

November 4, 1998

Randy Stonehill
20 [redacted] ace
[redacted] ch, CA 907 [redacted]



Dear Randy,

Forgive me for this lengthy letter. I fear that it might be the last time we communicate. I appreciate your honest letter to me, instead of trying to be hurtful, and I will answer you now with no attempt to cause any pain to you. I apologize for being so snippy in some of the past letters. I re-read them and feel badly that I didn't write them differently. So now I speak to you as a friend, sitting beside you, instead of an antagonist sitting across from you.

Until I received your recent letter I thought possibly you might have moved. In fact it was fine that you didn't answer my other letters because I ended up talking with Ray and feel very peaceful now about everything. I'll be sending the quit claim agreement to Ray, because he's your manager, but I thought I should write to you in response to your letter, first.

ONE SIDED CONTRACT: You said Schulenberg told you he had *never seen a more "one-sided contract."* Take this into consideration; he, like most lawyers, typically create an "us against them" scenario. It makes it easier to collect those billable hours they invoice to us.

TO EXPLAIN: Did you know that Richard Whitehouse, the head of the legal department at MGM for years, was my lawyer? Did you know that Richard Schulenberg was the *junior associate* at the Strote and Whitehouse firm? Did you know that Richard Whitehouse drafted the forms we all signed at Solid Rock?

AND: Did you know that I took music law classes under Schulenberg at an extension course at UCLA? Did you know that the Solid Rock agreement he denounced to you was the exact same agreement we studied at UCLA - and which he issued to his clients in his private law practice? (Out of curiosity, in 1986, I had him "draft up a recording agreement" for what was a fictitious venture. He gave me the exact same contract that I had given you. Interesting, huh?) Maybe now you can understand why I didn't have any fear about being taken to court. I had absolute refutation. In fact, as you know, many times I have invited you to take me to court because I wanted the chance to have everything brought out into the open. I have felt blamed for 100% of anything and everything. And I wanted the chance to prove everything from ownership of the Street Level Records name all the way back to the equitability of our recording agreement.

I'm sorry that you were given bad advice by Schulenberg. I don't know how much it cost you to accomplish whatever it was you thought he

for you. It could have been done for free if you had treated me like a person.

I'm much more sorry that he charged Daniel Amos \$15,000.00 to posture their case. When their first lawyer wrote to me I adhered strictly to his wishes thinking it would bring a convenient transition. I did nothing, as he told me to do, lest I force an injunction. And I told Word that I could not give them "Horrendous Disc" until DA's lawyer permitted me to. (I thought I was fitting into *their* plans, secretly doing a favor for them which I obviously couldn't reveal to Word. I had been told they wanted to release "Alarma" first, then allow HD to be distributed. When Stan found out what they had planned he told me, "Don't worry, we'll beat their brains out at the box office.") Nice attitude, huh?

NOT ANGRY: I wasn't angry with Terry. After his lawyer threatened an injunction Terry got sick in Holland and I even sang his lead vocals on stage with the band, while Terry was sick in bed, so they would get paid. But you were all so sure you could harm me none of you seemed to notice that I was still trying to be supportive of you that Summer.

I wasn't mad at anyone. After all it was I who initially wrote to each member of the band (after joining you on the *Amos And Randy* tour) giving them certified notice that I would no longer be managing them and that *they were free from further recording obligations*. And although I could see that you were all being played for fools by your/their lawyer, I felt I needed to let Daniel Amos go through all the steps so they would feel "in control."

I did whatever the lawyer proposed. When they offered to give me publishing and masters on other unreleased songs *I said alright*. Then when I met with Schulenberg and Stan Moser in Beverly Hills, Schulenberg asked me *what I wanted to let them out of their contract*. I told him "Nothing." I also told him that *they weren't under contract* to me because I had released them with official notice as specified in the agreement we'd signed.

And I then offered to give Terry back all of his songs. Schulenberg was shocked. (In fact, he never told Terry that I voluntarily gave up the publishing. He made Terry think that it had been wrested away from me by his mighty legal powers.)

