sounding record with an extraordinarily humorous set of lyrics. Pay close attention: this is the sleeper yuk of the month.

BUTCH BAKER
"Burn Georgia Burn"

Writer: J. Elliott; Producers: David Kastle; Publisher: Milene, ASCAP. Mercury 880 020-7.

You'd never guess it from his records, but Baker is a fine singer. Go hear him live; and when you do, introduce him to a hit song and a hit producer.

RON RICH
"I Better Get Ready"

Writer: Ray Buzzeo; Producers: Ray Buzzeo, Les Ladd; Publisher: Ray Buzzeo, ASCAP. NSD 192.

He reminds me a bit of Charlie Rich, only with much more lung power. Shows promise.

McGUFFEY LANE
"Day By Day"

Writers: Robert E. McNeley, John Schwab; Producer: Marshall Morgan & Paul Worley; Publisher: McGuffey Lane/Hot Band, BMI. Atlantic-America 7-99778.

Pleasing, but not the strongest song on the LP with the same title. This act and the Dirt Band look like Worley & Morgan's tickets to stardom as producers.

KEN CAMERON
"Love, Daddy"

Writers: Ken Cameron, Jimmy Payne, Joe Gibson; Producers: Jimmy Payne, Joe Gibson; Publisher: HitKit, BMI. Grand Prize 5216.

NOW can we talk trash?? Can we talk nauseating recitation record? Can we talk pitifully cliched sentimentality? Can we talk drive! Can we talk emotional prostitution? Can we talk total waste of vinyl, here?

KENNY ROGERS
"Evening Star"

Writers: B. Gibb, M. Gibb; Producers: Barry Gibb, Karl Richardson, Alby Galuten; Publisher: UniChappell, BMI. RCA 13832.

I know it's fashionable to trash Kenny, but I like this, despite the fact that Gibb lyrics make no sense. There: my guilty secret is out.

LARRY JENKINS
"You're The Best I Never Had"

Writers: Joe Chambers, Larry Jenkins; Producer: Joe Chambers; Publisher: Galleon, ASCAP. MCA 52396.

Not bad. Just inconsequential.

SYLVIA
"Love Over Old Times"

Writers: Lisa Angelle, Mike Reid; Producer: Tom Collins; Publisher: Collins Court/Lodge Hall, ASCAP. RCA 13838.

Instantly forgettable.

HONORABLE MENTIONS:

MARGIE AMERSON/"Set Me Up"/NSD
JOHN NOREN/"What Can I Do With This Broken Heart"/Comstock

ATLANTA/"Pictures"/MCA-MDJ
CATHY RITCHIE/"It Never Hurts Enough"/Hazzard

SANDY CROFT/"Easier"/Capitol
SHOTGUN WILLIE BAND/"Hello Honey, Bye Bye Baby"/Soundwaves

RICHARD GACHNER/"The Final Picture Show"/WEA (France)

DAWN ANITA/"Please Be Gentle"/Free Country
OZZIE RIDINGS/"I Gave You A Diamond"/Rabbit

HAL WAYNE/"Rhinstone Nights"/Hal Kat Kountry

RAY PRICE/"A New Place To Begin"/Niva
RONNY ROBBINS/"Those You Lose"/Columbia

GEORGE PEELE/"I Don't Like Trains"/NSD
BILL HERSH/"Paint Me Blue"/Comstock

GARY WOLFE/"You Bring The Heartache"/Mercury
STEVE MANTELLI/"Muscle & Blood"/Picap

MIKE CAMPBELL/"You're The Only Star"/Columbia

JERRY WEST/"Right People, Wrong Time"/Electric
SAGEBRUSH/"My Eyes"/Jerec

J.W. THOMPSON/"Hello Josephine"/21 Century
STALKER & BERG/"Hit & Run Lover"/Niva
LEON EVERETTE/"Shot In The Dark"/RCA

A.J. MASTERS/"Do It On A Dare"/Bermuda Dunes

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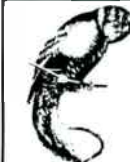
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VIDEO VISION

Video Music Reviews by Andrew Roblin

Video is quickly becoming a strong promotional tool for new artists trying to break into country radio's playlists. "The fact that we get a video on an artist gets them some attention," says Kevin Herring, music director of radio station WWWW in Detroit. "Videos are an exciting form of promotion."

