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NEWSPAPER

# Billboard

87th YEAR

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## Prices Nearing List, Dealer Survey Shows

By JOHN SIPPEL

LOS ANGELES—Retail pricing edges ever closer to suggested list price, Billboard's latest survey of the

### Labels Judge Blank Tape Ads Ban Effective

By LEO SACKS

NEW YORK—One year after CBS, PolyGram, Arista, Chrysalis and Capitol claimed they would deny retailers "co-op" ad dollars if they print-advertised their product with blank tape on the same page, the manufacturers are calling their policies a success. But the edicts haven't stopped all merchandisers  
(Continued on page 16)

U.S. marketplace discloses (see breakdown, page 78).

Especially indicative of the boost in album sales tags is \$5.98 midrange album product, where five of 18 retail entities surveyed report they are shelving at \$5.98.

Singles, too, show the retail increase, with only Strawberries of Boston at \$1.29, Everybody's of Portland, Ore. at \$1.39 and the majority of the remainder at \$1.49. Most retail executives interviewed volunteered that if several other vendors follow the recent RCA \$1.99 suggested list boost, the industry can expect a general escalation to \$1.69.

While multi-tiered pricing of specials and shelf pricing continues, that trend is not as strongly revealed  
(Continued on page 80)

## Top Price Tag Seen In ATV Music Buyout

This story prepared by Irv Lichtman in New York and Peter Jones in London.

NEW YORK—There's a mad scramble on for the acquisition of ATV Music, which, if sold under stated figures, would mean the largest financial transaction yet for a music publishing entity.

From various sources close to rapidly developing buyout bids, Lord Lew Grade, chief of the publishing giant's parent company, Associated Communications Corp., is said to be prepared to unload the entire publishing setup  
(Continued on page 78)

## MCA Sets TV Push For Economy Lines

By ED HARRISON

LOS ANGELES—In what's considered an industry first, MCA Distributing Corp. and MCA Records are orchestrating a national television advertising campaign to key in on the label's \$5.98 Platinum Plus and \$3.98 Midline series.

Dubbed "Superstars At Super Savings," the drive will also see MCA supplying "co-op" advertising allowance to local accounts, according to John Burns, vice president of branch distribution for MCA Distributing.

The tv campaigns will begin in December and January with hopes of keeping it going year round with continuous updating of titles.

The 30-second video spots, produced by Anne Lewis of MCA's creative services department, will not

differentiate between Platinum Plus or Midline but will utilize the "Superstars at Super Savings" theme to encompass the 870 titles available in both series (700 Midline, 170 Platinum Plus).

The tv ad will flash the lines' titles, but will also specifically zero in on 10 key artists, as well as footage of the Who and Olivia Newton-John.

Among the other featured artists will be Tom Petty and the Heartbreakers, Elton John, Steely Dan, Neil Diamond, Don Williams and Jimmy Buffett and others.

The frequency of the spots will depend on each individual market and the price of television ad time. Burns says that some will turn up on net-  
(Continued on page 78)



TIME, YOU TALKIN' BOUT TIME, WELL THIS IS ONE ALBUM THAT'S JUST IN TIME, JUST IN TIME TO BE PLAYED AND PLAYED. JUST LISTEN TO "PLANET FUNK" AND THE OTHER MAGNIFICENT SONGS CRAFTED BY THE MASTER, JOHNNY GUITAR WATSON, HIS NEW ALBUM THAT'S WHAT TIME IT IS SP 4880. JUST IN TIME ON A&M RECORDS AND TAPES. PRODUCED BY MICHAEL ZAGER. (Advertisement)

## Major Singapore Drive Against Pirates Slated

By CHRISTIE LEO

SINGAPORE—The International Federation of Producers of Phonograms and Videograms (IFPI) and the Singapore Phonogram and Videogram Assn. (SPA) are joining forces to form antipiracy units in this market, which has long thrived as a center for illegal operators.

Pirate music and video product originating from Singapore is said to be worth \$70 million a year. Much is exported.

One antipiracy unit has already been formed and more are planned to blanket the Republic. They will target both major and minor manufacturers and retailers of illegal product, and they are being staffed by ex-Customs officers and former policemen. The units will be em-

powered to offer cash rewards of up to \$4,500 to informants. Advertisements will be taken out in all major newspapers offering the rewards.

Compact teams of investigators will be trained to identify pirate product, and the pirates' methods of operation.

While the special investigators carry out surveillance of retailers handling illegal product, there will be coordinators to relay leads to the police, who can then issue search and seizure orders.

Says IFPI regional director James Wolsey, "We are not daunted by the size of the pirate music and videotape industry. We expect results, although we've a long, hard battle ahead."  
(Continued on page 66)



Pink Floyd will floor you with their new album, "A Collection Of Great Dance Songs" TC 37680. Memorable melodies from "Dark Side Of The Moon," "Meddle," "Wish You Were Here," "Animals" and "The Wall." In step with the past, on Columbia Records and Tapes. "Columbia" is a trademark of CBS Inc. © 1981 CBS Inc. (Advertisement)



So Far In The Millennium Of 1981, There Is Don McLean Franke & The Knockouts Chilliwack & Bruce Cockburn.

And Now... BRUCE SUDANO with his beautifully-crafted first solo album, "FUGITIVE KIND," and his first hit single entitled "PRETENDERS"

Manufactured and Distributed by RCA Records





Remember What She Was Like The First Time?

# Sheena Easton

"You Could Have Been With Me"



*Features the first single*

**"You Could Have Been With Me"**

*The Love Affair Continues*



*Produced by Christopher Neil.*

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# 20th Label Buy By RCA Is Anticipated

By JEAN WILLIAMS

LOS ANGELES—A reported \$20 million sale of 20th Century-Fox Records and its publishing wing is expected by the end of the year, with the two divisions said to be offered separately.

## PolyGram Gets Brazil Company From Ariola

By JIM SAMPSON

MUNICH—Citing the "extremely difficult economic conditions and high inflation rate" in Brazil, Ariola has sold its recently founded record company there to PolyGram. Ariola Brazil will continue to operate independently as a wholly owned subsidiary of PolyGram.

Ariola Brazil was launched in April, 1980, with offices in Rio De Janeiro and a warehouse/distribution center in Sao Paulo. As the company was conceived as a production center for domestic repertoire, it sought successfully to attract major artists to its roster, including Milton Nascimento.

In the mid and late '70s, the Brazilian music market grew steadily. But in 1980, sales declined as the country's economic situation grew

Discussions are underway with RCA Records, which distributes 20th, for the outright purchase of the label. Contractually, the label's roster of artists are obligated to move over to the new label. Artists include Stephanie Mills, Carl Carlton, Leon Haywood, the Dells, Rhyze and Dusty Springfield.

20th's production deal with Carl Davis' Chicago-based Chi Sound Records may be another matter. According to Davis, "When 20th originally made its distribution deal with RCA, there was a clause in my contract which said that I could get out of my deal. I didn't utilize my option at that time and I'm not sure exactly what my position is now. My attorneys are looking into it."

Davis, with two more years on his contract with 20th, says, he "will probably try to get out of the agreement and attempt to make my own deal with RCA or whatever company buys 20th." He notes, however, that he has been pleased with the cooperation he has received from Ray Harris and other RCA staff members. Gene Chandler, the Chi-Lites and the Impressions are signed to the label.

At present, bidding is heavy for the publishing division, which (as previously reported) will command

# Mag Video Rental Scheme Due 7 Fresh Tape Titles Kick Off Concept In January

By BETH JACQUES

NEW YORK—Magnetic Video unveiled a "comprehensive" lease/rental scheme for prerecorded videocassettes and videodisks at the International Tape Assn. confab Tuesday (17) in New York City.

The program will be launched nationwide in January with seven new videotapes. Thirteen additional titles will be added in the first quarter of 1982.

Under the new scheme, titles culled from the most popular and current movies available to Magnetic Video will be released on a lease/rental basis for a specified period of time, generally six months.

At the end of the designated pe-

riod, the titles will either be made available for an extended rental period, repackaged and placed on sale at a reduced rate or withdrawn for future reintroduction.

Blockbuster titles like "Star Wars"—for which no release date has yet been announced—are expected to stay in an extended rental mode of up to 24 months.

When lease/rental product is released for sale, new copies of the same title in new packaging will be simultaneously available for sale at standard prices.

Along with the rental program, Magnetic Video will continue to release new titles for consumer sale. Existing material currently on catalog such as "Casablanca" will

continue to be sold. The company expects sales titles to derive from standards material.

"Our lease/rental plan has been thoroughly researched," says Steve Roberts, president of the Fox Telecommunications division and chief executive officer of Magnetic Video. Citing "hundreds" of dealers and distributors queried and enthusiastic grass-roots support, he adds the plan would provide dealers with a "comfortable profit."

"We've found people want to purchase classics, like Errol Flynn's 'Adventures Of Robin Hood,' which we're releasing this month," says Jack Dreyer, vice

(Continued on page 80)

# Overstock Club: \$5 Top 10 Lure

By IRV LICHMAN

NEW YORK—A club offering the nation's top 10 albums for \$5 with no further obligation? That's the generous lure being offered to members of a new mail-order operation, which otherwise appears to deal in overstock product.

The club is taking out advertisements under the name of The Album Discounters Club, c/o JDS Marketing Inc., based in Rochester, N.Y. It declares a no-further-obliga-

tion pitch in which a member can buy "the top 10 albums in America" for \$5. An 11th album is part of the deal if "you call today," a reference to a toll free telephone number for those who have Visa or Mastercard credit.

With "no minimum record purchases to satisfy your membership," the ad goes on to say the club will offer members on a monthly basis an "up-to-date listing of all the albums we

have in inventory." These selections, the ad claims, are purchased "from distributors, dealers, etc. that these people can't sell at retail. These are the records that you wouldn't pay \$8.99, \$7.99, or even \$4.98 for, but you probably would pay \$2, \$3, or \$4 for. . . ."

The ad further notes that members would not be sent product "without you specifically ordering them. The other clubs will send you albums if you don't tell them not to!"

While major label record clubs do offer enticing new member deals—as many as 14 albums for \$1—they require minimum purchases over the course of some three years, at prevailing list prices plus handling and postage.

Interestingly, The Album Dis-

(Continued on page 80)

# ASCAP Seeking Double Interim Fees From ABC

By IS HOROWITZ

NEW YORK—ASCAP has petitioned the U.S. District Court here to more than double interim performance fees paid by the ABC television network pending determination of a "reasonable" rate by the court.

The rights society is asking payment at an annualized rate of \$8 million from Sept. 11 through the end of this year, and \$8.5 million for 1982, as compared to the annual interim fee of \$3.8 million the web has paid since 1976.

The ABC fee schedule was locked in as the antitrust suit brought by CBS against ASCAP and BMI worked its way through a series of court appeals.

Final resolution of the CBS action in favor of the rights organizations earlier this year opened the door to the negotiation of new rates with the other tv networks, as well as the adjustment of past interim rates.

Bargaining for a new blanket license deal between ASCAP and ABC stalled and was thrown into the court for resolution under terms of the society's consent decree with the government. The network's intention to continue the \$3.8 million rate in the meantime is challenged by ASCAP as inadequate in view of ABC's competitive stance and inflation factors.

In an affidavit filed with the court, Bernard Korman, ASCAP general counsel, says: "The amounts ASCAP seeks as an interim fee from ABC are precisely the same amounts for the years 1981 and 1982 that the CBS television network has already agreed to pay as license fees to ASCAP."

The plea is supported by arguments that ABC has won popular parity with CBS over the past five years, that its revenues have increased by 93% during that time, and estimates that its payments to program suppliers, other than ASCAP, have risen by more than 20% per year.

Negotiations for a new rate with NBC are still continuing, says Korman. "We have not yet given up hope of a deal." Since 1976, NBC has been paying ASCAP \$4.48 million a year in interim performance fees.

BMI, which also had negotiated a settlement with CBS on new rates (Billboard, Aug. 15) is continuing discussions with both ABC and NBC on new and retroactive license rates. "We are optimistic about

(Continued on page 82)



CAPITOL BRASS—Bhaskar Menon, left, board chairman of EMI Music, and Don Zimmermann, right, president of the Capitol Records Group, present A Taste Of Honey's Janice Marie Johnson and Hazel Payne with gold records for their hit "Sukiyaki." Aiding in the presentation is Varnell Johnson, Capitol's vice president of black music a&r.

# Cable To Kill Prerecorded Vid? ITA Meet Told Disks, Tape 'Don't Stand A Chance'

By HOPE HEYMAN

NEW YORK—The calm of the fourth annual ITA here last week was shattered by Eliot Minsker, publisher of Knowledge Industry Publications, who rang the death knell for the prerecorded videocassette and videodisk business, claiming that cable and pay tv services would overshadow the prerecorded industry.

"The demand for prerecorded movies on cassette and disk may slowly disappear," he said. He agreed that the real issue in home video is not Beta vs. VHS, VCRs vs. videodisks, or rentals vs. sales, but cable vs. cassette and disk. "VCR and disk are only two delivery systems," Minsker said, in a special report prepared for presentation at the ITA. "Tracking The Home Video Market." He said that consumers' prime interest was movies which "can be satisfied by cable, pay tv

and satellite systems." "The wiring of the country is continuing dramatically, and will continue, until it's completely wired," he said, comparing VCR penetration unfavorably with cable. "As of two weeks ago, we estimate that just over one million VCRs will have been sold this year, for a total penetration of 2.9 million VCRs or about 3.5% penetration."

According to Minsker's figures, new basic cable tv subscribers will weigh in at 2.7 million, for a total of 22.3 million households by 1981. "And, more than one-half are taking some type of pay tv service." Households with some type of pay tv service in addition to basic cable now stands at 14.1 million, he said.

"Movies on tape or disk don't have a chance in the long run," he said. He projected that 1981 pay tv revenues will top \$1.8 billion, and

that by 1983 pay tv revenues will outgross movie theatres. "Pay tv gross revenues will reach the point that the electronic distribution of movies will become the prime market," he said.

Minsker also pointed out that many cable tv systems offer more than one pay tv service. "There's little reason to buy or rent prerecorded movies," he said. In heavily penetrated areas such as Greater Cincinnati, serviced by Warner Amex Cable, prerecorded sales and rentals have dropped, he said.

"All that's left for VCRs is time shift and porn, and the attachment of inexpensive video cameras. Movies will be available on cassette much later in their lives—much much later than there are now. When the history of home video is written, cassette and disk as the

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# Executive Turntable

## Record Companies

At MCA Records, **Christy Hill** is named international marketing coordinator for the international division, after having served as director of international creative services for Casablanca Records. In other label moves, **Mark Hodes** goes to national adult contemporary promotion; **David Durchin** to assistant director of national credit for MCA Distributing; and **Billy Brill** to Los Angeles secondary promotion. Hodes was in independent promotion; Durchin formerly ran his own executive search firm; and Brill was music and entertainment critic for PM Magazine. All will be based at MCA's Universal City, Calif., headquarters.

**Ronnie Jones** becomes national r&b promotion director for EMI America/Liberty Records, up from his former post as east coast r&b promotion director. Jones will be headquartered in Los Angeles. . . . **Jeffrey Cason** moves to administrator of publicity, contemporary music, for RCA Records. He was promotion director for Dancemagazine. Also at RCA, **Marianne Eggleston** is upped to field promotion representative for black music, north-central region. She will be based in Cleveland. . . . **Suzy Blosser** is named national promotion coordinator for Warner Bros. Records, Burbank. She was assistant to vice president of promotion, Howard Rosen.

**Stephanie Oxhorn** joins Elektra/Asylum Records as assistant to the advertising director. Formerly with A&M Records, Oxhorn will work in Los Angeles. . . . **Michael Goldstone** is upped to manager of West coast publicity for Chrysalis Records, Los Angeles. . . . **Steve Bernstein** has left his position as president of operations for WMOT Records to form his own production company. . . . WEA announces the promotion of **Kerry Woo** to sales rep for the Nashville market and **Alan Benjamin** to southeast regional video specialist in Atlanta. . . .

**Cathy Dignan** joins Kat Family Records, Atlanta, as administrative assistant. She was store manager for Dingleberry's. . . . **Genya Ravan** has resigned her position at Polish Records, which she co-founded, to start Genya Ravan Productions, New York.

## Marketing

**Tom Whalen**, of Associated Distributing, Indianapolis, has been elevated to buyer for the record/tape/accessories sector of the Target Stores. He replaces **Jim Adams**, who has been named electronics buyer for the chain. Replacing Whalen as boss at Jet Co Distributing, Indianapolis, which serves the 40-store Airways chain, is **Mike Hefling**. . . . **Larry Hyjek** is promoted to district supervisor for the Record Bar chain. He will be based near Philadelphia. . . . **G. Richard Sabbag** moves from his post as executive vice president of the CBS Specialty Stores division to president of the division. He will be located in Emeryville, Calif. . . . **Lynn Forman** has left Macey Lipman Marketing.

## Related Fields

**Jerry Hartman** is appointed vice president and director of marketing for MCA's non-theatrical divisions. Prior to joining MCA, he was with Cavalieri Kleier Pearlman. Hartman will be headquartered in Universal City. . . . **Robin Solomon**, formerly promotion director of WCKO-FM, Ft. Lauderdale, has joined Billboard in New York as sales assistant. . . . **Lin Bolen** moves to InterMedia Entertainment Co., Culver City, Calif., as vice president of creative affairs. She was head of her own company, Lin Bolen Productions. . . . Recent appointments at Panasonic, Secaucus, N.J., include **Frank V. Monaco** to national service manager for the copier products division; **Edwin Wolff** to assistant manager of merchandising for the consumer VHS division; **Ted Conboy** to regional manager, northeast region, for the video systems division; and **Jeffrey D. Blackmer** to manager of market development, eastern U.S., also for the video systems division. Monaco was formerly with Sharp Electronics as general manager of copier service; Wolff was a market analyst for Panasonic; Conboy was regional sales manager for the company; and Blackmer was its manager of national accounts, eastern zone.

**Kenneth Wipfler** is the new marketing sales manager for Sharp and Optonica audio products at Sharp Electronics, Paramus, N.J. He was assistant merchandising manager at Panasonic. . . . **Chuck Garland** is named sales manager for the consumer product line at Altec Lansing, Anaheim, Calif. Garland earlier worked for Newcraft/Panasonic. . . . **Sue Peri** moves to sales promotion supervisor for the car audio components division of Jensen Sound Laboratories, Schiller Park, Ill. She was formerly an administrative assistant for the company's car audio division.

**Bill Hall** joins Encore Talent, San Antonio, as a booking consultant. He did work with ABC Truck Rental & Leasing Co. . . . **Tanya Johnson** is named vice president of special products for First American Marketing, Seattle, a sister company to First American Records there.



Cason



Jones



Blosser



Goldstone



**MAESTRO PERRY**—Richard Perry conducts a five-piece rhythm section and a 13-piece horn section during the live performance premiere of "Swing" at the Rainbow Room atop New York's Rockefeller Center. The event was cohosted by WNEW-AM. Backing Perry are vocalists, from left, Steve March, Lorraine Feather and Charlotte Crossley.

## R&B DENIED? Criticism Of Warner-Amex Ignites Industryites At Video Conference

By CARY DARLING

LOS ANGELES—Rick James vs. Warner-Amex MTV cable channel? The issue of black music on cable tv provided the sparks at the "Record Companies: An Expanding Role In Video Entertainment" panel at the third annual Billboard Video Music Conference Nov. 14. Though neither James nor a representative of MTV was on the panel, a battle was waged in their names.

"This is a business that's three years old which is already grey, hobbling around and on its back. It has no soul to it," complained Jeff Ayeroff, creative services vice president at A&M Records. "Every time I hear that Rick James is not being shown, that upsets me."

To considerable applause, Ayeroff said in mock sarcasm, "God forbid people should be exposed to blacks on cable."

Nancy Leviska-Wild, Motown video operation director, noting that Rick James has gotten some AOR play, said: "I was told that MTV has an AOR base, but I don't understand why MTV is not accepting James' promo."

Jo Bergman, video and television director for Warner Bros. Records, noted: "We're making clips on black artists but the trouble is getting black clips on tv."

Paul Cooper, national director of creative services for Atlantic Records, added, "Maybe MTV doesn't know about the pop airplay on crossover artists."

This criticism from the panel, which also included Alive Video business affairs director Bob Emmer as moderator, Chrysalis Records' visual programming director Linda Carhart, PolyGram press and artists relations vice president Len Epan, Columbia Records video director Debbie Newman, and Videography Studios president Bob Kiger, prompted a response from audience member and MTV promotion director John Sykes. "We don't sit in a room and say they're black, we won't use them." We are going after a rock audience. We play Bob Marley and Peter Tosh," he defended. "We do play music that goes beyond the AOR radio station. We're playing Spandau Ballet and the Specials.

James probably is only popular with 2% of the rock audience."

Ayeroff replied, "Just try playing the James video and see what happens. Then, come back next year and tell us how it worked."

A softer criticism of MTV, and cable music shows in general, came from Epan. "We would like pay for play from MTV," he said. "We're not just making advertisements for records. We're making video art which is also a sort of programming. It is like actors striking because their films are being shown on cable. Cable companies are taking advan-

tage of the record companies' non-alignment on the issue. Are videos selling records or just diverting audiences? Are they burning out the artist with repeated exposure? What about home taping? Will it eat away at record sales?"

Noting that Epan acknowledged the success of promotional videos in Europe, Ayeroff asked, "Why is it promotion in Europe, and art in America? We're in an embryonic stage. Eventually, royalties will become a part of it. Eventually, maybe (Continued on page 62)

## Print Lines To Cherry Lane

By IRV LICHTMAN

NEW YORK—Cherry Lane Music Co., the print arm of Milt Okun's music publishing interests, has made a considerable number of exclusive print deals, with others now in final negotiations.

Already firmed by the company, reports Lauren Keiser, president of the division, are long-term, exclusive arrangements with the Welk Music Group; Gilbert Keyes, featuring many copyrights by writer Gus Kahn; an arrangement with lyricist (and ASCAP president) Hal David for past and future copyrights; Barton Music, with many songs recorded by Frank Sinatra; and Neil Bogart's music publishing interests through Boardwalk Records.

In addition, Keiser says the firm has reached an agreement in principle with Walt Disney's music publishing companies, which would include the development of folios and other merchandising ties with Disney cartoon characters. Cherry Lane is also involved in kiddie market activities with its association with Jim Henson's Muppets.

Another Cherry Lane acquisition is its second tie-in with Neil Diamond, now involving the performer/writer's new CBS album, "Take It To The Sky." Cherry Lane is the marketer of the successful Diamond score for his starring film vehicle, "The Jazz Singer."

Keiser says the Welk deal calls for

both distribution and licensing of Welk-controlled copyrights. This and the other ties brings Cherry Lane into a position, Keiser notes, to enlarge its print catalog to older eras of pop music. "We've been a little lopsided with '50s and '60s music," he says.

The company has also moved into the classical print market in a deal with Elie Siegmeister, the classical composer whose chamber and sonata compositions will flow through Cherry Lane.

In another broadening of the firm's activities, it's developed a general music magazine for schools, Music Alive, with eight issues a year, along with a special 7-inch EP tying-in with the magazine. It's mainly directed at junior high schools.

Several years ago, the company made its first major print acquisition, that of ATV Music, and in August of this year acquired print rights to April-Blackwood Music, part of the CBS Songs' entity. It's also been developing a direct marketing service, which Keiser declares is in response to what he sees as "shrinking market" of print dealers. A direct marketing approach, he amplifies, is to avoid "waking up in 1987 to find very few print outlets around." He contends that, "like the record clubs," direct marketing of print will help expand the print market, for dealers as well.

With this explosion of print acquisitions, Cherry Lane has beefed up its staff, bringing Steve Spooner over from Warner Bros. Publications after eight years and, from the same company, Larry Kornblum, who will handle sales. Spooner will work (Continued on page 78)

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# SAXON

Rolls!

Last year, Saxon, the English metal champions devastated all competition on their first U.S. tour.

Now they're back with a new album of no frills, gutsy rock 'n' roll, "Denim And Leather." Wear that on your turntable!

**Saxon's "Denim And Leather."** R2 37685

**An invincible combination. On Carrere Records and Tapes.**

Watch for the Saxon tour coming late December.





# Chartbeat

## Veteran Acts Rule Top 30; Earth, Wind & Fire Rages

By PAUL GREIN

LOS ANGELES—This isn't the year—or at least this isn't the time of year—to be a new artist. Only four acts in this week's top 30 have never had a top 10 pop hit: **Quarterflash** (Geffen), the **Go-Go's** (IRS), **Chilliwack** (Millennium) and **Genesis** (Atlantic).

And the average act in the current top 30 has had more than six top 10 hits.

Top artist in the top 30 is **Diana Ross** (RCA), who this week collects her 27th top 10 single with "Why Do Fools Fall In Love." It's the ninth top 10 hit of her solo career, following 18 with the **Supremes**.

"Start Me Up" is the 20th top 10 hit for the **Rolling Stones** (Rolling Stones/Atlantic); "Physical" is the 12th for **Olivia Newton-John** (MCA).

**Neil Diamond** (Columbia) has also collected 12 top 10 hits; **Barry Manilow** (Arista) and **Barbra Streisand** (Columbia) have each scored 11.

**Don Henley**, who shares billing on "Leather And Lace" with **Stevie Nicks** (Modern), has amassed 10 top 10 hits with the **Eagles**. Nicks, for her part, has collected six with **Fleetwood Mac** plus a seventh in a recent duet with **Tom Petty & the Heartbreakers**.

"Oh No," which leaps five points this week to number six, is the ninth top 10 hit for the **Commodores** (Motown).

Artists in the current top 30 who have had six top 10 hits during their careers are **Foreigner** (Atlantic), **Hall & Oates** (RCA), **Earth, Wind & Fire** (ARC/Columbia) and **Fleetwood Mac's Lindsey Buckingham** (Asylum).

Acts with five top 10 hits are **Air Supply** (Arista), **Bob Seger & the Silver Bullet Band** (Capitol), **Rod Stew-**

**art** (Warner Bros.), the **Little River Band** (Capitol) and **Kool & the Gang** (De-Lite).

The **Steve Miller Band** (Capitol) has collected four top 10 hits; the **Police** (A&M), **Christopher Cross** (Warner Bros.) and **George Benson** (Warner Bros.) have each had three; **Mike Post** (Elektra), **Rick Springfield** (RCA) and **Juice Newton** (Capitol) follow with two each.

**Journey** (Columbia) notched its first top 10 hit a couple of months ago.

\*\*\*

**Yanks Overrun: Hall & Oates** is the only all-American act in this week's top five. The rest of the top singles spots are held by Australia's **Olivia Newton-John** and **Air Supply**, England's the **Police** and the half-English, half-American **Foreigner**.

If this keeps up, we may have to start filing the Hot 100 under Hits of the World.

\*\*\*

Not Winded: **Earth, Wind & Fire** this week collects its seventh No. 1 r&b single—and its first in nearly three years—as "Let's Groove" moves to the top.

It's the group's second No. 1 on its own ARC logo, following "September" from January, 1979.

EW&F had five prior toppers on Columbia: "Shining Star" in '75, "Sing A Song" and "Getaway" in '76, "Serpentine Fire" in '77 and "Got To Get You Into My Life" in '78.

Both "Boogie Wonderland" and "After The Love Has Gone" peaked at number two r&b in 1979.

The group also gathers its fifth No. 1 r&b LP this week with "Raise." It follows "That's The Way Of The World," "Gratitude,"

(Continued on page 80)



**CHIPMUNK FEVER**—Ross Bagasarian, right, and Janice Karman, center, creators of the Chipmunks, chat with Jack Craigo, division vice president of RCA Records for the U.S. and Canada, about their new LP, "A Chipmunk Christmas." Their previous album, "Urban Chipmunk," was certified gold by the RIAA.

## Group Challenges Buyout Of Record Town Stores

By JOHN SIPPEL

LOS ANGELES—A group of defendants, including former Texas Record Town chain brass Donald K. Dubbs, Ronald W. Peebles and Thomas P. Sims, are legally challenging the acquisition of the Record Town stores by Western Merchandisers, the Amarillo rack-jobbing/retail empire.

In a complaint filed in District Court of Bexar County, Record Town, Inc.; Record Town of Houston; and Record Town of U.S.A. and Galaxy Sales Corp., along with the trio, want the San Antonio judge to void the 1980 merger between the one-time Texas chain and the Amarillo firm.

Other defendants include R.T.H. Inc., whose agent is Robert C. Schneider, executive vice president of Western; Sam Marmaduke, founder of Western; Cliff Keeton, longtime Oklahoma/Texas industry executive; Hastings Books & Records, retail division of Western; Doris Burton Sheriff, widow of a prominent Southwest industry wholesaling veteran and attorney David T. Turlington.

According to the suit, Keeton, Sheriff and Turlington assumed direction of Record Town/Galaxy Sales in May, 1979 through a voting trust. Dubbs, Peebles and Sims were denied representation on the board at that time. About May 15, 1979, the suit alleges Keeton, Turlington and Sheriff relayed to Western Merchandisers vital data about the plaintiff corporation's sales and profits. In addition, it's claimed that the then-board of directors fixed

prices with Western Merchandisers in a common trade area. The then-board entered into on June 4, 1979, an agreement for Western to acquire the plaintiff corporations. In November, 1979, Western and the plaintiff corporations "began to compile the assets of the plaintiff corporations, prior to the acquisitions."

Keeton, claimed to be a shareholder of Western for many years in the filing, and his two defendant executives sold Record Town at a price less than market value because it aided the defendant trio of Keeton, Sheriff and Turlington and worked against the plaintiffs, it's argued. The complaint claims the plaintiffs upon discovering the acquisition details demanded from the defendants cancellation of the deal and offered to repay to Western the acquisition price.

The suit also asks the court to determine monetary damages, plus interest.

## CBS Sets Malaysia Subsidiary

By CHRISTIE LEO

KUALA LUMPUR—CBS Records is setting up its own company in Malaysia, thus ending speculation fuelled by the end of its license deal with EMI (Billboard, Nov. 21).

The firm will be fully operational from February, according to CBS Records International vice president Peter Bond. He confirmed the appointment of Michael Chong, former general manager of local RCA licensee Cosdel, as managing director of the new enterprise. Earlier this year, CBS was hoping to lure WEA Malaysia's managing director, Frankie Cheah, to the post.

"We're looking for a suitable headquarters site," says Bond, who is seeking staff and manufacturing/distribution arrangements. "No deals have been concluded, but we expect to finalize something by the year's end."

No local artists or producers have yet been approached by CBS. International product is expected to receive especially aggressive marketing until domestic repertoire can be developed.

When it was under license to EMI, CBS product accounted for 30% of

(Continued on page 66)

## Signings

**Charley Pride** re-signs to RCA Records. . . **David Allan Coe** to the Empire Agency in Atlanta for bookings. . . **Dateline** to Elektra/Asylum Records with George Tobin producing. First single is being readied for January, with album to follow. . . **The O'Jays** to Associated Booking Corp. for bookings.

**Jeanne Pruett** to the Neal Agency Ltd. for bookings. . . **Jimmy Angle** to Shannon for recording and Tuckahoe Music for publishing.

NOVEMBER 28, 1981, BILLBOARD

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# General News

## Market Quotations

As of closing, November 19, 1981

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1/4	3/4	Altec Corporation	—	500	11/16	%	%	- 1
38 1/2	26 1/2	ABC	6	444	34 1/2	34	34 1/2	+ 1/4
45 1/2	28 1/2	American Can	8	308	34 1/2	34 1/2	34 1/2	+ 1/4
4 1/2	2 1/2	Automatic Radio	4	2	3 1/2	3 1/2	3 1/2	Unch.
61 1/2	40 1/2	CBS	7	127	50 1/2	50 1/2	50 1/2	- 3/4
45 1/2	31 1/2	Columbia Pictures	10	185	44 1/2	43 1/2	44 1/2	+ 1/4
8 1/2	4 1/2	Craig Corporation	—	12	7 1/2	7 1/2	7 1/2	Unch.
67 1/2	43 1/2	Disney, Walt	14	398	53 1/2	52 1/2	53 1/2	+ 3/4
8 1/2	3 1/2	Electrosound Group	9	1	4	4	4	Unch.
9	3 1/2	Filmways, Inc.	—	91	5	4 1/2	5	Unch.
22 1/2	14 1/2	Gulf + Western	4	1122	16 1/2	16	16 1/2	+ 1/4
19 1/2	11 1/2	Handleman	8	9	13 1/2	13 1/2	13 1/2	+ 1/4
15 1/2	7 1/2	K-tel	4	22	7 1/2	7 1/2	7 1/2	+ 1/4
82 1/2	39	Matsushita Electronics	12	14	56	55 1/2	56	- 1/4
59	38 1/2	MCA	9	58	39 1/2	39 1/2	39 1/2	- 1/4
14 1/2	8 1/2	Memorex	—	130	13 1/2	13 1/2	13 1/2	Unch.
65	48	3M	9	1332	51 1/2	49 1/2	57 1/2	+ 1 1/2
90 1/2	56 1/2	Motorola	10	670	64	63 1/2	64	- 1/4
54 1/2	35 1/2	North American Phillips	6	63	37 1/2	36 1/2	37 1/2	+ 3/4
20	6 1/2	Orrox Corporation	—	75	9 1/2	9 1/2	9 1/2	- 1/4
39 1/2	21 1/2	Pioneer Electronics	22	—	—	—	28	Unch.
36 1/2	16 1/2	RCA	—	945	18 1/2	17 1/2	18 1/2	+ 3/4
26 1/2	14 1/2	Sony	12	1261	17 1/2	17 1/2	17 1/2	- 1/4
43	23 1/2	Storer Broadcasting	17	234	31 1/2	30 1/2	30 1/2	- 1/4
6 1/2	3 1/2	Superscope	—	5	3 1/2	3 1/2	3 1/2	+ 1/4
35 1/2	24 1/2	Taft Broadcasting	9	132	32 1/2	31 1/2	32 1/2	+ 1/4
58 1/2	33 1/2	Warner Communications	19	1752	54 1/2	52 1/2	54 1/2	+ 1 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	2300	1/2	1 1/2	Koss Corp.	1400	8 1/2	8 1/2
Certron Corp.	4200	1 3/16	1 1/4	Kustom Elect.	4200	2 1/2	2 3/4
Data Packaging	—	6 1/2	7 1/2	M. Josephson	2500	18 1/2	19
First Artists Productions	200	5 1/4	5 1/2	Recoton	—	2 1/2	3 1/2
Integrity Enter.	10100	6 1/2	6 1/2	Reeves Comm.	68800	30 1/4	31
				Schwartz Brothers	—	2 1/2	3 1/4

Over-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. The above information contributed to Billboard by Douglas J. Vollmer, Associate Vice President, Los Angeles Region, Dean Witter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Burbank, California 91503, (213) 841-3761, member New York Stock Exchange, Inc.

### STATION OWNERSHIP ISSUE

## FCC Issues Cable Document

By BILL HOLLAND

WASHINGTON—The FCC has voted to release for comment a report on cable tv ownership that concludes that cross ownership provisions be dropped.

The report, stemming from an October, 1980 FCC directive, concluded that cable television is a "highly flexible," "workably competitive," and in most cases, "not susceptible to monopolization."

The staff also concluded that an FCC policy which extends free entry into cable to all interested firms "would most likely contribute to a rapidly growing... industry that meets consumer needs," and that "consumer preference can best determine" industry structure.

The document, filed Nov. 5, suggests striking those rules which prohibit broadcasters from owning cable systems in their service areas, television networks from cross ownership of cable systems, and the limitations on the number of cable systems a multiple system operator (MSO) may own or the number of subscribers served.

However, the report recommended that current basic features of cable-telephone cross ownership (AT&T) can be retained, and that cable operators should retain the primary responsibility for determining their own programming.

Comments on the staff report are due within 30 days.

## Beta Still Chasing VHS Format

### Both Configurations Find Public Acceptance In East

By LEO SACKS

NEW YORK—VHS video hardware and its software remain the consumer's preferred configuration, but the Beta format, which started the home video revolution, is inching back in some markets, a Billboard survey of Eastern dealers reveals.

At Borger Video on Manhattan's Upper East Side, VHS machines and tapes outsell those in the Beta configuration by 4 to 1, according to salesman Brian Fiest. He notes that in the past year, blank tape sales have increased at the expense of prerecorded product, which he attributes to a dramatic increase in cable television subscriptions among his customers.

"We're finding that more people are turning to Home Box Office with free movies at \$12 a month, rather than spending \$60-\$80 for a feature film," he observes. "It's understandable because you get more for your money, and we can only hope that this trend will influence a rollback in the price of prerecorded tapes. Our machine sales have certainly gone up." Feist says the outlet's gross income from videocassette rentals is "small," and that x-rated cassette sales hovers around the 20% mark. He estimates that males 25-40 and females under 30 represent the bulk of his clientele.

Stark Record and Tape Service, the retail chain which operates over 185 stores in 24 states, began selling video software about 18 months ago,

but a decline in tape purchases has forced the company into a rental program. Dwight Montjar, the chain's video and accessory buyer, says that VHS cassettes outsell the Beta format by 7 to 1, with music-oriented programming dominating the retailer's sales.

"When we first got into video, we had product in 70 stores," says Montjar. "And we were selling everything, except x-rated material. But now the kinds of programs we sell have changed dramatically, and we're moving lots of music tapes. People don't seem to mind watching a concert film repeatedly. Yet, once they've seen a movie, it seems they'd rather rent it than buy it." Accordingly, Montjar says Stark will launch

(Continued on page 82)

## E/A Hold On Staffers, Smith Tells

LOS ANGELES—Elektra/Asylum chairman Joe Smith emerged from the company's annual vice presidents' meeting in Hawaii saying 1981 will be the second best year in E/A history in both sales and profits. The best year was 1980.

But Smith doesn't have any immediate plans to expand the home office staff—despite the recent acquisitions of Solar, Light, Network and Musician Records.

"While we have beefed up this company, I'm not sure we'll have to add that many bodies to handle it," he says. "Obviously Light Records doesn't tax our marketing and promotion staffs; it's more a distribution situation."

"When you talk about a lot of labels, Al Coury (Network) is just going to have three or four records and Bruce Lundvall's records (on Musician) all fall in a rather esoteric jazz area. That doesn't tax very many people here."

Smith also discounts the apparent disadvantage of having the first E/A-distributed Shalamar and Whispers albums come out in December, too late for pre-Christmas rack or retail penetration.

"Black records don't have a high degree of rack penetration anyway," Smith contends, "so you don't have that problem. And you can get into the stores—we're doing some good pre-selling. Besides, this gives us a running start for January."

Smith is also expecting significant first quarter sales from a Richard Simmons exercise album, the label's first test at marketing records through other than normal music channels.

"Some of our artists who haven't delivered records this year will come through in 1982," Smith says, citing Linda Ronstadt, Queen and Joni Mitchell for the first half and Jackson Browne and the Eagles, or solo projects from members of the Eagles, for the second.

The main function of the Hawaii meeting, says Smith, was "to discuss our strengths and weaknesses."