Stan Moser urged him to accept my offer and the deal was struck. One of the mean things that happened was that Stan proposed that 3/4 of all publishing monies be turned over to Word until the album budget was recouped. Schulenberg agreed. It's unethical to consign finances without first consulting with the client. I felt bad for Terry because I felt he was being sold down the same river that you were paying for - but I couldn't interfere with the relationship between Terry and his lawyer.

As for my publishing agreement with you, I think it's possible that in the glaze of sentimental friendship we both misunderstood something. I thought I verbally had agreed to give you back any publishing of yours

that I didn't record, like "Pirate's Life," and other songs you were contracted to give me under your agreement, instead of to other people. In other words, you were acting in a way which was a direct violation of your Agreement with Solid Rock. But I wasn't interested in those songs. And I remember saying that if you ever wanted your songs back you could have them. You thought I was offering to give you back songs which I recorded.

When you asked me for the songs at Martoni's you said that *they were your babies* and *that was the reason* you wanted them back. You neglected to tell me at that time that you thought *I had promised* you all of your publishing back. It's too bad there was that level of deception going on. Otherwise, we could have talked about it and *I would have said yes*.

I thought you were just conning me about the "babies" part. I didn't really know *what you were up to* at the restaurant because Stan Moser had already notified me that you were going to sign with Word.

But at Martoni's you kept saying that you *might sign with Solid Rock again*, but first you needed something: your babies. I'd seen you lie to other people but as far as I knew you had never lied to me before. So I just sat there and watched you twist and wind words around your secret agenda. It was rather fascinating and horrifying, also.)

And then later, in the car, you pulled out a scrap of paper which said "I hereby assign to Randy Stonehill, all of his publishing" and then a place to sign. It was a tattered, shard-shaped piece of paper. Remember??

I'll tell you what was going through *my* head:

"Randy's been lying to me all night about his future recording plans. I know he's going to sign with Word but he won't admit it. Also, this is the first time he has ever taken me out to dinner since we've known each other. And he (gasp) has offered to pay. Now he's slipping me a piece of paper he probably wrote out when he was in the bathroom for ten minutes. (I had thought you were sick when you were gone so long - now I wondered if this was possibly the reason you left the table.) And also, I remembered how you told me you sweet-talked S into going to that hotel with you, charmed her into calling up her boyfriend and dropping him, and then never saw her again. So, associatively, I thought you were, in essence, trying to ---- me too, and then never talk to me again." I think because there was this aspect of dishonesty going on, it messed up what could have easily and quickly been solved with the truth.

So I said, *"Randy get a proper agreement from your lawyer."*

THE WRONG SOLUTION: When I came up to Wonderview and you handed me the agreement, you were still acting overly cheerful when we talked about the agreement. I knew that you were extremely angry because I knew what you were saying to Mark and Tom. So, again, I felt that you were conning me in a very deceitful way. But, I thought I could make a gesture of kindness. I offered to sell you, not the publishing -

which is apparently what you thought - but your master recordings. All I said was to have your lawyer put the masters *and the publishing* in one contract and I would sell you the tapes so you could re-release them yourself.

See, I had no plans to release your music again, or anybody's. I was going to move to England and record my own music and not produce any more artists. I thought that it was a very generous offer, and I'm sorry that it was not understood clearly. It was probably my fault if it was not made more clear. I was going to give you the publishing back and sell you the tapes. Not sell you the tapes and the publishing.

I had no interest in your publishing but thought that the tapes might be, potentially, valuable to you and gave you a very low price as a gesture just so that you would have to show some respect for me and the work I did for you. I couldn't just give the tapes to you. Not the way you were acting at that time.

You started fighting with me, telling me that YOU made me successful because I produced your albums and now I was more famous than before.

You were telling me that your songs were great but that I had never written any good songs, except for "I Wish We'd All Been Ready" and the only reason people liked that one was because they were afraid of dying.