Robin Lee's "Want Ads" (reviewed in last month's column) is a prime example of video's new influence on radio. "Without that clip, Robin Lee would probably have never made it on our playlist," Herring notes. But with the help of the video, Lee's single on Evergreen Records rose to 63 on the Billboard Hot Country Singles chart.

"That's the way we're going to have to promote records in the future," says Johnny Morris, A&R director for Evergreen. "We sent her video to all but two of Billboard's country chart reporting stations." Morris adds that nearly all of those radio stations have VCR's in-house.

MOE BANDY & JOE STAMPLEY "Where's The Dress"

Producer: Jim Owens Entertainment. Columbia.
Can good ol' boys cut the mustard as country queens? You betcha. Inspired by the success of

Boy George, Moe and Joe burst out of the closet as country music's hairiest transvestites. They're so eager to dress up, the two singers actually fight over a pair of pink pumps. This outrageous clip could be the one that earns country video some overdue national attention. "Where's The Dress" is a dead-on parody of rock music's image manipulation.

RPM "Man Overboard"

Producer: Pendulum. Warner Bros.

RPM gets the creative production that was so sadly lacking in the Oak Ridge Boys' most recent, Pendulum-produced video. Test patterns flash by at near subliminal speed. The hero—who's not a member of RPM—flees a nasty fellow who wants to make him walk a treacherous tightrope. The protagonist climbs a ladder and meets a pallid female; she tries to trap him in her addiction to a blue liquid. Wisely, he keeps moving. Imaginative scripting and superior technical standards make this the best video yet from a Nashville-based rock band.

VINCE GILL "Turn Me Loose"

Producer: Hogan Entertainment. RCA.

Hogan returns to the violent emphasis he used in Gus Hardin's "I Pass," but this time humor blunts the attack. Dressed in a fuzzy turquoise bathrobe and with her hair in curlers, Vince's lady chases him out of their house with weapons ranging from shaving cream to a submachine gun. But there's confusion between the song's lyric and the video's plot: although Vince begs to be turned loose, she's only too happy to get rid of him.

AMY GRANT

"Angels Watching Over Me" *Producer: Scene Three. Word.*

Playing the part of a teacher, Grant tells her students how angels have saved her from several catastrophes. If you can accept that, you'll like the rest, because Grant has the presence to make the unlikely believable. The plot seems a bit far-fetched, but Scene Three adds good special effects, including a jungle of hanging feet.

THE BROOKS BROTHERS "Hands Up"

Producer: Ken Mandell. Buckboard.

The Brooks Brothers take direct aim at the children's market with this exuberant, comic appeal for love. At the start, grown-ups and kids join hands for some quick choreography (or is it aerobics?). Then the focus shifts to the band, as they perform in front of a background including pink flamingos and elephants. Some subsequent scenes overuse chromakey effects and seem contrived, but the clip is basically fun.

LEE GREENWOOD "God Bless The USA"


Producer: Video Design Organization. MCA.

What is this, a country video or a military recruitment ad? Lee, in an incongruous designer jacket, sits on his tractor and swears his love for America. Panaramic views of parklands and cityscapes follow. Abruptly, Greenwood appears at an abundant dinner table. Elderly folks who can't remember the song's words try to sing along with him. Patriotism can be admirable, but jingoism of this sort is disgusting.


CRYSTAL GAYLE "I Don't Want To Lose Your Love"

Producer: Scene Three. Warner Bros.

Filmed at Viz Caya, a mansion and museum in Miami, this clip exudes wealth. Crystal looks lovely in her bare-shouldered white dress, but once you get past her beauty and the extravagant set, there's not much left. How about a plot? "I Don't Want To Lose Your Love" makes a perfect companion piece to T. G. Sheppard's obnoxiously opulent video of "Finally."



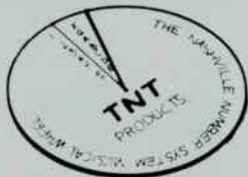
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AUTOS - LEASE VS. PURCHASE

by Kerry P. O'Neil, CPA

Kraft Bros., Esstman, Patton & Harrell

Should I lease or purchase? That's not an easy question to answer. There are a lot of variables to consider before you can decide what's best for you. To help you through the maze, I've put together a brief outline of the key points to consider when making this decision. I've assumed that if you purchase the auto you will be financing it. Let's go:

Purchase Price. Sometimes the same car will have a different price if you purchase it rather than lease it. In order to do a good comparison, find out if there is any difference and why.

Interest Rate. When you lease a car, you're paying interest just as you would when you finance a car. Sometimes a benefit in leasing is the availability of funds at a lower interest rate. Compare the difference in interest rates.