"I think we have to look at how many new acts we can possibly work on," he adds. "We're going to hold some further a&r meetings in L.A. in December to go over our roster and make plans for next year."

Smith will also attend a meeting of the Recording Industry Assn. of America in New York Dec. 4 to discuss the home taping problem.

PAUL GREIN

## AFM Leadership Fight 'Low-Key' In Nashville

By EDWARD MORRIS

NASHVILLE—Evidencing this community's thriving music boom, membership in AFM local 257 continues to increase. In the past year, nearly 200 musicians have joined the Nashville musicians' union, bringing its total membership to approximately 3,000.

However, there are also drawbacks. There appears to be little interest shown by this membership to the union, beyond acquiescing to the \$44 per year dues. There is no drive planned to recruit more members among Nashville's large population of musicians. And the local must function within the confines of Tennessee's management-oriented right-to-work law.

Currently, there is a low-keyed struggle shaping up between incumbent president Johnny DeGeorge and executive board member Sonny

Day to assume leadership of the local chapter. The lack of member participation is Day's primary reason for running, he says.

Day cites two recent general membership meetings which had to be cancelled for lack of a 30-member quorum. "We have to stimulate more interest," he asserts. "Not only is this lack of participation not healthy for the union, it makes it too long between meetings."

DeGeorge stresses the benefits available to members, pointing to a pension plan, health and welfare packages, life insurance, access to the local's free rehearsal hall and the state of harmony between the union and music buyers. While there are always defaulters, he says, instances that lead to arbitration or litigation are few and far between.

(Continued on page 51)

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# Rock'n'Rolling

## Stones' Video Party On; Trouble With A Name

By ROMAN KOZAK

NEW YORK—The Rolling Stones' video party, set for Dec. 18, is on, but the venue is still up in the air. The date will be simulcast to venues around the country.

Originally, it was set for Bond's Casino in Times Square, but according to sources, the production people were not too happy with the location. Now the Rolling Stones are looking for another place. However, it is most likely that because of potential problems with crowd control, the venue will not be announced until very shortly before the gig.

The announcement of the date has had one immediate, if not acknowledged affect. The Rod Stewart video simulcast from the L.A. Forum, which was to take place the same night, has now been moved to Dec. 19.

There have been a number of questions raised about the deal structure of the Stones video presentation, and John Scher, who is putting it together, says that reports that the Stones are demanding 75% of the gate are misleading. "There is a difference between gross and net," he

notes. "The Rolling Stones' deals are tight but fair," he adds.

Along with Bill Graham, who has put together the Rolling Stones tour, Scher, who promotes shows in New Jersey and upstate New York, has been a consistent critic of deals disadvantageous to promoters.

\*\*\*

"We have had discussions in the band about changing our name, and we are split down the middle on it. I don't want to change it, but commercially if we want to get anywhere, then I guess we'll have to," says Russell Wolinsky, founder and lead singer of a band whose name is a constant problem for editors, radio people, advertising managers and club owners is the Sic F\*\*\*s.

The band is featured in "Alone In The Dark," a new horror film now being made starring Jack Palance, Donald Pleasance and Martin Landau, but because of potential hassles with future television sales, the band is billed as Nicki Nothing & the Hives.

"The Cramps recommended us for the film," says Wolinsky. "They wanted someone who looked weird. Then they saw us and at first they didn't want us. We didn't look

(Continued on page 78)



Billboard photo by Wren Maloney

**RINGO RAPS**—Tom Snyder poses a question to Ringo Starr during the ex-Beatle's recent appearance on the "Tomorrow" show. Starr's Boardwalk single "Wrack My Brain" is a top 50 hit.

## WB Returns To Campus; Six Acts Get Sales Drive

LOS ANGELES—Warner Bros. Records has stepped up its college marketing profile via five recent campaigns pitching six different acts to the campus consumer.

Like most major labels, Warner dismantled its full-time college promotion effort some years ago, but to target new programs on prime college-aged buyers, the company has combined its own marketing and promotion teams with selected campus marketing specialists.

First acts to receive the campus push were Pat Metheny, on ECM, and Yellowjackets, both promoted earlier this fall through a joint program with WEA, Inc., and AMP Marketing, the latter a specialized independent firm.

More recent were four individual artist campaigns just completed. Programs were tailored to the respective acts, but giveaways via radio or retail contests figured centrally in three.

For Kraftwerk, the label utilized Atari video games as well as free copies of the group's most recent album for giveaways at eight selected campuses. College radio stations and local retail outlets were enlisted to help coordinate the effort, which included both an instore display contest and a supporting radio promotion for the actual contest drawing.

For Sire label act the Ramones, a similar giveaway strategy was employed on 21 different college campuses. With the band's "Pleasant Dreams" LP as focal point, free LPs and special pillows merchandising the act and album title were

given away via college radio stations.

For Sire's English Beat, copies of the group's second album, "Wha'ppen," as well as specially pressed three-song, 12-inch EPs of material previously unreleased in the U.S. were used in college radio promotions on 50 campuses.

Finally, Tom Verlaine, whose first solo LP for Warner Bros. was shipped this fall, was pushed via distribution of a one hour interview tape to 115 campus radio outlets across the country.

As for the earlier push for Yellowjackets' debut LP and Metheny's duo LP with Lyle Mays, "As Falls Wichita, So Falls Wichita Falls," 30 campus markets were earmarked for print ads in selected college newspapers, tagged with local retail outlets. Also utilized were college radio promotions and distribution of high visibility color flyers in heavily trafficked areas on the designated campuses.

AMP Marketing Systems' own on-campus representatives provided retail sales traffic and distribution of publicity material and merchandising aids, including posters and LP flats. **SAM SUTHERLAND**

### Les Paul Honored

NEW YORK—The New York chapter of NARAS will present a Governor's Award to Les Paul at a ceremony Tuesday (24) at RCA Recording Studios, 110 West 44 St. here. The reception at 6 p.m. will be co-hosted by Gibson Guitars. Paul will receive a plaque in recognition of his contribution to popular music.



**HER PLEASURE**—Judy Evans, leader of the English group Girls At Our Best, signs an autograph at Bonaparte Records in New York, where the group performed to promote their Happy Birthday Records LP, "Pleasure."

## FIRST STUDY OF DISTRIBS FROM NARM

NEW YORK—Before next year's NARM convention, the trade should have in hand the first in-depth study of independent distribution, based on a NARM-sponsored questionnaire.

First conceived at a meeting of the NARM independent distributors advisory committee last August, the questionnaire requests information on sales volume, net worth, value of inventory, projected volume, personnel, warehouse and branch operations, and on vertical operations owned by or affiliated with this segment of the business.

Fifty distributors have already received the questionnaire, which are to be returned to an independent certified public accounting firm that will produce aggregate results.

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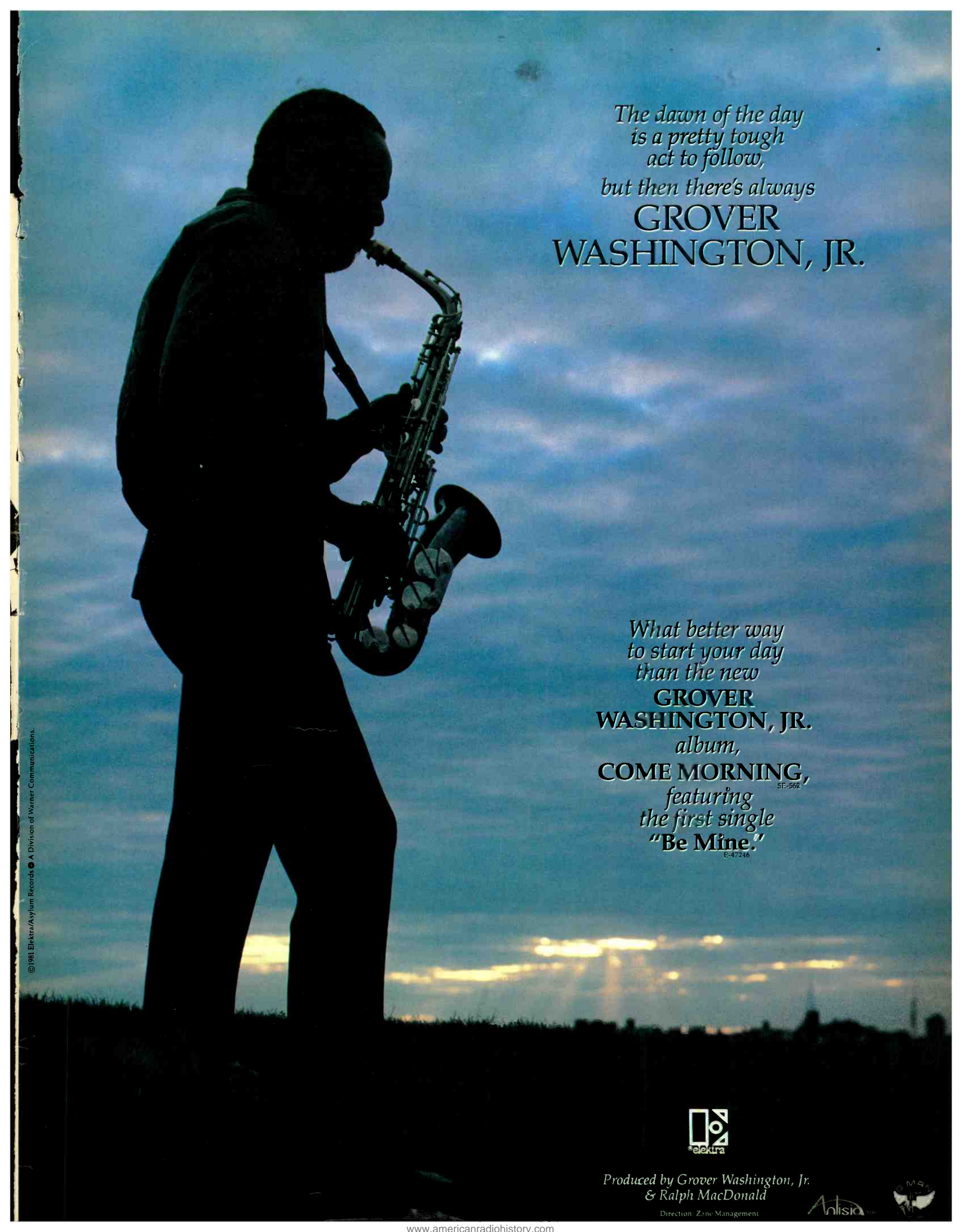
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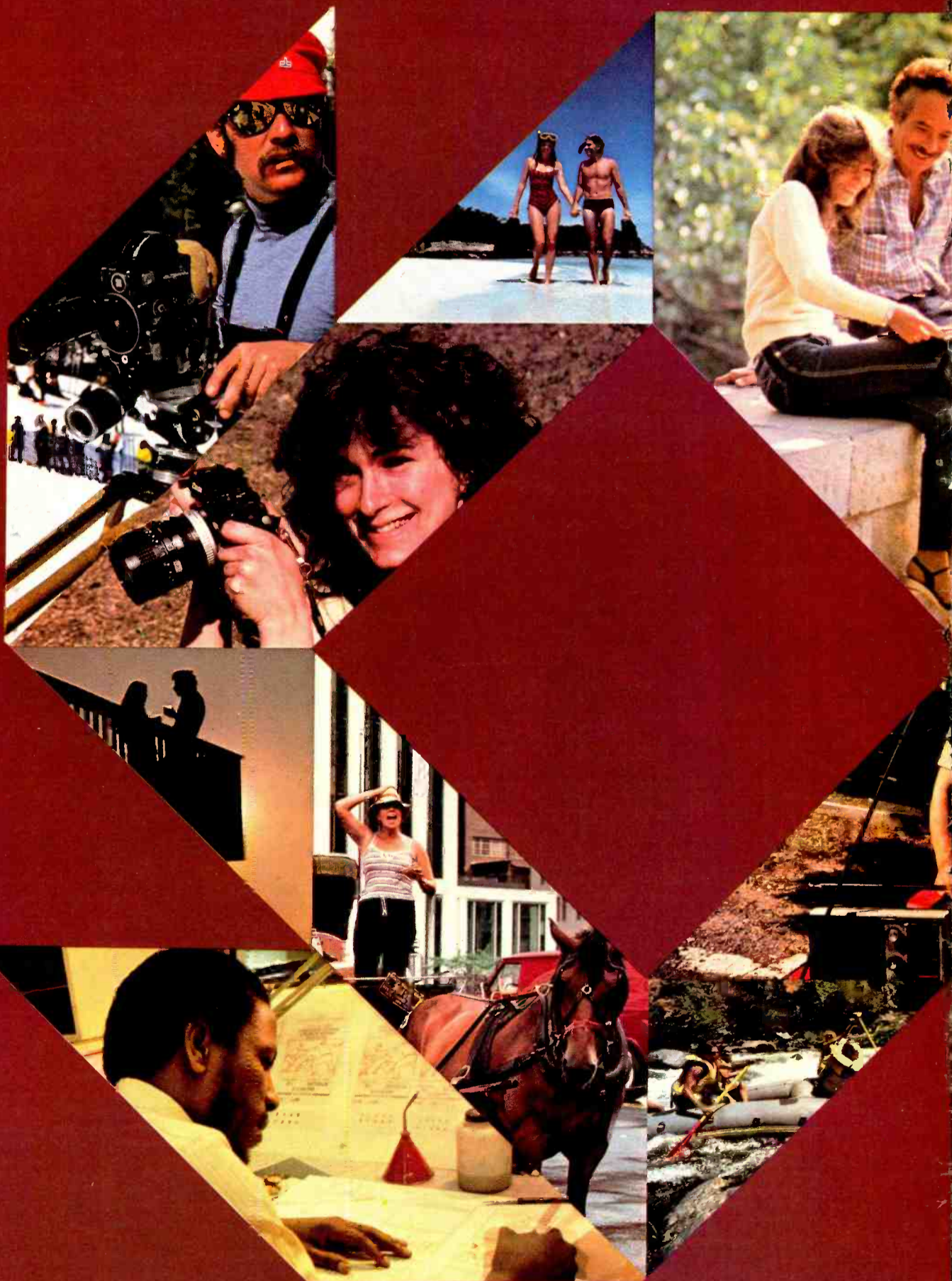
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# Parsons Concert Debuts Label

LOS ANGELES—An album of previously unreleased live performances by the late Gram Parsons is slated to launch Sierra Records, the revamped independent label marketed as Sierra/Briar until this year.

According to the label's founder and chief, John Delgatto, the special nature of the live Parsons act, culled from a March, 1973 FM broadcast, will dictate a mail order route initially. Other planned LP releases will travel the independent distribution channels used by Sierra/Briar prior to its reorganization.

Delgatto, who now splits his label activities with a full-time job at Eastern Pacific Sounds, a major import/export firm here that has partnered in Sierra since January, has issued previous early Parsons tapes. For "Gram Parsons And The Fallen Angels—Live, 1973," however, it was necessary to obtain a license from Warner Bros. Records, which had

the singer/songwriter under contract until his death later that year.

Sierra is thus complying with Warners' request that Emmylou Harris, a member of the Fallen Angels during its only tour, not be spotlighted on cover art. She'll be listed as a band member, but neither cover credit nor a picture will be used.

The album was originally recorded as one of WLIR-FM's live broadcasts from its Hempstead, Long Island, base.

Sierra will continue to list its mail order post office box in Pasadena, but Delgatto himself will now work from Eastern Pacific's Studio City, Calif., offices.

Other artists expected to have product available at retail will be the Richard Greene Band and Ray Park, and Delgatto reports he has continued to market Sierra/Briar catalog through the mail and his distributors. He adds that his distribu-

tion ties in the past were not exclusive, however, thus leaving the door open to changes in his line of supply.



**STONE ALONE**—Bill Wyman autographs a copy of the Rolling Stones' latest LP at Tower Records in San Francisco as his manager Eric Gardner, right, looks on. The promotion was coordinated by Atlantic and KFRC-AM.



**DEVO-TED FANS**—David Byrne, right, of Talking Heads and choreographer Tony Basil, center, congratulates Devo's Jerry Casale at Interferon in New York following the group's appearance at Radio City Hall last month.

## New Companies

**Family Records Inc.** formed by Herman Hitson, Freddie Terrell and Raymond Smith. First artists signed are Harrison Jones and the Voices of Harmony, whose first singles are produced by the three owners. Address: 926 Lawton Street, S.W., Atlanta, Ga. 30310 (404) 875-2808.

**Music Wave Distributors (MWD)** formed to provide national distribution and promotion services for independent record labels. First client is ECI Records with single "Long, Long Time" by Colly Coulter. Address: P.O. Box 24634, 62 Music Square West, Nashville, Tenn. 37203 (615) 327-4538.

**Kool Kat Records** formed with first releases by the Agents and the Back Door Man. Address: P.O. Box 363, Lima, Penn. 19037.

**Music Associates**, formed by Sheb Wooley and Linda S. Dotson, to house a new booking firm, Circuit Rider Talent Agency, along with publishing and production companies. Address: 1025 17th Ave. South, Nashville, Tenn. 37203 (615) 321-0140.

**Welch Grape Records & Publishing** formed by Mike Welch with first album release, "Renovations" by Welch and single, "The Loner Song," by Binky Anderson. Address: 991 Oak Street, West Barnstable, Mass. 02668 (617) 362-4908.

**King Productions and King's Recording Studio** formed by Sam King for artist and jingle production. Address: P.O. Box 2130, Winterville, Ohio (614) 266-6974.

**Red Rock Records** formed under the direction of Christian Carbaza and Michael Gutmer. The staff will be headed up by Marilyn Surgil who will function as executive administrator for the label. Address: 40 Central Park South, Penthouse A, New York, NY 10019 (212) 935-4430.

**Blue Elf Records** formed with initial release "Picnic Time For Potatoheads" by Stephen Terrell. Address: 131 W. Houghton, Sante Fe, N.M. 87501 (505) 983-5914.

**International Videorox** has formed a videotape documenting service specifically for live concerts and road tours. Address: 1145 N. Larrabee, Suite 4, W. Hollywood, Calif. 90069 (213) 854-3373.

**Philippe Records**, an r&b oriented label, has been formed by Robert Wardrick & Assocs. Debut releases

are "BB's Law" by B.B.S. Unlimited and "Don't Waste Your Life" by the Mercury Band. Publishing affiliate is One Language Music. Address: P.O. Box 4705, Arlington, Va. 22204 (703) 522-2718.

**Rowland Management** formed by Bob Rowland as a personal management and production company. First act signed is all-female trio Candy Apple. Address: 82 Charles Street, New York, N.Y. 10014 (212) 675-0779.

**Transcity Records** formed by Scott Forman and Al Ferzt. The firm is independently distributed in Detroit, Boston and New York. First release is "Doubletake" by Detroit groups Retro and Trainable. All product will be in 12-inch format including four-song EPs and six-song mini LPs by local artists. Address: 18977 W. Ten Mile, Southfield, Mich. 48075 (313) 424-9680.

**Jamila Records**, a division of Howard Enterprises, formed by Fred Howard, president, with first release "I'm Walking Out On You" by Willie Dishmon. Address: P.O. Box 9363, Jackson, Miss. 39206 (601) 982-8305.

**Video Performers Showcase** formed by Brian Levine and Nancy Lampf as a production firm specializing in "bridging the gap" between artists and music industry professionals with the use of videotape. Address: 9030 Balboa Blvd., Northridge, Calif. 91325 (213) 891-6161.

**ALWA Publishing Co.**, formed by Alex Watzdorf. Address: 4 Carol Ave., Suite 12, Boston, Mass. 02135 (617) 731-8565.



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NOVEMBER 28, 1981 BILLBOARD



# Labels Claim Denial Of Blank Tape Ad \$ Is Working

• Continued from page 1

from foregoing co-op money and absorbing the cost of such ads themselves.

The 15-store Alexanders chain

here has been doing just that since Jon Tilli took over as record buyer last spring. The retailer, whose primary print vehicle is the Daily News, usually runs two to three record ads

each week. Earlier this month, for example, Alexanders offered a selection of CBS midline product for \$3.99. In a separate advertisement on the same page, the chain featured

TDK two-packs for the same price. Tilli says the midline ad was supported with co-op funds from CBS.

Tom McGuinness, vice president of marketing, branch distribution, for

CBS, says that while he is not familiar with the ad in question, the company is policing its policy and refusing co-op dollars to dealers who advertise label product and blank tape "in the body of the same ad."

"We're satisfied with the policy so far," says McGuinness, "and we hope that dealers keep blank tape ads off the page of our advertised product. But you can't tell a dealer what to advertise if we run a half-page ad and he picks up the other half. As long as we're talking about two different ads, there's nothing we can do."

Because most manufacturers want exposure in Sunday advertisements, Tilli says he will frequently spotlight some of the bigger titles featured by the labels in an ad, paid for by Alexanders, on the preceding Friday. He perceives this approach as "a service" to the labels, even if blank tape ads appear on the page.

"I don't see any harm in it, especially when I'm footing the bill," he says. "In fact, I'm doing the labels a favor. They're getting double exposure, a kind of two-for-one situation. When a manufacturer pays for an ad, we'll work with them to the fullest. But our self-image is that of an aggressive retailer, and what we do with our own advertising money is our business."

Spokesmen for the Crazy Eddie and J&R Music World chains insist they are not about to test vendor relations by advertising recorded product and blank tape on the same page. "We haven't even come close to considering it," says Harry Spero, director of advertising for the 10-store Crazy Eddie web. "There are certain boundaries you have to respect, and this is one I'm not willing to step over. It's a golden rule for me."

Mary Singer, a buyer for J&R, which operates three stores in Manhattan, adds that, "We don't want to rock the boat, or ruffle any feathers. By screwing yourself, you're only screwing yourself. But I think it's interesting to note that none of the policies address blank videotape."

Elliot Goldman, executive vice president and general manager of Arista Records, says that most dealers have honored the label's policy thus far. "It was a necessary position the labels had to take," he asserts, "although I never had any illusions that the policy would deter the home taping issue. We enacted it as much in principle as anything else." He acknowledges that some dealers are working around the policy successfully by paying for ads themselves. "Blank tape is just too important to some retailers," he notes.

"I think we discouraged a lot of dealers with the policy," adds Sal Licata, president of Chrysalis Records. "We're not in this business to endorse blank tape, and our distributors have successfully communicated this to our customers." Shelly Rudin, vice president of national sales for PolyGram, says the company has seen "100%" compliance with its policy. "We meant what we said. The issue doesn't even come up anymore when we talk advertising dollars with our accounts," he emphasizes.

## Writer Seminar

LOS ANGELES—Len Chandler and John Braheny, cofounders of the BMI-sponsored Songwriters Showcase here, are set to conduct a two-day seminar "The Art, Craft & Business of Songwriting."

The event, free to L.A. Songwriters Showcase members, will be held at Creative Space, 10 a.m.-10 p.m. Dec. 5-6.



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Air Supply's "The One That You Love" on Arista. Disk is their second platinum LP.

Rolling Stones' "Tattoo You" on Rolling Stones Records. Disk is their fourth platinum LP.

Foreigner's "4" on Atlantic. Disk is their fourth platinum LP.

Journey's "Escape" on Columbia. Disk is their fourth platinum LP.

Pat Benatar's "Precious Time" on Chrysalis. Disk is her third platinum LP.

Billy Squier's "Don't Say No" on Capitol. Disk is his first platinum LP.

Alabama's "Feels So Right" on RCA. Disk is their first platinum LP.

The Doors' "Greatest Hits" on Elektra. Disk is their first certified platinum LP.

## Gold LPs

George Jones' "I Am What I Am" on Epic. Disk is his first gold LP.

Rickie Lee Jones' "Pirates" on Warner Bros. Disk is her second gold LP.

Eddie Rabbitt's "Step By Step" on Elektra. Disk is his third gold LP.  
ELO's "Time" on Jet. Disk is their eighth gold LP.

"Sheena Easton" on EMI-America. Disk is her first gold LP.

Stephanie Mills' "Stephanie" on 20th Century. Disk is her third gold LP.

The Pointer Sisters' "Black & White" on Planet. Disk is their fourth gold LP.

"Heavy Metal" soundtrack on Full Moon/Asylum.

Maze featuring Frankie Beverly, "Live In New Orleans" on Capitol.

## Platinum Singles

"Endless Love" by Diana Ross & Lionel Richie on Motown Records.

## Gold Singles

Carl Carlton's "She's A Bad Mama Jama" on 20th Century-Fox. Disk is his first gold single.

Frankie Smith's "Double Dutch Bus" on WMOT. Disk is his first gold single.

A Taste Of Honey's "Sukiyaki" on Capitol. Disk is their second gold single.

Rick Springfield's "Jessie's Girl" on RCA. Disk is his first gold single.

# Video Clearances Remain Thorny

## There's More Music Product, But Legalities Persist

By BETH JACQUES

NEW YORK—More music product is coming on to the home video and cable television markets than six months previously, but clearing rights continues as a glove-off free-for-all.

No clear pattern or standard has emerged, and the increasing number of "amateurs in leisure suits" granting and collecting rights as bush-league rock bands find themselves scooped into the video maw complicates matters further.

"Everyone is trying to get the best deal he can," said one music publisher. "We want as much as possible for our artists, while the producers and programmers want to pay as little as they can possibly get away with. It's all very protective."

Al Berman of the Harry Fox agency sees more product coming on to a market where parameters are not yet defined. He does not yet see any significant standard on deals.

"Requests for all music programs are coming in a little more rapidly," he said. "There's some movement—publishers will always give you a price!"

There are some typical patterns on music-type programs, according to Don Biederman of legal firm Mitchell, Silverburg and Knupp. There is, however, no standard.

Current patterns include sharing music on a pro rata basis at 5 to 6% of wholesale price, calculating royalties on a percentage of retail price,

flat fees—a cents-per-song figure ranging from between four and 10 cents (four cents derived from the currently-disputed mechanical rate), a flat synch fee (generally granted for between three and five years), a fee for a synchronous right plus a rate per cassette or disk sold and a flat synch fee with more to be determined later.

"Music deals right now are as varied as the U.N.," said attorney Barry Menes of Goller, Gillin and Menes. "You often see a split between an advance of, say, \$300 to \$1000 per song versus or plus a percentage of retail."

Don Biederman has seen a 6% of retail figure suggested as appropriate, although he feels this figure is on the high side. Synch licensing can range from \$200 to \$1000, although again this sum is at the high end.

The thousand-dollar figure is rare, and only seen if the program is also used for cable tv, enabling the producer to make back his fee, Biederman says.

Publishers are also looking at compulsory licenses and extrapolating what they consider to be a fair fee based on the higher price of home video merchandise, according to industry sources. "Compulsory is part of our thinking," said one publisher, although the four cent figure is not accepted as a fair fee.

Flat buy-outs aren't on the cards either, according to Al Berman.

People are still testing the water and reserving judgement to see how the market will develop. "To my knowledge, no one has said 'Here's 'x' amount of dollars and you can make as many as you want,'" he said.

The issue of nomenclature appears to be falling on the side of a negotiated synchronous license as opposed to a compulsory mechanical rights deal.

"These are video rights linked to videocassette, videodisk and television use," said Barry Menes. "This is a situation without a compulsory license, so you have a negotiating situation."

Such use raises questions of a performing rights license, he added. "Is a rented videocassette a performance used in the home? What about if it's played for free in a nightclub?"

Menes also cited the controversy over the use of video promo pieces for broadcast and collected later as either artist or compilation video albums.

"Record companies had better look to their contracts," he cautioned. "Are the producers who made a video promo piece going to be entitled to a percentage of retail price? They'll ask, and so will publishers."

The rental issue also clouds the picture. Should royalties be based on the number of units manufactured as opposed to sold? Some pub-

(Continued on page 41)

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**Intl Correspondents:** **Austria**—Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 0222 48-28-82; **Australia**—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; **Belgium**—Michel Verstrepen, Hoogstraat 358, 2570 Duffel. 015-312188. Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; **Canada**—David Farrell, Box 201, Station M, Toronto M6S 4T3. 519 925 2982; **Czechoslovakia**—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; **Denmark**—Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten. 02-22-26-72; **Finland**—Kari Helopallio, SF-01860 Perttula. 27-18-36; **France**—Michael Way (Chief Correspondent), 12 Rue du Faubourg Poissonniere, 75010 Paris. 01-246 8749. Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; **Greece**—John Carr, Kaisariass 26-28, Athens 610; **Holland**—Willem Hoos, Bilderdijhlaan 28, Hilversum. 035-43137; **Hong Kong**—Keith Anderson, P.O. Box 40, Tai Po, N.T.; **Hungary**—Paul Gyongy, Orlovtca 3/b, 1026 Budapest 11. Tel: 167-456; **Ireland**—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; **Israel**—Benny Dudkevitch, P.O. Box 7750, 92 428 Jerusalem; **Italy**—Vittorio Castelli, Via Ramazzotti 20, 21047 Saronna (Milan). 02-960 1274; **Kenya**—Ron Andrews, P.O. Box 41152, Nairobi. 24725. **Malaysia/Singapore**—Christie Leo, 31 Jalan Riong, Kuala Lumpur. 204.049; **Mexico**—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; **New Zealand**—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. **Philippines**—Ces Rodriguez, 11 Tomas Benitez, Quezon City 3008. **Poland**—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; **Portugal**—Fernando Tenente, R Sta Helena 122 R/c, Oporto; **Romania**—Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9. 13-46-10. 16-20-80; **South Africa**—Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg; Esmond Frank, P.O. Box 87729, Houghton 2041, Transvaal. 011-40-6963; **Spain**—Ed Owen, Plaza de las Cortes 3, Madrid 14. 429 9812. **Sweden**—Leif Schulman, Brantingsgatan 49, 4 r. 115 35 Stockholm. 08-629-873; **Switzerland**—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; **U.S.S.R.**—Vadim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025 15-33-41; **West Germany**—Wolfgang Spahr (Chief Correspondent), 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428, Jim Sampson (News Editor), Liebherrstr. 19, 8000 Munchen 22. 089-227746. **Yugoslavia**—Mitja Volcic, Glise Jankovica 2, 71 000, Sarajevo. 071 662-184.

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Vol. 93 No. 47

## Commentary

# Pulling The Plug On 'Air' Play

By DENIS HYLAND

Those of us who provide in-flight audio entertainment to the world's airlines were bemused by the sudden decision by some record companies to withdraw permission for use of their recorded product on our client's aircraft (Billboard, Nov. 14). In effect, these labels, while decrying the paucity of radio airplay for new releases and deploring the diminished annual growth of record sales, seem determined to make airlines pay for the privilege of promoting their records.

Back in 1964, Billboard carried an editorial which saluted a new medium for the exposure and promotion of records. It read, in part: "The decision of American Airlines to provide its passengers with the best recorded entertainment is of major importance to all segments of the music industry. . . . The exposure and promotion will result in very tangible results to record manufacturers, artists, publishers and writers."

That optimism, voiced 17 years ago has been more than realized. In-flight audio entertainment has virtually become a staple of long distance air travel and has assisted in the exposure of literally thousands of new releases.

While the number of airlines exposing music has indeed proliferated, companies involved in the production of these programs remain but a handful. Unlike the background/foreground music business or syndicated radio, where new producers bloom on virtually a daily basis, airline audio production companies are easily identifiable and readily accessible.

Indeed, these companies are the answer to a promotion man's dream!

## 'Airline programmers are facing tough questions'

Where else does he find a program director willing to work closely with him in presenting his company's new releases and new artists to an audience approaching a half-billion annually? Where else can his company encounter a programmer who offers anywhere from eight to 12 different formats per airline in which to expose its diverse musical sounds.

When was the last time he was guaranteed hourly rotation for a minimum of two months for his product? What medium not only announces selections it plays, but also prints an accurate list, indicating title, artist, label and, in some instances the record number, and in the case of a selection from an album, the album title?

Who else provides him with copies of the printed playlists—either brochure or in-flight magazine—enabling him to show his artists the promotion job he is doing? What other medium offers as many artist showcases or interviews on a regular basis? And, when was the last time he was approached by a medium that will showcase new artists and their releases?

It has been noted, almost deprecatingly, that airline audio entertainment frequently features catalog on its channels. Have you heard radio lately? Radio today may include a maximum of 35% new product programming in a given format; airline audio offers a minimum of 50% new releases programming.

And what's wrong with programming catalog? If labels don't want to sell catalog, why maintain it at all?

We are frequently asked if airline play sells records. The answer is an unqualified yes. Programmers answer countless requests from passengers regarding availability of recordings heard in flight.

We sell records in the traditional, time-proven way; we audition and we entertain. Time and time again we have had the pleasure of introducing a passenger to a sound, an artist, a writer . . . someone or something he might never have been exposed to had he not heard it on one of our flights.

How many record purchasers have discovered Hall and Oates, George Benson, Juice Newton, Earth, Wind and Fire, the Oak Ridge Boys, or a relatively obscure classical piece or composer at 35,000 feet above the ground?

Articles appearing on this weekly page are designed as a forum for the expression of views of general interest. Contributions should be submitted to Is Horowitz, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.



Hyland: "We risk the demise of a medium that has successfully promoted all types of music for almost two decades."

So now we airline programmers are facing some tough questions. Do we acquiesce? Or, do we tell those artists who approach us seeking exposure in this medium (and we frequently hear from them) that we can't accommodate them because their record label is not interested in promoting them to our audience?

Do we pay? Then we risk the demise of a medium that has successfully promoted all types of music for almost two decades.

Airlines currently pay sizable royalties to the music performance and mechanical rights organizations (funds which, incidentally, often find their way into the corporate coffers of record companies via their publishing affiliates).

Most major carriers pay better than 50% of their total programming costs in royalties. Any additional assessment will result in a reduction of record exposure, if not in the total deletion of music from the world's airline fleets.

This is not idle speculation. Within 10 days of our advising them of some record companies' intentions concerning payment for play, one major U.S. carrier, citing the proposed additional fees as a partial cause, removed music from 43 of its aircraft. Two smaller domestic airlines cancelled music altogether!

It is no secret that many airlines are in serious financial straits. The slightest excuse for deleting any service unessential to an airline's basic purpose—transporting passengers safely from point A to point B—may result in the removal of that service.

There is a limited number of companies serving the airline audio programming field. All have worked closely with record company promotion departments in the past to afford their clients the newest and best product for their passengers. The process has been mutually beneficial. Why then, disrupt it?

Instead, why not work with airline producers to maximize the promotional impact we provide for recorded product? Consider classical music. Can we develop a program that might help increase volume?

Instead, why not work with airline producers to maximize the promotional impact we provide for recorded product? Consider classical music. Can we develop a program that might help increase volume?

## 'One carrier has removed music from 43 aircraft'

Suppose record companies were aware that in 1982 Music In The Air is planning special salutes to commemorate the centenaries of such oft-recorded giants as Stravinsky, Kodaly, and Stokowski. Suppose labels (who probably will issue new releases as well as merchandise catalog) support this exposure with ads in the in-flight magazines featuring special offers. Or perhaps they can arrange special inserts in the polybags containing headsets offering samplers or discounts redeemable at participating record outlets.

Or, how about advising a passenger that during a specific month he may bring his boarding pass on XYZ Airlines to any record dealer, purchase a Stravinsky, Stokowski, or Kodaly, or whomever, album, and buy another at a special discount?

Merchandising programs like this can work in any format—rock, adult contemporary, disco, country, jazz, or soul. You name it, we play them all. We also feature a considerable number of live interviews with acts, interspersed with their recordings. What better setting in which to convert a listener to a purchaser?

We can help record companies sell records better if they support, rather than stifle our efforts with unreasonable demands. All it takes is a bit of imagination, cooperation and very little effort.

We're doing everything we can to deliver the airline audience, short of putting browser boxes in the baggage-claim areas.

Denis Hyland is general manager of Music in the Air, a division of John Doremus Inc.

## Letters To The Editor

Dear Sir:

We are a small agency 70 miles north of New York City, and I read Charlie Daniels' commentary (Nov. 7) with interest. He was careful to mention all the reasons for the high expenses for concerts except the real one.

Prices entertainers are asking have become ridiculous. People that just last year were in the \$8,000-\$10,000 range are now asking \$30,000. This is the real

reason for less bookings.

We usually promote 5 to 10 concerts a year. So far, we have not come across one entertainer we can afford with the size facility we have. That is the real reason for less bookings, not riders, managers or agencies.

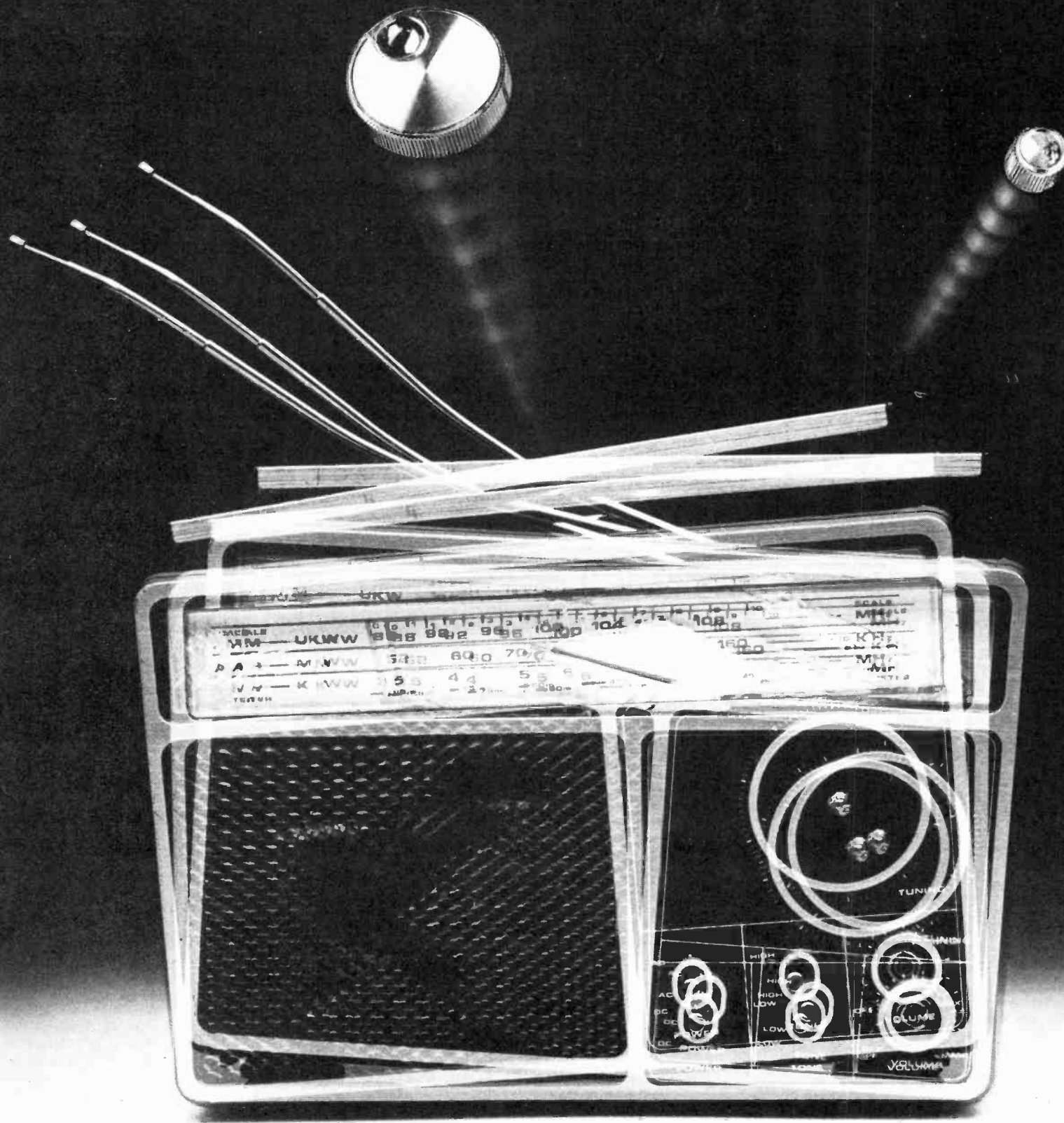
Jim Sturr, President  
United Polka Artists  
Florida, N.Y.