You were raging on and on, telling me that I was paid more for my concerts because I was taking all the big fees and giving you what was left over. You sounded insane to me. I realized you had no use for me, in your mind, and now you were ready to move on. So I just stood there and watched you and said to have your lawyer draw up the papers and you could have everything.

See, I felt that you had stopped being my friend when you started being dishonest with me. I had come to feel very betrayed by you, the time we went to see Utopia and you said you'd try to find someone to invite. When L [redacted] showed up I was thrilled to see her. You acted like you hadn't seen her in a long time. It was only shortly thereafter that I found out you were already seeing her, and you were conning me into thinking this was just a casual incident.

BUT I'M SORRY: And maybe I should repeat this: That I'm sorry for the emotional response I had to things back then. The airplane accident had messed up my brain process so much that I couldn't respond in a more peaceful way.

My office was ankle deep in un-filed papers. I was having a hard time finding my way home some nights. (I knew where I lived but I just couldn't remember how to get there.)

I was bouncing checks because I'd forget to take the money to the

ank. Five years later I found almost \$10,000 stuffed into the pocket of an old coat. *You remember, I used to walk around with \$15,000 or \$20,000 in my jeans at all times. In New York you and Sarah told me that I could be mugged or even murdered if someone realized I had all that money.*

MORE ABOUT SARAH: Speaking of Sarah. I know that I really hurt your feelings when I wrote that letter to you and told you that, no, I would not be coming to your church ceremony when you married Sandy a second time. *I had been very shocked when Bobby told me that you had "run off to Las Vegas and gotten married without telling anyone."*

I was, at that time, worried about you because I thought you were rebounding from Sarah to L [redacted] and now to this girl you had just met. I would have sent the exact same letter to Sarah if she had suddenly gotten married.

I was angry with both you and Sarah for giving up, partly because I couldn't stay married to Pamela. Even though I did the paperwork for her, because she didn't want people to think she had left me, it was her decision. I had no idea she would steal my phonebook and write a newsletter to everyone saying how shocked she was that I suddenly divorced her. But you know all about Pam and her theatrical deceptions.

EMBARRASSMENT: And I also had been put into an embarrassing situation when Bobby called me up to ask if he could move in with me because you and Sandy were [redacted]

A lot of this had to do with the way my brain was processing information. I was very emotional. I was very upset, even angry, with you and Sarah for getting separated and then divorced. You were both my friends and I couldn't see any reason why you shouldn't stay married.

MY DIVORCE: With me and Pamela seemed different. She was always taking drugs and "going out" with other men, even Christians at our church, like the youth pastor. And then up at the Playboy Mansion. Then when she knew I was going to stop running Solid Rock Records and was letting all of the artists go, she hitched her star to Joey who was "playing guitar with the Osmond Brothers" and taunted me that he was "really going places."

When I first told you Pam and I were getting a divorce, if you remember, you just laughed and said "What took you so long?"

YOUR DIVORCE: But when I found out you and Sarah were getting a divorce, *I was so upset.* Years before you had told me, after only being married for six months, that you no longer had [redacted]

and then you moved in with Jerry. But then you guys got back together. When you went to a marriage counselor you told him you just wanted to

least you were trying to be honest. I had hopes for you both because you were going to a marriage counselor, something which Pam refused to do after the first visit.

BUT NOW I UNDERSTAND: At that time, I thought that both of you were just being selfish and stubborn. Of course years later I understand it all better: Sarah probably didn't "let you in" emotionally - wouldn't share with you; wouldn't read the Bible with you, wouldn't pray with you . . . am I right ? ? ?

So, I apologize for writing that letter to you. I hope it didn't take anything away from your wedding day. At that time, *had it been Sarah who had gone to Las Vegas to marry* and then invited me to her wedding, *I would have written the very same letter to her.*

So I understand now that you must have suffered a lot of emotional damage during your marriage to her. And she must have suffered too. It wasn't until years later that I learned more about her father. And really got to know her mother.