Down Payment. A major benefit of leasing is the minimum amount of money you have to put into the automobile. Generally, since automobiles lose their value over a period of time, the less money you tie up in this kind of asset the better.

Lease Term. In order to compare purchasing

versus leasing, you need to look at similar financing terms. The lease term for an automobile is normally in the three to five year range.

Residual Value. Leasing often results in low monthly payments because the purchase price is amortized to the expected residual value instead of to zero. For example, if an automobile costs \$20,000 and its expected residual value at the end of three years is \$10,000, you would be paying \$10,000 in principal plus interest over three years. If you purchased the car for \$20,000, with no down payment, and financed it over 3 years, the normal loan would require that you pay \$20,000 of principal plus interest over three years. The added principal payments would increase your monthly payment.

Equity. In the normal lease, you do not build up any equity in the auto. This is because you are only paying the amount that the car is expected to depreciate to over the three year period. When you purchase a car, the normal loan requires you to pay off the principal over the loan term. This creates equity when the residual value is in excess of the loan balance.

Tax Treatment. Generally, the amount that you can write-off for auto expense depends on the percentage of business use of the car, not whether you lease or purchase. If you use the car 100% for business, you can write off all of your lease costs. On the other hand, if you purchase, you can depreciate the full cost over a three year period, as well as write-off the interest expense. One added benefit to purchasing an auto is the investment tax credit. In most leases, you will not receive the benefit of the investment tax credit.

As you can see, deciding whether to lease or purchase is not a simple decision. Generally, the key benefit of leasing is conservation of capital, and the key benefit of purchasing is the building of equity. Leasing can be very attractive for the person who wants to commit the minimum amount of money for auto expenses. However, if you contemplate owning a car for a long period of time, say five to seven years, the benefits of ownership may outweigh the benefits of leasing.

Good luck and take care.

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KEEPING TRACK



'Track' Faces: Ronnie Milsap wowed the record-breaking crowd at RCA's Fan Fair showcase; MCA/Churchill new artist Ronnie Dunn "clowns around" with Emmett Kelly Jr.; Com-pleat/Polygram's Vern Gosdin put a lot of feeling into a recent showcase at Nashville's Cannery nightclub; and Warner's T.G. Sheppard poses with a fan during the 13th annual Fan Fair festivities.

AND NOW TO THE STUDIOS . . .

SOUND STAGE needed a revolving door to handle the crowds this month. **Jimmy Bowen** has been working with a half dozen artists lately including **Crystal Gayle**, **Jimmy Buffett**, **Rick and Janis Carnes** and **Lorrie Morgan** (engineered by **Ron Treat** and **Mark Coddington** as well as **Lynn Anderson** and **Razzy Bailey** whose respective projects were engineered by **Dave Hassinger** and **Mark Coddington**). The team of **Eric Prestige** and **Lee Groitzsch** were behind the board for four **Jim Ed Norman** projects; **Anne Murray**, **T.G. Sheppard**, **Bandana** and **Gary Morris**. **Dottie West** cut some new tunes with **Jerry Crutchfield** producing and **Warren Peterson** and **Vicki Hicks** engineering . . . and last but not least, **Jim Glaser** was in recording with **Don Tolle** producing and **Bill Deaton** engineering.

At **POLLYFOX**, **The Rude Boys** from **Huntsville** cut a single and songwriter **Wayne Carson**

was in recording. **Paige Dalporto** was working on a country project, as was **L.D. Stamps**. Gospel artist **Freddie Southwell** has been finishing up his LP also.

David Vickery has been recording some comedy and cartoon voices for a few commercials lately at **FIRST TAKE**. **Coleman Harwell** cut a commercial and **Episode II** made it back in to work on some tunes.

On the 32 track digital at **TREASURE ISLE**, **Emmylou Harris** was working on a new album with help from **Linda Ronstadt** and **Dolly Parton**, produced by **Paul Kennerly**. **Jason** and the **Scorchers** are working on their **Fervor** follow-up with **Terry Manning** engineering and co-producing with the band. **Jerry Crutchfield** is working with **Will Rambeaux** - and **Hank DeVito** has a project in progress.

Common Ground Music's Tammy Taylor cut some tracks at **FROG POND** recently, as did **Malcolm McKinney**. Also working on various projects were **Billy Kemp**, **Joe Allen**, **Fred James** and **Glen Ray**.