Dear Sir:

I agree with CBS Records' opinion (Inside Track, Oct. 31) that "the consumer is not that price conscious." It's just that all the thousands of former (record and tape) consumers are.

John Olsen  
Uncle Alberts  
Arlington Hts., Ill.





# "I WILL FIGHT."

18 025 49

## THE HOOK THAT'S GOT RADIO REELING.

Gladys Knight & The Pips' new single from "Touch" is loaded with rhythmic punch. Which is why radio stations everywhere are being completely knocked out. From NY to LA and everywhere in between.

WWRL WKYS WHRK WCIN KCOH WUFO WRKS WAOK KPRS WYLD-AM WJMO WCHB WWIN KYOK  
 WBSL WHUR-FM WJPC WDAO WJMI WBMX WDAS-FM WVEE-FM KATZ WAIL WDMT WRBD WLOK KACE  
 WKTU WGIV WAWA WTLC WBOK WGCI WKND WDIA WESL KGFJ WAMO WYLD-FM WLBS KDAY

GLADYS KNIGHT & THE PIPS. "TOUCH."  
 THE ALBUM THAT'S A SENSATION.  
 FEATURING THE HIT, "I WILL FIGHT."  
 ON COLUMBIA RECORDS AND TAPES.

Produced by Nickolas Ashford & Valerie Simpson for Hopsack & Silk Productions, Inc.  
 (Except "Love Was Made For Two" and "I Will Survive" produced by Gladys Knight.)  
 Management: Weisner-DeMann Entertainment.

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Gladys Knight & The Pips  
 take on your area soon:

Nov. 26 Houston, TX  
 Nov. 27 New Orleans, LA  
 Nov. 28 Chicago, IL  
 Nov. 29 Dayton, OH  
 Dec. 4-6 Merryville, IN  
 Watch for Gladys Knight & The Pips on "Solid Gold"  
 the weekend of December 11 (check local listings).



## NEW KID ON THE BLOCK

## WRKS Shows Growth In Gotham's 3-Way Urban Contemporary Race

NEW YORK—Barry Mayo is the new kid on the block of a neighborhood that's come to be known as urban contemporary.

Frankie Crocker has been the toughest kid on this block, but he's been kept busy in a number of street fights with comers and goers who have fought to keep high the banner "WKTU."

Mayo assistant program director at WRKS-FM, Crocker, program director at WBLS-FM, and Carlos de Jesus, program director at WKTU-FM, are in a new struggle for king of the Arbitron ratings that shows indications that this is now a three-way race.

A 3.3 share in the summer 1981 Arbitron book reflected Mayo's impact and his successful "creative collaboration" with program director Don Kelly, music and research director Tony Quartarone, and Shep Pettibone, who produces the 13 hours of dance mixes heard each week.

Mayo, who is 29 and was born and raised in the South Bronx, came to WRKS (better known as 98.7 Kiss) in May from WGGI-FM Chicago, where he was program director.

He feels that the next 30-90 days

will decide "who the undisputed champ will be, if there's a winner at all. The market just might stay fragmented." Either way, he believes that the station's embrace of r&b has given WRKS a position of leadership. "Frankie Crocker's musical tastes have controlled progressive music in New York for the last few years," he concludes. "If 'BLS played it, the song was a hit. If you didn't hear it, that meant it wasn't. Now we're taking some of his musical influence away."

He acknowledges that the music heard on WRKS and its competitors is "very similar." Accordingly, Mayo and Kelly feel that "promotion makes the difference." In September, the station launched its "KISS Cash" contest ("We couldn't resist the alliteration," says Mayo). Listeners were invited to mail postcards listing three songs they heard on the station, and cards pulled each day at random earned the contestant \$100. Next month, the winners will be pooled, and a cash prize of \$20,000 will be awarded.

Three weeks ago, the station hosted a "Friday the 13th" party at Bonds International Casino here which it promoted heavily on the air. The Ralph Mercado production fea-

tured Ray Baretto, Gayle Adams, Sparque and High Gloss.

While most observers believe that black and Latin music has had a major influence on radio programming in New York for some time, particularly since WKTU rose to prominence almost four years ago, Mayo, fresh in from Chicago, seems to believe he brought r&b with him.

"New York radio has seen a dramatic change in recent months," he observes. "The market here was one of the very last in the country to embrace r&b. Then over the summer we saw how it started to affect what we knew as disco music. Whites, blacks and Latins were grooving on the same sounds, and we knew we were on to something. Our ethnic mix is tremendous."

Mayo points to a number of current records which support his programming premise. "Genius Of Love" by Tom Tom Club is an excellent example, he says, "because it's a funk record that whites, blacks and Latins all love. And in today's market, that makes it mass appeal." Other instances of what he calls "r&b-based disco" is Gwen McCrae's "Funky Sensation," Northend's "Happy Days" and Gayle Adams's "Love Fever."



PROMOTION TIME—Tonina Biggs of Penthouse Records, who wrote and produced the record "We Are One," the love theme from "Caligula" lays a gentle hand on J.J. Jackson of WQXI-AM Atlanta in the hopes of getting some air play.

## Region Two Meeting Nixes 9kHz Spacing

• Continued from page 4

policies and the U.S. team came here last month burdened with the message that "we've changed our mind."

The decision is, of course, a major victory for the National Assn. of Broadcasters and the National Radio Broadcasters Assn., both of whom opposed the shift.

The Daytime Broadcasters Assn., were on the other hand, in favor of the move and Ray Livesay, as president of that group tried unsuccessfully to convince NRBA to change its position. Livesay is a board member of NRBA.

The Region Two meeting here is

scheduled to continue for six weeks, considering basic allocations of the broadcast spectrum in the Western Hemisphere among the nations of the region. A major concern to U.S. broadcasters is Cuba's claim for additional frequency assignments which could aggravate interference problems that now exist between the U.S. and Cuba.

The FCC is running meetings in Washington to coincide with the meeting here. This domestic advisory group is designed to back up the U.S. team here and transmit information to the radio industry and the public in the U.S.

## Mass. FMer Seeking Hometown Domination; Fresh AOR Format

By MIKE ADASKAVEG

SPRINGFIELD, Mass.—WAQY-FM is gunning for WCCC-FM Hartford in the fall Arbitron, and hopes to run the out-of-town AOR back to the Connecticut state capital with a home-grown AOR format that was installed in September.

"We're kick-ass rock and rollers," program director Mike Adams proclaims. "Springfield had no rocker of its own. Rock listeners were forced to listen to out of town stations from Hartford and Worcester."

In Hartford, WAQY will battle

with WHCN-FM, WCCC and WPLR-FM. WHCN leads the Hartford AOR war by a landslide, with a 6.2 overall percentage in the spring Arbitron ratings. WCCC holds a 3.6 in Hartford, while WPLR has a 1.5. In Springfield, WCCC hovers around the 8.0 mark.

Adams, a veteran of Hartford radio, worked at WPOP-AM, WHCN, and WCCC. In starting WAQY's new format he recruited all Hartford

(Continued on page 35)

## WLS Hosting Holiday Rock Fest

CHICAGO—WLS-AM-FM is hosting a 32-hour Thanksgiving weekend rock festival in one of the ABC station's biggest 1981 promotions.

Rockfest '81, featuring 25 groups, will be held Friday through Sunday (27-29) at the International Amphitheatre.

The festival, produced by Flipside Productions, Inc., will have a rock "marketplace" for food, drink, clothing and records in addition to

continuous live performances until Midnight Friday and Saturday, 10 p.m. Sunday.

Groups scheduled to perform include Point Blank, Survivor, the Kings, Red Rider, Loverboy, the Go Gos, the Knack, Riot, Kind, Phil 'n' the Blanks, Chaser, Lazer Band, Dirts Raiders, DVC, Shooting Star, Nathan Coates, Quarter Flash, Steve Dahl & Teenage Radiation, Crickle, Tiger Tiger, Deep River Band, M&R Rush, Prisoners and One Arm Bandit.

## Out Of The Box

## HOT 100/AC

PITTSFIELD, Mass.—"Comin' In And Out Of Your Life" is gonna be a monster," says Rick Beltaire, music director WBEC-AM, who added the **Bra** **Streisand** single on Columbia last week. "It doesn't take much to see that." As for the new **Paul Davis** 45, "Cool Night" (Arista), he feels the song is "a solid followup" to the singer's previous hits ("You can't go wrong with a Paul Davis record"). Beltaire has also added **Billy Joel's** new single, "She's Got A Way" (Columbia) which the singer performed Nov. 15 on "Saturday Night Live." "It's extremely melodic, much like 'Just The Way You Are.' I expect it to have a big adult appeal."

## AOR

CLEVELAND—"Anytime," the new album by **The Henry Paul Band** for Atlantic, is the major add this week at WWWM-FM here. But it's a local 45 by an artist named **George Yunis** called "Always Together" on the Tower Town label that's really impressed program director Phil deMarne. "We like to go out of our way and support local acts," he says, "and we thought we'd give a shot to George. He's recorded a nice pop song that deserves airplay."

## BLACK/URBAN

ST. LOUIS—"B Movie by **Gil Scott-Heron** (Arista) is a novelty record with a message. So says Earl Parnell, music director of WZEN-FM. "It takes some kind of actor to make his way from Hollywood to the White House," he quips. In addition to the Scott-Heron single (taken from his LP, "Reflections"), Parnell has added **Gayle Adams'** "Love Fever" on Prelude, and "Make Up Your Mind" by the Salsoul group **Aurra** ("What a pretty tune!").

## COUNTRY

SIoux CITY, Iowa—As music director of KMNS-AM, Ty Cooper says he wants to establish "a modern, almost urban country sound" for the station, which changed its format from contemporary rock earlier this month. "We want to de-emphasize the twangy sound." Accordingly, Cooper has added **Eddie Raven's** "Who Do You Know in California?" (Elektra), **Mickey Gilley's** "Lonely Nights" (Epic), and **Billy and the Beaters'** "Millie Make Some Chili" (Alpha). He calls the latter tune "a novelty with a stomping horn section and a nice country-rock flavor."

## EDITOR'S VIEWPOINT

## Those FCC Wheels Grind Slow

By BILL HOLLAND

WASHINGTON—I have seen the future of AM stereo. It's in very small type, but I have seen it.

It all started when I received a press release that pointed out that the FCC has published a list of the major rulemaking proceedings currently in progress, and that list is in the Nov. 12 issue of the Federal Register.

The FCC said it was publishing the list to encourage "Greater public participation in the rulemaking process and to keep the public informed." That sounded so darned good that I almost forgot that 99½ percent of the public has never heard of the Federal Register.

However, being a Washington correspondent has its many advantages, to be sure, and not the least of them is the opportunity to sift through the Register's many, many official daily announcements of government meetings and rulemakings, and, occasionally, finding something of worth to follow up. In this case, I was hoping I

might discover something about the FCC's continuing study—some would say never-ending—of AM stereo.

Of course, AM station owners want stereo, and they want it now. And my editors want AM stereo stories. Maybe this agenda could make everybody a little happier.

Now, FCC chairman Mark S. Fowler has told some broadcasters in Miami recently that the AM stereo issue would be settled soon, true enough, but to see it in print, in the Federal Register, was something else again.

The press release suggested I look on page 55796 for the agenda. I looked. It was there.

Actually, the AM stereo proceeding was the fourth docket number from the top, No. 21313. The description was short and to the point, never really the FCC's long suit: "The Commission must decide what, if say, standards should be established for the transmission of stereophonic program

material by AM broadcast stations."

AM station owners who have had the patience of Job waiting for the FCC to decide "what, if any" might not have been so pleased with the description, nor with the summary of the development of the proceeding, which points out that the proposal dates back to September, 1978 and that the replay comment stage has been closed since this past March.

However, I am pleased to let everyone know that further on in the small print, under "projected Commission action," is a date. A date when the FCC will come forth with an answer.

It says "First Quarter 1982." It doesn't say what the answer will be, of course, but then again, perhaps they don't know either.

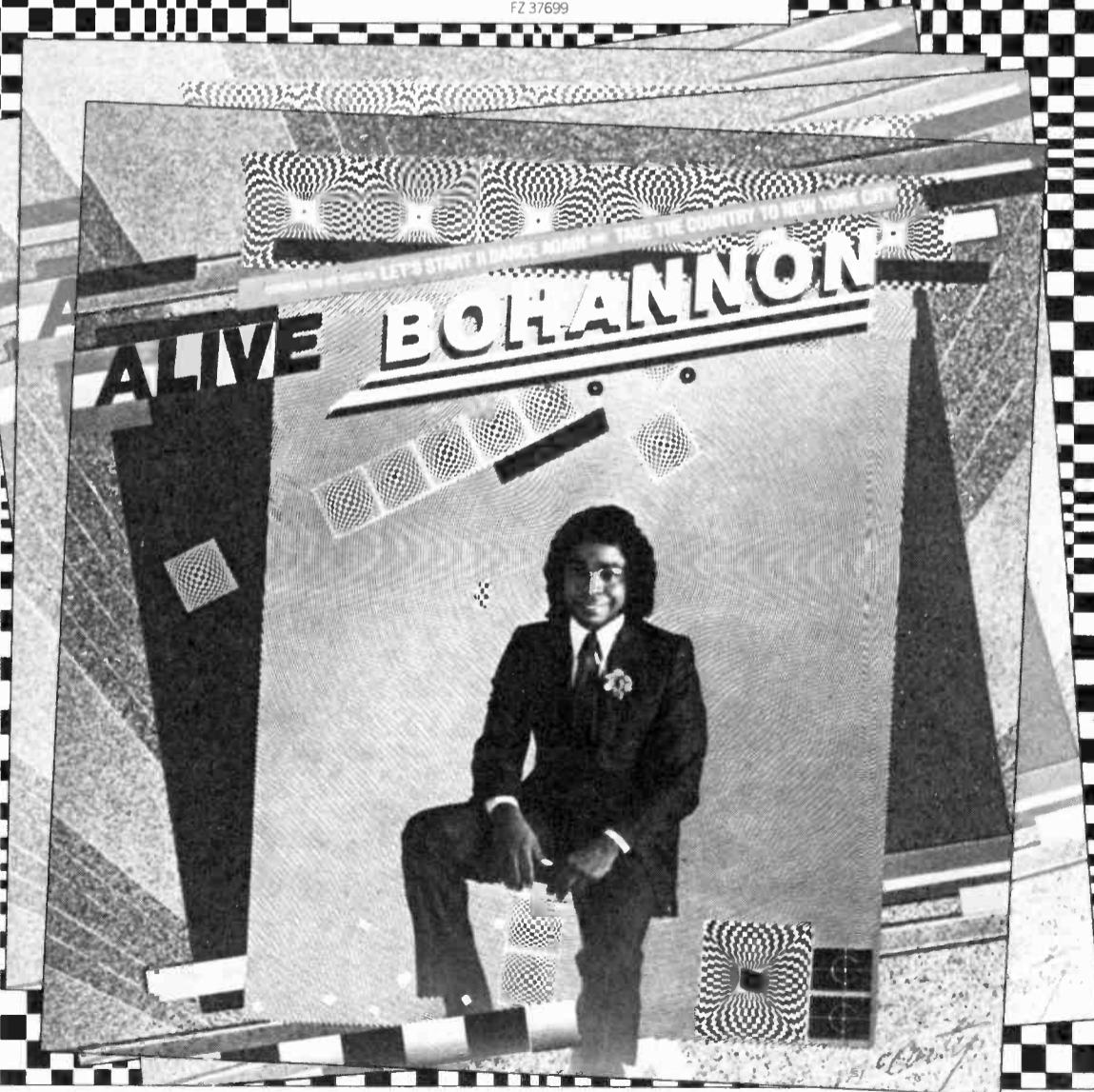
This correspondent will continue to follow up on the FCC's efforts, as they say, "to keep the public informed."

Bill Holland is Billboard's Washington bureau chief.



IF YOU DON'T  
**SWEAT  
STAMMER**  
OR  
**SWOON**  
AFTER LISTENING TO  
**BOHANNON'S  
NEW ALBUM  
BABY, YOU'RE NOT  
“ALIVE.”**

FZ 37699



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Give the gift  
of music.



# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (11/17/81)

## PRIME MOVERS-NATIONAL

**FOREIGNER**—Waiting For A Girl Like You (Atlantic)  
**OLIVIA NEWTON-JOHN**—Physical (MCA)  
**EARTH, WIND & FIRE**—Let's Groove (ARC/Columbia)

## TOP ADD ONS -NATIONAL

**PAUL DAVIS**—Cool Night (Arista)  
**THE CARS**—Shake It Up (Elektra)  
**DIANA ROSS**—Why Do Fools Fall In Love (RCA)

## BREAKOUTS-NATIONAL

**THE ROLLING STONES**—Waiting On A Friend (Rolling Stones)  
**SHEENA EASTON**—You Could Have Been With Me (EMI-America)  
**DAN FOGELBERG**—Leader Of The Band (Full Moon/Epic)

★ **PRIME MOVERS**—The two products registering the greatest proportionate upward movement on the station's playlist as determined by station personnel are marked ★★.  
 ● **ADD ONS**—The two key products added at the radio stations listed as determined by station personnel are marked ●●.  
**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest product activity at Regional and National levels.

- **SNEAKER**—More Than Just The Two Of Us X
- **THE J. GEILS BAND**—Centerfold X
- **RINGO STARR**—Wrack My Brain X
- **SURVIVOR**—Poor Man's Son X
- **JUICE NEWTON**—Sweetest Thing X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **BEE GEES**—Living Eyes X
- **CHILLIWACK**—My Girl X

**KIQQ**—Los Angeles (Robert Moorhead—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Physical 1-1
- ★★ **EARTH, WIND & FIRE**—Let's Groove 3-2
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 3-3
- ★ **QUINCY JONES FEATURING JAMES INGRAM**—Just Once 4-4
- ★ **JOURNEY**—Don't Stop Believin' 5-5
- ★ **THE CARS**—Shake It Up
- ★ **AL JARREAU**—We're In This Love Together
- **BALANCE**—Breaking Away
- **DON McLEAN**—Castles In The Air X
- **SNEAKER**—More Than Just The Two Of Us X
- **NICOLETTE LARSON**—Fool Me Again X
- **LOVERBOY**—Working For The Weekend X
- **DONNIE IRIS**—Sweet Merilee X
- **LULU**—If I Were You X
- **ANNE MURRAY**—It's All I Can Do X
- **PAUL DAVIS**—Cool Night X

**KRTH-FM**—Los Angeles (David Grossman—MD)

- ★★ **FOREIGNER**—Waiting For A Girl Like You 10-5
- ★★ **ROD STEWART**—Young Turks 16-8
- ★ **TIERRA**—La La Means I Love You 15-11
- ★ **BARBRA STREISAND**—Comin' In And Out Of Your Life 18-14
- ★ **GEORGE BENSON**—Turn Your Love Around 20-15
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
- **DON McLEAN**—Castles In The Air

**KIMN-FM**—Denver (Doug Ericson—MD)

- ★★ **FOREIGNER**—Waiting For A Girl Like You 2-1
- ★★ **AIR SUPPLY**—Here I Am 4-3
- ★ **COMMODORES**—Oh No 5-4
- ★ **ROD STEWART**—Young Turks 14-6
- ★ **BARRY MANILOW**—The Old Songs 15-10
- **SHEENA EASTON**—You Could Have Been With Me
- **THE CARS**—Shake It Up
- **AL JARREAU**—We're In This Love Together B
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) B
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
- **CHILLIWACK**—My Girl B

- **THE GO GO'S**—Our Lips Are Sealed X
- **BARBRA STREISAND**—Comin' In And Out Of Your Life X
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X

**KRLY**—Los Angeles (Rick Stancatto—MD)

No Listings

**KRLA-AM**—Los Angeles (Rick Stancatto—MD)

- ★★ **FOREIGNER**—Waiting For A Girl Like You 17-9
- ★★ **ROD STEWART**—Young Turks 24-15
- ★ **KOOL & THE GANG**—Take My Heart 18-12
- ★ **TIERRA**—La La Means I Love You 21-17
- ★ **GEORGE BENSON**—Turn Your Love Around 29-24
- **BOB SEGER**—Tryin' To Live My Life Without You
- **BARBRA STREISAND**—Comin' In And Out Of Your Life
- **KINKS**—Better Things A
- **BEACH BOYS**—Come Go With Me A
- **TIERRA**—Falling In Love A
- **NEIL DIAMOND**—Yesterday's Songs X
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) X
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics X
- **RINGO STARR**—Wrack My Brain X
- **THE J. GEILS BAND**—Centerfold X
- **STEVE MILLER BAND**—Heart Like A Wheel X
- **JUICE NEWTON**—The Sweetest Thing X
- **E.L.O.**—Twilight X
- **RONNIE MILSAP**—I Wouldn't Have Missed It For The World X
- **CHILLIWACK**—My Girl X

**KOPA-FM**—Phoenix (Craig Jackson—MD)

- ★★ **QUARTERFLASH**—Harden My Heart 11-3
- ★★ **PAT BENATAR**—Promises In The Dark 19-13
- ★ **OLIVIA NEWTON-JOHN**—Physical 12-7
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 21-16
- ★ **LINDSEY BUCKINGHAM**—Trouble 22-18
- **PAUL DAVIS**—Cool Night
- **DAN FOGELBERG**—Leader Of The Band Heart Tonight
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight
- **CARS**—Shake It Up
- **RINGO STARR**—Wrack My Brain
- **THE J. GEILS BAND**—Centerfold
- **ROYAL PHILHARMONIC ORCHESTRA**—Hooked On Classics
- **NEIL DIAMOND**—Yesterday's Songs

**KCPX-AM**—Salt Lake City (Gary Waldron—MD)

- ★★ **ROD STEWART**—Young Turks 23-10
- ★★ **JOURNEY**—Don't Stop Believin' 37-24
- ★ **QUARTERFLASH**—Harden My Heart 20-9
- ★ **BARRY MANILOW**—The Old Songs 27-18
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 29-19
- **GEORGE BENSON**—Turn Your Love Around
- **PAUL DAVIS**—Cool Night
- **BARBRA STREISAND**—Comin' In And Out Of Your Life
- **BEACH BOYS**—Come Go With Me
- **AL JARREAU**—Breakin' Away
- **GENESIS**—No Reply At All
- **BERTIE HIGGINS**—Key Largo
- **LULU**—If I Were You
- **LOVERBOY**—Working For The Weekend
- **CARPENTERS**—Those Good Old Days
- **DONNIE IRIS**—Sweet Merilee
- **IRENE CARA**—Anyone Can See
- **DELBERT McCLINTON**—Sandy Beaches
- **SHEENA EASTON**—You Could Have Been With Me
- **STARS ON 45**—Introduction

**KGB**—San Diego (Rick Gillette—MD)

- ★★ **EARTH, WIND & FIRE**—Let's Groove 6-2
- ★★ **FOREIGNER**—Waiting For A Girl Like You 14-7
- ★ **MIKE POST**—The Theme From Hill Street Blues 12-9
- ★ **ROD STEWART**—Young Turks 16-11
- ★ **PAT BENATAR**—Promises In The Dark 21-17
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do)
- **KENNY ROGERS**—Blaze Of Glory
- **LINDSEY BUCKINGHAM**—Trouble
- **STEVIE NICKS/DON HENLEY**—Leather And Lace

**KOAQ**—Denver (Allan Sledge—MD)

No Listings

**KLUC-AM**—Las Vegas (Randy Lundquist—MD)

- ★★ **ROD STEWART**—Young Turks 5-3
- ★★ **JOURNEY**—Don't Stop Believin' 10-6
- ★ **QUARTERFLASH**—Harden My Heart 15-13
- ★ **LINDSEY BUCKINGHAM**—Trouble 20-16
- ★ **QUEEN/DAVID BOWIE**—Under Pressure 21-18
- **ROLLING STONES**—Waiting On A Friend
- **BEACH BOYS**—Come Go With Me
- **RINGO STARR**—Wrack My Brain X

**KZZP-FM**—Mesa (Steve Goddard—MD)

- ★★ **CHILLIWACK**—My Girl

- ★★ **QUARTERFLASH**—Harden My Heart
- ★ **THE POLICE**—Every Little Thing She Does Is Magic
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace
- ★ **PAT BENATAR**—Promises In The Dark
- **SHEENA EASTON**—You Could Have Been With Me
- **ROLLING STONES**—Waiting On A Friend

**KRSP-FM**—Salt Lake City (Lorraine Windgar—MD)

- ★★ **QUARTERFLASH**—Harden My Heart 12-5
- ★★ **LINDSEY BUCKINGHAM**—Trouble 14-7
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 15-8
- ★ **STEVE MILLER BAND**—Heart Like A Wheel 17-14
- ★ **THE J. GEILS BAND**—Centerfold 24-19
- **CARS**—Shake It Up
- **DARYL HALL/JOHN OATES**—I Can't Go For That (No Can Do) B
- **STEVIE NICKS**—Edge Of 17 L
- **FOREIGNER**—Juke Box Hero L
- **THE KINKS**—Destroyer X
- **LOVERBOY**—Working For The Weekend X

**KFMB-FM**—San Diego (Glen McCartney—MD)

- ★★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 7-4
- ★★ **LINDSEY BUCKINGHAM**—Trouble 16-11
- ★ **LITTLE RIVER BAND**—The Night Owls 3-2
- ★ **AIR SUPPLY**—Here I Am 4-3
- ★ **BILLY JOEL**—Say Goodbye To Hollywood 16-12
- **ROLLING STONES**—Waiting On A Friend B
- **DAN FOGELBERG**—Lost In The Sun X

**KERN-AM**—Bakersfield (Bean Reyes—MD)

- ★★ **THE LITTLE RIVER BAND**—The Night Owls 7-1
- ★★ **GENESIS**—No Reply At All 11-8
- ★ **COMMODORES**—Oh No 12-9
- ★ **QUARTERFLASH**—Harden My Heart 14-11
- ★ **LINDSEY BUCKINGHAM**—Trouble 15-12
- **THE ALL SPORTS BAND**—I'm Your Superman
- **LULU**—If I Were You
- **EDDIE RABBITT**—Someone Could Lose A Heart Tonight B
- **PAUL DAVIS**—Cool Night B
- **THE GO GO'S**—Our Lips Are Sealed A
- **RED RYDER**—Lunatic Fringe A
- **SHOOTING STAR**—Flesh And Blood X
- **BILLY SQUIER**—My Kind Of Lover X
- **THE JOHN HALL BAND**—Crazy X

**KKXX-FM**—Bakersfield (Doug Derow—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Physical 4-1

- ★★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 16-9
- ★ **LINDSEY BUCKINGHAM**—Trouble 21-10
- ★ **GENESIS**—No Reply At All 17-11
- ★ **ROLLING STONES**—Waiting On A Friend 22-13
- **LOVERBOY**—Working For The Weekend
- **GRAND FUNK RAILROAD**—Stuck In The Middle
- **ROD STEWART**—Fora Tora Tora A
- **GEORGE BENSON**—Turn Your Love Around B
- **PAUL DAVIS**—Cool Night B
- **DARYL HALL/JOHN OATES**—I Can't Go For That(No Can Do) B
- **THE CARS**—Shake It Up B
- **CLIFF RICHARD**—Wired For Sound X
- **FOREIGNER**—Juke Box Hero L
- **ROLLING STONES**—Slave L

**KGGI-FM (99.1-FM)**—Riverside (Steve O'Neil—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Physical 14-4
- ★★ **KOOL & THE GANG**—Take My Heart 23-15
- ★ **JOURNEY**—Don't Stop Believin' 17-12
- ★ **THE POLICE**—Every Little Thing She Does Is Magic 18-13
- ★ **MIKE POST**—The Theme From Hill Street Blues 20-18
- **BEE GEES**—Living Eyes
- **QUEEN/DAVID BOWIE**—Under Pressure
- **E.L.O.**—Twilight
- **CHRIS CHRISTIAN**—I Want You I Need You
- **GEORGE BENSON**—Turn Your Love Around
- **PAUL DAVIS**—Cool Night
- **SNEAKER**—More Than Just The Two Of Us
- **QUARTERFLASH**—Harden My Heart
- **STEVIE NICKS/DON HENLEY**—Leather And Lace
- **TIERRA**—La La Means I Love You
- **JUICE NEWTON**—The Sweetest Thing

**KFXM-AM**—San Bernardino (Jason McQueen—MD)

- ★★ **OLIVIA NEWTON-JOHN**—Physical 3-1
- ★★ **FOREIGNER**—Waiting For A Girl Like You 11-3
- ★ **LINDSEY BUCKINGHAM**—Trouble 19-13
- ★ **COMMODORES**—Oh No 9-5
- ★ **STEVIE NICKS/DON HENLEY**—Leather And Lace 15-12

(Continued on page 24)

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NOVEMBER 28, 1981, BILLBOARD



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# 10 NEW REASONS TO PARTICIPATE AT MIDEM SPECIAL 82

Palais des Festivals - Cannes France

- 1 Save time and money:**  
Shorter duration: five days concentrated into one working week; Monday 25th through Friday 29th January 1982.  
Air and accommodation rates: special prices with up to 40% off standard rates.
- 2 Video tunes into music:**  
We've heard your artists - now let's see them!  
Top-quality video equipment available to MIDEM participants:  
- Video and television screens installed on all stands;  
- TV projectors and videorooms in the Palais des Festivals for non-stop screening of productions.
- 3 Display of the latest technology:**  
On the theme "From video to digital", presentation and demonstration of videodiscs, compact discs and digital equipment.
- 4 Consolidate today and prepare for tomorrow: round tables:**  
A unique event where industry specialists will be face-to-face with outside experts, economists, sociologists... to debate current problems and to redefine the future of your profession.
- 5 Star-studded galas and concerts:**  
- Creation of the "MIDEM Awards", presented to artists and groups in recognition of "Success of the Year 1981".  
- "World Trophies", awarded in the presence of the artists to the best "Video Clip" productions.
- 6 Exceptional contacts: heads of variety entertainment from radio and television invited to Cannes by MIDEM:**  
A unique opportunity to present your artists and productions to the entertainment programmers and producers of the world's leading radio and television stations.
- 7 Data bank of catalogues available on a country-by-country basis:**  
Videotex terminals will be installed in the Palais des Festivals and made available to participants who want to consult them to find out immediately which catalogues are available for each territory; this on-the-spot information will be a considerable help in simplifying commercial transactions.
- 8 International information and contacts center:**  
The Center will provide a liaison service and a resource of commercial and technical data.
- 9 International legal center, advice on audio and video rights:**  
Legal experts will advise participants on problems concerning audio and video copyright.
- 10 Prices unchanged:**  
Stand prices in 1982 will be identical to those charged in 1981 (as at 1st November 1980).

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# MIDEM 82



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/17/81)

Continued from page 22

- EARTH, WIND & FIRE—Let's Groove
- CARS—Shake It Up
- KDOL & THE GANG—Take My Heart
- BILLY JOEL—She's Got A Way
- JUICE NEWTON—The Sweetest Thing
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- QUEEN/DAVID BOWIE—Under Pressure
- TRIUMPH—Magic Power
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- DONNIE IRIS—Sweet Merilee
- BERTIE HIGGINS—Key Largo
- PAUL DAVIS—Cool Night
- SNEAKER—More Than Just The Two Of Us
- LUTHER VANDROSS—Never Too Much
- STEVIE WOODS—Steal The Night

KRQQ-FM—Tucson

- ★ ROD STEWART—Young Turks 14-7
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 20-13
- ★ COMMODORES—Oh No 8-5
- ★ TIERRA—La La Means I Love You 17-12
- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- KINKS—Better Things
- BILLY JOEL—She's Got A Way
- NEIL DIAMOND—Yesterday's Song B
- QUEEN/DAVID BOWIE—Under Pressure B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- THE MOODY BLUES—Talking Out Of Turn B
- SURVIVOR—Poor Man's Son B
- ROLLING STONES—Waiting On A Friend X
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) X
- THE CARS—Shake It Up X
- LOVERBOY—Working For The Weekend X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- BALANCE—Falling In Love A
- BEACH BOYS—Come Go With Me A

KTKT—Tucson

- (Bobby Rivers—MD)
- ★ BARRY MANILOW—The Old Songs 5-3
- ★ FOREIGNER—Waiting For A Girl Like You 7-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 9-6
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 21-17
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 26-20
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- BILLY JOEL—She's Got A Way
- RINGO STARR—Wrack My Brain A
- SHEENA EASTON—You Could Have Been With Me A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- MIKE POST—The Theme From Hill Street Blues X

## Pacific Northwest Region

★ PRIME MOVERS

- OLIVIA NEWTON-JOHN—Physical (MCA)
- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- QUARTERFLASH—Harden My Heart (Geffen)

● TOP ADD ONS

- LOVERBOY—Working For The Weekend (Columbia)
- STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)

EARTH, WIND AND FIRE—Let's Groove (ARC/Columbia)

● BREAKOUTS

- ROLLING STONES—Waiting On A Friend (Rolling Stones)
- JEANNETTE "LADY" DAY—Come Let Me Love You (Pretude)
- JENNIFER WARNES—Could It Be Love (Arista)

KFRC—San Francisco

- (Jim Peterson—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 17-8
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 23-16
- ★ DIANA ROSS—Why Do Fools Fall In Love 22-17
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 33-26
- ★ GEORGE BENSON—Turn Your Love Around 37-29
- QUARTERFLASH—Harden My Heart
- LOVERBOY—Working For The Weekend
- SHEILA—Little Darlin' A
- ROD STEWART—Young Turks B
- THE J. GEILS BAND—Centerfold B
- CHILLWACK—My Girl B
- GENESIS—No Reply At All B
- JERMAINE JACKSON—I'm Just Too Shy X
- STEVIE NICKS/DON HENLEY—Leather And Lace X
- DUE SAD—Looker X
- MIDNIGHT STAR—Tuff X

KJR—Seattle

- (Tracy Mitchell—MD)
- ★ GEORGE BENSON—Turn Your Love Around 15-9
- ★ QUARTERFLASH—Harden My Heart 10-4
- ★ NEIL DIAMOND—Yesterday's Songs 17-12

- ★ LINDSEY BUCKINGHAM—Trouble 24-13
- ★ MICHAEL LLOYD—I Go To Pieces 20-17
- STEVIE NICKS/DON HENLEY—Leather & Lace
- EARTH, WIND & FIRE—Let's Groove
- ROYAL PHILHARMONIC ORCH.—Hooked On Classics X
- ROLLING STONES—Waiting On A Friend X
- PAUL DAVIS—Cool Night X
- THE POLICE—Every Little Thing She Does Is Magic X

KSFZ-FM—San Francisco

(Jeri Otteson—MD)

No Listings

KEZR-FM—San Jose

- (Bob Harlow—MD)
- ★ ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ ★ THE POLICE—Every Little Thing She Does Is Magic 2-2
- ★ QUARTERFLASH—Harden My Heart 5-3
- ★ JOURNEY—Don't Stop Believin' 6-4
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 9-6
- ROLLING STONES—Waiting On A Friend
- JUICE NEWTON—The Sweetest Thing
- SNEAKER—More Than Just The Two Of Us A
- THE GO GO'S—Our Lips Are Sealed X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- DEL SHANNON—Sea Of Love X

KIOY—Fresno

(Roman Moore—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ ★ OLIVIA NEWTON-JOHN—Physical 7-2
- ★ ★ QUEEN/DAVID BOWIE—Working For The Weekend X
- ★ ★ PAUL DAVIS—Cool Night 29-24
- ★ ★ LULU—If I Were You 30-25
- BARBRA STREISAND—Comin' In And Out Of Your Life
- JOURNEY—Don't Stop Believin'
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- RINGO STARR—Wrack My Brain A
- JUICE NEWTON—The Sweetest Thing X
- STEVE MILLER BAND—Heart Like A Wheel B
- DON McLEAN—Castles In The Air B
- LINDSEY BUCKINGHAM—Trouble B
- BURTON CUMMINGS—You Saved My Soul X
- GREG KINN BAND—The Girl Most Likely X

KRLC—Lewiston

(Steve Mackelvie—MD)

- ★ ★ JUICE NEWTON—The Sweetest Thing 18-8
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 28-17
- ★ THE J. GEILS BAND—Centerfold 23-16
- ★ QUEEN/DAVID BOWIE—Under Pressure 27-22
- ★ LOVERBOY—Working For The Weekend 29-23
- JENNIFER WARNES—Could It Be Love
- NICKY WILLS—All The Luck
- DAN FOGELBERG—Leader Of The Band A
- KISS—A World Without Heroes A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- DON McLEAN—Castles In The Air A
- CARS—Shake It Up B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- ROLLING STONES—Waiting For A Friend B
- DONNIE IRIS—Sweet Merilee B
- GREG LAKE—Let Me Love You Once X
- SNEAKER—More Than Just The Two Of Us X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- DEVO—Beautiful World X
- RINGO STARR—Wrack My Brain X
- VANGELIS—Titles X
- BALANCE—Falling In Love X
- T.G. SHEPPARD—Only One You X
- JERMAINE JACKSON—I'm Just Too Shy D
- RUFUS/CHAKA KHAN—Sharing The Love D
- STEVE CARLISLE—WKRP In Cincinnati D
- KINKS—Better Thing X

KGW—Portland

(Janise Wojniak—MD)

- ★ ★ AIR SUPPLY—Here I Am 3-1
- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 13-10
- ★ BURTON CUMMINGS—You Saved My Soul 15-12
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 19-15
- ★ NEIL DIAMOND—Yesterday's Songs 20-16
- JEANNETTE LADY DAY—Come Let Me Love You K

KPLZ-FM—Seattle

(Jeff Ring—MD)

- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 15-9
- ★ ★ QUARTERFLASH—Harden My Heart 23-17
- ★ ★ FOREIGNER—Waiting For A Girl Like You 7-2
- ★ ★ LINDSEY BUCKINGHAM—Trouble 24-19
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 31-23
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- EDDIE RABBITT—Someone Could Lose A

- Heart Tonight
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A
- SNEAKER—More Than Just The Two Of Us A
- PAUL DAVIS—Cool Night B
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love B
- VANGELIS—Titles B