BACK TO YOU: Okay - back to you, as you used to charmingly say.

THE FIGHT: When I got back from England, and people started telling me that you discussed me onstage obliquely, backstage more specifically, and in interviews specifically, I realized you wanted to do damage to me without making yourself look bad. I don't really think it worked, Randy. I think you hurt yourself. A lot of your fans lost respect for you and never went to another concert of yours, according to what many have said to me backstage. And you probably lost a lot of great songs because of the shape into which you bent your heart.

A PRICE PAID: In *the several years* that I was fighting with you, I know it affected my music and cost me some disappointed fans. What must it have cost you these *almost twenty years* ? ?

Although "Even The Best of Friends" was brilliantly written to assign blame to me, as though it was I who was mad at you, it still backfired, because people thought you were an accuser of the brethren.

I did admire the hatchet job, lyrically, because of the level of cleverness . . . And in "Turning Thirty" saying that *now you had friends you could trust* and a wife who *really* loved you . . . wow, that was also an indictment, against me re: trust and Sarah re: love. She never heard the song, but I knew it made you feel good to record it in the hopes that she might.

But truth is a two edged sword and you can't hurt others without

hurting yourself. "And you shall be judged by the judgment with which you have judged. But God will forgive you only by the forgiveness you have given. Without confession there is no forgiveness."

THEN I JOINED THE WAR: When I came back from England and married Sarah and got into her paranoia and anger about you, I also got involved in the public squabble, and for that, as you remember, I have already apologized several times.

I finally realized that by saying *anything* negative about you I was sinning. I decided to make no further attempt to play verbal tennis with the fans' heads. I was hoping you would realize this, too.

I think one of the reasons your audiences have gotten smaller over the years is because people don't think of you as a golden child of innocence anymore. Gossiping from the stage places you in their minds as a gossip. It puts your malevolence in their face while they would rather believe that you are free from pettiness, that you're not like them. That your life is special and charming.

As grandpa said, "When you start throwing dirt, you're losing ground."

NASHVILLE: Like when you *fell and broke your arm* in Nashville a lot of people saw it happen. And although probably none of them spoke to you about it, they came up to me with stuff like "If Randy doesn't forgive you, what's going to happen next?" I personally don't believe that God harms us to get our attention, but the point is people are always watching us. And they are making judgments. And they're looking for any tension between us. So I give them none,

When I came over to Steve Camp's house, I saw people look at me and then at you and then back to me and then you - to see how we reacted. And you didn't know this, but when they gathered in a circle to pray, and Ray reached behind him to open the door, and you and Ray slipped out just before we began to pray . . . there were several very obvious prayers from industry people about brothers fighting and not getting along and so on and so on.

Anyway, I don't think God punishes us physically, even if we are angry and contentious and gossiping and so on, *BUT* I think it changes the framework of our thoughts and I think we suffer. When you talk in bitterness about something like this to your wife it also affects her. When your daughter overhears it being discussed, it stains her.

REPUTATION: What I'm trying to tell you is this: because you have become so well known for "Larry Bashing" it has become part of your reputation. (Just like "The Battling Stonehills" is part of your rep among sponsors.) When I do interviews I lift you up, treat your name with respect, let people know that I love you. I recommend your music - and it's all sincere. From my heart.

ABIDING LOVE: *See, I learned this after Sarah left.* It doesn't matter about what someone thinks of me - what matters is *what I think of them.* Neither Sarah nor you can make me stop loving you. I just do. I always have.

And when I quibbled with you in print it wasn't because I wanted to, but because Sarah was demanding that I stand up to you, protect her, etc. And a few years later I was happy to stop *my* side of the argument.

HIGH HOPES: And when that man back east said *you wanted to talk about our friendship* I was excited. But during the meeting at the hotel, all I heard you say was that you wanted your publishing. You never apologized to *me* about all of the fighting. Not then, and not thereafter. I've apologized to you three or four times now, in correspondence and in person. I can only assume that you're not yet sorry. For anything. And I don't just mean about us. I mean about other things in your life that I brought up at the meeting.