Reba McEntire is back in the studio with **Harold Shedd** producing at **MUSIC MILL** . . . **Jim Cotton** and **Joe Scaife** at the board for this project as well as sessions for **Gus Hardin** with **Mark Wright** as producer. **Michelle Scott** is putting the finishing touches on her project with co-producer **Jack Eubanks** and **Paul Goldberg** engineering. **Steve Earle** cut some tracks with **Emory Gordy Jr.** overseeing the production. **Ray Sawyer**, late of **Dr. Hook** has been in recording some new solo material with assistance from **Buddy Cannon** and **Jimmy Darrell**.

Costo Davis has been working on new demos lately at **WILD TRACKS**. **Merrit Music** was in recording, as well as **Rex Allen Jr.**, **Bobby Wood**, **Rudy McNeely** and **Picalic** writers **Mike Brook** and **Kathy Bailly**.

At **AL JOLSON** they cut a children's Christmas song called **Itsy-Mitsy-Moo** about a magical Yuletide kangaroo, no less. In addition to all the demos, they also cut and submitted a theme song for that infamous burrough, called 'Viva Los Angeles.' Isn't Viva a great word?

The two ladies booking most of the time at **EMERALD SOUND** lately have been **Rosanne Cash** with **David Malloy** producing and **Gail Davies** with **Leland Sklar** handling production.

Versatile songwriter **Keith Stegal** laid down new tracks at **L.S.I. RECORDING**; also in were **ABS Production** cutting jingles and a few writers from **CBS Songs**.

SOUND EMPORIUM recently hosted **Kent Lavoie** who produced sessions for **Lobo Produc-**

tions. **Norma Jean Parker** finished mixes and overdubs on her project, **Comstock** did a few demos, and **Brentwood** were also in to do some final mixes.

Bill Medley was in cutting new tracks at **SOUNDSHOP** . . . The tight harmonies of **Exile** were also being put onto tape. **Nancy Brooks** and **Bobby Braddock** were both working on new projects.

FAT TRACKS hosted local music galore with sessions recently by **Practical Stylists**, **Adonis** and **Prisoners of Love**. Demos were done by **Bob McCracken** and **Rich Ripani** - as well as **Roscoe Born** from the **Ryan's Hope** soap.

The recently opened 16-track **REEL TIME RECORDING** has been busy on projects that include an EP by **Bruce Wallace**, gospel material by **Donnie Sanders**, **Blake Emmons**, **Jon** and **Lynn Hargis**, **Joe Wright**, **Johnny Red**, **Joe Khoury**, and **Seduction**. All the engineering on these projects was handled by **Shelby Cash** and **Alan Shipston**.

The **MOBILE AUDIO** dual 24 track remote truck has been working on the road lately with **Toney Carey**, **Jason** and the **Scorchers**, **Jerry Jeff Walker** and the **Auburn University Band and Choir**.

At **R.C. RECORDING SERVICES** songwriter **Tom C. Armstrong** and **Ronnie Cochran** demoed a whole batch of new songs.

THE NASHVILLE STRING MACHINE have barely had time to change strings as they run from session to session for **Eddy Arnold**, **Sandi Patti**, **Jimmie Grace**, **Deborah Allen**, **Larnell Harris**, **Mark Gray**, **Charly McClain**, **Englebert Humperdink**, **Kenneth Copeland**



During a recent listening party (l to r) **Janet Bozeman (WJKZ)**, **Benny Ray (Music Country Network)** and **Rex Allen Jr.** congratulate top Swedish country singer **Kikki** on her recent recordings for **Moon Shine Records**. **Kikki** is accompanied here by label president **Andy DiMartino**.



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and the Oak Ridge Boys. Jingles included Chick-Fil-A, Washingtonian Magazine, Budweiser, Channel 5 and Nashville Magazine.

DISC MASTERING INC. has been mastering numerous projects lately including Charley Pride's new single, the new Ronny Robbins song, Gary Stewart's latest single and Mike Martin's first single which was produced by Blake Mevis.

Dennis Ritchie now occupies the chief engineer chair at STARGEM and Wayne Hodge has been keeping him busy producing sides on Chuck Harter, Bo Austin, Jorgie Torrens. Jerry Green and mixing Barbara Ann's latest single release. Andy DiMartino of Moonshine was in overdubbing vocals on his latest Nichols Bros. project. Producer Shirl Millette was in mixing an album on artist Jerry Gropp who usually sings with Waylon Jennings on the road.