KYYX-FM—Seattle

(Chet Rogers—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ ★ OLIVIA NEWTON-JOHN—Physical 3-3
- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 9-6
- ★ ★ NEIL DIAMOND—Yesterday's Songs 21-13
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 33-22
- SNEAKER—More Than Just The Two Of Us K
- SHEENA EASTON—You Could Have Been With Me X
- DAN FOGELBERG—Leader Of The Band
- AL JARREAU—Breakin' Away A
- VANGELIS—Titles
- BEACH BOYS—Come Go With Me A
- PAUL DAVIS—Cool Night B
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- ROLLING STONES—Waiting On A Friend X
- CARS—Shake It Up X
- GREG LAKE—Let Me Love You Once X
- JUICE NEWTON—The Sweetest Thing X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- LOVERBOY—Working For The Weekend X
- BEE GEES—Living Eyes X
- BALANCE—Falling In Love X
- JOHN DENVER—The Cowboy And The Lady X
- LUTHER VANDROSS—Never Too Much X
- FOREIGNER—Juke Box Hero L
- STEVIE NICKS—Edge Of Seventeen L
- DAN FOGELBERG—Lost In The Sun L

KJRB-AM—Spokane

(Brian Gregory—MD)

- ★ ★ CHILLWACK—My Girl 16-11
- ★ ★ ROD STEWART—Young Turks 18-12
- ★ ★ QUARTERFLASH—Harden My Heart 6-3
- ★ ★ STEVIE NICKS/DON HENLEY—Leather And Lace 9-5
- ★ DIANA ROSS—Why Do Fools Fall In Love 14-9
- ROLLING STONES—Waiting On A Friend
- PAUL DAVIS—Cool Night
- KOOL & THE GANG—Take My Heart B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- TRIUMPH—Magic Power X
- JOURNEY—Don't Stop Believin' X
- GENESIS—No Reply At All X
- THE GO GO'S—Our Lips Are Sealed X
- THE J. GEILS BAND—Centerfold X
- QUEEN/DAVID BOWIE—Under Pressure X
- CARS—Shake It Up X
- BLUE OYSTER CULT—Burnin' For You X
- JUICE NEWTON—The Sweetest Thing X
- FOREIGNER—Juke Box Hero L

KCBN—Reno

(Larry Irons—MD)

- ★ ★ THE J. GEILS BAND—Centerfold 32-26
- ★ ★ GEORGE BENSON—Turn Your Love Around 37-31
- ★ THE POLICE—Every Little Thing She Does Is Magic 1-1
- ★ JOURNEY—Don't Stop Believin' 23-18
- ★ QUARTERFLASH—Harden My Heart 27-22
- CARS—Shake It Up
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- RINGO STARR—Wrack My Brain A
- SHEENA EASTON—You Could Have Been With Me A
- E.L.O.—Twilight X
- GREG LAKE—Let Me Love You Once X
- THE GO GO'S—Our Lips Are Sealed X

KSFM-FM—Sacramento

(Mark Preston—MD)

- ★ ★ EARTH, WIND & FIRE—Let's Groove 2-1
- ★ ★ ROGER—I Heard It Through The Grapevine 17-11
- ★ QUARTERFLASH—Harden My Heart 22-14
- ★ GEORGE BENSON—Turn Your Love Around 26-18
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- PAUL DAVIS—Cool Night A

KXOA-AM—Sacramento

(Kris Mitchell—MD)

- ★ ★ NEIL DIAMOND—Yesterday's Songs 11-9
- ★ ★ DON McLEAN—Castles In The Air 13-11
- ★ MIKE POST—The Theme From Hill Street Blues 4-3
- ★ BARRY MANILOW—The Old Songs 6-4
- ★ COMMODORES—Oh No 7-5
- BARBRA STREISAND—Comin' In And Out Of Your Life A
- CHRIS CHRISTIAN—I Want You I Need You A
- STEVIE WOODS—Steal The Night A

KTAC—Tacoma

(Sean Carter—MD)

- ★ ★ BARRY MANILOW—The Old Songs 5-3
- ★ ★ FOREIGNER—Waiting For A Girl Like You 8-6
- ★ BURTON CUMMINGS—You Saved My Soul 12-10
- ★ DIANA ROSS—Why Do Fools Fall In Love 14-11
- ★ CHRIS CHRISTIAN—I Want You, I Need You 16-12
- JEANNETTE LADY DAY—Come Let Me Love You K
- PAUL DAVIS—Cool Night K
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love A
- BARBRA STREISAND—Comin' In And Out Of Your Life B28
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B29
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)

## North Central Region

★ PRIME MOVERS

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- JOURNEY—Don't Stop Believin' (Columbia)
- OLIVIA NEWTON-JOHN—Physical (MCA)

● TOP ADD ONS

- DARYL HALL AND JOHN OATES—I Can't Go For That (No Can Do) (RCA)
- DIANA ROSS—Why Do Fools Fall In Love (RCA)
- PAUL DAVIS—Cool Night (Arista)

● BREAKOUTS

- SHEENA EASTON—You Could Have Been With Me (EML-America)
- PEABO BRYSON—Let The Feeling Flow (Capitol)
- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)

WGCL-FM—Cleveland

(Jay Stone—MD)

- ★ ★ JOURNEY—Don't Stop Believin' 15-10
- ★ ★ THE GO GO'S—Our Lips Are Sealed 22-12
- ★ EARTH, WIND & FIRE—Let's Groove 21-16
- ★ QUARTERFLASH—Harden My Heart 18-13
- ★ GEORGE BENSON—Turn Your Love Around 28-19
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- PAUL DAVIS—Cool Night
- BARBRA STREISAND—Comin' In And Out Of Your Life
- ROLLING STONES—Waiting On A Friend
- NEIL DIAMOND—Yesterday's Songs
- THE J. GEILS BAND—Centerfold
- STEVE MILLER BAND—Heart Like A Wheel
- STEVIE WOODS—Steal The Night
- LULU—If I Were You
- RINGO STARR—Wrack My Brain
- JUICE NEWTON—The Sweetest Thing
- BEE GEES—Living Eyes
- BILLY JOEL—She's Got A Way

CKLW—Detroit

(Rosalee Trombley—MD)

- ★ ★ THE J. GEILS BAND—Centerfold 15-4
- ★ ★ PRINCE—Controversy 22-11
- ★ BARRY MANILOW—The Old Songs 12-9
- ★ COMMODORES—Oh No 26-15
- ★ QUEEN/DAVID BOWIE—Under Pressure 21-17
- QUARTERFLASH—Harden My Heart K
- DIANA ROSS—Why Do Fools Fall In Love K
- BARBRA STREISAND—Comin' In And Out Of Your Life B12
- GEORGE BENSON—Turn Your Love Around B28
- JUICE NEWTON—The Sweetest Thing B

CKLW-AM—Detroit

(Rosalee Trombley—MD)

- ★ ★ PRINCE—Controversy
- ★ ★ THE J. GEILS BAND—Centerfold
- ★ ★ BARRY MANILOW—The Old Songs
- ★ ★ COMMODORES—Oh No
- ★ ★ QUEEN/DAVID BOWIE—Under Pressure
- QUARTERFLASH—Harden My Heart
- DIANA ROSS—Why Do Fools Fall In Love
- GEORGE BENSON—Turn Your Love Around
- JUICE NEWTON—The Sweetest Thing

WKRQ-FM—Cincinnati

(Tony Galuzzo—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You
- ★ ★ EARTH, WIND & FIRE—Harden My Heart 18-13
- ★ ★ DAN FOGELBERG—Hard To Say 3-2
- ★ ★ JOURNEY—Don't Stop Believin' 6-3
- ★ ★ OLIVIA NEWTON-JOHN—Physical 19-16
- EARTH, WIND & FIRE—Let's Groove
- DAN FOGELBERG—Run For The Roses L

WZZP—Cleveland

(Bob McKay—MD)

- ★ ★ NEIL DIAMOND—Yesterday's Songs 15-13
- ★ ★ LINDSEY BUCKINGHAM—Trouble 20-14
- ★ ★ COMMODORES—Oh No 6-3
- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 12-8
- ★ ★ ROD STEWART—Young Turks 14-10
- ★ ★ STEVIE WOODS—Steal The Night
- ★ ★ BARBRA STREISAND—Comin' In And Out Of Your Life
- STEVIE NICKS/DON HENLEY—Leather And Lace
- GEORGE BENSON—Turn Your Love Around
- CHRIS CHRISTIAN—I Want You, I Need You

WDRQ-FM—Detroit

(Steve Summers—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 10-2
- ★ ★ MIKE POST—The Theme From Hill Street Blues 11-5
- ★ EARTH, WIND & FIRE—Let's Groove 5-3
- ★ COMMODORES—Oh No 6-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 18-12
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) K
- BARBRA STREISAND—Comin' In And Out Of Your Life K
- KDOL & THE GANG—Take My Heart A

WBZZ—Pittsburgh

(Mark Kowalski—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 6-1
- ★ ★ EARTH, WIND & FIRE—Let's Groove 13-6
- ★ ★ ROD STEWART—Young Turks 15-10
- ★ ★ LUTHER VANDROSS—Never Too Much 16-11
- ★ ★ KDOL & THE GANG—Take My Heart 27-20
- DONNIE IRIS—Sweet Merilee
- QUARTERFLASH—Harden My Heart B
- QUEEN/DAVID BOWIE—Under Pressure B
- CARS—Shake It Up B
- ROLLING STONES—Waiting On A Friend B

WFFM-FM—Pittsburgh

(Jay Cresswell—MD)

- ★ ★ LINDSEY BUCKINGHAM—Trouble 15-11
- ★ ★ GEORGE BENSON—Turn Your Love Around 29-25
- ★ STEVIE WOODS—Steal The Night 31-26
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 34-29
- BEACH BOYS—Come Go With Me
- PEABO BRYSON—Let The Feeling Flow
- THE TEMPTATIONS—Oh What A Night A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- E.L.O.—Twilight X
- DON McLEAN—Castles In The Air X
- BALANCE—Falling In Love X
- LULU—If I Were You X
- DELBERT McCLINTON—Sandy Beaches X
- JOEY SCARBURY—When She Dances X
- PATTI AUSTIN—Every Hero Should Have One X
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- THE ALL SPORTS BAND—I'm Your Superman B
- SNEAKER—More Than Just The Two Of Us B
- BILLY JOEL—She's Got A Way B
- ART GARFUNKLE—Heart In New York

WXKX-FM—Pittsburgh

(Clark Ingram—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 4-2
- ★ ★ DAN FOGELBERG—Hard To Say 12-7
- ★ ★ DONNIE IRIS—Sweet Merilee 16-10
- ★ ★ ROD STEWART—Young Turks 20-14
- ★ ★ STEVIE NICKS/DON HENLEY—Leather And Lace 27-16
- THE CARS—Shake It Up A
- HENRY PAUL BAND—Keeping Our Love Alive A
- MICHAEL STANLEY BAND—When Your Heart Says It's Right A
- ROD STEWART—How Long A
- ROLLING STONES—Waiting On A Friend B
- COMMODORES—Oh No B
- AIR SUPPLY—Here I Am B
- THE ALAN PARSONS PROJECT—Smile Again X
- QUARTERFLASH—Harden My Heart X
- SURVIVOR—Poor Man's Son X
- THE MOODY BLUES—Talking Out Of Turn X
- BOB SEGER—Let It Rock X
- THE WHO—Had Enough X
- KENNY ROGERS—Share Your Love With Me X
- LOVERBOY—Working For The Weekend X
- QUEEN/DAVID BOWIE—Under Pressure X

WYYS-FM—Cincinnati

(Barry James—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 4-2
- ★ ★ MIKE POST—The Theme From Hill Street Blues 8-3
- ★ ★ BARRY MANILOW—The Old Songs 12-8
- ★ ★ NEIL DIAMOND—Yesterday's Songs 13-9
- ★ ★ DON McLEAN—Castles In The Air 18-13
- BARBRA STREISAND—Comin' In And Out Of Your Life
- GEORGE BENSON—Turn Your Love Around

WNCI—Columbus

(Steve Edwards—MD)

- BILLY JOEL—She's Got A Way
- DON FOGELBERG—Leader Of The Band
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- EDDIE RABBITT—Someone Could Lose A Heart Tonight

WXGT—Columbus

(Buddy Scott—MD)

- ★ ★ ROD STEWART—Young Turks 15-10
- ★ ★ JOURNEY—Don't Stop Believin' 18-14
- ★ ★ DIANA ROSS—Why Do Fools Fall In Love 13-11
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 21-17
- ★ ★ GENESIS—No Reply At All 23-19
- THE GO GO'S—Our Lips Are Sealed

- CARS—Shake It Up
- QUARTERFLASH—Harden My Heart B
- CHILLWACK—My Girl B

WAKY—Louisville

(Bob Moody—MD)

- ★ ★ LULU—If I Were You 13-6
- ★ ★ NEIL DIAMOND—Yesterday's Songs 16-7
- ★ ★ BARRY MANILOW—The Old Songs 2-1
- ★ ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 18-8
- ★ ★ STEVIE NICKS/DON HENLEY—Leather And Lace 20-16
- SHEENA EASTON—You Could Have Been With Me
- GEORGE BENSON—Turn Your Love Around

WKJJ-FM—Louisville

(Bobby Hatfield—MD)

No Listings

WKWK-AM—Wheeling

(Greg McCullough—MD)

- LINDSEY BUCKINGHAM—Trouble
- JERMAINE JACKSON—I'm Just Too Shy
- CARPENTERS—Those Good Old Days A
- BENNY HESTER—Nobody Knows Me Like You A



## WAJY Woos Women With Consistency And Romance

By WANDA FREEMAN

NEW ORLEANS—The 25-49 year-old woman was wooed and pursued by at least six music stations here this spring, and she smiled on WAJY-FM. The station did nicely in 12 plus too, jumping from a 3.1 sharp to a 5.9; this was after changing call letters (from WWL) and buying Schulke II, the new "Great Stars, Great Music" format offering songs of the Sinatra-Streisand-Mathis ilk.

Women 18 plus all but fainted at the sounds of Schulke II. Program director Mike Bourgeois thinks the keys to their hearts were consistency, identity and romance.

When Bourgeois joined the station as operations director in March, 1980, it was WWL-FM, and doing badly with the FM-100 beautiful

music format from Chicago. He became p.d. when the format and call letters changed at Christmas time.

"The call letters were part of the problem," he says. "We didn't have our own identity: we were confused with talk station WWL-AM, with WWL-TV, with Eyewitness News, all that. When people heard 'WWL' they automatically thought of AM or TV. We were lost.

"But with the call-letter change and the new music, it was like being reborn."

He also believes the rules had been broken, and that WAJY's success is based on following, not fighting, the format. "In the old format, they were putting on football. Football games with beautiful music doesn't go."

He finds the Schulke II music is an alternative to previous offerings. "There was rock, and there was beautiful music. There was nothing for young adults, the professionals, the CPAs, the young attorneys who had gotten out of rock but were not quite slow enough for beautiful music.

"The songs are favorites. It's a romantic format. It can be either a background or a foreground station. "The music is so basic, it's strange that nobody packaged it before."

"We're starting to get more contemporary, playing artists like Air Supply and Willie Nelson," he explains. "We're keeping phone logs, letters; the listeners might say there's too much saturation of Sinatra or Tony Bennett. It's a new thing for Schulke, so they're paying attention, changing to fit the audience."



Billboard photos by Chuck Pulin

**NOSTALGIA IN PROGRESS**—Danny Stiles cues a record, talks to a listener and checks ad copy as he does his daily midday show on WVNJ-AM.

### NOSTALGIA PIONEER

## Stiles Keeps Playing The Oldies

By DOUGLAS E. HALL

NEW YORK—It isn't easy to be a radio voice crying in the wilderness. But Danny Stiles has been that for 12 years and has proved himself a sturdy survivor.

Stiles plays old music. He played it when it wasn't fashionable on what is basically an ethnic station, WEVD-FM New York, sandwiched between a Greek show and a Jewish program.

That was before WNEW-AM rediscovered its MOR roots, before the

syndicated "Music Of Your Life," TM-O-R, "Unforgettable," and "Encore" formats fanned out across the land. Those were dark days for Stiles and non-rock oldies.

Now with at least three stations in the New York area programming big bands and MOR singers from the 1940s through today, Stiles is alive and prospering on WVNJ-AM, where he proclaims "Nostalgia Lives."

Stiles isn't as concerned with demographics and programming methodology as some of the late comers to this area. He plays 78s. He plays Sophie Tucker. He plays scratchy records. He doesn't stick with the hits, but he has a loyal if select following for his 10 a.m. to 3 p.m. show.

Old records attract old listeners and Danny is strongest with men 55 to 64. With them he scores a 3.0. But he does have a 2.4 share with men 35 to 44, a very saleable demographic.

These ratings are quite impressive when one considers that before Stiles' arrival WVNJ-AM did not show up in the Arbitron ratings at all. Now with Stiles on the air 30 hours a week, the station has an overall 18 plus rating of 0.7.

How does Stiles do it? "I have no pattern on picking the music. I follow my mood, my feelings. It seems to work," he offers. And no pattern seems discernible, except that Stiles basically alternates between 78s and LPs because he's got one 78 r.p.m. turntable and one 33.3/45 r.p.m. turntable.

Typical selections of his 78s: Yma Sumac doing "Earthquake," Gracie Fields singing "Come Back To Sorrento" in Italian and Frankie Laine's "May I Never Love Again." No hits there, but it is music that is not otherwise heard on the radio.

He also does a nostalgic quiz daily with operations director Arnie Rasquin. Station president and general manager Herb Saltzman is impressed with Stiles' performance: "I've never seen such an amount of mail. He reaches people because he's cornball, schmaltzy, he's for brotherhood, motherhood, touch dancing and old values. He's important to us. He's a star."

Stiles does run a personal brand of radio with dedications and announcements of high school reunions and the like.

Stiles is impressed, too. "I have

more freedom here. I get support and I get respect. They never tell me what to play," he says noting the encouragement both Saltzman and station manager Ed Milarsky have given him. In fact, the station is to a degree built around Stiles. There once was a time this AM sister station to WVNJ-FM was more or less a throwaway playing a similar beautiful music to that run on the FM.

But now the station has been reformatted to playing music similar, if not in all cases as old, as that played by Stiles. Music director Bob Taylor has worked up a playlist that leans to Frank Sinatra and Tony Bennett.

Stiles numbers among his devoted listeners Sammy Kaye and singer Kitty Kallen. Both have called him and Kay even came out to the studios in Livingston, N.J. to do a show with him.

## Cecil Spins 400 78s On 11-Day Cruise

LOS ANGELES—When the S.S. Stella Solaris steams out from Galveston next Jan. 29 on an 11-day cruise of the Caribbean, 400 or more 78 r.p.m. records will be aboard.

Spinning those hoary but well-remembered disks every afternoon aboard the ship will be KGIL-AM's Chuck Cecil, who this week is celebrating the 25th anniversary of his taped "Swingin' Years" radio program. Sixty-two stations in the U.S. air the show.

Clem De Rosa and his big band, out of New York, also will be aboard the giant Sun Line's flagship, which will stop at Cozumel, Santo Domingo, St. Thomas, Martinique, Barbados, Trinidad, Caracas and Curacao.

Cecil, assisted by his wife Edna, launched "Swingin' Years" in 1956 when the rock'n'roll movement was gaining momentum. It is beamed globally from Los Angeles by American Forces Radio. His syndicate is strictly a family affair—in addition to Edna Cecil, daughter Sheri, son Don and Don's wife Carol Cecil, all pitch in to replicate tapes and haul them to a suburban Woodland Hills post office for distribution to stations in 39 states.

DAVE DEXTER JR.

### WLPL IS NOW ADULT WYST

BALTIMORE—Former top 40 outlet WLPL-FM, which has been shifted to adult contemporary by United Broadcasting national program director John Moen, has completed its metamorphosis with the shift to new call letters: WYST.

Moen has also installed a new on-air staff: the Flying Dutchman from 6 to 10 a.m., Jefferson Keys from 10 a.m. to 2 p.m., Ann O'Neil from 2 to 7 p.m., Ted Douglass from 7 p.m. to midnight and Mike Bradford from midnight to 6 a.m.

United operates eight other stations.

## WFTL Follows Market's Greying Florida Station Goes With Flow, Gives Up On Youth

By SARA LANE

FT. LAUDERDALE—MOR station WFTL-AM is celebrating its 35th year on the air by appealing to listeners who are that age or older.

"We realized a long time ago that young people are prejudiced against AM radio and you can't fight that trend," says program director Don Williams. Making the most out of that is paying off for the station. Its Arbitron audience share has risen from a 2.7 in the fall of last year to a 5.2 this past spring.

"I can't play the kind of music that a Y-100 (WHYI-FM Ft. Lauderdale) plays and try to attract that age group (young people) because they don't want to listen to AM," reasons Williams.

Williams says that older people don't care if the station is AM or FM so long as the station is playing the music they want to hear. The Hollywood-Ft. Lauderdale market which WFTL services is the second oldest market in the U.S. Definitely a seniors market," he notes. "We have many stations playing to the teens, 20s and 30s and not many others catering to the older audience with the exception of a couple of beautiful music and news stations."

The basic core of artists played for this audience include Frank Sinatra, Barbra Streisand, Engelbert Humperdinck, Johnny Mathis and Anne Murray, with a few contemporary artists added.

"We're playing Lulu's new record, Christopher Cross, Jim Photoglo, Kenny Rogers and the Carpenters, which comprise about 20% of our total music," says Williams.

The first record of the hour is al-

ways one of the "core" artists' the second goes back to the '40s and '50s. "It might be the Tommy Dorsey Orchestra or Francis Craig's "Near You" and we spotlight it, not merely play it," explains Williams.

By spotlighting, WFTL deejays introduce the record and describe what was going on during the year it was popular.

Our announcers also have instructions to be informative, topical and to say something of value," says Williams. "We're an entertainment medium and we frequently forget that the music isn't the only thing that entertains. We can't go on the air and merely play music and talk gibberish."

With its news staff and two news cruisers as well as sea and air capability, WFTL bills itself as the news voice of Broward County. Six months ago, Williams hired Ron Loggins, former WGBS-AM news director, as its news director.

WFTL is extremely community-oriented, says Williams. "We do everything, every event and consider ourselves as Broward's radio station."

Thirty-five years ago, when WFTL first went on the air, there were 50,000 people in Broward County. Today, there are one million plus.

"We had a lot of growing to do; the community had a lot of growing. We took a unique stance and asked our listeners why they wanted to listen to a Dade County radio station when they didn't live there. We carved a niche for ourselves and it's been a very successful niche."

John Lupton, morning disc jockey (5:30 to 10:00 am), has been with the station almost 19 years. Mike Roberts follows (10 am to 3 pm).

Dave Corey, former morning man on WAXY-FM, was hired as a production director, then when a vacancy in the afternoon drive time occurred, was asked to fill in and Corey's been handling that spot for more than a year.

Randy Daniels (7 pm. to midnight) came to WFTL from stints at WIOD-AM Miami and WVCG-AM, Coral Gables, four months ago. His first rating book indicated that his program went from a 2.0 share to 5.4.

Williams himself is a veteran radio man. While in high school he was in radio in Ohio. After graduating from Kent State, he went to work for Metromedia in Cleveland (WHK-AM), then to WONE-AM Dayton, then to Cleveland for the Storer Broadcasting Co. at WSB-AM Atlanta. In 1972 he joined the staff at WFTL in the sales department. In 1978, he became the operations director for the FM station and within the past year became program director of both stations.

### WLUP Distribution

CHICAGO — WLUP-FM has lined up distribution through more than 300 area stores for its live ChicagoFest recording, "Chicago Rocks, Vol. II," \$4.98 list. Area bands chosen for the album included Bohemia, Scraps, Champion, the Pawnz, the Rage, Eyz, Spit Balls, Desmond, Amy Hart & the Attack, Take Me, and the Roadside Band.



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/17/81)

Continued from page 24

- ★ ★ STEVE MILLER BAND—Heart Like A Wheel 16-11
- ★ QUARTEFLASH—Harden My Heart 21-14
- ★ BEE GEES—Living Eyes 26-19
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 35-24
- ● QUEEN/DAVID BOWIE—Under Pressure
- ● ROLLING STONES—Waiting On A Friend
- PAUL DAVIS—Cool Night A
- DON McLEAN—Castles In The Air A
- RINGO STARR—Wrack My Brain A
- BILLY JOEL—She's Got A Way A
- SNEAKER—More Than Just The Two Of Us B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- GEORGE BENSON—Turn Your Love Around B
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B
- THE J. GEILS BAND—Centerfold B
- E.L.O.—Twilight B
- THE MOODY BLUES—Talking Out Of Turn B

KEEL—Shreveport (Marty Johnson—MD)

- ★ ★ COMMODORES—Oh No 6-3
- ★ ★ BARRY MANILOW—The Old Songs 5-2
- ★ OLIVIA NEWTON-JOHN—Physical 9-7
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 16-9
- ★ EARTH, WIND & FIRE—Let's Groove 26-17
- KENNY ROGERS—Blaze Of Glory
- BEACH BOYS—Come Go With Me
- BARBRA STREISAND—Comin' In And Out Of Your Life A
- AL JARREAU—Breaking Away A
- STEVE MILLER BAND—Heart Like A Wheel A
- PAUL DAVIS—Cool Night X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- GEORGE BENSON—Turn Your Love Around X
- JUICE NEWTON—The Sweetest Thing X
- RINGO STARR—Wrack My Brain X
- CHRIS CHRISTIAN—I Want You I Need You X
- STEVIE WOODS—Steal The Night X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- DARYL HALL/JOHN OATES—I Can't Go For That X
- BEE GEES—Living Eyes X

KHFI-FM—Austin (Ed Volkman—MD)

- ★ ★ KOOL & THE GANG—Take My Heart 27-17
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 29-18
- ★ AIR SUPPLY—Here I Am 17-14
- ★ PAUL DAVIS—Cool Night 19-15
- ★ BALANCE—Falling In Love 30-22
- ● QUEEN/DAVID BOWIE—Under Pressure
- ● ROLLING STONES—Waiting On A Friend
- STEVE MILLER BAND—Heart Like A Wheel X
- MAYDAY—So Young, So Bad X
- THE ALAN PARSONS PROJECT—Snake Eyes X
- NEIL DIAMOND—Yesterday's Songs X
- GEORGE BENSON—Turn Your Love Around X
- BARBRA STREISAND—Comin' In And Out Of Your Life X

KNUS-FM—Dallas (Gary Hamilton—MD)

- ★ ★ CHRIS CHRISTIAN—I Want You, I Need You 3-1
- ★ ★ DON McLEAN—Castle's In The Air 8-5
- ★ THE MOODY BLUES—Talking Out Of Turn 15-11
- ★ CRYSTAL GAYLE—The Woman In Me 16-12
- ★ JUICE NEWTON—The Sweetest Thing 19-14
- ★ MIKE LOVE—Looking Back With Love A28
- ★ LULU—If I Were You A30
- ★ STEVE CARLISLE—WKRP In Cincinnati A31
- ★ BEACH BOYS—Come Go With Me A32
- ★ THE MOODY BLUES—Talking Out Of Turn A33
- BARBARA MANDRELL—Wish You Were Here A29

KFMK-FM—Houston (Jerry Steele—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 13-9
- ★ ★ GEORGE BENSON—Turn Your Love Around 15-11
- ★ DIANA ROSS—Why Do Fools Fall In Love 19-15
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 25-21
- ★ JUICE NEWTON—The Sweetest Thing 30-22
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- ROD STEWART—Young Turks X
- OAK RIDGE BOYS—Fancy Free X
- KOOL & THE GANG—Take My Heart A
- CRYSTAL GAYLE—The Woman In Me A

KBFM-FM—McAllen-Brownsville (Steve Owens—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 13-8
- ★ ★ LINDSEY BUCKINGHAM—Trouble 17-10
- ★ STEVE MILLER BAND—Heart Like A Wheel 19-15
- ★ E.L.O.—Twilight 28-18
- ★ THE GO GO'S—Our Lips Are Sealed 29-22
- SHEENA EASTON—You Could Have Been With Me
- SNEAKER—More Than Just The Two Of Us
- PAUL OAVIS—Cool Night B
- THE J. GEILS BANO—Centerfold B

- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- QUEEN/DAVID BOWIE—Under Pressure B
- BEE GEES—Living Eyes B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- RINGO STARR—Wrack My Brain X
- GREG LAKE—Let Me Love You Once X
- SURVIVOR—Poor Man's Son X
- KOOL & THE GANG—Take My Heart X
- JERMAINE JACKSON—I'm Just Too Shy A
- BALANCE—Falling In Love A
- ROGER—I Heard It Through The Grapevine A

WQUE—New Orleans (Chris Bryan—MD)

- ★ ★ EARTH, WIND & FIRE—Let's Groove 14-8
- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 28-22
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 29-23
- ★ KOOL & THE GANG—Take My Heart 32-28
- BILLY JOEL—She's Got A Way
- THE POLICE—Every Little Thing She Does Is Magic X
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- SNEAKER—More Than Just The Two Of Us B
- JERMAINE JACKSON—I'm Just Too Shy B
- ROLLING STONES—Waiting On A Friend B

KOFM-FM—Oklahoma City (Chuck Morgan—MD)

- ★ ★ MIKE POST—The Theme From Hill Street Blues 18-12
- ★ ★ RAY PARKER JR. & RAYDIO—That Old Song 17-13
- ★ AL JARREAU—We're In This Love Together 20-15
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 26-19
- ★ NEIL DIAMOND—Yesterday's Songs 27-21
- ● GENESIS—No Reply At All
- ● BARBRA STREISAND—Comin' In And Out Of Your Life
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- ALABAMA—Love In The First Degree
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- JOHNNY LEE—Bet Your Heart On Me
- DON McLEAN—Castles In The Air
- BILLY JOEL—She's Got A Way
- JOHN DENVER—The Cowboy And The Lady
- ANNE MURRAY—It's All I Can Do
- CRYSTAL GAYLE—The Woman In Me
- SNEAKER—More Than Just The Two Of Us
- KIM CARNES—Mistaken Identity

WFMF—Baton Rouge (Wayne Watkins—MD)

- ★ ★ EARTH, WIND & FIRE—Let's Groove 29-20
- ★ ★ JOURNEY—Don't Stop Believin' 12-8
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 21-17
- ★ THE J. GEILS BAND—Centerfold 25-18
- ★ OLIVIA NEWTON-JOHN—Physical 3-2
- ● THE CARS—Shake It Up
- ● ROLLING STONES—Waiting On A Friend
- ● JUICE NEWTON—The Sweetest Thing A
- ● DARYL HALL/JOHN OATES—I Can't Go For That B26
- PAUL OAVIS—Cool Night B28

KINT-FM—El Paso (Jini Cliffo—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 3-1
- ★ ★ LINDSEY BUCKINGHAM—Trouble 15-11
- ★ NEIL DIAMOND—Yesterday's Songs 25-20
- ★ DIANA ROSS—Why Do Fools Fall In Love 17-12
- ★ STEVE MILLER BAND—Heart Like A Wheel 21-16
- ● BEACH BOYS—Come Go With Me K
- ● PAUL DAVIS—Cool Night B25
- ● EDDIE RABBITT—Someone Could Lose A Heart Tonight B21
- RINGO STARR—Wrack My Brain B24
- ROLLING STONES—Waiting On A Friend X
- BEE GEES—Living Eyes X
- QUEEN/DAVID BOWIE—Under Pressure X
- THE CARS—Shake It Up X

KILE-AM—Galveston (Scott Taylor—MD)

- ★ ★ THE FOUR TOPS—When She Was My Girl 6-1
- ★ ★ COMMODORES—Oh No 11-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 13-6
- ★ JOURNEY—Don't Stop Believin' 14-8
- ★ EARTH, WIND & FIRE—Let's Groove 17-10
- ● BARBRA STREISAND—Comin' In And Out Of Your Life K38
- ● CARS—Shake It Up K39

KVOL-AM—Lafayette (Phil Ranken—MD)

- ★ ★ ROD STEWART—Young Turks 13-6
- ★ ★ JOURNEY—Don't Stop Believin' 15-18
- ★ GENESIS—No Reply At All 18-12
- ★ QUARTERFLASH—Harden My Heart 19-13
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 21-14
- ● SNEAKER—More Than Just The Two Of Us X
- ● THE KNACK—Pay The Devil X
- ● BEE GEES—Living Eyes X

- THE ALL SPORTS BAND—I'm Your Superman X
- POINTER SISTERS—Sweet Lover Man X
- LOVERBOY—Working For The Weekend X
- KOOL & THE GANG—Take My Heart X
- NICOLETTE LARSON—Fool Me Again X
- STEVIE WOODS—Steal The Night X
- JUICE NEWTON—The Sweetest Thing X
- BERTIE HIGGINS—Key Largo X
- THE KNACK—Pay The Devil X
- EXILE—What Kind Of Love Is This X

KTSA—San Antonio (Charlie Brown—MD)

No Listing

## Midwest Region

### ★ PRIME MOVERS

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- COMMODORES—Oh No (Motown)
- OLIVIA NEWTON-JOHN—Physical (MCA)

### ● TOP ADD ONS

- PAUL DAVIS—Cool Night (Arista)
- BILLY JOEL—She's Got A Way (Columbia)
- DELBERT McCLINTON—Sandy Beaches (Capitol)

### ● BREAKOUTS

- BILLY SQUIER—My Kind Of Lover (Capitol)
- HENRY PAUL BAND—Keeping Our Love Alive (Atlantic)
- LITTLE RIVER BAND—Take It Easy (Capitol)

WLS-AM—Chicago (Karen Cavaliero—MD)

- ● BARRY MANILOW—The Old Songs K
- BILLY SQUIER—My Kind Of Lover X

WLS-FM—Chicago (Karen Cavaliero—MD)

- RUSH—Closer To The Heart B44
- BILLY SQUIER—My Kind Of Lover X

WHB-AM—Kansas City (Tom Land—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You
- ★ ★ DIANA ROSS—Why Do Fools Fall In Love
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life
- ★ JOHN DENVER—The Cowboy And The Lady
- ● BILLY JOEL—She's Got A Way K
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

WOKY-AM—Milwaukee (Rick Brown—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 6-2
- ★ ★ COMMODORES—Oh No 10-3
- ★ DIANA ROSS—Why Do Fools Fall In Love 9-5
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-9
- ★ NEIL DIAMOND—Yesterday's Songs 13-10
- STEVIE WOODS—Steal The Night A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love X

WOKY-AM—Milwaukee (Rick Brown—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You
- ★ ★ COMMODORES—Oh No
- ★ DIANA ROSS—Why Do Fools Fall In Love
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace
- ★ NEIL DIAMOND—Yesterday's Songs
- ★ STEVIE WOODS—Steal The Night
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight
- ★ PLACIDO DOMINGO/JOHN DENVER—Perhaps Love

WZUU—Milwaukee (Bill Sharron—MD)

No Listing

KDWB—Minneapolis (Karen Anderson—MD)

No Listing

KSLQ-FM—St. Louis (Tom Stone—MD)

No Listing

KSTP-FM (KS-95)—St. Paul (Chuck Napp—MD)

- ★ ★ RICKIE LEE JONES—A Lucky Guy 1-1
- ★ ★ FOREIGNER—Waiting For A Girl Like You 7-3
- ★ THE POLICE—Every Little Thing She Does Is Magic 15-12
- ★ DIANA ROSS—Why Do Fools Fall In Love 12-5
- ★ COMMODORES—Oh No 11-7
- ● GEORGE BENSON—Turn Your Love Around
- ● PAUL DAVIS—Cool Night
- ● BILLY JOEL—She's Got A Way
- ● THE J. GEILS BAND—Centerfold
- ● BARBRA STREISAND—Comin' In And Out Of Your Life
- ● DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)

WIKS-AM—Indianapolis (Tom Gilligan—MD)

- ★ ★ TRIUMPH—Magic Power 9-6
- ★ ★ STEVE MILLER BAND—Heart Like A Wheel 18-15
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 11-9
- ★ QUARTERFLASH—Harden My Heart 12-10
- ★ SURVIVOR—Poor Man's Son 15-13
- ● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- ● THE HENRY PAUL BAND—Keeping Our Love Alive
- BILLY JOEL—She's Got A Way A
- GRAND FUNK RAILROAD—Stuck In The Middle A
- JOHN HALL BAND—Crazy A
- CLIMAX BLUES BAND—Darlin' X
- LOVERBOY—Working For The Weekend X
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) X
- RED RYDER—Lunatic Fringe B
- THE GO GO'S—Our Lips Are Sealed B
- THE CARS—Shake It Up B

KBEQ-FM—Kansas City (Mike Schmidt—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 4-2
- ★ ★ GENESIS—No Reply At All
- ★ JOURNEY—Don't Stop Believin' 10-6
- ★ CHILLIWACK—My Girl 11-7
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 13-9
- ● LITTLE RIVER BAND—Take It Easy K33
- ● DELBERT McCLINTON—Sandy Beaches K34
- CARS—Shake It Up B31
- FOREIGNER—Juke Box Hero L
- LOVERBOY—Working For The Weekend
- TRIUMPH—Magic Power L
- ROLLING STONES—Waiting On A Friend

WISM-AM—Madison (Bob Starr—MD)

- THE TEMPTATIONS—Oh What A Night
- STEVE CARLISLE—WKRP In Cincinnati
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- BARBRA STREISAND—Comin' In And Out Of Your Life
- LULU—If I Were You
- EDDIE RABBITT—Someone Could Lose A Heart Tonight

WZEE—Madison (Matt Hudson—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ ★ STEVIE NICKS/DON HENLEY—Leather And Lace 10-6
- ★ NEIL DIAMOND—Yesterday's Songs 20-15
- ★ TRIUMPH—Magic Power 23-18
- ★ THE GO GO'S—Our Lips Are Sealed 28-22
- ROLLING STONES—Waiting On A Friend A
- PAUL DAVIS—Cool Night A
- SURVIVOR—Poor Man's Son A
- DIANA ROSS—Why Do Fools Fall In Love A
- GEORGE BENSON—Turn Your Love Around X
- RINGO STARR—Wrack My Brain X
- CARS—Shake It Up X
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- THE J. GEILS BAND—Centerfold B

WLWL-FM—Minneapolis (Phil Houston—MD)

- ★ ★ FOREIGNER—Waiting For A Girl Like You 4-1
- ★ ★ COMMODORES—Oh No 10-7
- ★ DIANA ROSS—Why Do Fools Fall In Love 12-9
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 23-13
- ★ KENNY ROGERS—Blaze Of Glory 30-24
- ● DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) K27
- ● RONNIE MILSAP—I Wouldn't Have Missed It For The World K30
- ● EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- QUARTERFLASH—Harden My Heart A
- GEORGE BENSON—Turn Your Love Around X
- RINGO STARR—Wrack My Brain X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

WCW—Omaha (Jim Corcoran—MD)

No Listings

KXOK—St. Louis (Lee Douglas—MD)