I was really encouraged about a few things at the meeting. Instead of describing your marriage as "the biggest mistake I ever made," as you did in earlier years, you now had come to describe it as "the hardest work I've ever done." That's a big change for you, if you really meant it.

Also, Ray saying that you were the most spiritual person he knows... I know that Ray is super-enthusiastic about things like Up With People, movies that he's recently seen, etc. And that's one of the great things about Ray. He's a positive person. And that creates a good balance for you. And I believe that Ray is an honest person. He's never deceived me that I know of. While you have since deceived me many times. So I have to believe that you are "the most improved player" that he knows; that you are not the same person he first knew.

And I pray for you, for your success, for blessings, for good health. I guess, from the message Sandy left on my phone, you and Sandy would be happy the day that I die, but I don't feel the same thing for you. I know you're afraid of death, and I know that you see your mortality creeping in - you were counting your hair back in 1969. And what I want for you is a long, peaceful life.

PART OF IT: Although this is kind of embarrassing to talk about, you have to remember, *and I hope you will appreciate it from my point of view*, that the things you were always telling me about yourself; about
[REDACTED] hooking your feet
[REDACTED]
[REDACTED]

judge anyone - which the Scripture also deigns us to forebear.

A PUZZLE: At Greenbelt and in other circumstances you were [REDACTED]

[REDACTED] has talked to me about this. Peter is still very angry about all that you did to S [REDACTED]. So keep in mind that I want to be friends with you but that I'm not really sure who you are anymore. I don't know if you have confessed and repented of anything you have done to anyone - because I've never heard you apologize even once in the last twenty nine years.

PATIENCE: So I'm trying, Randy. And I'm possibly giving this a lot more thought than you are. You might be scratching your head wondering why I'm going on about any of this. Possibly, for you, it only boils down to getting your publishing back. Possibly it has nothing to do with friendship or forgiveness or respect or anything else. I won't be shocked if, when you sign the papers, that is the end of your communication and our relationship. Historically, this would be the Randy I'm familiar with. As one of your friends said, "Good old Randy, he's always there for you, when he needs you." But I have hope because of how Ray feels about you.

* * * *

I DIDN'T DO IT RIGHT: You know I never cared about money, so it's something I never worried about. *Which was probably not helpful to running a record company and keeping track of everything to the artists' satisfaction.* I feel like I could help an artist make a brilliant record but I couldn't run the label without competent assistants. I trusted Philip to keep track of royalties, gave him an open checkbook, and never looked over his shoulder. I thought he was my other half. And Philip just wasn't that man. He made a lot of money [REDACTED]

[REDACTED] and I am sorry about your royalties, but I ran the musical side and Philip ran the business side. And I think he still feels guilty about things he did, because he's repented again and again through his work. I feel bad that he's so catholic about his penance, when he could just apologize to different people and not stay stuck in that space. I was invited to come to his fiftieth birthday party before he took his European trip. But my father got sick and I couldn't go.

Discovering that God loved me, and then totally forgiving you for trying so hard to hurt me. I would say that those were two gigantic steps

forward. And then the heart attack - and not being afraid of death at all because God loves me. After a life of turmoil, having all of this peace, for all of these years. And then winning the court case and having money now.

And I'm determined not to "bury it in the ground." At this point, I have 13 children through Compassion and I'm going to get some more. I love giving to the poor, going to prisons, visiting hospital patients. How many kids do you support now? It's exciting isn't it. . . to help a lot of people. I mean even thirteen kids is not very expensive. My reticence in supporting more has mostly been trying to keep up with meaningful correspondence and remembering to send timely donations for gifts. Now I feel that I have the "hang of it" so I want to help more of them. I know that you have raised sponsorship for a couple of thousand kids. And that's fantastic. Congratulations.