THE A-STRINGS were busy doing jingles for Michelob beer, Leader Chevrolet, The International Dairy Council and also played at the Summer Lights Festival live TV show. Sessions included Johnny Cash, Earl Daniel Hyde and Amy Fletcher.

Jack Stone was in working on tracks for his next release at CATFISH BAY and Southern Manor's Bob Clark has been in mixing. Ervin Batchelor's LP called "Dawglegacy" should be finished up soon . . . and they traveled to Chattanooga for a remote recording for the Miracle Music label.

THE 3RD COAST HORNS were most proud of being featured as part of the house band for the March of Dimes Telethon recently.

Recent activity at A.M.I. STUDIO has included Johnny Paycheck completing final mixes on his album project with co-producers Tommy Jennings and Miles Sillis, and Bernie Vaughn engineering. Jeanie Seeley and Sammi Smith are putting the finishing touches on their new project . . . Michael Radford is producing a new single on Babs McCallister and Jack Grayson is cutting new material with producer Bob Reed.

Currently in production at BULLET RECORDING are album projects by Anne Murray, T.G. Sheppard, Bandana, Sandi Patti, Kenneth Copeland, Kathy Troccoli, Shel Silverstein, and Autumn. Recent guests on Bobby Bare's show include Waylon Jennings, Jessi Colter, Emmylou Harris, Mickey Gilley, Delbert McClinton, Jim Ed Norman, The Judds,



RCA supergroup Alabama joined Alabama Band Music songwriter John Jarrard (center l to r) and race car driver Dale Earnhardt after the Winston 500 NASCAR race at Talladega, AL. The band sang the national anthem and served as Grand Marshals. Randy Owen (r) and daughter Allison with him.

Michael Murphey and Gary Morris. Welcome to new engineer Willie Pevear.

Engelbert Humperdink has been cutting some new tracks at WOODLAND SOUND with producer Ron Oates, as Rick McCollister and Tim Farmer keep an eye on the board. Dal Clark and Jerry Watson have been mixing new material for the group Southern Exposure. New recording artists Pat Daisy and Lisa McNeal

have been in doing demo sessions with Floyd Cramer producing and Ken Cribblez engineering. In the mastering department Denny Purcell has recently completed mastering new singles from Sylvia, The Oak Ridge Boys, and the Barbara Mandrell/Lee Greenwood duet single call 'To Me.'

THE NASHVILLE HORNWORKS will be

heard on upcoming commercials including U.S. Air, Washingtonian Magazine, Sunburst Bank and Hubb City Bank. On the gospel front, sessions were done with Sandi Patti and for an upcoming musical, produced and arranged by David Clydesdale.

RADIO

Nashville's K Z Country Radio (FM 100 and AM 1430) has joined with A.B. Collier Wrecker Service to offer a unique service for Middle Tennessee motorists and tourists. A fully equipped wrecker, KZ Country Rescue 100, will be patrolling area interstates and secondary roads during rush hours to assist stranded motorists and help alleviate traffic tie-ups. A fine and noble gesture indeed.

TOP INDEPENDENT COUNTRY SINGLES

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

Survey Ending July 1, 1984

Weeks on Chart	Chart Position	Song - Artist
16	1	I NEVER HAD A CHANCE WITH YOU - Mason Dixon/Texas
6	2	HONKY TONK TAN - O.B. McClinton/Moonshine
6	3	LOVE IS THE REASON - Sierra/Awesome
8	4	MEMPHIS IN MAY - Darrel McCall/Indigo
4	5	DYING TO BELIEVE - Jack Greene/EMH
10	6	RISE ABOVE IT ALL - Joe Waters/New Colony
6	7	SOUTHLAND - Steve Haggard/Stargem
10	8	IT WON'T BE EASY - Lois Johnson/EMH
10	9	LO AND BEHOLD - Tennessee Valley Boys/Nashwood
12	10	I STILL LOVE YOUR BODY - Tommy Overstreet/Gervasi
12	11	MIDNIGHT LOVE - Billie Jo Spears/Parliament
12	12	YOUR EYES - Bill Anderson/Southern Tracks
#	13	BLACKJACK WHISKEY - Bobby Jenkins/Zone 7
16	14	ONE MORE TIME - Nat Stuckey/Stargem
#	15	I KNOW HOW YOU FEEL - Steve Honeycutt/Stargem
6	16	THEY DON'T PLAY NONE OF MINE - A.J. Masters/Bermuda Dunes
8	17	ROCK & ROLL LULLABY - Jessie Coulter/Triad
4	18	I'VE ALWAYS WANTED TO - Wayne Kemp/Door Knob
8	19	WANT ADS - Robin Lee/Evergreen
4	20	RACHEL WALKER - Timothy Thomas/Country International
4	21	HEAVEN'S ALMOST AS BIG AS TEXAS - Harold McIntyre/Audiograph
12	22	HEY, BOTTLE OF WHISKEY - Gary Stewart/Red Ash
#	23	JOHN DEERE TRACTOR - Bud Brewer/Soundwaves
#	24	I'M NOT GONNA FALL - Barry Johnson/Indy
12	25	YOU DON'T CARE ANYMORE - Peggy Jo/CBO
6	26	EVE'S DROPPING ADAM - Jimmy Lee Huff/A.M.I.
#	27	LET'S LIVE THIS DREAM TOGETHER - Narvel Felts/Evergreen
4	28	WORN OUT DREAMS AND DRESSES - David Rogers/Hal Kat Kountry
14	29	WISHFUL DRINKIN - Wyvon Alexander/Gervasi
#	30	TELL THE WHOLE STORY - Mike Grimes/Stargem