- ★ ★ BARBRA STREISAND—Comin' In And Out Of Your Life 18-12
- ★ ★ STEVE CARLISLE—WKRP In Cincinnati 19-14
- ★ ★ COMMODORES—Oh No 5-3
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 6-5
- ★ FOREIGNER—Waiting For A Girl Like You 14-10
- ● BEACH BOYS—Come Go With Me

WSPT-FM—Stevens Point (Brad Fuhr—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 3-1
- ★ ★ THE GO GO'S—Our Lips Are Sealed 1-3

- ★ COMMODORES—Oh No 9-6
- ★ AL JARREAU—Breakin' Away A
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 17-12
- ● E.L.O.—Twilight K
- ● ROLLING STONES—Waiting On A Friend K
- ● LOVERBOY—Working For The Weekend A
- ● PAUL DAVIS—Cool Night X
- ● STEVIE WOODS—Steal The Night X
- ● DONNIE IRIS—Sweet Merilee X
- LULU—If I Were You X

KFYR-AM—Bismarck (Dan Brannan—MD)

- ★ ★ OLIVIA NEWTON-JOHN—Physical 6-3
- ★ ★ STEVIE NICKS/DON HENLEY—Leather And Lace 12-7
- ★ ROD STEWART—Young Turks 18-11
- ★ STEVE MILLER BAND—Heart Like A Wheel 19-14
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 20-15
- ● THE ALL SPORTS BAND—I'm Your Superman K
- ● SHEENA EASTON—You Could Have Been With Me K
- ● THE J. GEILS BAND—Centerfold
- ● QUARTERFLASH—Harden My Heart B
- ● GENESIS—No Reply At All B
- ● BILLY JOEL—She's Got A Way X
- ● CARS—Shake It Up X
- ● RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- ● JUICE NEWTON—The Sweetest Thing X
- ● BEACH BOYS—Come Go With Me X
- ● EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- ● PAUL DAVIS—Cool Night X
- ● BARBRA STREISAND—Comin' In And Out Of Your Life X
- ● QUEEN/DAVID BOWIE—Under Pressure X
- ● RINGO STARR—Wrack My Brain X
- ● NEIL DIAMOND—Yesterday's Songs X
- ● E.L.O.—Twilight X
- ● DIANA ROSS—Why Do Fools Fall In Love X
- ● THE POLICE—Every Little Thing She Does Is Magic X

KIOA—Des Moines (A.W. Pantoja—MD)

No Listings

WNAP-FM—Indianapolis (Chab Hunt—MD)

- ★ ★ BARRY MANILOW—The Old Songs 6-1
- ★ ★ COMMODORES—Oh No 5-2
- ★ ★ FOREIGNER—Waiting For A Girl Like You 11-7
- ★ NEIL DIAMOND—Yesterday's Songs 14-8
- ★ DIANA ROSS—Why Do Fools Fall In Love 18-9
- ● CHRIS CHRISTIAN—I Want You, I Need You
- ● QUARTERFLASH—Harden My Heart
- ● STEVIE WOODS—Steal The Night

KEYN-FM—Wichita (Terri Springs—MD)

No Listings

KWKN—Wichita (Scott Shores—MD)

- ★ ★ BARBRA STREISAND—Comin' In And Out Of Your Life 28-23
- ★ ★ FOREIGNER—Waiting For A Girl Like You 14-10
- ★ NEIL DIAMOND—Yesterday's Songs 20-16
- ★ GEORGE BENSON—Turn Your Love Around 25-20
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 29-25
- ● LINDSEY BUCKINGHAM—Trouble
- ● BILLY JOEL—She's Got A Way
- ● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A

## Northeast Region

### ★ PRIME MOVERS

- FOREIGNER—Waiting For A Girl Like You (Atlantic)
- AIR SUPPLY—Here I Am (Arista)
- OLIVIA NEWTON-JOHN—Physical (MCA)

### ● TOP ADD ONS

- EDDIE RABBITT—Someone Could Lose A Heart Tonight (Elektra)
- DIANA ROSS—Why Do Fools Fall In Love (RCA)
- QUEEN AND DAVID BOWIE—Under Pressure (Elektra)

### ● BREAKOUTS

- SHEENA EASTON—You Could Have Been With Me (EMI-America)
- ROLLING STONES—Waiting On A Friend (Rolling Stones)
- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)

WXKS-FM—Boston (Vinnie Peruzzi—MD)

- ★ ★ THE J. GEILS BAND—Centerfold 10-1
- ★ ★ FOREIGNER—Waiting For A Girl Like You 7-2
- ★ EARTH, WIND & FIRE—Let's Groove 6-3
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 22-11
- ★ CENTRAL LINE—Walking Into Sunshine 21-12
- ● DIANA ROSS—Why Do Fools Fall In Love
- ● QUEEN/DAVID BOWIE—Under Pressure
- ● QUARTERFLASH—Harden My Heart B

- THE CARS—Shake It Up B
- AL JARREAU—Breakin' Away A
- SNEAKER—More Than Just The Two Of Us A
- SYREETA—Quick Slick A
- ROLLING STONES—Waiting On A Friend A
- HERB ALPERT—Manhattan Melody X
- BILLY SQUIER—My Kind Of Lover X
- E.L.O.—Twilight X
- RINGO STARR—Wrack My Brain X

WKBW-AM—Buffalo (John Summers—MD)

- ★ ★ LINDSEY BUCKINGHAM—Trouble 21-14
- ★ ★ QUARTERFLASH—Harden My Heart 20-16
- ★ JOURNEY—Don't Stop Believin' 18-10
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 19-11
- ● EARTH, WIND & FIRE—Let's Groove
- ● GEORGE BENSON—Turn Your Love Around B
- ● ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- ● PAUL OAVIS—Cool Night X
- ● THE GO GO'S—Our Lips Are Sealed
- ● DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) X
- ● EDDIE RABBITT—Someone Could Lose A Heart Tonight X

WABC—New York City (Sonia Jones—MD)

- BILLY JOEL—She's Got A Way A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- KENNY ROGERS—Through The Years L

WVBF-FM—Boston (Tom Connerly—MD)

- ★ ★ DAN FOGELBERG—Hard To Say 4-3
- ★ ★ AIR SUPPLY—Here I Am 6-4
- ★ AL JARREAU—We're In This Love Together 8-6
- ★ DIANA ROSS—Why Do Fools Fall In Love 24-15
- ★ NEIL DIAMOND—Yesterday's Songs 25-21

WBN-FM—Buffalo (Roger Christian—MD)

- ★ ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 30-8
- ★ ★ NEIL DIAMOND—Yesterday's Songs 27-18
- ★ QUARTERFLASH—Harden My Heart 19-11
- ★ CHILLIWACK—My Girl 20-15
- ★ LINSEY BUCKINGHAM—Trouble 16-10
- ● EDDIE RABBITT—Someone Could Lose A Heart Tonight
- ● SHEENA EASTON—You Could Have Been With Me
- ● SNEAKER—More Than Just The Two Of Us A
- ● THE GO GO'S—Our Lips Are Sealed A
- ● BARBRA STREISAND—Comin' In And Out Of Your Life A
- ● BILLY JOEL—She's Got A Way A
- ● KINKS—Better Things A

WKU-FM—New York City (Michael Ellis—MD)





**COUNTRY HEROES**—From left, Tom Rounds, president of Watermark, Johnny Cash and Hugh Cherry confer at a recent studio session at WDBQ-AM Dubuque, Iowa where they produced a demo program of Watermark's new "The Heroes Of Country Music." Cash will host the program, Cherry is head writer and Rounds will serve as executive producer. The one-hour series is set for release during the first half of 1982.

## National Programming

NEW YORK—NBC's Source Network is cranking up several fresh programs and features for the new year, including news analysis "Jaco's Journal," comedy bits from "Whamco," talk feature "Frank Talk" and financial advice, "Money Memo."

The 90-second "Jaco's Journal" is hosted by C.D. Jaco, who's been with the Source since its inception. The comedy of "Whamco" comes from Steve B. and the Hawk, more formerly known as Steven B. Williams and Don Hawkins, who have worked together as a team at Honolulu stations KKUA-AM and KIKI-FM.

The "Frank" of the 60-second feature "Frank Talk" is Frank Cody, who's served as program director of a number of stations. He handled national programming of the Sandusky stations before joining the Source. He also formerly pro-

grammed KLOS-FM Los Angeles.

"Money Memo," according to Jim Cameron, director of information programming, is a response to "our affiliates desire to better serve their 25 to 34 year old audience."

Continuing features on the Source include "Coping With" hosted by John McGhan, formerly of the Source and now directing programming at Rolling Stone Productions, and the 90-second "Rock Report," hosted by Bill Fantini.

★ ★ ★

Chris Charles has been named host of the "Weekly Country Music Countdown" from United Stations. Vice president of programming Ed Salamon wooed Charles away from an air shift on WCBS-FM New York. The new show premieres Dec. 4. . . CBS' new RadioRadio taped the Nov. 13 Hall & Oates concert at the Capitol Theatre in Passaic, N.J.

(Continued on page 33)

### MUTUAL VP TO FCC LAWYERS

## Carr Continues War On New Networks

WASHINGTON—An offensive mounted against newcomer radio networks by Mutual Broadcasting president Marty Rubenstein at the Ohio Broadcasters Convention last month was continued by Mutual's programming vice president Dick Carr, as he spoke to the FCC Bar Assn. here Nov. 10.

Carr pointed to "so-called networks" entering the marketplace "almost daily" and, as Rubenstein did last month, labeled "the idea of so-called turnkey operations offensive." He found fault with the full-format networks "because they presume to apply universal concepts to individual and particular situations."

He warned that "many of these services are beginning with little or no capital" and offered that, to many broadcasters, "the prospect of instant satellite networks is a panacea, but I believe this perception is a prescription for disaster."

Carr argued, "A good idea or a popular disk jockey in Cleveland may be a disaster in Phoenix. Potential buyers shouldn't be swayed by an isolated success nor should they assume that one successful program or one well-programmed daypart is enough to sustain a 24-hour or 'full-service' satellite network."

Carr complained that "satellites are the reigning fixation in the radio community. Everyone in the programming business either has a sat-

ellite system or is scrambling to secure the uplinks, earth terminals or transponder space."

Mutual has been in the forefront of network satellite transmission and Carr found fault with new competition that is "selling, leasing or sharing equipment. A satellite antenna in your parking lot or on your roof is not necessarily a programming or financial cure-all," he added. He noted that Mutual is installing 650 earth stations at affiliates, but that these will be owned by the company.

Noting that radio stations "are looking again toward national program suppliers to relieve the strain of increasing costs and to maintain a competitive edge," Carr warned that "no one can do it for you. There are no programming wizards who can insure your success from a distance. While networks, syndicators and maybe even 24-hour programming services can provide stations with high quality product, it must be judiciously used, not carted up, plugged in or forgotten."

Giving advice to the lawyers in his audience, Carr said, "In today's radio marketplace, anyone with access to satellite technology can distribute programming. Often you (the lawyers) will be the only one that can aid a radio station in making important choices. It's amateur night in radioland and communications counsel has a responsibility and a burden to steer radio stations toward sensible programming choices."

# Washington Roundup

## FCC Issues Extended Licenses

By BILL HOLLAND

WASHINGTON—The FCC has begun to implement a new law passed by Congress this summer which in part amends the 1934 Communications Act to authorize five year television and seven year radio license terms.

While many of the other deregulatory broadcast sections were stricken from the law, the 1981 Omnibus Budget Reconciliation Act, and await passage in separate legislation, the FCC can now move ahead on the extended broadcast license terms.

In a Commission action last Thursday (22), the licenses of 551 radio and tv stations in Maryland, the District of Columbia, Virginia and West Virginia, which expired October 1, 1981, were granted for the new extended term. Stations in North Carolina, South Carolina will receive extended term licenses on December 1, 1981.

According to the FCC schedule, stations in Florida, Puerto Rico and the Virgin Islands are slated for February 1, 1982, and stations in Alabama and Georgia for April 1, 1982.

On June 1, 1982, stations in Arkansas, Louisiana and Mississippi will receive extended terms; on August 1, 1982, stations in Kentucky, Tennessee and Indiana. Ohio and Michigan are slated for October 1, 1982 and Illinois and Wisconsin will

receive extended terms on Dec. 1, 1982.

Other stations nationwide are on a similar staggered schedule through 1983 and 1984, ending with Delaware and Pennsylvania on August 1, 1984.

In other FCC news, the Commission has put forward a proposal to deregulate certain areas of noncommercial broadcasting, particularly in the areas of ascertainment, programming logs and the so-called "general programming responsibility" obligations. Public broadcasting stations were not included in the somewhat larger series of proposals passed by the Commission last January in its initial radio deregulation decision.

The Commission is recommending alternatives ranging from complete elimination to retention of the rules. Comments in the proceeding are due November 2 and reply comments by December 2. Critics of the deregulatory proposals term the FCC's move "limited in certain respects," pointing out there are no proposed revisions of such statutory requirements as the Fairness Doctrine, equal opportunity requirements nor of rules designed to ensure the noncommercial character of public stations.

Both the FCC and the Congress have a somewhat more conservative opinion of noncommercial stations' programming obligations, however,

and there is some feeling here that there might be some requirements, based on the "expertise and discretion of the licensees," as a position paper from the National Radio Broadcasters Assn. puts it, retained in the final proposal.

## FCC Denies Gross Licenses

WASHINGTON—The Federal Communications Commission has denied the renewal of licenses of two radio stations and a television station belonging to Gross Telecasting Inc. of Lansing, Mich.

FCC administrative law judge Byron E. Harrison, in making the decision this past week, said that the evidence showed that between 1965 and 1973, GTI had exhibited improper behavior that was "beyond rehabilitation."

The FCC action to GTI and its stations, WJIM-AM, WJIM-FM and WJIM-TV, stems from a petition from the American Civil Liberties Union. GTI was alleged to have used deceptive maps to support ad sales, cancelled news coverage of an organization due to its overdue bill, inserted local advertising or programming into network slots and collected network revenue, and broadcast taped weather reports without notifying viewers.

NOVEMBER 28, 1981, BILLBOARD

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/17/81)

Continued from page 26

- KISS—A World Without Heroes A
- BEACH BOYS—Come Go With Me A
- STEVE WOODS—Steal The Night A
- EXILE—What Kind Of Love Is This A
- QUEEN/DAVID BOWIE—Under Pressure B
- QUARTERFLASH—Harden My Heart B
- DON McLEAN—Castles In The Air B
- THE CARS—Shake It Up B
- BILLY JOEL—She's Got A Way B
- SNEAKER—More Than Just The Two Of Us B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- BEE GEES—Living Eyes X
- LULU—If I Were You X
- THE AFTERNDON DELIGHTS—Dancing For Pennies X

### WICC—Bridgeport (Bob Mitchell—MD)

- ★ AIR SUPPLY—Here I Am 4-2
- ★ COMMODORES—Oh No 6-3
- ★ OLIVIA NEWTON-JOHN—Physical 5-4
- ★ THE POLICE—Every Little Thing She Does Is Magic 7-5
- ★ BARRY MANILOW—The Old Songs 11-8
- ROLLING STONES—Waiting On A Friend
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- STEVIE NICKS/DON HENLEY—Leather And Lace
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- BILLY JOEL—She's Got A Way
- PAUL DAVIS—Cool Night

### WTIC-FM—Hartford (Rick Donahue—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 12-4
- ★ AIR SUPPLY—Here I Am 14-8
- ★ EARTH, WIND & FIRE—Let's Groove 1-1
- ★ THE POLICE—Every Little Thing She Does Is Magic 5-2
- ★ FOREIGNER—Waiting For A Girl Like You 6-3
- PAUL DAVIS—Cool Night
- ROLLING STONES—Waiting On A Friend

### WBLI—Long Island (Bill Terry—MD)

- ★ AIR SUPPLY—Here I Am 3-1
- ★ FOREIGNER—Waiting For A Girl Like You 4-2
- ★ THE FOUR TOPS—When She Was My Girl 9-6
- ★ DIANA ROSS—Why Do Fools Fall In Love 14-10
- ★ LINDSEY BUCKINGHAM—Trouble 22-16
- PAUL DAVIS—Cool Night
- BARBRA STREISAND—Comin' In And Out Of Your Life
- KOOL & THE GANG—Take My Heart X
- LUTHER VANDROSS—Never Too Much X
- BILLY JOEL—She's Got A Way X
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- STEVE MILLER BAND—Heart Like A Wheel B
- JUICE NEWTON—The Sweetest Thing B
- GEORGE BENSON—Turn Your Love Around B
- NEIL DIAMOND—Yesterday's Songs B

### WKCI-FM—New Haven (Danny Lyons—MD)

- No List
- WNBC—New York City (Roz Frank—MD)
- ★ MIKE POST—The Theme From Hill Street Blues 19-13
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 20-14
- ★ FOREIGNER—Waiting For A Girl Like You 14-10
- ★ NEIL DIAMOND—Yesterday's Songs 21-17
- ★ OLIVIA NEWTON-JOHN—Physical 26-18
- COMMODORES—Oh No A
- BARBRA STREISAND—Comin' In And Out Of Your Life A
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) A
- DON McLEAN—Castles In The Air A
- KENNY ROGERS—Through The Years A
- STEVE MILLER BAND—Heart Like A Wheel

### WPJB-FM—Providence (Mike Waite—MD)

- ★ BOB SEGER—Tryin' To Live My Life Without You 2-1
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 5-3
- ★ EARTH, WIND & FIRE—Let's Groove 10-4
- ★ CARL CARLTON—She's A Bad Mama Jama 9-5
- ★ MARTY BALIN—Atlanta Lady 11-8
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- CARS—Shake It Up A
- BILLY JOEL—She's Got A Way A
- BEE GEES—Living Eyes A

### WPRO-FM—Providence (Gary Berkowitz—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 6-4
- ★ BARRY MANILOW—The Old Songs 9-6
- ★ COMMODORES—Oh No 10-7
- ★ THE POLICE—Every Little Thing She Does Is Magic 12-10
- ★ GEORGE BENSON—Turn Your Love Around 15-11

- LINDSEY BUCKINGHAM—Trouble
- THE GO GO'S—Our Lips Are Sealed
- DIANA ROSS—Why Do Fools Fall In Love B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- KOOL & THE GANG—Take My Heart
- THE J. GEILS BAND—Centerfold B

### WHFM-FM—Rochester (Kelly McCann—MD)

- No Listings
- WFTQ—Worcester (Gary Nolan—MD)
- BILLY JOEL—She's Got A Way
- SNEAKER—More Than Just The Two Of Us X

### WACZ-AM—Bangor (Michael O'Hara—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 4-3
- ★ THE POLICE—Every Little Thing She Does Is Magic 7-4
- ★ ROD STEWART—Young Turks 16-11
- ★ CHILLIWACK—My Girl 21-15
- ★ THE J. GEILS BAND—Centerfold 24-19
- BILLY JOEL—She's Got A Way
- PAUL DAVIS—Cool Night
- THE CARS—Shake It Up
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- EARTH, WIND & FIRE—Let's Groove B
- E.L.O.—Twilight B

### WIGY-FM—Bath (Willie Michella—MD)

- No Listings
- WTSN-AM—Dover (Jim Sebastian—MD)
- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ FOREIGNER—Waiting For A Girl Like You 7-2
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 10-8
- ★ LINDSEY BUCKINGHAM—Trouble 27-15
- ★ QUARTERFLASH—Harden My Heart 28-16
- DAN FOGELBERG—Leader Of The Band
- ROLLING STONES—Waiting On A Friend
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- E.L.O.—Twilight B
- THE CARS—Shake It Up B
- PAUL DAVIS—Cool Night B
- GREG LAKE—Let Me Love You Once A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- BILLY JOEL—She's Got A Way A
- BILLY SQUIER—My Kind Of Lover A
- BEE GEES—Living Eyes X
- RINGO STARR—Wrack My Brain X
- THE GO GO'S—Our Lips Are Sealed X
- GEORGE BENSON—Turn Your Love Around X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X

### WFEA-AM—Manchester (Keith Lemire—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 3-1
- ★ OLIVIA NEWTON-JOHN—Physical 6-2
- ★ DIANA ROSS—Why Do Fools Fall In Love 11-6
- ★ LINDSEY BUCKINGHAM—Trouble 13-7
- ★ ROD STEWART—Young Turks 22-10
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 25-12
- BARBRA STREISAND—Comin' In And Out Of Your Life
- GEORGE BENSON—Turn Your Love Around
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- JOURNEY—Don't Stop Believin'
- THE GO GO'S—Our Lips Are Sealed
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- SNEAKER—More Than Just The Two Of Us
- THE J. GEILS BAND—Centerfold
- E.L.O.—Twilight
- RINGO STARR—Wrack My Brain
- EARTH, WIND & FIRE—Let's Groove
- BILLY JOEL—She's Got A Way
- KENNY ROGERS—Blaze Of Glory
- CARS—Shake It Up
- KOOL & THE GANG—Take My Heart

### WHEB-FM—Portsmouth (Rick Dean—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 5-1
- ★ COMMODORES—Oh No 4-3
- ★ OLIVIA NEWTON-JOHN—Physical 7-4
- ★ DIANA ROSS—Why Do Fools Fall In Love 16-12
- ★ ROD STEWART—Young Turks 18-13
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B20
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B30
- QUARTERFLASH—Harden My Heart X

### WBBF-AM—Rochester (Jay Stevens—MD)

- No List

### WPST-FM—Trenton (Tom Taylor—MD)

- ★ JOURNEY—Don't Stop Believin' 13-9
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 35-26
- ★ CHILLIWACK—My Girl 11-8
- ★ ROD STEWART—Young Turks 22-18
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace
- EDDIE RABBITT—Someone Could Lose A Heart Tonight K
- DAN FOGELBERG—Leader Of The Band K
- PAUL DAVIS—Cool Night A
- ROLLING STONES—Waiting On A Friend B
- CARS—Shake It Up B
- BILLY JOEL—She's Got A Way

### WRCK-FM—Utica-Rome (Jum Reitz—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 5-2
- ★ ROD STEWART—Young Turks 11-7
- ★ CHILLIWACK—My Girl 15-10
- ★ JOURNEY—Don't Stop Believin' 14-11
- ★ LINDSEY BUCKINGHAM—Trouble 20-15
- ROLLING STONES—Waiting On A Friend
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- BEE GEES—Living Eyes A
- KINKS—Better Things A
- THE CARS—Shake It Up X
- LOVERBOY—Working For The Weekend X
- PAUL DAVIS—Cool Night X
- GREG LAKE—Let Me Love You Once X
- DONNIE IRIS—Sweet Merilee X
- SURVIVOR—Poor Man's Son X

## Mid-Atlantic Region

### ★ PRIME MOVERS

- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics (RCA)
- NEIL DIAMOND—Yesterday's Song (Columbia)
- AIR SUPPLY—Here I Am (Arista)

### ● TOP ADD ONS

- PAUL DAVIS—Cool Night (Arista)
- DON McLEAN—Castles In The Air (Millennium)
- SNEAKER—More Than Just The Two Of Us (Handshake)

### ● BREAKOUTS

- SHEENA EASTON—You Could Have Been With Me (EMI-America)
- ROLLING STONES—Waiting On A Friend (Rolling Stones)
- RINGO STARR—Wrack My Brain (Boardwalk)

### WPGC—Washington, DC (Jim Elliott—MD)

- ★ AIR SUPPLY—Here I Am 7-2
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 12-8
- ★ DIANA ROSS—Why Do Fools Fall In Love 14-11
- ★ CHILLIWACK—My Girl 21-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 23-19
- CARS—Shake It Up A
- THE J. GEILS BAND—Centerfold A
- KDOL & THE GANG—Take My Heart B28
- JOURNEY—Don't Stop Believin' B29
- QUARTERFLASH—Harden My Heart B30
- PAUL DAVIS—Cool Night X
- DON McLEAN—Castles In The Air X

### WCAO-AM—Baltimore (Scott Richards—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 23-18
- ★ EARTH, WIND & FIRE—Let's Groove 25-20
- ★ CHILLIWACK—My Girl 21-17
- ★ QUARTERFLASH—Harden My Heart 15-12
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 21-17
- SNEAKER—More Than Just The Two Of Us
- SHEENA EASTON—You Could Have Been With Me
- ALABAMA—Love In The First Degree A
- KENNY ROGERS—Blaze Of Glory A
- GENESIS—No Reply At All X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- PATTI AUSTIN—Every Home Should Have One X
- BILLY JOEL—She's Got A Way X
- THE MOODY BLUES—Talking Out Of Turn X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X

### WIFI-FM—Philadelphia (Liz Kiley—MD)

- ★ JOURNEY—Don't Stop Believin' 22-17
- ★ NEIL DIAMOND—Yesterday's Songs 26-20
- ★ LUTHER VANDROSS—Never Too Much 18-14
- ★ THE J. GEILS BAND—Centerfold 23-18
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 28-23
- PAUL DAVIS—Cool Night
- DON McLEAN—Castles In The Air
- CARS—Shake It Up A
- BILLY JOEL—She's Got A Way A
- QUEEN/DAVID BOWIE—Under Pressure A
- ROLLING STONES—Waiting On A Friend A
- BEE GEES—Living Eyes X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- GEORGE BENSON—Turn Your Love Around X
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) X
- SNEAKER—More Than Just The Two Of Us X

- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- STEVE MILLER BAND—Heart Like A Wheel B
- KOOL & THE GANG—Take My Heart B
- LINDSEY BUCKINGHAM—Trouble B
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B

### WRQX-FM(Q107)—Washington, D.C. (Frank Holler—MD)

- No Listing
- WABE-AM—Allentown (Jefferson War—MD)
- ★ NEIL DIAMOND—Yesterday's Songs 20-15
- ★ DON McLEAN—Castles In The Air 26-20
- ★ CHILLIWACK—My Girl 14-12
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-13
- ★ GENESIS—No Reply At All 21-18
- THE GO GO'S—Our Lips Are Sealed
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- SNEAKER—More Than Just The Two Of Us A
- BEACH BOYS—Come Go With Me A
- ROLLING STONES—Waiting On A Friend A
- BARBRA STREISAND—Comin' In And Out Of Your Life
- PAUL DAVIS—Cool Night
- BILLY JOEL—She's Got A Way X
- STEVIE WOODS—Steal The Night X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- BILLY JOEL—She's Got A Way X
- STEVE MILLER BAND—Heart Like A Wheel X

### WBSB-FM—Baltimore (Jan Jeffries—MD)

- ★ QUARTERFLASH—Harden My Heart 10-6
- ★ EARTH, WIND & FIRE—Let's Groove 15-8
- ★ AIR SUPPLY—Here I Am 1-1
- ★ ROD STEWART—Young Turks 8-5
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 19-16
- KDOL & THE GANG—Take My Heart
- RINGO STARR—Wrack My Brain
- DON McLEAN—Castles In The Air X
- RUSH—Closer To The Heart X
- STEVE MILLER BAND—Heart Like A Wheel X
- GREG LAKE—Let Me Love You Once X
- SNEAKER—More Than Just The Two Of Us X
- JUICE NEWTON—The Sweetest Thing X
- IRENE CARA—Anyone Can See X
- BILLY SQUIER—My Kind Of Lover X
- THE CARS—Shake It Up X
- ROLLING STONES—Waiting On A Friend X

### WFBW—Baltimore (Andy Szulinski—MD)

- No Listing
- WCKC-FM—Erie (Bill Shannon—MD)
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- SHEILA—Darling A
- LOVERBOY—Working For The Weekend X
- BILLY JOEL—She's Got A Way X
- STEVE CARLISLE—WKRP In Cincinnati X
- OLIVIA NEWTON-JOHN—Physical B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- ROLLING STONES—Waiting On A Friend B
- CARS—Shake It Up B

### WKBO-AM—Harrisburg (Tim Burns—MD)

- JUICE NEWTON—The Sweetest Thing A
- PAUL DAVIS—Cool Night A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- GEORGE BENSON—Turn Your Love Around A
- No Listing
- WGH-AM—Norfolk (Bob Canada—MD)
- ★ THE J. GEILS BAND—Centerfold 11-6
- ★ LINDSEY BUCKINGHAM—Trouble 16-9
- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ CHILLIWACK—My Girl 5-4
- ★ STEVE MILLER BAND—Heart Like A Wheel 20-16
- CARS—Shake It Up
- FOREIGNER—Juke Box Hero
- ROLLING STONES—Hang Fire
- PAUL DAVIS—Cool Night
- BILLY SQUIER—In The Dark
- TRIUMPH—Magic Power
- SURVIVOR—Poor Man's Son
- BILLY JOEL—She's Got A Way
- THE GO GO'S—Our Lips Are Sealed
- SNEAKER—More Than Just The Two Of Us

### WRVQ-FM—Richmond (Bill Thomas—MD)

- ★ THE J. GEILS BAND—Centerfold 11-6
- ★ LINDSEY BUCKINGHAM—Trouble 16-9
- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ CHILLIWACK—My Girl 5-4
- ★ STEVE MILLER BAND—Heart Like A Wheel 20-16
- CARS—Shake It Up
- FOREIGNER—Juke Box Hero
- ROLLING STONES—Hang Fire
- PAUL DAVIS—Cool Night
- BILLY SQUIER—In The Dark
- TRIUMPH—Magic Power
- SURVIVOR—Poor Man's Son
- BILLY JOEL—She's Got A Way
- THE GO GO'S—Our Lips Are Sealed
- SNEAKER—More Than Just The Two Of Us

### WFBG-AM—Atholona (Tony Booth—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 4-1
- ★ QUARTERFLASH—Harden My Heart 23-19
- ★ EARTH, WIND & FIRE—Let's Groove 19-14
- ★ NEIL DIAMOND—Yesterday's Songs 21-17
- ★ DON McLEAN—Castles In The Air 30-26
- ★ RINGO STARR—Wrack My Brain B
- ★ STEVE MILLER BAND—Heart Like A Wheel B

- ROLLING STONES—Waiting On A Friend A
- BEACH BOYS—Come Go With Me A
- BILLY SQUIER—My Kind Of Lover A
- GREG LAKE—Let Me Love You Once A
- LOVERBOY—Working For The Weekend X
- THE CARS—Shake It Up X
- JUICE NEWTON—The Sweetest Thing X
- SNEAKER—More Than Just The Two Of Us X
- KOOL & THE GANG—Take My Heart X
- SURVIVOR—Poor Man's Son X
- LUTHER VANDROSS—Never Too Much X
- DONNIE IRIS—Sweet Merilee X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- SHEENA EASTON—You Could Have Been With Me A

### WYRE-AM—Annapolis (Chuck Bradley—MD)

- ★ GEORGE BENSON—Turn Your Love Around 16-11
- ★ QUARTERFLASH—Harden My Heart 18-12
- ★ DON McLEAN—Castles In The Air 25-15
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 22-16
- ★ STEVIE WOODS—Steal The Night 24-18
- PAUL DAVIS—Cool Night X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- BEACH BOYS—Come Go With Me A
- BILLY JOEL—She's Got A Way A
- BARBRA STREISAND—Comin' In And Out Of Your Life B19
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B23
- RONNIE MILSAP—I Wouldn't Have Missed It For The World B27
- SNEAKER—More Than Just The Two Of Us B30
- SAVOY BROWN—Run To Me X
- DONNIE IRIS—Sweet Merilee X

### WQRK-FM—Norfolk (Bruce Garraway—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 10-5
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 21-17
- ★ COMMODORES—Oh No 6-3
- ★ LITTLE RIVER BAND—The Night Owls 7-4
- ★ DIESEL—Sausalito Summer 15-12
- ★ JUICE NEWTON—The Sweetest Thing A
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) X
- LINDSEY BUCKINGHAM—Trouble X

### WQXA-FM—York (Dan Steele—MD)

- No Listing

## Southeast Region

### ★ PRIME MOVERS

- LINDSEY BUCKINGHAM—Trouble (Elektra)
- STEVIE NICKS WITH DON HENLEY—Leather And Lace (Modern)
- EARTH, WIND AND FIRE—Let's Groove (ARC/Columbia)

### ● TOP ADD ONS

- THE CARS—Shake It Up (Elektra)
- GEORGE BENSON—Turn Your Love Around (WB)
- BERTIE HIGGINS—Key Largo (Kat Family)

### ● BREAKOUTS

- THE ROLLING STONES—Waiting On A Friend (Rolling Stones)
- DAN FOGELBERG—Leader Of The Band (Full Moon/Epic)
- CARPENTERS—Those Good Old Dreams (A&M)

### WZGC-FM—Atlanta (Steve Davis—MD)

- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 13-8
- ★ JUICE NEWTON—The Sweetest Thing 22-17
- ★ ROD STEWART—Young Turks 11-7
- ★ QUARTERFLASH—Harden My Heart 17-13
- ★ THE J. GEILS BAND—Centerfold 26-22
- BERTIE HIGGINS—Key Largo K
- CHILLIWACK—My Girl K
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B28
- GEORGE BENSON—Turn Your Love Around B29
- CARS—Shake It Up B30
- RINGO STARR—Wrack My Brain X
- BEE GEES—Living Eyes X
- NEIL DIAMOND—Yesterday's Songs X
- EDDIE RABBITT—Someone Can Lose A Heart Tonight X
- KEHOUSE—I Can't Help Myself X
- QUEEN/DAVID BOWIE—Under Pressure X

### WQXI-FM—Atlanta (Jeff McCartney—MD)

- No List
- WBBQ-AM—Augusta (Bruce Stevens—MD)
- ★ LINDSEY BUCKINGHAM—Trouble 14-9
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 21-16
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 22-17
- ★ BERTIE HIGGINS—Key Largo 25-20
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 30-23
- GREG LAKE—Let Me Love You Once

- SHEENA EASTON—You Could Have Been With Me
- JENNIFER WARNES—Could It Be Love A
- EDDIE SCHWARTZ—All Our Tomorrows A
- QUEEN/DAVID BOWIE—Under Pressure B
- PAUL DAVIS—Cool Night B
- THE J. GEILS BAND—Centerfold B
- NEIL DIAMOND—Yesterday's Songs B
- DON McLEAN—Castles In The Air X
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- THE GO GO'S—Our Lips Are Sealed X
- THE CARS—Shake It Up X
- RINGO STARR—Wrack My Brain X
- E.L.O.—Twilight X
- BEE GEES—Living Eyes X
- BALANCE—Falling In Love A

### WKXX-FM—Birmingham (Chris Trane—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 17-10
- ★ EARTH, WIND & FIRE—Let's Groove 20-11
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 23-18
- ★ KOOL & THE GANG—Take My Heart 26-20
- ROLLING STONES—Waiting On A Friend
- GEORGE BENSON—Turn Your Love Around
- BEE GEES—Living Eyes
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- LULU—If I Were You
- SURVIVOR—Poor Man's Son
- TRIUMPH—Magic Power
- THE GO GO'S—Our Lips Are Sealed
- BARBRA STREISAND—Comin' In And Out Of Your Life
- SNEAKER—More Than Just The Two Of Us
- CARS—Shake It Up
- LOVERBOY—Working For The Weekend
- THE MOODY BLUES—Talking Out Of Turn
- BERTIE HIGGINS—Key Largo

### WAYS-AM—Charlotte (Lou Simon—MD)

- ★ NEIL DIAMOND—Yesterday's Songs 10-8
- ★ LINDSEY BUCKINGHAM—Trouble 11-9
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 14-11
- ★ GEORGE BENSON—Turn Your Love Around 18-13
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 19-16

### WBCY-FM—Charlotte (Bob Kagan—MD)

- ★ JOURNEY—Don't Stop Believin' 3-1
- ★ DARYL HALL/JOHN OATES—I Can't Go For That 10-5
- ★ THE GO GO'S—Our Lips Are Sealed 16-12
- LINDSEY BUCKINGHAM—Trouble 18-14
- CARS—Shake It Up K



# Even Hawaii Responding To Stateside Country Records

By DON WELLER

HONOLULU—Ron Jacobs is demonstrating that country music has a place way out in the Pacific on these coral shores.

The co-owner of KDEO-AM began with a semi-automated country format in February, dropping MOR programming, and by the time the spring Arbitron came out, the station had climbed from a 0.6 share to 4.4, moving the station from 22nd place to seventh.

Jacobs says that even taking into account his very successful ventures at KPOI-AM in Hawaii in the late 1950s and KHJ-AM and KGB-AM on the mainland in the 1960s, "anytime you see a station go up 16 notches in one Arbitron as KDEO did, it's very gratifying. It confirms the fact that country music and Hawaiian music are kissing cousins."

He adds: "A lot of credit has to go to the people at both Drake Chenault and Watermark who provide us with different programs and services. We expect that the trend of country music, which is booming on the mainland, will be maintained on KDEO, the westernmost country station in America."

The Spring Arbitron did more than show a market for country music; it showed that an FM station can compete among the top three stations for listeners.

KULA-FM, which has been programming automated easy-listening pop-rock (TM Stereo Rock) for two years, continued to grow for the third straight time in the Arbitron—from 2.1 to 3.7 to 4.1

Earl McDaniel, general manager for KULA-FM, sees the steady growth as more than just a success for the station. "People are now beginning to pay more attention to FM in Hawaii," he says. "I see it as a definite trend. Remember, all but one FM station in the islands has an AM sister station. Why? Because people have had to have another station to stay afloat financially. But I think that's changing now as so many more people are tuning in their FM radios."

For the first time, top 40 oriented KIKI-AM dethroned MOR music KSSK-AM's long reign as the No. 1 overall station. Although KIKI-AM has built a strong base of teen and young listeners with its top 40 format and strong promotion-campaign style, its emergence as the new No. 1 station in Hawaii was somewhat of a surprise.

KIKI uses broad-based top hits in their format, and is involved in many promotions aligned with their sponsors, local recording acts, and their on-air personalities.

Rocker KDUK-FM went further than adding audience. It became the first FM station to reach the number two position among all stations in Hawaii.

"The Duke," which consults with Burkhart-Abrams for its adult-oriented rock format, has been growing steadily since it changed from disco music in January, 1980.

Bill Mims, KDUK's program director, was originally with WOKJ-FM (ZETA-7) now WJYO Orlando, but joined the station in February, 1981. He says that when he got here, the station had a distinct rock and concert image, and all he did was "clean things up a bit."

"What we did was to put together a station which relates to the environment and what people want to hear in the island," he explains. "Basically, we've put together a Hawaiian rock station that is as good as any mainland station.