But is it possible that if you are only, personally, supporting one or two of them, that it's not really enough. I know how unwilling you were to give any money at all when I asked you to help The Calcutta Mission. And I know that people like Rob in Colorado told me that Ray managed the public shift in your perception - you know what I mean. So I'm praying that you will give more of your personal money to the poor so that when you stand before Jesus and he asks you "Why didn't you feed me and clothe me?" You won't, in essence, have to say to him, "*I talked thousands of others into feeding them instead. And oh, yeah, I did feed one or two of them myself.*" So, kick Satan in the teeth and feed the poor with great generosity.

Now, getting back to our relationship: you can't really have much confidence in a friendship with me if you think that I begrudgingly gave you your publishing. I do it enthusiastically, and I do it with joy, and I hope that you will be joyful and enterprising in your management of it. Many of these songs might rank among your best. And they caught you at such a sweet moment in your life. I marvel at their innocence. And they are profound in their simplicity and lack of guile. You should put some of these out on a greatest hits or live album. People love these songs, from what they say to me.

And concentrate now on your blessings. Give up any bitterness you have for anyone. Strive to live peaceably with all men. Love your parents and forgive them for the pressure they put on you to succeed more. They are only being proud of you. They're not trying to undermine your achievements. You've done a lot during your Christian life. And you can pray to receive strength and a new vision so that the next twenty or thirty years will be even more amazing. And you never know what blessings God will pour on a man with a contrite heart.

I often realize that I wasted so many years of my life, striving after things which didn't make me happy. And then just giving up, completely, and learning to simply *obey* God instead of trying to figure out how to maneuver in this world, or even "trying to do something for God" as

opposed to simply following God - this has completely changed my life.

GOD'S BLESSINGS: And so I do sometimes wonder, is it really this simple - that good things happen to us when we give up completely and peacefully follow God? And if this is so, which it certainly is, why didn't I do it all my life? I'm sure you think about this too. And here we are, two older men, getting ready to start the next part of our spiritual journey with God. We have experience and wisdom that younger artists don't have. Maybe we can be of some use to others as well as to God's kingdom. Well, that's about all I can think of.

Oh, yeah, I told Ray that after he gets the agreement, if you are interested in me doing this, I will try to buy your catalogue from Word and give you your publishing, as a gesture of friendship. If you want. Just let me know, or have Ray let me know. I also have stopped using my Street Level Corporate division, Street Level Records, as I said I would.

The reason I gave you money for the two concerts when you broke your arm is because I love you, and I wanted to support you because I thought that maybe you got upset and fell into the pit because of me, because of what people said to me afterward.

I thought it would be a good opportunity for me to act in friendship. So that's why I sent you the money and that's why I'm offering to buy you your Word publishing.

Well, that's all for now. I hope this letter helps you understand me better. And I want to understand you better too.

TO EXPLAIN: Did you know that Richard Whitehouse, the head of the legal department at MGM for years, was my lawyer? Did you know that Richard Schulenberg was the junior associate at the Strote and [firm]? Did you know that Richard Whitehouse drafted the forms we all signed at Solid Rock?

Larry Norman
you know that I took music law classes under Schulenberg at an extension course at UCLA? Did you know that the Solid Rock agreement he denounced to you was the exact same agreement we studied at UCLA - and which he issued to his clients in his private law practice? (Out of curiosity, in 1986, I had him "draft" a recording agreement.)

P.S. That was fun hearing you talk about Phil Keaggy playing guitar for Paul McCartney. Remember when I met him in '68? He walked up behind me and said, "I like your music." When I turned around it was him. I just couldn't believe it. A few years ago a European magazine mentioned my name and Paul said he thought I could have been a successful artist if I hadn't limited myself to religious music. I didn't take the comment in the article as a put-down. It was, in a way, a very nice compliment. I'm not really a Paul McCartney fan but I just thought you'd find it interesting. I mean he was a, pssst. . . Beatle. Come to the window.

I'm sorry that you were given bad advice by Schulenberg. I don't know how much it cost you to accomplish whatever it was you thought he