New Entry



INDEPENDENT RECORD CHARTS

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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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Songwriter-turned-producer Lathan Hudson has been in Sound Connection Studios doing spec sessions on new artist Tabby Crabb. Enjoying a replay are (l to r) Dennis West, Red Lane, Crabb and wife Gloris Parmentier, Jimmy Gunn and Ronnie Hughes. Seated are engineer Steve Messer (l) and Hudson.

Congratulations to Lori Pinkerton of **THE UNITED STATIONS**, who becomes the first woman to host a national country radio show, over the Fourth of July weekend called "The Producers." The network has named **Mark Camp** to serve as Station Clearance Representative for the Midwest Region. Camp, who will handle affiliate relations for the network's five weekly shows within his territory, will be based in the Washington, D.C. branch office.

— 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.



Juice Newton smiled at the fans during Fan Fair and announced her new RCA single, "A Little Love."

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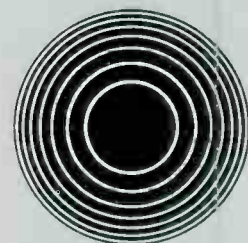
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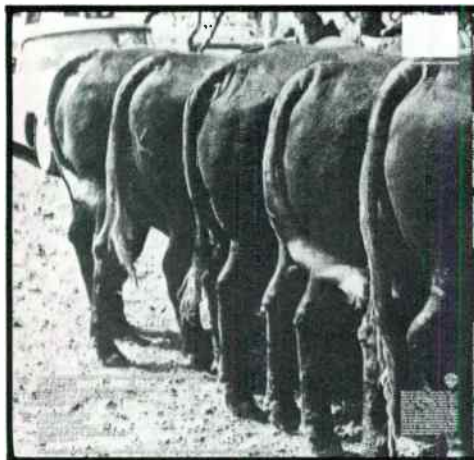
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NEWS FROM WARNER / NASHVILLE



Getting down to the Nitty Gritty

MEN OUTSTANDING IN THEIR FIELD. That's how the members of the Nitty Gritty Dirt Band are depicted on the cover of their latest LP, *Plain Dirt Fashion* (1/4 25113). The back cover shows the "other side" of the band, while the record it-

self features cuts like "Long Hard Road (The Sharecropper's Dream)," the first single. Warner Bros. execs worked hard to bring the band to the Big Bunny, and are ecstatic about the group's fast-breaking new single. ▲



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



NO ONE HAS SUGGESTED that Karen Brooks apologize for her natural gifts—vocal and visual—but several Nashville stars are at least a little jealous. *Hearts On Fire* (1/4-25051) is Brooks' second LP; her current single is "Born To Love You," though "Tonight I'm Here With Someone Else" is scheduled for release next month. Isn't that always the way... ◀



HURRICANE JOHN? With all the activity surrounding country star John Anderson, the title of his new album seems particularly appropriate—*Eye Of A Hurricane* (1/4-25099). Anderson, recipient of the Country Music Association's prestigious Horizon Award, earned both a Gold album (500,000 in sales) and Gold single (1,000,000 in sales) from his last LP, *Wild & Blue*. Industry observers say *Eye Of A Hurricane* is Anderson's best work to date, while the album's first single, "I Wish I Could Write You A Song," is already climbing the charts. ▲

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