Brian Bieler, KDUK's general manager who created the station's highly visible logo and set the format for the station nearly two years ago, interprets the Duke's leap from

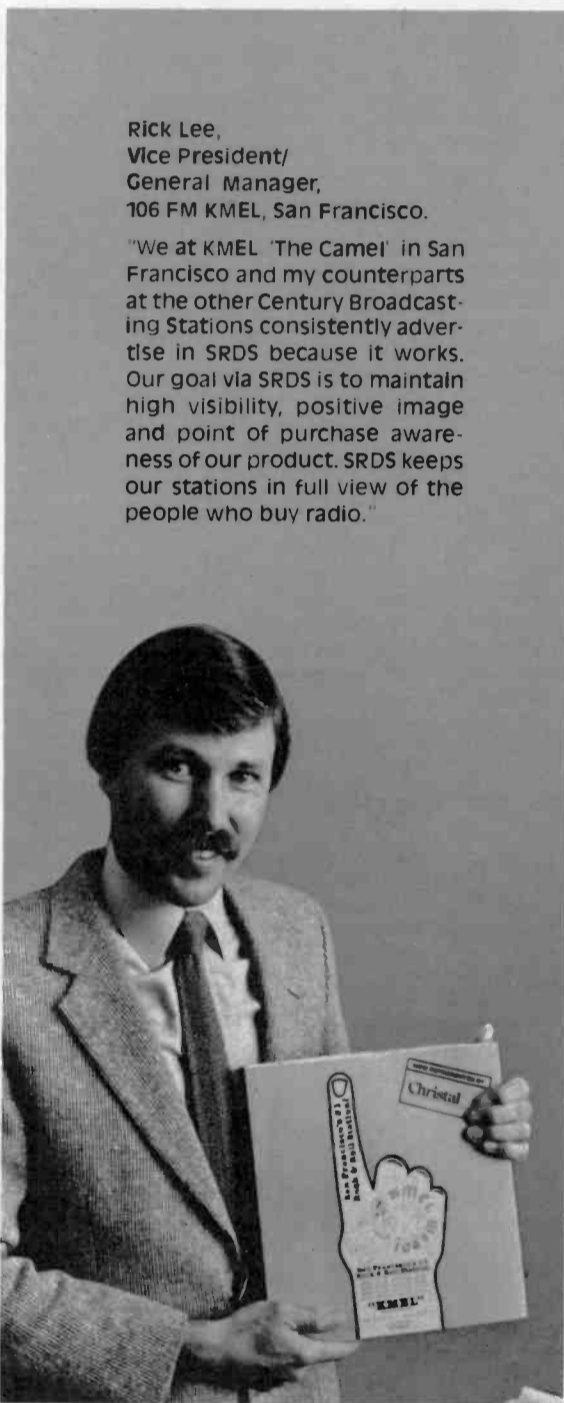
6.4 in the fall, Arbitron to 11.5 as a "revolution in FM music in Hawaii."

He goes on: "We expect the FM market to continue to grow as more

FM broadcasters here now recognize that the medium is viable. We expect that with better FM programming in Honolulu, FM itself will grow considerably in shares and will

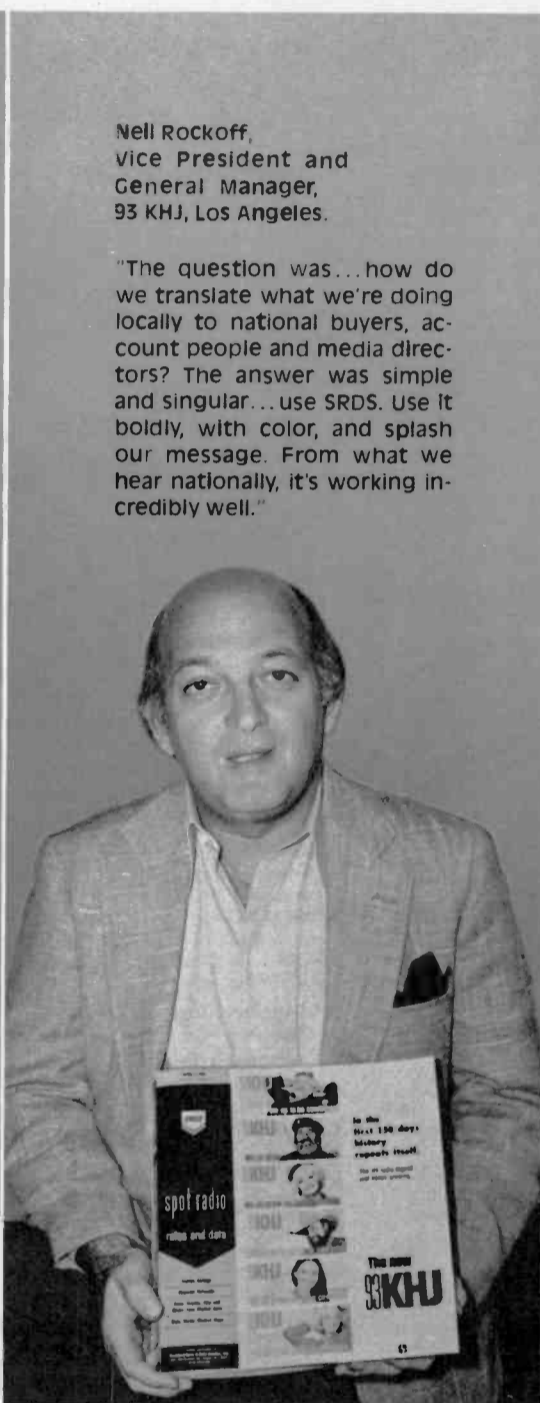
start resembling mainland markets.

"The problem up to this point is that nobody thought that FM was a viable medium. "I think we've shown that this is wrong."



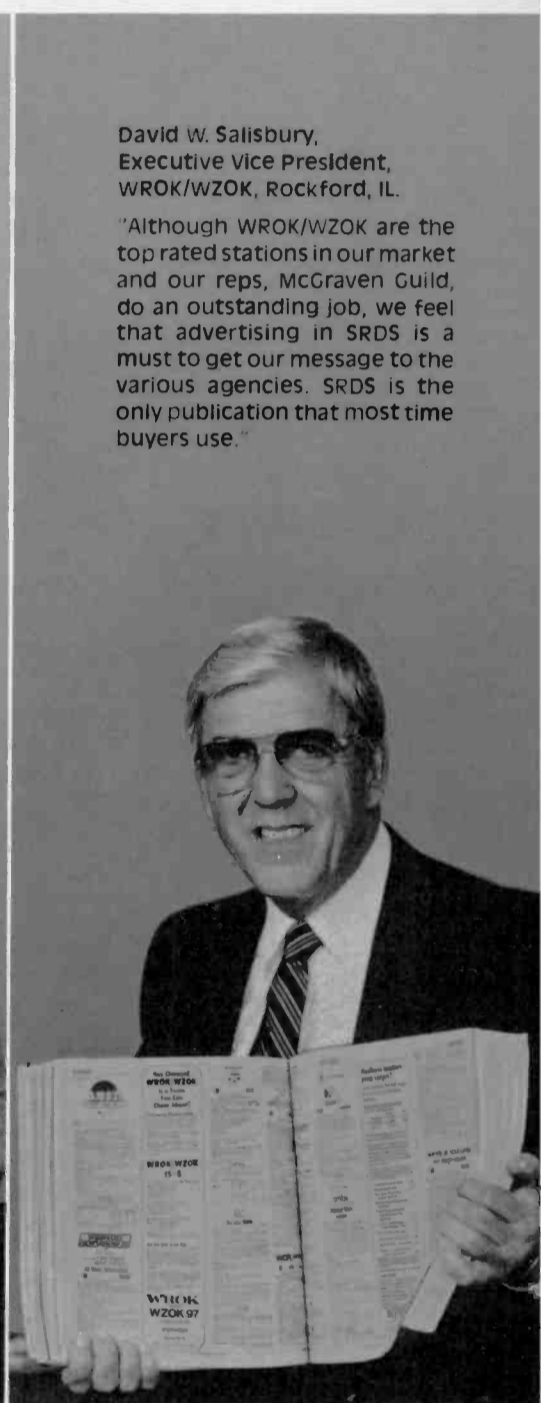
Rick Lee,  
Vice President/  
General Manager,  
106 FM KMEF, San Francisco.

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Nell Rockoff,  
Vice President and  
General Manager,  
93 KHJ, Los Angeles.

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David W. Salisbury,  
Executive Vice President,  
WROK/WZOK, Rockford, IL.

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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (11/17/81)

Continued from page 28

- ★ FOREIGNER—Waiting For A Girl Like You 3-2
- ★ QUINCY JONES FEATURING JAMES INGRAM—Just Once 6-4
- ★ THE POLICE—Every Little Thing She Does Is Magic 8-5
- ★ LINDSEY BUCKINGHAM—Trouble 15-13
- ★ EARTH, WIND & FIRE—Let's Groove X
- ★ STEVIE WOODS—Steal The Night
- ★ GENESIS—No Reply At All N
- ★ QUARTERFLASH—Harden My Heart N
- ★ ROLLING STONES—Start Me Up N
- ★ THE MOODY BLUES—Talking Out Of Turn N

WHY-FM—Anderson (Mark Shards—MD)

No Listings

WANS-FM—Anderson (Sam Church—MD)

- ★ COMMODORES—Oh No
- ★ AIR SUPPLY—Here I Am
- ★ THE POLICE—Every Little Thing She Does Is Magic
- ★ DIANA ROSS—Why Do Fools Fall In Love
- ★ ROD STEWART—Young Turks
- RINGO STARR—Wrack My Brain
- CARS—Shake It Up
- THE J. GEILS BAND—Centerfold
- PAUL DAVIS—Cool Night
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- GEORGE BENSON—Turn Your Love Around
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- ROLLING STONES—Waiting On A Friend
- BEE GEES—Living Eyes
- QUEEN/DAVID BOWIE—Under Pressure
- JERMAINE JACKSON—I'm Just Too Shy
- EXILE—What Kind Of Love Is This
- E.L.O.—Twilight
- GREG LAKE—Let Me Love You Once
- BERTIE HIGGINS—Key Largo
- DIESEL—Sausalito Summernight
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics
- EDDIE SCHWARTZ—All Ours Tomorrow

WISE-AM—Asheville (Ray Williams—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 18-9
- ★ COMMODORES—Oh No 21-13
- ★ E.L.O.—Twilight 20-12
- ★ QUARTERFLASH—Harden My Heart 28-22
- ★ THE J. GEILS BAND—Centerfold 38-28
- ★ DON McLEAN—Castles In The Air B
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life B
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- DONALD FAGEN—True Companion X
- LOVERBOY—Living For The Weekend X
- LULU—If I Were You X
- DELBERT McCLINTON—Sandy Beaches X
- TIM MILLER—Magical Eyes X
- SNEAKER—More Than Just The Two Of Us X
- ALABAMA—Love In The First Degree X
- CARS—Shake It Up A
- ROLLING STONES—Waiting On A Friend A

WQXI-AM—Atlanta (J.J. Jackson—MD)

No Listings

WERC-AM—Birmingham (Chris Train—MD)

- ★ CRYSTAL GAYLE—The Woman In Me 11-6
- ★ NEIL DIAMOND—Yesterday's Songs 17-8
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 15-11
- ★ DON McLEAN—Castles In The Air 16-13
- ★ BERTIE HIGGINS—Key Largo 18-15
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- CARPENTERS—Those Good Old Days
- BEACH BOYS—Come Go With Me A
- STEVE CARLISLE—WKRP In Cincinnati X
- STEVIE NICKS/DON HENLEY—Leather And Lace B
- DAN FOGELBERG—Leader Of The Band A

WSGN—Birmingham (Sandra Chandler—MD)

No Listings

WCKX-FM—Tampa (Ron Parker—MD)

- ★ DARYL HALL/JOHN OATES—I Can't Go For That 3-1
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 17-13
- ★ KRAFTWERK—Numbers 33-25
- PAUL DAVIS—Cool Night
- GEORGE BENSON—Turn Your Love Around
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- BEE GEES—Living Eyes A
- STEVE CARLISLE—Theme From WKRP In Cincinnati B

WFLB—Fayetteville (Larry Canon—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 18-8

- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 16-12
- ★ LUTHER VANDROSS—Never Too Much 21-15
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 16-12
- ★ LUTHER VANDROSS—Never Too Much 21-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 29-21
- THE GO GO'S—Our Lips Are Sealed A
- PAUL DAVIS—Cool Night A
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- SHEENA EASTON—You Could Have Been With Me A
- DAN FOGELBERG—Leader Of The Band A
- PATTI AUSTIN—Every Home Should Have One A
- THE MOODY BLUES—Talking Out Of Turn X
- KENNY ROGERS—Blaze Of Glory X

WAXY-FM—Ft. Lauderdale (Rick Shaw—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 23-15
- ★ OLIVIA NEWTON-JOHN—Physical 9-3
- ★ LUTHER VANDROSS—Never Too Much 22-16
- ★ JUICE NEWTON—The Sweetest Thing 30-23
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 24-18
- BARBRA STREISAND—Comin' In And Out Of Your Life B27
- PAUL DAVIS—Cool Night B29
- DARYL HALL/JOHN OATES—I Can't Go For That B30
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X

WAAY—Huntsville (Jim Kendrick—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 10-5
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 29-20
- ★ OLIVIA NEWTON-JOHN—Physical 3-2
- ★ QUARTERFLASH—Harden My Heart 14-9
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 16-13
- ROLLING STONES—Waiting On A Friend A
- JERMAINE JACKSON—I'm Just Too Shy A
- GREG LAKE—Let Me Love You Once A
- CARS—Shake It Up A
- CHRIS CHRISTIAN—I Want You, I Need You X
- STEVIE WOODS—Steal The Night X
- LULU—If I Were You X
- DON McLEAN—Castles In The Air X
- BEE GEES—Living Eyes X
- NICOLETTE LARSON—Fool Me Again X
- RINGO STARR—Wrack My Brain X
- E.L.O.—Twilight X
- BILLY JOEL—She's Got A Way X
- SUE SADD—The Looker X
- SHEENA EASTON—You Could Have Been With Me A
- DAN FOGELBERG—Leader Of The Band A

WIVY-FM—Jacksonville (Dave Scott—MD)

- GEORGE BENSON—Turn Your Love Around
- BARBRA STREISAND—Comin' In And Out Of Your Life
- EDDIE RABBITT—Someone Could Lose A Heart Tonight A
- ROLLING STONES—Waiting On A Friend A
- THE CARS—Shake It Up A

WNOX—Knoxville (Bill Evans—MD)

- ★ DIANA ROSS—Why Do Fools Fall In Love 11-5
- ★ BARRY MANILOW—The Old Songs 12-6
- ★ ROD STEWART—Young Turks 14-7
- ★ JOURNEY—Don't Stop Believin' 13-12
- ★ GENESIS—No Reply At All 18-15
- STEVIE NICKS/DON HENLEY—Leather And Lace
- CHILLWACK—My Girl
- BARBRA STREISAND—Comin' In And Out Of Your Life A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- CARS—Shake It Up A
- THE GO GO'S—Our Lips Are Sealed B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- BEACH BOYS—Come Go With Me B
- KENNY ROGERS—Blaze Of Glory B

KLPQ-FM (KQ-94)—Little Rock (Michael York—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ AIR SUPPLY—Here I Am 2-2
- ★ THE POLICE—Every Little Thing She Does Is Magic 4-3
- ★ ROD STEWART—Young Turks 9-4
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-10
- ROLLING STONES—Waiting On A Friend
- CARS—Shake It Up
- BILLY JOEL—She's Got A Way
- BILLY SQUIER—My Kind Of Lover
- BERTIE HIGGINS—Key Largo
- BEE GEES—Living Eyes
- SURVIVOR—Poor Man's Son
- JOHN DENVER—The Cowboy And The Lady
- SNEAKER—More Than Just The Two Of Us
- JUICE NEWTON—The Sweetest Thing
- JERMAINE JACKSON—I'm Just Too Shy

WINZ-FM—Miami (Johnny Dolan—MD)

- ★ COMMODORES—Oh No 20-14
- ★ JOURNEY—Don't Stop Believin' 21-16
- ★ DARYL HALL/JOHN OATES—Private Eyes 4-1
- ★ OLIVIA NEWTON-JOHN—Physical 5-3
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 9-7
- FOREIGNER—Juke Box Hero
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do)
- KRAFTWERK—Numbers B
- PLACIDO DOMINGO/JOHN DENVER—Perhaps Love B

WHYY-FM—Montgomery (Rich Thomas—MD)

- ★ QUARTERFLASH—Harden My Heart 18-10
- ★ EARTH, WIND & FIRE—Let's Groove 20-14
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 11-7
- ★ OLIVIA NEWTON-JOHN—Physical 14-8
- ★ GEORGE BENSON—Turn Your Love Around 23-19
- THE GO GO'S—Our Lips Are Sealed
- DAN FOGELBERG—Leader Of The Band
- JUICE NEWTON—The Sweetest Thing
- BARBRA STREISAND—Comin' In And Out Of Your Life

WMAK-FM—Nashville (Scotty Davis—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 26-18
- ★ NEIL DIAMOND—Yesterday's Songs 22-16
- ★ OLIVIA NEWTON-JOHN—Physical 3-1
- ★ LINDSEY BUCKINGHAM—Trouble 20-15
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 28-23
- ★ RICK SPRINGFIELD—I've Done Everything For You 45-24
- BERTIE HIGGINS—Key Largo
- BILLY JOEL—She's Got A Way
- PAUL DAVIS—Cool Night B
- ALABAMA—Love In The First Degree B
- GEORGE BENSON—Turn Your Love Around B
- BEE GEES—Living Eyes B
- THE GO GO'S—Our Lips Are Sealed D
- RITA COOLIDGE—Wishing And Hoping D
- THE J. GEILS BAND—Centerfold D
- THE MOODY BLUES—Talking Out Of Turn D
- ROLLING STONES—Start Me Up D
- GENESIS—No Reply At All D
- SNEAKER—More Than Just The Two Of Us X
- JENNIFER WARNES—Could It Be Love A
- SUE SAAD—Looker D
- DON McLEAN—Castles In The Air X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- BALANCE—Falling In Love X
- BEACH BOYS—Come Go With Me X

WKKX-FM (KX-104)—Nashville (John Anthony—MD)

- ★ EARTH, WIND & FIRE—Let's Groove 11-4
- ★ NEIL DIAMOND—Yesterday's Songs 26-19
- ★ JOURNEY—Don't Stop Believin' 19-13
- ★ STEVE MILLER BAND—Heart Like A Wheel 27-20
- ★ DIANA ROSS—Why Do Fools Fall In Love 14-9
- EDDIE RABBITT—Someone Could Lose A Heart Tonight
- ROLLING STONES—Waiting On A Friend
- RONNIE MILSAP—I Wouldn't Have Missed It For The World A
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics A
- GEORGE BENSON—Turn Your Love Around B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- PAUL DAVIS—Cool Night B
- E.L.O.—Twilight B
- BARBRA STREISAND—Comin' In And Out Of Your Life B
- RINGO STARR—Wrack My Brain X
- QUEEN/DAVID BOWIE—Under Pressure X
- THE MOODY BLUES—Talking Out Of Turn X

WBJW-FM—Orlando (Terry Long—MD)

- ★ JOURNEY—Don't Stop Believin' 10-6
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 25-23
- ★ EARTH, WIND & FIRE—Let's Groove 13-8
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace
- ★ THE J. GEILS BAND—Centerfold 25-23
- GEORGE BENSON—Turn Your Love Around
- CARS—Shake It Up
- GREG LAKE—Let Me Love You Once
- ROYAL PHILHARMONIC ORCH.—Hooked On Classics
- IRENE CARA—Anyone Can See
- LULU—If I Were You
- RINGO STARR—Wrack My Brain
- PAUL DAVIS—Cool Night
- THE GO GO'S—Our Lips Are Sealed
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- QUEEN/DAVID BOWIE—Under Pressure
- MEATLOAF—Read'em And Weep
- STEVE CARLISLE—WKRP In Cincinnati
- DON McLEAN—Castles In The Air
- JOHN DENVER—The Cowboy And The Lady
- SURVIVOR—Poor Man's Son
- BERTIE HIGGINS—Key Largo
- SNEAKER—More Than Just The Two Of Us

- ROCKIE ROBBINS—I Believe In Love
- KISS—A World Without Heroes

WSGF-FM—Savannah (J.P. Hunter—MD)

- ★ LINDSEY BUCKINGHAM—Trouble 21-12
- ★ JOURNEY—Don't Stop Believin' 29-16
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-11
- ★ DIANA ROSS—Why Do Fools Fall In Love 20-13
- ★ STEVE MILLER BAND—Heart Like A Wheel 30-24
- BILLY JOEL—She's Got A Way
- THE CARS—Shake It Up
- BARRY MANILOW—The Old Songs B
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) B
- KOOL & THE GANG—Take My Heart B
- E.L.O.—Twilight B
- NEIL DIAMOND—Yesterday's Songs B
- BARBRA STREISAND—Comin' In And Out Of Your Life X
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics X
- SHALAMAR—Sweeter As The Day Goes By X
- RONNIE LAWS—Stay Awake X
- CURTIS MAYFIELD—She Don't Let Nobody X
- BEE GEES—Living Eyes X
- RINGO STARR—Wrack My Brain X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- THE MOODY BLUES—Talking Out Of Turn X
- NICOLETTE LARSON—Fool Me Again X
- CHRIS CHRISTIAN—I Want You, I Need You X
- THE TEMPTATIONS—Oh Wat A Night X
- JUICE NEWTON—The Sweetest Thing X
- PRINCE—Controversy X
- SHEENA EASTON—You Could Have Been With Me A

WRBQ-FM—Tampa (Pat McKay—MD)

- ★ AIR SUPPLY—Here I Am 12-7
- ★ EARTH, WIND & FIRE—Let's Groove 16-8
- ★ JUICE NEWTON—The Sweetest Thing 22-17
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 28-23
- ★ DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) 31-26
- THE J. GEILS BAND—Centerfold
- RONNIE MILSAP—I Wouldn't Have Missed It For The World
- CARS—Shake It Up

WSEZ—Winston-Salem (Bob Mahoney—MD)

- ★ OLIVIA NEWTON-JOHN—Physical 1-1
- ★ DAN FOGELBERG—Hard To Say 13-9
- ★ BARRY MANILOW—The Old Songs 19-12
- ★ THE FOUR TOPS—When She Was My Girl 22-15
- RINGO STARR—Wrack My Brain
- ROLLING STONES—Waiting On A Friend
- DELBERT McCLINTON—Sandy Beaches X
- BEACH BOYS—Come Go With Me X
- EDDIE RABBITT—Someone Could Lose A Heart Tonight X
- LOVERBOY—Working For The Weekend X
- JUICE NEWTON—The Sweetest Thing B
- JOURNEY—Don't Stop Believin' B

WCSC-AM—Charleston (Chris Bailey—MD)

- ★ NEIL DIAMOND—Yesterday's Songs 22-16
- ★ RONNIE MILSAP—I Wouldn't Have Missed It For The World 24-19
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 25-20
- ★ EDDIE RABBITT—Someone Could Lose A Heart Tonight 28-25
- ★ ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics 29-26
- BILLY JOEL—She's Got A Way X
- LULU—If I Were You X
- BEACH BOYS—Come Go With Me X
- PRINCE—Controversy X
- EXILE—What Kind Of Love Is This X
- IRENE CARA—Anyone Can See A
- E.L.O.—Twilight A

WSKZ—Chattanooga (David Carroll—MD)

- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 19-9
- ★ LINDSEY BUCKINGHAM—Trouble 20-12
- ★ CHILLWACK—My Girl 21-16
- ★ THE J. GEILS BAND—Centerfold 25-22
- ★ ROD STEWART—Young Turks 9-6
- CARS—Shake It Up
- ROLLING STONES—Waiting On A Friend
- BEE GEES—Living Eyes A
- DIANA ROSS—Why Do Fools Fall In Love A
- LOVERBOY—Working For The Weekend A
- E.L.O.—Twilight X
- THE MOODY BLUES—Talking Out Of Turn X
- QUEEN/DAVID BOWIE—Under Pressure X
- PAUL DAVIS—Cool Night B

WJDX—Jackson (Lee Adams—MD)

- ★ ROD STEWART—Young Turks 10-5
- ★ LINDSEY BUCKINGHAM—Trouble 19-14
- ★ BEE GEES—Living Eyes 27-24
- ★ PAUL DAVIS—Cool Night 32-25
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 34-29
- DARYL HALL/JOHN OATES—I Can't Go For

- That (No Can Do) K
- EDDIE RABBITT—Someone Could Lose A Heart Tonight K

WOKI—Knoxville (Gary Adkins—MD)

- ★ COMMODORES—Oh No 4-3
- ★ ROD STEWART—Young Turks 8-5
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-6
- ★ THE POLICE—Every Little Thing She Does Is Magic 10-8
- ★ QUARTERFLASH—Harden My Heart 16-10
- BILLY SQUIER—My Kind Of Lover
- CARS—Shake It Up
- ROLLING STONES—Waiting On A Friend
- BERTIE HIGGINS—Key Largo
- SHEENA EASTON—You Could Have Been With Me
- DAN FOGELBERG—Leader Of The Band

WONN-AM—Lakeland (Allan Rich—MD)

- ★ JOURNEY—Don't Stop Believin' 34-19
- ★ BEE GEES—Living Eyes 35-22
- ★ DIANA ROSS—Why Do Fools Fall In Love 17
- ★ MICKEY GILLEY—Lonely Nights 33
- ★ LEE GREENWOOD—It Turns Me Inside Out 34
- STEVE CARLISLE—WKRP In Cincinnati
- THE AFTERNOON DELIGHTS—Dancing For Pennies
- SHEILA—Little Darlin' A
- DELBERT McCLINTON—Sandy Beaches A
- CLIMAX BLUES BAND—Darlin' A
- BILLY JOEL—She's Got A Way A

KLAZ-FM—Little Rock (Rhonda Kurtis—MD)

- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 23-15
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 15-9
- ★ COMMODORES—Oh No 3-2
- ★ FOREIGNER—Waiting For A Girl Like You 1-1
- ★ BARRY MANILOW—The Old Songs 5-3
- PEAPO BRYSON—Let The Feeling Flow
- DAN FOGELBERG—Leader Of The Band
- BALANCE—Falling In Love
- EDDIE RABBITT—Someone Could Lose A Heart Tonight B
- STEVIE WOODS—Steal The Night B
- ROYAL PHILHARMONIC ORCHESTRA—Hooked On Classics B
- BEACH BOYS—Come Go With Me X
- JERMAINE JACKSON—I'm Just Too Shy X
- LULU—If I Were You X
- ALABAMA—Love In The First Degree X
- STEVE MILLER BAND—Heart Like A Wheel X
- GENESIS—No Reply At All X

- JOHNNY LEE—Bet Your Heart On Me X
- EARTH, WIND & FIRE—Let's Groove D
- KOOL & THE GANG—Take My Heart D
- CRYSTAL GAYLE—The Woman In Me X
- BILLY JOEL—She's Got A Way X

WKXY-FM—Sarasota (Tommy William—MD)

- ★ FOREIGNER—Waiting For A Girl Like You 5-4
- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 14-9
- ★ BARBRA STREISAND—Comin' In And Out Of Your Life 16-13
- ★ LINDSEY BUCKINGHAM—Trouble 21-17
- ★ STEVE CARLISLE—WKRP In Cincinnati 23-20
- GENESIS—No Reply At All
- ROLLING STONES—Waiting On A Friend
- ROSSINGTON-COLLINS BAND—Don't Stop Me Now A
- BEACH BOYS—Come Go With Me A
- BEE GEES—Living Eyes A
- THE J. GEILS BAND—Centerfold B
- RINGO STARR—Wrack My Brain X
- GEORGE BENSON—Turn Your Love Around X
- DARYL HALL/JOHN OATES—I Can't Go For That (No Can Do) X
- RONNIE MILSAP—I Wouldn't Have Missed It For The World X
- E.L.O.—Twilight X
- BERTIE HIGGINS—Key Largo X
- SURVIVOR—Poor Man's Son X
- QUEEN/DAVID BOWIE—Under Pressure X
- DONNIE IRIS—Sweet Merilee X

WSGA-AM—Savannah (Ron Fredricks—MD)

- ★ STEVIE NICKS/DON HENLEY—Leather And Lace 16-10
- ★ STEVE MILLER BAND—Heart Like A Wheel 18-11
- ★ GEORGE BENSON—Turn Your Love Around 22-15
- ★ ROLLING STONES—Waiting On A Friend 24-16
- ★ NEIL DIAMOND—Yesterday's Songs 25-17
- DON McLEAN—Castles In The Air A
- THE J. GEILS BAND—Centerfold A
- BERTIE HIGGINS—Key Largo A
- STEVE CARLISLE—WKRP In Cincinnati A

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## Is the climb up the corporate ladder dragging you down?

The bottom rungs of the corporate ladder seem to be the hardest to climb. I felt like I would be at the bottom forever and would never be promoted. I took stock of my career and decided to make a change.

I became a Deputy Sheriff. That's right, I joined the Los Angeles Sheriff's Department. I love the work, I'm better paid, I know what I have to do to get promoted and I'm never, ever bored.

If you need a career change, become a Deputy Sheriff. If you are between 21 and 35 years of age, call today for full details.



### Be a Deputy Sheriff. WE KEEP THE PEACE [213] 974-LASD





**FOREIGN AFFECTIONS**—Foreigner's Mick Jones, right, seems to want Rockline associate producer and general manager Cindy Tollin all to himself as he pushes away fellow band member Rick Wells during some horseplay at a break in a taping of the 90-minute satellite-delivered radio show.

## Goodphone Commentaries

### Christmas Is A Problem

By RON HARRIS

LOS ANGELES—Christmas is coming. No great revelation this, but a sobering thought to production directors, copywriters, and allied folks. And we all know why: Christmas spots!

You know the kind: *Anner (hushed, deep, somber voice): "Christmastime is a time for being with family and friends, a time for showing just how much we care about each other. And your friends at (insert client name here) would like to say just how much they've valued your patronage throughout the year. . . ."* And of course don't forget the Christmas music in the background. I mean, where would we be without Percy Faith, Hank Mancini, and of course (and-a vun, and-a two, and-a tree) Lawrence Welk!

The formula is proven: write four or five basic spots, have each jock cut eight or ten participating advertisers, cart 'em up, and get set for all the 18-minute-an-hour sincerity you can muster!

Christmas is a time of rejoicing in creative production indeed. And Dec. 26 is yet another day to rejoice—just as you're bulking the Christmas spots (that don't run 'til New Year's), your Production Library Christmas Supplement arrives in the mail! Not that it really matters; it would take at least 14 disks of "Christmas Backgrounds" to fill your production needs!

Christmas is a problem. Part of the problem lies with the station managers, owners, sales managers and such who insist on selling those damnably-profitable ROS (Run-of-Santa) spots to every possible sponsor. Part lies with the program directors who allow their programming to be sabotaged. And some lies with us, the production people who produ—excuse me, crank them out.

All right, if you must produce 30 spots that each say, well, nothing to differentiate them from the others except a client name, at least try to do it with some imagination. Put a little something extra into each to make it sound different: copy, delivery, music, sound effects, style, humor, something. Take it as a personal challenge to avoid the "assembly line" approach. Would you want your best friend to be subjected to your spot load for the week before Christmas? Would you want to be strapped in a chair and forced to listen?

Label similar spots (same music, voice or copy) to avoid two playing back-to-back. Create your own "Christmassy" music by shaking sleigh bells (available at music stores) over "regular" cuts—or the advertiser's jingle. Slow down a deep-throated voice track for a Santa Claus sound (experiment first—the delivery must be a bit affected). Use the first and second halves of a 60-second library Christmas cut for two different (non-competitive) advertisers.

Be as creative as possible—you wouldn't want to get the same presents (spots) from everyone (sponsors), nor the same ones each year. Neither would your listeners!

*Ron Harris is one of the leading radio production consultants in the nation.*

## U.K. Protests BBC Closures

LONDON—A storm of protest in Britain and abroad has forced the Conservative government here to relieve at least some of the BBC overseas broadcasting services threatened with closure under a \$6 million economy drive.

Originally it was intended to end seven of the BBC's 39 foreign language services and withdraw subsidies to the program transcription service. But pressure from MPs of all parties, from overseas radio stations, and even from the U.S. Embassy in London has promoted a re-think.

Now Richard Luce, Minister of State at the Foreign Office, has announced that the services in Somali, Burmese, Portuguese and French are to be saved, albeit with a halving of the number of hours broadcast. The Spanish service to 18 Latin American countries will continue, though Spanish broadcasts to Spain itself will stop, along with broadcasts in Maltese and Italian.

The annual \$2 million subsidy to the transcription services will be halved, but the government is in effect asking the BBC to save only half its original target of \$6 million.

LOS ANGELES—Throughout recent history, a vast portion of the broadcasting community has been attracted to the seeming convenience of categorizing music formats into neat little packages geared to absolutely specific target audiences as easily followed as the lanes on a freeway. However, life in the trenches quickly reveals this to be a fantasy: the kind of stuff trade articles, sales pitches and consultant package plans are made of.

In fact, most of the popular terms, concepts, methods and philosophies of music programming are as vacuous as they are real and as unstable as they are traditional. Although just about everything one hears and reads in this business would lead one to believe otherwise, there is no truly reliable way of programming by numbers of categories without a significant degree of risk taking, side stepping and occasional back tracking. And while many programmers look to narrowcasting as an easy and obvious road to security, they eventually discover that it is just as difficult in radio to stay on course following a narrow path as it is to follow a wide one. The mere passage of time alone, not to mention myriad other casual elements, can dissolve one path into another without the involved practitioners even noticing what happened. When you take away the labels, a perusal of old airchecks can reveal startling similarities between seemingly disparate formats or, on the other hand, great differences between formats of the same name. For example, progressive rock circa 1973 sounded much like a combination of today's urban country and adult contemporary, while today's AOR, in many cases, is not that unlike yesterday's top 40.

Images change and so do industry perceptions, that crushing force that influences many a programmer to ignore their guts, hearts and minds. After all, let's face it, industry perceptions and actual public tastes have been known to occasionally fall out of sync.

While it is obviously difficult and dangerous to try being all things to all people, it is equally tedious to try being just a few things to a few people. Narrowcasting presents its share of problems as devotees of spe-

### AC Station Tries Big Band Experiment

SALEM, Ohio—WSOM-AM has instituted a "Big Band Sunday" in response to recent surveys showing a strong desire for some form of big band programming.

The adult contemporary station, which at one time regularly aired big band sounds, is running the program on an experimental basis from 2 p.m. till sign-off on Sundays, hosted by program director Roger "Jolly Roger" Luscombe.

The program features several big band classics, a feature band of the day, and spotlight big bands each hour. News and sports are programmed on the hour and special dedication and requests are aired.

Luscombe started his broadcast career with the then WSOM-FM in January, 1958 and has been program director since 1966. Big band music was the mainstay of the station's former MOR music format.

## Mike Harrison

### The Perils Of Narrowcasting

cific scenes and genres tend to be more choosy, sensitive and argumentative.

Narrowcast music formats, by virtue of their self-proclaimed function and identity, define themselves as much by what they are not as by what they are. Thus, there is the tendency, on one level, to constrict under pressure from the purists, and on the other level, to expand under pressure of the industry and the natural flow of events.

Astute programmers can attest that the real action lies along the frontiers between scenes and narrowcast genres. One thing leads to another. The pop music scene is not a stable entity and contrary to what ratings services would have us believe (and, by and large, have us believing), the standard categories of radio measurement (age and sex) do not really coincide with the actual categories of human taste.

Back during the mechanical age of programming, it was not uncommon for programmers to make "improvements" by changing the colors of the categories on their hot clocks and nothing more. Today, during the narrowcast age of programming, they simply change the names of their formats.

This is not and never will be a cut and dry business. As a famous frog once said, "It's not easy being green."

I haven't received any complaints

from either Mick Jagger or Fred Astaire for my recent statement comparing them to each other, but Lou Bernucca, divisional marketing manager of Lechmere in Woburn, Mass. wholeheartedly agrees and so do the people who put together the English programming for the Voice Of America who engaged me in a taped conversation on the subject last week for broadcast to their 35 million worldwide English-speaking listeners (VOA has a total weekly listenership of approximately 80 million).

It gave me the opportunity to get a closer look at their rather impressive radio operation. Now, here's the point. VOA is a U.S. Government agency representing life in this country to the world and they can constantly use good programming and input. Sorry, there are no bucks involved, but it's a real good cause and the exposure is immense. So, if you've done a good special recently, or have some decent interview tape that you'd like to share with, quite literally, the rest of the world, contact Russell Woodgates, Worldwide English Division, Voice Of America Radio, 330 Independence Ave., S.W., Washington, D.C. 20547 (202) 755-4454.

*Mike Harrison is available for comment and at the Goodphone Communications Center, 4869 Topanga Canyon Blvd., Woodland Hills, Calif. 91364 (213) 888-5730.*

## Give something that means something. The gift of the hope for life.

May we suggest that this year, in the true spirit of the season, you inform the people on your list that you have contributed, in their names, to the T.J. Martell Memorial Foundation.

The Martell Foundation is a charity that was founded and is totally supported by the music industry. All monies donated are used exclusively to research one of the most devastating diseases known to mankind, Leukemia. A disease that kills over 50,000 people a year.

It is the Foundation's hope that with your help we will one day conquer this destructive disease.

Thank you. Your gift will mean so much to so many people.

**The T.J. Martell Memorial Foundation**  
130 West 57th St., 3rd Floor  
New York, NY 10019  
Telephone: (212) 245-1818



**ATTENTION**



**ATTENTION**

**RECORD COLLECTORS!  
NOSTALGIA FANS!  
AND EVERYONE INTERESTED  
IN MUSIC PAST AND PRESENT!**

**TRIVIA BUFFS!  
RADIO PROGRAMMERS...**

**BILLBOARD'S RESEARCH AIDS PACKAGES**, compiled from Billboard's Charts, have been prepared for radio programmers, record buffs, oldies collectors...they are essential for anyone involved in pop, country, soul, adult contemporary, classical, jazz, gospel—all areas of music!

**WHAT'S AVAILABLE?**

**NUMBER ONE RECORDS** (any package listed with the number "1"): A listing of every record that reached the Number One position on Billboard's charts for the period covered, week-by-week. Lists issue date, title, artist, label — in order of issue date.

**TOP TEN RECORDS** (any package listed with the number "2"): A listing of every record that reached any of the Top Ten positions on Billboard's charts for the period covered. Records are listed in alphabetical order by title within each year. Where duplicate versions of the same tune (cover records) occur, they are listed alphabetically by artist's last name. In cases where a record reached Top Ten in one year and was also in the Top Ten the following or a later year, it is listed in both years. Records marked with a "#1" indicate that the record reached the Number One position in the year in which it is so marked. Lists title, artist, label.

**TOP RECORDS OF THE YEAR** (any package listed with the number "3"): A listing of the best records of each year, based on a recap of the weekly charts for each year covered. Lists title, artist, label.

**POP SINGLES**

- A-1 Number One Pop Singles, 1941 through Present \$50.00
- A-2 Top Ten Pop Singles, 1947 through Present 50.00
- A-3 Top Pop Singles of the Year, 1946 through Present 50.00

**POP ALBUMS**

- B-1 Number One Pop Albums, 1947 to Present 50.00
- B-2 Top Ten Pop Albums, August 1948 to Present 50.00
- B-3 Top Pop Albums of the Year, 1956 to Present 50.00

**COUNTRY SINGLES**

- C-1 Number One Country Singles, 1948 to Present 50.00
- C-2 Top Ten Country Singles, 1948 to Present 50.00
- C-3 Top Country Singles of the Year, 1946 to Present 50.00

**COUNTRY ALBUMS**

- D-1 Number One Country Albums, 1964 to Present 25.00
- D-2 Top Ten Country Albums, 1964 to Present 25.00
- D-3 Top Country Albums of the Year, 1965 to Present 25.00

**SOUL (RHYTHM & BLUES) SINGLES**

- E-1 Number One Soul Singles, 1948 to Present 50.00
- E-2 Top Ten Soul Singles, 1948 to Present 50.00
- E-3 Top Soul Singles of the Year, 1946 to Present 50.00

**SOUL (RHYTHM & BLUES) ALBUMS**

- F-1 Number One Soul Albums, 1965 to Present 25.00
- F-2 Top Ten Soul Albums, 1965 to Present 25.00
- F-3 Top Soul Albums of the Year, 1966 to Present 25.00

**ADULT CONTEMPORARY SINGLES**

- G-1 Number One Adult Contemporary Singles, 1961 to Present 30.00
- G-2 Top Ten Adult Contemporary Singles, 1961 to Present 30.00
- G-3 Adult Contemporary Singles of the Year, 1966 to Present 30.00

**CLASSICAL ALBUMS**

- H-1 Number One Classical Albums, 1969 to Present 20.00
- H-2 Top Ten Classical Albums, 1969 to Present 20.00
- H-3 Top Classical Albums of the Year, 1969 to Present 20.00

**JAZZ ALBUMS**

- I-1 Number One Jazz Albums, 1969 to Present 20.00
- I-2 Top Ten Jazz Albums, 1969 to Present 20.00
- I-3 Top Jazz Albums of the Year, 1969 to Present 20.00

**SPIRITUAL GOSPEL ALBUMS (SOUL GOSPEL)**

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- K-3 Top Gospel Albums of the Year, 1974 to Present 15.00

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- M Bicentennial Issue—"Music/Records /200"—History Of The Music/Record Industry (Limited Stock Available) 25.00

*NOTE: Individual years of the Number One, Top Ten, or Top-of-the-Year listings may be purchased separately at \$5.00 each. Photo-copies of individual weekly charts are available as follows: 1 to 4 pages: \$3.50 per page, 5 or more pages: \$3.00 per page.*

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## Vox Jox

NEW YORK—The AM fall Arbitron rating war in the Big Apple escalated sharply last week when WNBC-AM unveiled its new traffic helicopter.

At a press brunch at the posh Tavern on the Green in Manhattan's Central Park on Thursday (19), NBC staff, led by new general manager **Dom Fiorvanti**, unveiled a craft with a tiger emblazoned on the side, the result of a commission to artist

Leroy Neiman.

The 'copter is in response, no doubt, to sagging ratings of the NBC flagship. The station has slipped from an overall share of 4.7 a year ago and 4.6 in the spring to 3.9 this past summer.

Morning man **Don Imus** has done worse. He's down to a 5.1 share from 6.2 in the spring and a high of 7.4 last winter. The 'copter traffic reports to be handled by former music

director **Roz Frank**, whose reports will be fed into Imus' show in the morning and afternoon drive personality **Frank Reed's** shift.

Frank is also the voice of Imus' character Rhoda Ruder of Hollywood, which the New York Daily News has dubbed, "one of the funniest features" on Imus' show.

In another effort to win back listeners, WNBC has been running a heavy schedule of tv spots featuring Imus asking various persons on the street to listen to WNBC.

Imus' pitch is "We need 47,000 more listeners," a reference to WNBC's come in Arbitron, which is 47,000 listeners short of three million. The campaign, created by Della Famina Travisano & Partners, could run into clearance problems, according to viewers knowledgeable in Chinese. In one spot, Imus confronts a Chinese man, who, reportedly responds in extremely obscene and vulgar language.

The addition of the helicopter to the WNBC arsenal puts the station in the sky with 'copters manned by WOR-AM and WCBS-AM. All that's left for the rating war is for the 'copters to add guns and armament.

★ ★ ★

**Dick Foreman**, former ABC Radio Network vice president and now president of Richard A. Foreman Assoc., has signed up the newly restructured radio division of



GE Broadcasting to a two-year consulting agreement for its eight stations. Foreman will work with the group on programming and promotion. ... **Jeff Pollack** Communications has signed up a new AOR client: ABC's KSFX-FM San Francisco. Pollack has more than a dozen clients including ABC's KLOS-FM Los Angeles, KSRR-FM Houston and the new ABC Rock Radio Network.

★ ★ ★

**Al "Jazzbeaux" Collins** is back on WNEW-AM New York after almost  
*(Continued on page 35)*

## New On The Charts



### SNEAKER

"More Than Just The Two Of Us" ☆

Friends since their boy scout days, Michael Carey Schneider and Mitch Crane, the first members of Sneaker, started writing together in the early '70s after years of playing in variations of neighborhood garage bands. When the bands that each of them were playing in broke up in 1977, it seemed the perfect opportunity to organize the group they'd been wanting to form together.

In those days, the group was a trio—Carey, Cottage and Crane—with Michael Cottage playing bass and doing backup vocals. Schneider (going by his middle name Carey at the time) played keyboards and shared lead vocals with guitarist Crane.

Drummer Michael Hughes, who'd been touring with Archie Bell and the Drells, joined in 1978, and they decided to try the name Bad Sneakers, the title of a cut on Steely Dan's "Katy Lied" album. "We went to our gig that night and introduced ourselves as Bad Sneakers," Schneider remembers, "and everybody seemed to hate it. We went back the next night and tried Sneakers and that worked."

Jim King, a member of a local competitive group called Sonora, came to Sneaker in August of '79 as lead keyboardist. When Crane took a short hiatus from the group, Tim Torrance replaced him on guitars and remained in the band when Crane came back.

During summer 1980, Jeff Baxter produced Sneaker's demo made up of "Don't Let Me In," "One By One" and "Jaymes," all of which were in-

cluded on their first Handshake album.

Reaction to the tape prompted Shelly Weiss and Artie Ripp to put together a special industry showcase at Modern Music in L.A. Joel Newman of Handshake's West coast office was one of the attendees and "More Than Just The Two Of Us" was one of the songs that inspired him to move on signing Sneaker to Handshake.

The group recently taped the Merv Griffin show and that segment is scheduled to air Dec. 8. Other tv appearances are in negotiation and some touring is being coordinated for December.

For further information contact Sneaker's manager Shelly Weiss, 4852 Laurel Canyon Blvd., North Hollywood, Calif. 91607 (213) 985-3800.

## National Programming

• *Continued from page 27*  
for their first concert broadcast, in May.

★ ★ ★

Drake-Chenault is moving into barter distribution. "The History Of Country Music" will be offered to stations with four commercials and room for six local sales per hour. ... TM's Tom Merriman has created original music for TM Special Projects' "The Story Of Country Music." The 48-hour show includes more than 100 interviews with country

artists. News-talks station KCBS-AM San Francisco will air TM Special Projects' "The Magic Of Christmas" along with almost 100 other stations. Four of TM Programming's syndicated formats have each added a station: KCMC-AM Texarkana, Tex., is running TM Country; WXTC-FM Charleston, S.C., is running TM Beautiful; WINH-AM Georgetown, S.C., is running TM-O-R; and KNAS-FM Nashville, Ark., is running TM Beautiful Rock.

★ ★ ★

Charles Michaelson Inc., starts a barter radio drama test campaign in Detroit on WTWR-FM for Pennzoil Products known as the Pennzoil Radio Mystery Theatre consisting of two Michaelson 30 minute mystery shows scheduled back to back Sunday evenings. The campaign will run through the end of January. If successful, the Mystery Radio Theatre is expected to go national in 1982.

★ ★ ★

Westwood One's "In Concert" will feature Pat Benatar in a 90 minute concert show recorded live at the Oakland Arena on the weekend of Dec. 11 and the Go-Go's first national radio concert over the weekend of Dec. 18.

TOP 50

# Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
☆	3	8	<b>THE OLD SONGS</b> Barry Manilow, Arista 0633 (WB/Upward Spiral, ASCAP)
2	1	11	<b>HERE I AM</b> Air Supply, Arista 0626 (Al Gallico/Turtle, BMI)
☆	6	6	<b>WHY DO FOOLS FALL IN LOVE</b> Diana Ross, RCA 12349 (Patricia, BMI)
4	4	11	<b>THE THEME FROM HILL STREET BLUES</b> Mike Post, Elektra 47186 (MGM, ASCAP)
5	5	9	<b>OH NO</b> Commodores, Motown 1527 (Jobete/Commodores Entertainment, ASCAP)
☆	9	4	<b>YESTERDAYS SONGS</b> Neil Diamond, Columbia 18-02604 (Stonebridge, ASCAP)
☆	8	7	<b>WAITING FOR A GIRL LIKE YOU</b> Foreigner, Atlantic 3858 (Somerset/Evensongs, ASCAP)
8	2	14	<b>HARD TO SAY</b> Dan Fogelberg, Epic 14-02488 (Hickory Grove/April/Blackwood, ASCAP)
☆	10	8	<b>I WANT YOU I NEED YOU</b> Chris Christian, Boardwalk 7-11-126 (Marvin Gardens/Home Sweet Home/Bug And Bear, ASCAP/John Charles Crowley, BMI)
☆	13	6	<b>CASTLES IN THE AIR</b> Don McLean, Millennium 11819 (RCA) (Mayday/Benny Bird, BMI)
☆	14	5	<b>TURN YOUR LOVE AROUND</b> George Benson, Warner Bros. 49846 (Garden Rake/Rehtakul/JSH, ASCAP)
☆	16	6	<b>THE SWEETEST THING</b> Juice Newton, Capitol 5046 (Sterling/Addison Street, ASCAP)
☆	21	3	<b>COMIN' IN AND OUT OF YOUR LIFE</b> Barbra Streisand, Columbia 18-02621 (Songs Of Bandier-Koppelman/Landers Whiteside/Emanuel, ASCAP)
14	15	10	<b>STEAL THE NIGHT</b> Stevie Woods, Cotillion 46018 (Atlantic) (Sunrise, BMI)
☆	19	4	<b>I WOULDN'T HAVE MISSED IT FOR THE WORLD</b> Ronnie Milsap, RCA 12342 (Pi-Gem/Chess, BMI/ASCAP)
☆	20	6	<b>HOOKED ON CLASSICS</b> Royal Philharmonic Orchestra, RCA 12304 (Chappell, ASCAP)
17	18	8	<b>THE WOMAN IN ME</b> Crystal Gayle, Columbia 02523 (OAS, ASCAP)
☆	25	4	<b>LEATHER AND LACE</b> Stevie Nicks With Don Henley, Modern 7341 (Atlantic) (Welsh Witch, BMI)
19	7	11	<b>JUST ONCE</b> Quincy Jones Featuring James Ingram, A&M 2357 (ATV/Mann & Weil, BMI)
20	12	13	<b>SHARE YOUR LOVE WITH ME</b> Kenny Rogers, Liberty 1430 (Duchess, BMI)
21	11	12	<b>WHEN SHE WAS MY GIRL</b> The Four Tops, Casablanca 2338 (MCA, ASCAP)
☆	30	2	<b>COOL NIGHT</b> Paul Davis, Arista 9645 (Web IV, BMI)
23	17	11	<b>FANCY FREE</b> Oak Ridge Boys, MCA 51169 (Goldline/Silverline, ASCAP/BMI)
24	23	16	<b>WE'RE IN THIS LOVE TOGETHER</b> Al Jarreau, Warner Bros. 49746 (Blackwood/Magic Castle, BMI)
☆	31	4	<b>TROUBLE</b> Lindsey Buckingham, Asylum 77223 (Elektra) (Now Sounds, BMI)
26	24	15	<b>ARTHUR'S THEME</b> Christopher Cross, Warner Bros. 49787 (Irving/Woolnough/Unichappell/Begonia, BMI/Hidden Valley, ASCAP)
27	22	12	<b>IT'S ALL I CAN DO</b> Anne Murray, Capitol 5023 (Chess, ASCAP)
28	26	10	<b>ATLANTA LADY</b> Marty Balin, EMI-America 8093 (Mercury Shoes/Great Pyramid, BMI)
29	27	9	<b>YOU SAVED MY SOUL</b> Burton Cummings, Alfa 7008 (Shillelagh, BMI)
☆	NEW ENTRY		<b>SOMEONE COULD LOSE A HEART TONIGHT</b> Eddie Rabbitt, Elektra 47239 (Briarpatch/Debdave, BMI)
31	35	3	<b>IF I WERE YOU</b> Lulu, Alfa 7011 (Blackwood/Fulness, BMI)
32	37	2	<b>MORE THAN JUST THE TWO OF US</b> Sneaker, Handshake 9-02557 (Shellsongs/Sneaker/Home Grown, BMI)
33	33	3	<b>PRIVATE EYES</b> Daryl Hall & John Oates, RCA 12290 (Fust Buzza/Hot-Cha/Six Continents, BMI)
☆	NEW ENTRY		<b>COME GO WITH ME</b> The Beach Boys, Caribou 5-02633 (Epic) (Gil/See Bee, BMI)
35	29	5	<b>PHYSICAL</b> Olivia Newton-John, MCA 51182 (Stephen A. Kippner/April/Terry Shaddick, ASCAP/BMI)
☆	NEW ENTRY		<b>I CAN'T GO FOR THAT</b> Daryl Hall & John Oates, RCA 12361 (Fust Buzza/Hot-Cha/Six Continents, BMI)
☆	NEW ENTRY		<b>SHE'S GOT A WAY</b> Billy Joel, Columbia 18-02628 (April/Impulsive, ASCAP)
38	36	8	<b>I SURRENDER</b> Arlan Day, Pasha 5-02480 (CBS) (WB/Pasha/Hovona, ASCAP)
39	32	18	<b>STEP BY STEP</b> Eddie Rabbitt, Elektra 47174 (Briarpatch/Debdave, BMI)
☆	NEW ENTRY		<b>LOVED BY THE ONE YOU LOVE</b> Rupert Holmes, Elektra 47225 (WB/The Holmes Line, ASCAP)
41	42	4	<b>NOBODY KNOWS ME LIKE YOU</b> Benny Hester, Myrrh 228 (Word, ASCAP)
42	44	2	<b>WISH YOU WERE HERE</b> Barbara Mandrell, MCA 51171 (Hall-Clement/Welk, BMI)
43	28	10	<b>ALIEN</b> Atlanta Rhythm Section, Columbia 18-02471 (Low Sal, BMI)
44	34	16	<b>I COULD NEVER MISS YOU</b> Lulu, Alfa 7006 (Abesongs, BMI)
45	39	19	<b>FOR YOUR EYES ONLY</b> Sheena Easton, Liberty 1418 (United Artists, ASCAP)
46	38	21	<b>ENDLESS LOVE</b> ● Diana Ross And Lionel Richie, Motown 1510 (PGP/Brockman/Intersong, ASCAP)
47	41	5	<b>SMILE AGAIN</b> Manhattan Transfer, Atlantic 3855 (Garden Rake/Foster Frees/Irving, BMI/JSH/Heen/Yellow Dog, ASCAP)
48	43	11	<b>BACK IN MY LIFE AGAIN</b> The Carpenters, A&M 2370 (Duchess, MCA/Home Sweet Home, ASCAP)
49	47	16	<b>WHO'S CRYING NOW</b> Journey, Columbia 18-02241 (Weed High Nightmare, BMI)
50	50	10	<b>THE NIGHT OWLS</b> Little River Band, Capitol 5033 (Colgems-EMI, ASCAP)

★ Stars are awarded to those products showing greatest airplay strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal of certification for sales of 2,000,000 units. (Seal indicated by triangle.)

NOVEMBER 28, 1981, BILLBOARD

## Christmas 1981

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**"THE MUSIC DIRECTOR"**  
PROGRAMMING SERVICE

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# Billboard® Rock Albums & Top Tracks™

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## Rock Albums

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	7	<b>GENESIS</b> —Abacab, Atlantic
2	2	13	<b>THE ROLLING STONES</b> —Tattoo You, Rolling Stones Records
3	6	6	<b>THE POLICE</b> —Ghost In The Machine, A&M
4	3	20	<b>FOREIGNER</b> —4, Atlantic
5	4	18	<b>JOURNEY</b> —Escape, Columbia
6	5	12	<b>TRIUMPH</b> —Allied Forces, RCA
7	12	3	<b>J. GEILS BAND</b> —Freeze Frame, EMI-America
8	7	13	<b>THE KINKS</b> —Give The People What They Want, Arista
9	8	18	<b>STEVIE NICKS</b> —Bella Donna, Modern Records
10	14	3	<b>QUARTERFLASH</b> —Quarterflash, Geffen
11	9	20	<b>PAT BENATAR</b> —Precious Time, Chrysalis
12	16	9	<b>THE GO-GO'S</b> —Beauty And the Beat, IRS
13	10	10	<b>BOB SEGER AND THE SILVER BULLET BAND</b> —Nine Tonight, Capitol
14	20	3	<b>QUEEN</b> —Greatest Hits, Asylum
15	11	9	<b>ATLANTA RHYTHM SECTION</b> —Quinella, Columbia
16	13	14	<b>RED RIDER</b> —As Far As Siam, Capitol
17	18	8	<b>JOHN ENTWISTLE</b> —Too Late, The Hero, Atco
18	22	5	<b>LINDSEY BUCKINGHAM</b> —Law And Order, Elektra
19	15	14	<b>SHOOTING STAR</b> —Hang On For Your Life, Virgin/Epic
20	17	11	<b>DAN FOGELBERG</b> —Innocent Age, Full Moon/Epic
21	23	4	<b>SURVIVORS</b> —Premonition, Scotti Bros./CBS
22	31	2	<b>RUSH</b> —Exit Stage Left, Mercury
23	21	12	<b>CHILLIWACK</b> —Wanna Be A Star, Millennium
24	28	3	<b>ROSSINGTON COLLINS BAND</b> —This Is The Way, MCA
25	29	3	<b>STEVE MILLER BAND</b> —Circle Of Love, Capitol
26	34	2	<b>LOVERBOY</b> —Get Lucky, Columbia
27	19	31	<b>BILLY SQUIER</b> —Don't Say No, Capitol
28	<b>NEW ENTRY</b>		<b>THE CARS</b> —Shake It Up, Elektra
29	24	14	<b>LITTLE RIVER BAND</b> —Exposure, Capitol
30	32	4	<b>THE WHO</b> —Hooligans, MCA
31	25	17	<b>HEAVY METAL</b> —Soundtrack, Full Moon/Asylum
32	37	2	<b>NEIL YOUNG AND CRAZY HORSE</b> —Re-Ac-Tor, Warner Bros.
33	39	2	<b>OZZY OSBOURNE</b> —Diary Of A Madman, Jet
34	26	18	<b>ZZ TOP</b> —El Loco, Warner Bros.
35	40	2	<b>ROD STEWART</b> —Tonight I'm Yours, Warner Bros.
36	38	5	<b>GREG LAKE</b> —Greg Lake, Chrysalis
37	27	15	<b>PRETENDERS</b> —Pretenders II, Sire
38	30	16	<b>ELECTRIC LIGHT ORCHESTRA</b> —Time, Jet
39	<b>NEW ENTRY</b>		<b>BLACK SABBATH</b> —Mob Rules, Warner Bros.
40	33	9	<b>BILLY JOEL</b> —Songs In The Attic, Columbia
41	35	4	<b>RICK SPRINGFIELD</b> —Working Class Dog, RCA
42	36	23	<b>BLUE OYSTER CULT</b> —Fire Of Unknown Origin, Columbia
43	43	6	<b>MICHAEL SCHENKER</b> —MSG, Chrysalis
44	<b>NEW ENTRY</b>		<b>RAINBOW</b> —Jealous Lover, Polydor
45	41	26	<b>THE MOODY BLUES</b> —Long Distance Voyager, Threshold
46	<b>NEW ENTRY</b>		<b>BOB WELCH</b> —Bob Welch, RCA
47	45	10	<b>HALL &amp; OATES</b> —Private Eyes, RCA
48	<b>NEW ENTRY</b>		<b>U-2</b> —October, Island
49	46	13	<b>JON AND VANGELIS</b> —The Friends Of Mr. Cairo, Polydor
50	50	7	<b>SCHON &amp; HAMMER</b> —Untold Passion, Columbia

## Top Tracks

This Week	Last Week	Weeks On Chart	ARTIST—Title, Label
1	1	15	<b>ROLLING STONES</b> —Start Me Up, Rolling Stones Records
2	2	10	<b>GENESIS</b> —No Reply At All, Atlantic
3	4	18	<b>FOREIGNER</b> —Waiting For A Girl Like You, Atlantic
4	3	9	<b>THE KINKS</b> —Destroyer, Arista
5	7	10	<b>THE POLICE</b> —Every Little Thing She Does Is Magic, A&M
6	8	7	<b>GENESIS</b> —Abacab, Atlantic
7	5	8	<b>THE ROLLING STONES</b> —Little T and A
8	13	4	<b>QUEEN &amp; DAVID BOWIE</b> —Under Pressure, Elektra
9	6	10	<b>THE ROLLING STONES</b> —Hangfire, Rolling Stone Records
10	12	9	<b>TRIUMPH</b> —Magic Power, RCA
11	9	13	<b>LITTLE RIVER BAND</b> —The Night Owls, Capitol
12	10	12	<b>BOB SEGER</b> —Tryin' To Live My Life Without You, Capitol
13	14	12	<b>RED RIDER</b> —Lunitic Fringe, Capitol
14	24	3	<b>THE J. GEILS BAND</b> —Centerfold, EMI/America
15	11	19	<b>FOREIGNER</b> —Juke Box Hero, Atlantic
16	18	16	<b>THE GO-GO'S</b> —Our Lips Are Sealed, IRS
17	15	18	<b>STEVIE NICKS/TOM PETTY</b> —Stop Draggin' My Heart Around, Modern Records
18	16	16	<b>JOURNEY</b> —Don't Stop Believing, Columbia
19	17	17	<b>STEVIE NICKS</b> —Edge Of Seventeen, Modern Records
20	22	10	<b>CHILLIWACK</b> —My Girl, Millennium
21	27	3	<b>RAINBOW</b> —Jealous Lover, Polydor
22	29	3	<b>OZZY OSBOURNE</b> —Flying High, Epic
23	19	20	<b>FOREIGNER</b> —Urgent, Atlantic
24	34	5	<b>QUARTERFLASH</b> —Harden My Heart, Geffen
25	20	15	<b>THE KINKS</b> —Better Things, Arista
26	21	20	<b>PAT BENATAR</b> —Fire And Ice, Chrysalis
27	23	26	<b>THE MOODY BLUES</b> —The Voice, Threshold
28	42	2	<b>THE J. GEILS BAND</b> —Freeze-Frame, EMI-America
29	35	6	<b>LINDSEY BUCKINGHAM</b> —Trouble, Elektra
30	32	3	<b>SURVIVOR</b> —Poor Man's Son, Scotti Brothers
31	37	3	<b>TRIUMPH</b> —Fight The Good Fight, RCA
32	40	2	<b>LOVERBOY</b> —Working For The Weekend, Columbia
33	25	9	<b>BILLY JOEL</b> —Say Goodbye To Hollywood, Columbia
34	38	5	<b>ROD STEWART</b> —Young Turks, Warner Brothers
35	<b>NEW ENTRY</b>		<b>THE CARS</b> —Shake It Up, Elektra
36	26	13	<b>DAN FOGELBERG</b> —Hard To Say, Full Moon/Epic
37	<b>NEW ENTRY</b>		<b>THE ROLLING STONES</b> —Waiting On A Friend, Rolling Stones Records
38	44	3	<b>THE STEVE MILLER BAND</b> —Heart Like A Wheel, Capitol
39	28	15	<b>THE PRETENDERS</b> —The Adulteress, Sire
40	30	18	<b>JOURNEY</b> —Who's Crying Now, Columbia
41	31	11	<b>DONNY IRIS</b> —Sweet Marilee, MCA
42	56	2	<b>RUSH</b> —Close To The Heart, Mercury
43	33	7	<b>HALL &amp; OATES</b> —Private Eyes, RCA
44	36	19	<b>PAT BENATAR</b> —Promises In The Dark, Chrysalis
45	<b>NEW ENTRY</b>		<b>HALL &amp; OATES</b> —I Can't Go For That, RCA
46	50	3	<b>JOHN HALL</b> —Crazy (Keep On Falling), EMI/America
47	53	2	<b>QUARTERFLASH</b> —Find Another Fool, Geffen
48	39	18	<b>JOURNEY</b> —Stone In Love, Columbia
49	41	10	<b>CHRISTOPHER CROSS</b> —Arthur's Theme, Warner Brothers
50	<b>NEW ENTRY</b>		<b>NEIL YOUNG</b> —Southern Pacific, Warner Bros.
51	<b>NEW ENTRY</b>		<b>TOMMY TUTONE</b> —867-5309 Jenny, Columbia
52	45	22	<b>BLUE OYSTER CULT</b> —Burning For You, Columbia
53	46	17	<b>BILLY SQUIER</b> —Lonely Is The Night, Capitol
54	<b>NEW ENTRY</b>		<b>STEVIE NICKS</b> —Leather And Lace, Modern Records
55	47	16	<b>ELECTRIC LIGHT ORCHESTRA</b> —Hold On Tight, Jet
56	48	31	<b>BILLY SQUIER</b> —In The Dark, Capitol
57	49	17	<b>ZZ TOP</b> —Tubsnake Boogie, Warner Bros.
58	51	13	<b>ATLANTA RHYTHM SECTION</b> —Alien, Columbia
59	52	15	<b>MOODY BLUES</b> —Meanwhile, Threshold
60	54	18	<b>THE MICHAEL STANLEY BAND</b> —Heartland, EMI/America

## Top Adds

1	<b>MOLLY HATCHET</b> —Bloody Reunion, Epic
2	<b>THE HENRY PAUL BAND</b> —Living Without Your Love, Atlantic
3	<b>DELBERT McCLINTON</b> —Plain From The Heart, Capitol
4	<b>THE ALL SPORTS BAND</b> —The All Sports Band, Radio Records
5	<b>JOAN JETT</b> —Victim Of Circumstance, Boardwalk
6	<b>BOB WEIR</b> —Bobby And The Midnites, Arista
7	<b>COZY POWELL</b> —Tilt, Polydor
8	<b>BRYAN ADAMS</b> —You Want It, You Got It, A&M
9	<b>SNEAKER</b> —Sneaker, Handshake
10	<b>ADAM &amp; THE ANTS</b> —Prince Charming, Epic

A compilation of Rock Radio Airplay as indicated by the nations leading Album oriented and Top Track stations.

## Radio Specials

A weekly calendar of upcoming network and syndicated music specials. Shows with multiple dates indicate local stations have option of broadcast time and dates.

Nov. 25-29, **Who, Who Are The Who**, MCA Records, two hours.

Nov. 27-29, **Allman Bros.**, Special, NBC Source, two hours.

Nov. 28, **Earl Scruggs Revue**, Country Sessions, NBC, one hour.

Nov. 28, **Peaches & Herb**, Concert of the Month, Westwood One, one hour.

Nov. 28-29, **Commodores**, Robert W. Morgan Special of the Week, Watermark, one hour.

Nov. 28-29, **George Thorogood**, Mary Turner Off The Record, Westwood One, one hour.

Nov. 28-29, **Kool and the Gang**, Weekend Special Edition, Westwood One, one hour.

Nov. 28-29, **Four Tops**, Budweiser Concert of the Month, Westwood One, one hour.

Nov. 28-29, **Greg Kihn Band**, In Concert, Westwood One, one hour.

Nov. 28-29, **Ed Bruce**, Live From Gilley's, Westwood One, one hour.

Nov. 29, **John Entwistle, Bob Weir, Tom Johnson**, Robert Klein Show, Froben Enterprises, one hour.

Nov. 29, **Pat Benatar**, part two, King Biscuit Flower Hour, ABC FM, one hour.

Dec. 4-6, **Doors**, Special, NBC Source, two hours.

Dec. 5, **Alabama, Razy Bailey**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

Dec. 5, **Razy Bailey**, Country Sessions, NBC, one hour.

Dec. 5, **Patti Austin**, Special Edition, Westwood One, one hour.

Dec. 5-6, **Ronnie McDowell**, Live From Gilley's, Westwood One, one hour.

Dec. 5-6, **Kim Carnes**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Dec. 7, **Moody Blues**, part one, Mary Turner Off the Record Special, Westwood One, one hour.

Dec. 8-9, **John Lennon**, Celebration, NBC Source, three hours.

Dec. 9, **Oak Ridge Boys**, Best of Silver Eagle, ABC Entertainment, 90 minutes.

Dec. 12, **Margo Smith**, Country Sessions, NBC, one hour.

Dec. 12, **Teddy Pendergrass**, Special Edition, Westwood One, one hour.

Dec. 12, **Pat Benatar**, In Concert, Westwood One, one hour.

Dec. 12-13, **Charly McLain**, Live From Gilley's, Westwood One, one hour.

Dec. 12-13, **Tom Petty & the Heartbreakers**, Robert W. Morgan Special Of The Week, Watermark, one hour.

Dec. 13, **Anne Murray**, Words and Music, ABC Entertainment, two hours.

Dec. 14, **Moody Blues**, part two, Mary Turner Off the Record Special, Westwood One, one hour.

Dec. 15, **Steve Winwood**, Special Encore, NBC Source, two hours.

Dec. 16, **Outlaws**, Concert Encore, NBC Source, one hour.

Dec. 17, **REO Speedwagon**, Special Encore, NBC Source, two hours.

Dec. 18, **Grateful Dead**, Special with update, NBC Source, two hours.

Dec. 18-20, various artists, **Andy Williams**, host, A Very Special Christmas, NBC, two hours.

Dec. 19, **Bobby Womack**, Special Edition, Westwood One, one hour.

• Continued from page 33

a 20-year absence, during which he worked at a number of stations on the West Coast. He's taken over the overnight shift, replacing **Stan Martin** as host of the Milkman's Matinee. Reliable sources say Collins' faithful companion, **Harrison** the owl, will be back soon, too.



**THUMBS UP**—DJ and sometimes recording artist **Rick Dees** gives enthusiastic approval to the final mix of a rap song he's recorded for **Christmas** as producer **Jackie Mills** takes the playback more calmly.

## WAQY Seeking Dominance

• Continued from page 20

personalities. The station was Hot 100 formatted for nine years, and was transformed into an AOR station with a Beatles weekend.

"Album rock is the direction to go into," Adams explains. "I began working here last spring assuming that the station would eventually change its format to album rock. Springfield has been 'dry' of album rock since WMAS-FM did it years ago and then dropped it."

In developing the new format, Adams went to Hartford for his talent, "I grabbed my friends," he says. "Guys like Fred Norris, who had numbers like 9.3 in Springfield while on Hartford's WCCC."

Adams also hired Ross MacDonald of WHCN as music director, as well as Carl Woods and Peter Cole of WCCC, and Peter Delloro of WHCN.

"All of our people have had album rock experience," Adams says. "They know the music and they are comfortable with the format. Right from the first day we have had people on the air who sounded like they had been here doing this format for years."

"When the station was Hot 100, it was over-commercialized," Adams says. "The listeners were sick of all the hype. Now, they are embracing us. We've had unbelievable mail and 95% of it has been 'pro.'"

In the latest Arbitron book, out of town rockers accounted for a 12.5

## For The Record

CHICAGO—The deletion of rock star Tommy Shaw of Styx from a 30-second tv commercial for Milwaukee station WLPX-FM constituted the out-of-court settlement of a law-suit brought against the station by its competitor WQFM-FM.

The commercial presented a comparison of advertising loads of the two stations. Substantive issues, presented in the original complaint, were dropped in the settlement. Billboard incorrectly reported (Oct. 31, 1981) that the commercial had been dropped entirely as a result of the agreement.

**Eric R. Weil** has been appointed to the newly created post of director of station marketing for ABC Radio Enterprises. He will assist in the marketing of Superadio, the division's new satellite-delivered program service... **Linda Miller** is the new assistant to the executive director of the International Radio and Television Society, the non-profit membership organization for broadcasting industry professionals... **Steve Warren** takes over as program director of WPTR-AM Albany, N.Y., where he assumes a morning drive post. He comes to the station from WKHK-FM New York.

The new general manager of KALI-AM San Gabriel, Cal., is **Raul Ortal**. He was the station's operations manager... **Ronald P. Gold** and **Glenn Cornelie** have been appointed station manager and program director of WGBB-AM Merrick, N.Y.... **Bruce Garraway**, a veteran of the Tidewater radio market, is named program director of WQRK-FM Virginia Beach, Va.... **XETRA-AM** Tijuana afternoon drive jock **Jim Richards** is the new music director of the Hot 100-formatted station, which beams into

share of the Springfield audience. Adams saw the numbers as showing an obvious need for AOR. "Springfield long needed a rock station; this town likes to rock—it's blue collar," Adams says. "We don't expect to lose any audience, just gain audience at the expense of the out of town rockers."

WAQY's main competition is from WCCC. Springfield has long been the stronghold for the Hartford station, which had always lost in Hartford to WHCN.

"We also expect to do well in Hartford," Adams notes. "Primarily because of the people we have on the air; we have most of the good personalities from Hartford up here. We'll have a lot of competition there, but because of our personnel we should take some listeners."

"I believe most people will listen to their hometown station, its only natural," he says. "We will remain targeting for a 12-34 audience—those are the people accustomed to album rock as a way of ingesting music. Our move was long overdue, and we'll stick to it."

Adams credits aggressive ownership as an integral part of the station's future. Management at WAQY has been promoting the new format with billboards, media advertising, and even a hired person to be the WAQY "Rockoon".

The format of WAQY will change as time progresses. With the start of the new format, Adams has had a tight music list, staying with the biggest hit album tracks.

"When the station is completed, and we have the programming angles honed down, we'll be looser with the music," Adams explains. "We want to be progressive, but not too progressive. The market can handle it, even though it is not up to Hartford's level of musical sophistication."

WAQY's format will also utilize musical features, spotlighting artists in "Startracks". At noon and midnight, the station features half-hour music blocks of a single artist at noon and midnight called "12 O'Clock High". And, in the all night show, requests are taken for a feature called "Red Eye Express."

## Vox Jox

San Diego. He continues his on-air shift.

**Ken Warren** is named program director of WISN-AM Milwaukee. He comes to the station from WHIO-AM-FM Dayton... At WZAK-FM Cleveland, **Eric Faison** is appointed music director... **Mike St. John**, host of the "Original Saturday Night Oldies Show" since 1975 on WPEN-AM Philadelphia, moves to the station's FM affiliate, WMGK... **Michael Picozzi** adds acting p.d. duties to his morning deejay post at WMMR-FM Philadelphia... **Phil Barry**, music and program director of WHBI-FM New York, the foreign language station by day and alternative music outlet at night, returns to the air Monday nights at 1 a.m.

**Dan McKay** joins WNSL-FM Laurel, Miss. He is heard from 7 p.m. to midnight... **Dan Lion** becomes music director at KPLI-FM Ruston, La. The college station is in the process of computerizing its library of 10,000 disks... Meridian, Missouri's WJDQ-FM has a new lineup. **Mike Partridge** and **Larry O'Neal** are featured from 6 a.m. to 9 a.m. **Tommy Lee** takes over until noon, followed by **Jim Boyd** until 3 p.m. **Tom Kelly** goes to 7 p.m., and **Coyote Cooper** takes over until midnight. **Lisa Landau** anchors the overnight slot.

**Jacki West**, midday jock at WGTO-AM Cyprus Gardens, Fla., has been promoted to program di-

rector. She has also moved to afternoon drive. She is the 1981 winner of the Country Music Assn. Disk Jockey of the Year award for small markets.

**Louis C. Fox** is named general manager of KMPX-FM San Francisco... Also at KMPX, **Ben Thun-Taylor** is named program director. **Norman C. Matlock** is named director of corporate services for the Sheridan Broadcasting Corp.

## Contract Signed For Satellite Production

PARIS—A consortium of four European electronics and aerospace companies has signed preliminary contracts for the manufacture of two tv and radio satellites, to be made in France and West Germany and launched, around the end of 1983, by Ariane, the European space rocket.

Each will have three channels to be beamed into North European homes equipped with dish antennae.

The deal, worth up to \$210 million, was first reported a year ago as part of the Franco-German cooperative effort. Under the preliminary accord announced in September, work worth \$40 million is already beginning at the five contracting companies AEG-Telefunken and MBB in West Germany, ETCA in Belgium and Aerospatiale and Thomson-CSF in France. Thomson will have main responsibility for the electronics in the satellites.

NOVEMBER 28, 1981, BILLBOARD

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## CBS SONGS

International  
Reps Convene  
In Nashville

By KIP KIRBY

NASHVILLE—With representatives from 40 nations convening here Nov. 10-13, CBS Songs hosted its first international conference, spotlighting domestic and foreign operations.

Believed to be the largest publishing event of its kind held in Nashville, it provided the opportunity for intensive internal meetings and strategy sessions. Each CBS Songs affiliate office gave an audio or audio/visual presentation of its songwriters and discussed ways to secure more effective overseas and domestic copyright covers.

CBS' involvement in the gospel field was a key topic, with Buddy Huey giving a talk about the newly formed Priority gospel label distributed by CBS Records. "We're getting positive reaction to the commerciality of gospel music in several of our territories, including Holland, Germany, England and parts of Latin America," noted CBS Songs president Mike Stewart.

Rick Blackburn, vice president and general manager of CBS Records Nashville, made a similar presentation to the publishing staff, discussing differences between country music in the U.S. and overseas and contemporary direction of today's country performers. The local CBS Songs office, headed by Charlie Monk, showcased six songwriters who included Keith Stegall, Earl Thomas Conley, Stewart Harris, Holly Dunn and Marvin Morrow.

Stewart selected Nashville as the conference site "to clear up misconceptions people harbor about Nashville and about country music." He feels that attendees of the four-day meetings developed a broader understanding of the field itself and new avenues of approach for their own writers interested in writing for the American market.

Among the other CBS Songs executives attending the Nashville meet were Mel Ilberman, vice president and general manager; Harvey Shapiro, vice president, international; Jeremy Pierce, vice president, Europe; and Antonio Perez Solis, director of Latin American operations.

Big 3, Strouse  
Firm Agreement

NEW YORK—Big 3 Music has made an exclusive print arrangement with composer Charles Strouse, the theatre/film composer. The rights obtained by the division of United Artists Music covers rights to specified existing copyrights as well as all future Strouse compositions. Included are rights to his "Annie" score, including four new songs for the upcoming film version.

In conjunction with the release of the movie, Big 3 is planning an expanded print and marketing program for various publications targeted for the film's premiere early next year.

## For The Record

LOS ANGELES—The Assembled Multitude's single, "Chariots Of Fire," is on Eric/Curb, not Epic, as indicated in Billboard's pop reviews, Nov. 14.



**SING SONG**—During its recent international conclave in Nashville, the new CBS Songs group was feted by the local ASCAP office. Capping off festivities was the presentation of a citation from Tenn. Gov. Lamar Alexander to Michael Stewart, president, CBS Songs. Making the presentation is Connie Bradley, ASCAP's Southern regional director. Looking on from left are, Charlie Monk, vice president/director of southern operations, CBS Songs; Mel Ilberman, vice president and general manager, CBS Songs, U.S.; Bradley; Stewart; Judy Harris, Nashville professional manager, CBS Songs; and Harvey Shapiro, vice president, CBS Songs International.

Jukebox Operators Hit  
By BMI Legal Salvos

By IRV LICHMAN

NEW YORK—BMI is stepping up its action against jukebox operators who may be avoiding payment of performance royalties.

In recent weeks, the music licensing organization has filed suit against nine jukebox proprietors in New York, Texas, Florida, Illinois, New Jersey, Kentucky, Indiana, Missouri and California.

"The timing of these actions has no particular significance at this point," comments BMI counsel Ted Chapin. "It's something we should have been doing all along."

When informed that ASCAP has instituted some 150 similar suits over a recent span of time, Chapin replies, "We may get there on our own at this rate."

The 1976 Copyright Act, effective Jan. 1, 1978, calls for royalty payments by jukebox operators, marking the first time such play became part of copyright law. The Copyright Royalty Tribunal set a royalty of \$8 per year per jukebox, although a new fee of \$25 has been challenged in Chicago federal court by the AMOA, the jukebox industry trade group.

In each of the BMI actions, the defendants are charged with performing BMI-cleared copyrights without authorization and in violation of the U.S. Copyright Act.

Also related to jukebox royalties are hearings in Washington in which the Copyright Royalty Tribunal is being called upon to divide jukebox royalty income between the performance rights groups.

BMI has taken action against the following in federal courts in their states: Holiday Inn, Nunuet, N.Y.; Allen Genoa Rd. Drive-In Inc., d/b/a Gold Club, Houston; Shirley Wade, owner and operator of a jukebox at Shirley's Lounge, Pensacola, Fla.; Northern Illinois Music, owner of jukeboxes located at Pizza Hut, Palatine, Ill.; Jack Cohen, operator of a jukebox located at Oasis Cocktail Lounge & Liquor Store, Atlantic City, N.J.; Automatic Cigarette Service Inc., owner of a jukebox located at the Dixie Bowl, also known

as Twin Dixie Lanes, Valley Station, Ky.; Robert Gehring, d/b/a as Gehring's Music, owner of a jukebox located at Toby's Crescent Donuts, Bedford, Ind.; United Amusement Co., owner of three jukeboxes located at Pizza Inn, Chub & Jo's Restaurant and Pizza Hut, all Rolla, Missouri; and Ron Schnabel and Betty Schnabel, d/b/a as Betty's Inn Place, Anaheim, Calif., owner of a jukebox located on those premises. In all actions, BMI seeks statutory damages together with attorneys' fees and court costs.

## SAYS MP

Govt. Should  
Collect U.K.  
Performance \$

LONDON—The British government is being asked to set up a new system for the collection of performing right royalties, under which overall administration would be by the government itself and smaller premises, such as clubs or hairdressers, would be exempted from payment. The demand came Oct. 27 in the House of Commons from Labor MP Les Huckfield, who is set also to move a reform of the existing system of compulsory payments to the Performing Right Society.

The politician has long been involved in controversial attacks on the constitution and activities of PRS. Now he justifies his latest move by claiming, in his written demand: "A reform of this system is due so that composers, lyricists and workers throughout the British music industry may receive their due reward and that their exploitation by music publishers and others may cease."

## General News

New Packaging For  
Radio Shack Product

By KIP KIRBY

FT. WORTH—Radio Shack is offering a series of specially packaged prerecorded catalog through its chain of international outlets and participating dealers.

Offered on Radio Shack's own Realistic logo in album format (\$4.49) or cassette (\$4.99), the titles include "Once More With Feeling" by Willie Nelson; "Just To Satisfy You" by Waylon Jennings; a Beach Boys/Jan & Dean selected hits package; "Honky Tonk Saturday Night" featuring country artists such as Hank Williams Jr., Conway Twitty, Jerry Lee Lewis and Emmylou Harris; "Outlaw Country" with David Allan Coe, Johnny Paycheck, Charlie Lacy Band and Lacy J. Dalton, among others; and "Ramblin' Fever," containing material by such artists as Don Williams, Little Feat, Merle Haggard, Poco, the Ozark Mountain Daredevils and the Bellamy Brothers.

Also available in this new catalog are two Christmas packages—an Ar-

thur Fiedler compilation of traditional carols, and "Christmas Down Home," with a variety of country performers; two Disney holiday releases entitled "Disney Family Christmas Album" and "Fairy Tale Christmas"; a Linda Ronstadt hits package; and "Arthur Fiedler And Friends" with a number of guest artists.

More expensively priced is Radio Shack's half-speed master audiophile compilation, "Sonic Bullets," offered at \$9.95 in either LP or cassette configuration. This features selected hits by top rock acts, including Pat Benatar, Journey and Earth, Wind & Fire.

"We decided it was time to revamp our inventory and begin offering more current product," explains a spokesperson for Tandy Corp., which owns Radio Shack and the Realistic logo. "We're not into fast turnaround merchandise. We're looking for long-term substantial volume that will keep selling for years."

Survey For Week Ending 11/28/81

Billboard® Special Survey **Hot Latin LPs™**

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NEW YORK (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	OSCAR D'LEON CON LA CRITICA TH 2149	1	VICENTE FERNANDEZ El numero uno CBS 20555
2	EL GRAN COMBO Happy Days, Combo 2021	2	VIVA EL NORTE Volumen II, Profono 1502
3	CELIA CRUZ Y WILLIE COLON Dos jueyes, Vaya 93	3	LOLA BELTRAN 15 invidiable exitos Gas 1020
4	SANTIAGO CERON Canta si va a cantar Salsa 728	4	JUAN GABRIEL Con tu amor, Pronto 1096
5	WILFREDO VARGAS Karen 60	5	CORNELIO REYNA TVO 1500
6	EDDIE PALMIERI Eddie Palmieri, Barabro 205	6	BEATRIZ ADRIANA El cofrecito Peerless 2216
7	OSCAR D'LEON A mi si me gusta asi, TH 2167	7	AMANDA MIGUEL Profono 3049
8	WILLIE COLON Y RUBEN BLADES Canciones del solar de los aburridos, Fania 597	8	LOS SOCIOS DEL RITMO SD 1002
9	ISMAEL MIRANDA La clave del sabor, Fania 593	9	LOS HERMANOS BARRON El hijo de Susana, Joey 2099
10	WILLIE Y ROSARIO TH 2155	10	LOS CADETES DE LINARES Cazador de asesinos, Ramex 1062
11	HENRY SIOL El secreto, Sar 1026	11	JUAN PARDO Juan mucho mas Juan, CBS 80304
12	ANDY MONTANEZ La ultima copa, Velvet 6005	12	MOCEDADES Desde que tu te has ido, CBS 20462
13	JUSTO BETANCOURT Y LA SONORA MATANCERA Barabro 207	13	JOSE JOSE Romantico Pronto 1095
14	LUIS PERICO ORTIZ NG 725	14	RIGO TOVAR Rigo 81, Profono 3046
15	PRIMER CONCIERTO DE LA FAMILIA TH TH 2154	15	NELSON NED Perdidamente enamorado, CBS 81301
16	CONJUNTO QUISQUEYA El pocker del sabor, Liziel 1399	16	VIVA EL NORTE 15 exitos nortenos Profono 1501
17	ORQUESTA LA TERRIFICA Hincal la yegua, Artomax 733	17	SABU Quiza si, quiza no, Borinque 747
18	BOBBY VALENTIN Siempre en forma, Bronco 120	18	KARINA Orfeon 15242
19	TITO ALLEN LM 803	19	JULIO IGLESIAS De nina a mujer, CBS 50317
20	COTICO Y SUS RUMBEROS Montuno 515	20	LOS HUMILDES La carta numero tres, Fama 608
21	WILLIE COLON Fantasmas, Fania 590	21	RAMON AYALA Con las puertas en la cara, Freddy 1212
22	CHARLIE RODRIGUEZ Guajiro 4010	22	CHELO Si quieres verme llorar, Muzart 1806
23	MARVIN SANTIAGO Adentro, TH 2148	23	JOSE JOSE 15 grandes exitos, America 1015
24	FANIA ALL STARS Fania 595	24	VICTOR HUBO RUIZ Disa 97
25	JOHNNY VENTURA Johnny mucho, mucho Johnny, Combo 2020	25	YOLANDA DEL RIO Arcano 3608

# NARAS Archive Project Grabs President Ivey's Eye

By SAM SUTHERLAND

LOS ANGELES—One of the National Academy of Recording Arts and Sciences' (NARAS) long-range proposals, the creation of a permanent American music archive, takes on a special urgency for its current president, Bill Ivey: although his mandate inevitably centers on the academy's annual Grammy awards, Ivey's own dossier as a scholar of music and folklore gives his interest in that goal added conviction.

Ivey, director of the Country Music Foundation since 1971, is the first to temper forecasts for the proposed Hall of Fame with the immediate needs and limitations of the academy itself. Yet in conceding his own "personal" stake in supporting the development of those archives, this lecturer, teacher and historian sees a number of issues that argue for a more active blueprint to the project.

"The Smithsonian doesn't have the space, and it doesn't combine in a single location the museum and library functions that such an enterprise as this would need," Ivey observes. "I don't think our federal institutions can be relied upon to do this. Not only can they not afford it, they tend by their very bureaucratic structure to create problems in easily retrieving historical materials."

In outlining those governmental alternatives, he allows that the Library of Congress and the Smithsonian Institution do preserve related scores, recordings and memorabilia, yet Ivey portrays NARAS' vision of a Hall of Fame as one aimed at broader service within the industry, not just academic circles. NARAS, he believes, is maturing toward a stature in both public and professional circles that will make it the logical agent for such a "permanent cultural institution."

As for non-music, industry corporate involvement, Ivey says, "they have to make profits for their shareholders, so it's not really fair to expect them to carry this historical responsibility on their own."

"But the recordings this industry is producing have intrinsic cultural value that ought to be preserved. I think the industry should have some sense of common responsibility in this area."

One possible avenue for more direct participation by corporate interests is Ivey's contention that owners or licensors of old masters could validate re-release of otherwise vault-bound material by investigating new

re-use fees mutually reduced to minimize new manufacturing costs.

But, says Ivey, "beyond the value of an archive as a contemporary source for new releases, I'm not sure corporations should be responsible. But they should be responsible for finding a home for those other materials, whether by donating to universities or museums, or by licensing to smaller companies."

"Ivey believes the music business could extract special benefit by addressing such an admittedly daunting project in the near future: "This

industry is still relatively young as purveyors of cultural merchandise, and there's still time now to do some serious work toward preserving virtually everything. But in another 10 or 20 years, that will be much more difficult, perhaps impossible."

Ultimately, he agrees that the public itself would have to be tapped as a source of investment, and it's here that Ivey believes NARAS' best-known symbol, Grammy itself, is evolving as an ever more effective tool in strengthening recognition.

"Partly it's just the fact that the Academy itself is older and more mature, and has built the annual television show and its audience to the point where it's now the number two awards telecast of the year.

"There's also been a more aggressive effort among manufacturers to support the awards by sticking not only winners, but now nominees."

As support from both manufacturers and, via the National Assn. of Recording Merchandisers (NARM), dealers grows, Ivey believes the public's willingness to support non-

awards programs such as the Hall of Fame will increase.

Ivey defends the academy's frequent revisions of awards categories and eligibility guidelines as positive measures: "A major activity of the whole Grammy process is fine-tuning the categories. Obviously, it's an attempt to follow the perceptible shifts in taste and performing style over the course of time.

"We have to rework substyles into the mainstream of popular music when those elements begin to influence mass trends more."

## PROFONO INTERNACIONAL Y TELEDISCOS PRESENTAN



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- CELIA CRUZ/WILLIE COLON/Los Dos Jueyes
- WILFRIDO VARGAS/Ese Barrigón No es Mio
- RAY BARRETO/Cocinando
- EL GRAN COMBO/Timbalero
- RUBEN BLADES/ FANIA ALL STARS/ La Palabra Adios
- WILLIE COLON/Sin Poderte Hablar
- CHEO FELICIANO/Amada Mia
- EDDIE PALMIERI/ISMAEL QUINTANA/No Me Hagas Sufrir
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NOVEMBER 28, 1981, BILLBOARD

## LABELS SUED OVER AFM \$

LOS ANGELES—Two suits have been filed in Superior Court locally seeking back payments allegedly due the special fund set up to disburse royalties to AFM record session sidemen, and to the Musicians' Performance Trust Fund.

In the first, "the U.S. Trust Fund, trustee, Phonograph Record Manufacturers' Special Payments Fund" is suing Shelter Recording Co., the Leon Russell label, claiming it is owed \$36,395.65 and asking for \$100,000 in exemplary damages. The complaint alleges the defendant owes \$12,083 for 1978; \$13,292 for 1979 and \$11,548.65 through June, 1980.

In the second filing, Martin A. Paulson, trustee, Music Performance Trust Funds, asks approximately \$15,000 from CMH Records, the Martin Haerle label, for the period from April, 1978 through October, 1979, plus \$100,000 punitive damages.



SURVEY COVERS 703 RESPONDENTS

## MCI, TEAC/Tascam, JBL Lead Studio Hardware In 3 Main Areas

LOS ANGELES—MCI, TEAC/Tascam and JBL emerged as dominant major studio hardware brands in three main areas in Billboard's just published 1981-82 International Recording Equipment And Studio Directory.

The survey of recording studio equipment usage was compiled from questionnaires returned by 703 U.S. studios from June through August, 1981.

Survey results do not necessarily reflect the exact total situation in U.S. studios; the calculations show the percentage of studios using each brand and the percentage of brand responses attained by each brand.

In the console category, 19.7% of studios indicated they utilized TEAC/Tascam consoles. MCI was a close second with a 19% usage, while API was third with 7.1%.

66.1% of studios indicated usage

of JBL monitors/speakers, while Auratone was second with 51.2%, Altec third with 26.2%, UREI fourth with 19.8% and Electro-Voice fifth with 11.9%.

For multitrack recorders (16-track and up), 44.1% of studios indicated usage of MCI, with Ampex second at 25.4% and 3M third with 17.5%.

Ampex, with 50.9%, led in the fewer than 16-track multitrack category, while TEAC/Tascam was second with 40.2%.

Ampex was the leader in pro audio tape with 80.5%, with Scotch second at 56.8%.

Crown led the amplifier category with 55.1% with McIntosh second at 25.8% and BGW third at 23%.

Koss led the headphone category with 57.1% with AKG second with 48.9% and Sennheiser third with 41.2%.

In the delay systems category,

Eventide led with 50.7%, followed by "Tape Recorder Asst." with 45.2% and Lexicon with 40.2%.

In the portable mixers/consoles area, TEAC/Tascam led with 30.7%, followed by Shure with 15.9%.

Neumann led the cutting heads category with 36.9%, followed by Westrex with 34.5%.

dbx led the noise reduction systems area with 69.5%, followed by Dolby with 49.7%.

Transco led the blank disks category with 67.1%, followed by Audio-disc-Capitol with 56.5%.

In the compressors/limiters category, UREI/UA/Teletronix led with 64.7%, followed by dbx with 51.4% and Allison Gain Brain-Kepex with 32.7%.

Additional notes on Billboard's studio equipment survey and methodology, as well as more detailed information and charts are available in the directory itself.

## Devo Campaign Ties With Moog

BUFFALO—Increasing cross-merchandising with major touring groups, Moog Music Inc., is tying in synthesizer/concert promotions with the groups Devo on Warner Bros. and the Cars on Electra/Asylum.

Recently initiated at WBCN-FM, Boston, the Devo campaign features giveaways of Moog's newest product, the Rogue, as well as the Liberation model during the band's current 43-city U.S. tour.

Also set to include markets in Los Angeles, Fresno, Houston and other cities, the merchandising effort is tied closely to Devo's latest LP,

"New Traditionalists."

Various Devo paraphernalia, such as buttons, T-shirts and LPs are included in the project for the band, one of Moog's active, endorsing artists groups.

The new Cars tour and LP, "Shake It Up" will include the Rogue giveaways here, in Chicago, Atlanta, Miami and various concert stops.

A Gary Wright promo tie-in with Moog last year in Dallas found the Warner Bros. artist's LP sales 80% above any other period, reports Robbie Konikoff, Moog artist relations director.

## EIA '82 Elections

NEW YORK—The Consumer Electronics Group of the EIA has elected 1982 officers and approved the continuation of many of its Industry Development Programs.

Ray Gates of Panasonic was elected chairman of the board of CEG and chairman of its video division succeeding Lud Huck of General Electric.

William Boss of RCA was re-elected vice president; Harry Elias of JVC succeeds Jeff Berkowitz of Panasonic/Technics as chairman of the audio division of the CED.

Sony's Dick Komiyama was elected chairman of the video systems subdivision, succeeding Quasar's Tony Miarbelli, while Don Rushin of 3M was named chairman of the CED blank tape subdivision, a vacancy left by Al Pepper (formerly of Memorex).

Programs which are to continue include an annual newspaper supplement, newsletter and booklets. Other issues explored concerned expansion of the CEG-sponsored Retail Sales Training Workshops and Consumer Electronics Jubilees.

## Studer Unit Aids Digital Standard

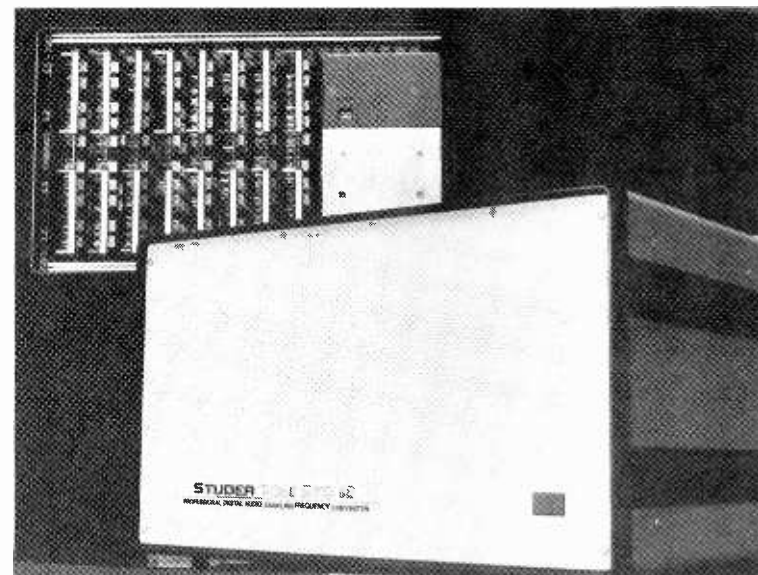
NEW YORK—Studer's proposal to the Digital Audio Technical Committee of the Audio Engineering Society at the group's recent convention here served as a basis for tentative agreement on sampling frequencies of 48 kHz for professional digital recording and 44.1 kHz for Digital Audio Disk production.

The release of Studer's 16-bit sampling frequency converter, the SFC 16, was made in conjunction with the company's proposal. This device interfaces digital audio units

with any sampling frequency between 30 kHz and 56 kHz.

Another Studer digital audio product, a multi-channel recorder, will be introduced to the public for the first time next March at the 71st AES convention in Montreaux.

In addition, the company's Revox consumer audio division is continuing final development work on a Compact Disc digital record player. Earlier this year, Studer Revox entered into a license agreement with N.V. Philips and Sony Corp. to make a player using the CD format.



**SAMPLING CONVERTER**—Studer's SFC 16 digital sampling frequency converter for professional use makes it possible to transfer digital audio programs between recorders and other systems with conflicting sampling frequencies. The unit does not require programming. It operates strictly under control of the clock signals.

## Buffalo Firm Designs Custom-Made Projects

By HANFORD SEARL

BUFFALO—Utilizing computer engineering formulas, Audio Contractors Inc. is emerging as a prominent force in guaranteed custom-made projects for entertainment/commercial firms.

"We're maybe one of 20 such firms in the country that makes detailed, engineering analysis of projects prior to execution," reports Billy Levy, designer/sales manager of the two year old firm. "It is 100% accurate workmanship."

Tom Bouliane, the company's chief engineer, delivered a computer program paper at the recent AES convention for his formula programming with the Hewlett-Packard 41G unit.

Implemented the last seven months, the new analytical system, which includes reports comprised of graphs and worksheets, has been used for designing new sound systems for discos, theaters, school auditoriums and concert halls.

The newly redesigned 747 Happy Landings Disco, Playboy Club, Kleinhans Music Hall, Chautauqua Institution Amphitheatre, Buffalo State College and State University of New York, Buffalo are all Audio Contractors clients.

According to Bouliane, about 30% of Audio Contractors' work load is night clubs, 40% commercial, 15% music-related and 10% rental, the most recent application.

"We've done major concerts to small meetings, mobile showcases and local groups," says Bouliane. "We stress quality state-of-the art equipment rather than quantity of work."

Designing, installing and servicing professional sound systems and components, the AC team determines budget, technical needs, available space and volume levels in applying sound science aspects and acoustics.

Housed in a former precious metals refinery, the 50,000 sq. ft., two-story layout includes four rooms, a sales-demo area, a technical shop, warehousing section and fabrication division.

Among its 35 franchised manufacturer equipment, most-often used lines include Altec loudspeakers, Crown amps, UREI and Eastern Acoustics equipment.

"We're minimizing the break-in, tuning periods of systems, saving both the client and ourselves time and money. We're hoping our work quality will help growth, the engineering prove itself and we'll attract diverse clientele," concludes Bouliane.

## Recession Hits BSR; Over 5,000 Laid Off

LONDON—Recession in the American economy coupled with falling worldwide demand may cost up to 2,000 jobs at British audio firm BSR's three West Midlands factories. In the last two years the company has already axed more than 5,000 employees.

Management and union representatives met Oct. 26 and agreed to introduce short-time employment at all three plants so as to reduce inventories by the end of the year, and also to institute a program to eliminate overmanning.

Unions were told orders for the rest of this year were "Dreadful," and prospects for 1982 bleak. The video boom was blamed for the weak demand for audio products. Last year BSR had losses of \$30 million, and this year's first-half recovery to \$5 million profits seems to have been short-lived, despite the company's drastic trimming of its work force. **JIM SAMPSON**

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# Sound Business Studio Track

LOS ANGELES—Plenty of recording activity has been taking place here on the West Coast. In Hollywood, at **Allen Zentz Recording**, **Laurin Rinder** is mixing **Eloise Whitaker** for Destiny Records, with **Peter Krueger** engineering, **Ed Sanders** assisting. **Rusty Garner** is mixing **Aneka** for Handshake Records, with **Paul Sabu** at the console.

At the Allen Zentz, mastering facility, **Ringo Starr's** album "Stop And Smell The Roses" and single "Wrack My Brain" on Boardwalk were produced by **Paul McCartney**, **George Harrison**, **Harry Nilsson**, **Ron Wood**, **Stephen Stills** and **Starr** himself, with engineering by **Rick Riccio**. Mastering was done by **Brian Gardner**.

Gardner also mastered the following projects: the **Patti Austin** single "Every Home Should Have One," with producer **Quincy Jones** and engineer **Bruce Swedien**, for Qwest Records and "Glow Love," the new **Mighty Clouds of Joy** single for Word Records, produced by **Al McKay** and **James Gadson**, engineered by **F. Byron Clark**.

**Herb Alpert** has been keeping busy lately. Besides recording in Hollywood's **Gold Star Recording Studio**, where "A Taste Of Honey" and many of the Tijuana Brass' early hits were cut, he has been producing **Allison Mills** with **Phil Moore**. Moore is also the arranger for Mills' A&M album "Clean Livin'."

At **Studio Sound Recorders** in North Hollywood, **Westwood One Syndication** is mixing **Rick James** and **Peaches & Herb**, with **Biff Dawes** engineering. In addition, **Richie Griffin** is producing **Gamut** for Gamut Productions, with **John Volaitis** behind the board. **Lani Hall** is recording vocals for her next A&M album. **George Tobin** is producing and **Howard Wolen** is behind the board. Also at Studio Sound, French artist **Bernard Swell** is recording an album for WEA International. Swell and **Ryan Ulyate** are producing, and Ryan doubles as engineer.

Current projects at **Kendun Recorders** in Burbank include **Lakeside**, a self-produced group on Solar Records, mixing a new LP with **Taavi Mote** engineering, with assistance from Kendun staffers **Les Cooper** and **Tim Jessup**. **Shalamar** is recording instrumental overdubs with producer **Leon Sylvers**, also for Solar. **Jim Shifflett**, assisted by **Tom Cummings**, are handling engineering responsibilities. Also at Kendun, the latest **Van Morrison** LP for Warner Bros. is being mastered by **Ken Duncan**, working with engineer **Jim Stern**. Assistant is **Lindy Griffin**.

At **Soundcastle Recording Studios** in Los Angeles, **Weather Report** is mixing its new album for CBS Records. **Joe Zawinul** is producing, **Brian Risner** is co-producing and engineering, with assistance from **Mitch Gibson**. **Robert Williams** is also in, cutting tracks for his debut album on A&M. **Joe Chiccarelli** is producing and engineering and **David Marquette** is assisting.

In Irvine, Calif., **Denny Correll** is at **International Automated Media** recording his second LP for Myrrh-Word Records, with **Bill Maxwell** producing and **Willie Harlan** at the board.

At the **Record Plant** in L.A., Welsh artist **Mikel Japp** is recording material with engineer **Bob Merritt** for Lipstick Productions.

At **Monterey Recording Studios** in Glendale, Calif., **Pascal Bacoux** is mixing tracks for **Bastille Productions**. **Philippe Rault** is producing and **Geoff Gillette** engineering. In addition, **Eric Tagg** is mixing tracks for his upcoming album, with **Lee Ritenour** producing, **Don Murray** engineering and **David Goldstein** assisting on both projects.

Producer **Sam Brown III** is working with engineer **Steve Pouliot** at the **Mom & Pops Company Store** in Hollywood. The two are mixing vocal duo **Gemini's** debut album for M&M Records.

In Boston, the **Cars** built **Syncro Sound Recorders**, where their latest album, "Shake It Up," was recorded for Elektra Records. Producer was **Roy Thomas Baker** with **Ian Taylor** engineering. After the completion of that project, the Cars' **Ric Ocasek** produced an EP for the San Francisco group **Romeo Void**, with Taylor engineering and co-producing and **Walter Turbitt** as assistant engineer. Next, Ocasek produced the Boston band **The Dark**, with Turbitt as engineer. Current projects are **Geo**, produced by Ocasek and engineered by Turbitt with assistance from **Thom Moore**; and the **Tubes**, produced by **David Foster** and engineered by **Humberto Gatica** for the Twentieth Century Fox picture "Modern Problems."

In North Brookfield, Mass., at **Long View Farm**, **Arlo Guthrie** is mixing a live LP with guest **Pete Seeger**, producer **John Pilla** and engineers **Mark Linnett** and **Jesse Henderson**. Additional projects include singles for **Richard Nolan And The Third Rail** and the **Dave Rivers Band**, both with Henderson as engineer. **Scott Folsom** is

cutting an LP with engineer Henderson and producer **Randall Barnera**. Finally, producer **Peter Schekeyrk** is cutting an LP for the band **Passenger** and laying tracks for **Melanie. A Stegmeyer, Bob Miller** and Henderson are sharing engineer

ing chores

\*\*\*  
In Dearborn Heights, Mich., the group **Gabriel** is putting finishing touches on its latest material for an upcoming album: **Eric Morgeson**

is producing and engineering the sessions, which are taking place at **Studio A Recording**.

At **Pearl Sound** in Ann Arbor, Mich., producer **Scott Forman** is working with the group **Trainable** and with solo artist **Scott Slash, Ben Grosse**

and **Geoff Michael** are at the board. Both projects are signed to the new Transcity label. Grosse is also engineering a project with **The Flexibles** for ATC Records, with producer **Bob Zilli**.

The image shows a large, circular trophy with a central emblem that reads "Ampex Golden Reel Award". The trophy is mounted on a dark base. Below the trophy, a small plaque reads: "AWARDED TO: Barbara Streisand FOR: GUILTY STUDIO: Criteria, Middle Ear, Sound Labs & Mediasound". The background of the trophy and base is filled with a dense list of charity names, each preceded by a small square symbol. The list includes organizations such as the American Red Cross, American Cancer Society, and many others.

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NOVEMBER 28, 1981 BILLBOARD



# New York's Soundmixers Studio Sees A 'Renaissance'

NEW YORK—There's a renaissance taking place at Soundmixers Studio here.

General manager Neal Ceppos, who also serves as senior engineer,

started with the studio when it opened in 1976. He left three years later, but when Soundmixers ran into trouble he was brought back, and has since turned the place

around.

Ceppos returned on a commission basis in September, 1980. He was made general manager in August of this year, and now says, "There have

been some changes in personnel, business has picked up to some degree and the vibes are a little more positive.

"This industry is superstitious," he

says, "and that's had a lot to do with the changes here."

Soundmixers is still changing and upgrading, under the eye of parent company Sound One Corp., located in the same Broadway building. "We've recently joined forces," Ceppos says, "and we have plans to pickup some new equipment."

The studio is doing a fair amount of film and advertising work in addition to its album projects. "Commercials are 50% of our business," Ceppos explains, adding that there are plans to upgrade specifically for these activities.

Continues Ceppos, "We're active in SPARS, and I feel that for too many years studios have been taking the rap for the high cost of making records, when often producers and artists don't do their homework and end up rehearsing in the studio. This shouldn't be."

Ceppos points out that fees for studio time are close to what they were in the '60s, but that the studios' costs are 10 times what they were. "We're taking it on the chin," he says. "\$200 rates are not unreasonable, and SPARS is fighting for that."

Another problem studios face, in Ceppos' view, is the constant pressure to buy new equipment. "That's why we have so many studios closing," he says. "Manufacturers are trying to force equipment down our throats. We have to keep on top of this."

The future of the business is the integrated audio/video house, Ceppos believes. "Right now things are too fragmented. The audio houses don't know video and can't work together. But it's up to studios to learn how to work more closely with video people." Soundmixers does video work, such as recent post-production on Simon & Garfunkel's Central Park concert.

"To regear for video is tremendously expensive," Ceppos says. "We're still primarily an audio house, but we have the staff and the capability for video."

In general, this is a time for professionals, Ceppos says. "You have to be able to deliver what the producer wants, and the producer is much more technical today," he says. "The engineering end also has to be a lot more professional. You have to pay your dues, and this is being recognized by people at the record companies who have had to cut back and are talking to people with a track record. The term 'superstar engineer' is overused—they're just part of the production team."

## It's 50 For Abbey Road

LONDON—EMI's Abbey Road recording studio complex is 50 years old, and the music business here recently celebrated with a lavish party for 500 staged in Studio 1, which was given worldwide prominence by the Beatles in the 1960s.

Yehudi Menuhin, who played in the studio on its opening day in 1931, was among the guests and he has since recorded some 250 items there. "The acoustics are splendid," he said.

He introduced Jin Li, 12-year-old Chinese violinist currently recording at Abbey Road with him. "He's about the same age as I was when I first recorded here with my teacher, George Enescu."

A special book on the history of the Abbey Road Studios is being readied by Brian Southall, EMI Music publicity executive.

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# Video

## Clearance Rights Remain Thorny

### There's More Music Product, But Legalities Persist

• Continued from page 17

lishers feel rights should be calculated on a percentage of rental income, while others support a percentage of the total gross.

Warner Amex Satellite Entertainment Company's MTV Music Channel airs video music promo clips and some material made in-house via cable television. As a "video radio station" the company finds itself in a precedent-setting situation.

"We're analogous to a radio station," said WASEC's vice president of programming, Bob Pittman. "In this situation the rights are straightforward, as opposed to home video, where a product is for sale."

The Music Channel pays performance rights and requires all material that goes on the air to be cleared for synch, even though the individual program producers actually obtain the synch clearances.

Pittman finds that most music publishers see having a clip on MTV

as commercially beneficial, and so generally synch rights are granted royalty-free.

Programs which MTV makes itself are cleared for performance and synch by the Music Channel. "Even though we are a service like radio, tv is a new form of use," said Pittman. "We feel it's our obligation to the industry to make sure anything that airs has a synch clearance."

Firms which purchase programming like Warner Home Video and RCA SelectaVision also require program producers to acquire full rights.

But some attorneys say that not only have they seen no arbitration, they have serious doubts as to whether it will work. At least one motion picture giant has pulled tunes when the going got rough, inserting other songs more easily cleared. "It's a clever position," said one lawyer, "because at least he has taken a position."

"It's time to stop arbitration and

stand and make a decision—even if it's the wrong one," said Leonard Golov of Warner Brothers Music. "The arbitrator and the industry have to have something to go on."

Programmers and producers are moving away from testing the market and pressing publishers to make deals, he said, citing an upsurge in licensing films and "video records" for the home market.

"We don't particularly like arbitration," he said, adding that Warner Brothers prefers to decide what an act is worth now, rather than putting off the decision. "We can deal next year, but is our artist going to write another hit next year?" he queried, adding that the financial interests of the artist must be protected.

Warner Brothers is moving ahead on a deal-by-deal basis, although Golov says no particular type is emphasized. "If we like it, we'll do it," he said, adding that many deals are not attractive, but until sales figures define the market, no one knows what is fair.

"The future of music is using as much of it as possible," Golov stressed, stating that the company was talking to motion picture interests, record companies, producers and cable television. "Who can say who is going to be successful? We hope they all are."

Golov says everyone is currently asking for a different deal, but only by continuing to negotiate will the "preferred way" emerge.

"But if you wait to see what it is, it won't," he cautioned the wary. "The business will be dead."

"More and more publishers are aware of and eager for the market," Don Biederman concluded. "But they are nervous, and hence you see use of the arbitration clause."

Current thinking predicts the development of a hybrid license akin to those issued abroad. Rights in Japan for instance, are calculated as a "lasting" percentage of retail price.

## 'Sales Only' MGM-CBS U.K. Policy

LONDON—MGM/CBS Home Video, latest company to enter the U.K. video market, has been launched with a sale-only policy modified by a laissez-faire attitude to rental.

Co-chairman Cy Leslie says: "We don't condone renting and we don't condemn it. A rental plan has to be beneficial to the consumer, producer and dealer, and we are working on it, but our initial release will be for sale only."

Colin Bayliss, formerly of Memorex, has been brought in as managing director of the American-owned joint venture, and is currently hiring marketing and sales staff for the Soho offices which will serve as a base for the company's international operations.

Initial release comprises 17 titles, and besides drawing on MGM's rich film catalog the company will originate new programs, including theatrical, musical, sports and archive material. A full-length film featuring Meatloaf is planned. "As a music company we have the chance to build a new video catalog to parallel the music catalog" says Leslie.



BACKGROUND INFO—Bill Boggs (left) of Boggs/Baker Productions interviews Willie DeVille for a segment of "Mink DeVille At The Savoy." The show, which includes concert footage, was first shown on Warner Amex's MTV channel.

## Tape Shortage Hits British Duplicators

LONDON—A shortfall in blank videotape supplies of up to 50% is causing headaches for British duplicators, and a prominent executive with Kay Film & Video Laboratories—clients of which include Thorn-EMI, Warner Home Video, Chrysalis and Precision—believes the situation won't improve for at least a year.

Says Ron Venis, director of video operations for Kay, says, "We can extend our duplicating capacity indefinitely, though admittedly it can be hard finding machines. But our big problem is getting hold of tape: the supply just never gets ahead of the growth in demand, and if that growth in the home video market continues, then I can see there being a chronic shortage of good quality tape for a year at least, maybe longer."

Only problems in the retail sector are likely to affect that scenario, he believes. "Everybody is climbing onto the back of video, and 90% of them are dreamers. Retail outlets have been the fastest growing sector of all in the U.K. but that won't continue, and may apply a slight brake to the rate of growth."

But even if sufficient quantities of tape are manufactured to meet demand, there remains the problem of quality. "My feeling is that the consumer is entitled to see pictures on pre-recorded videocassettes that are at least as good as a broadcast copy. The fact is that many people are getting caught out with rubbishy cheap copies and there's a danger that those kind of experiences will cause resentment against the whole video industry."

## British Videogram Assn.'s Booklet Slaps C'right Rule

LONDON—The British Videogram Assn. (BVA) has put together an advisory booklet, "Videogram Rights," which admits that the situation it describes is "not satisfactory."

It adds: "The BVA and other interested bodies are responding to the U.K. government's recent Green Paper by suggesting many significant changes in the law which applies to the copyright of videograms."

The \$2 booklet summarizes the few agreements which have so far been reached here regarding the payments which musicians and others whose work is used in videograms should receive.

One bone of contention is that a videogram made for use on cassette or disk is protected as if it were a film. "This is definitely not satisfac-

"Where sound quality is concerned, which is particularly important for music programming, there really are technical problems. Inherently the quality is worse than you get from a pocket tape recorder. You have pitifully narrow tape width, and pitifully slow tape speeds, and it really notices on music tapes."

"Now with stereo television coming along they are going to divide that pitifully small track width into two, quite apart from the psychological problem of watching a small screen picture with the sound coming from two speakers at the other end of the room."

On other matters Venis is equally forthright. Piracy, for instance. "There are no effective methods of treating a videocassette to prevent its unauthorized duplication, only fancy schemes which anyone with \$100 and an ounce of brain can get round. So efforts concentrate on internal security, and on catching the blighters, and all we have are post-mortem devices designed to prove it wasn't a legitimate cassette."

And on pricing he says: "In the U.K. videocassettes retail at around \$75, but where that comes from it's hard to say. The blank tape costs perhaps \$9, and the packaging \$1. Duplication cost is volume-dependent, and varies from customer to customer, but would probably be well under \$4, so rights payments apart you are talking about a cost to the distributor of maybe \$15 or so."

Kay Labs recently installed its 1,000th slave and expects to duplicate 1.2 million tapes this year, three times as many as in 1980.

and the BVA is hoping to get the law changed so that videograms get copyright protection in their own right," says the booklet.

The booklet, on the subject of videogram public performance, says BVA is "exploring the possibility of setting up a blanket licensing scheme similar to that of Phonographic Performance Ltd (PPL) or Performing Right Society (PRS) to allow the public performance of videograms in pubs and clubs and the like, and in shops, for promotional purposes."

It admits there's no consensus as yet on rates for musicians or actors in videograms, though it hopes an interim agreement will be reached soon, and at the same rates as for audio records, around \$85 a session.

PETER JONES

## U.K.'s Capt. Video Into The Jukeboxes

CANNES — Britain's Captain Video, first company to specialize in in-store video promotion, announced plans here to move into video jukeboxes. Managing director Bruce Higham has signed contracts with two major coin machine manufacturers, Hawley Leisure and VI Leisure, which hold worldwide rights to a video jukebox system.

There will be test operations in two U.K. locations before the end of the year, and by the middle of 1982, Higham expects to have up to 15,000 machines installed and working. Each will have a 23-inch screen and provision for the addition of multiple monitors or a giant projection screen. The machines will each feature 36 titles and programs will be changed monthly.

Cost per play is expected to be the equivalent of around 50 cents. Much of the programming will be popular and classical music hits in videoclip form, but there will also be sports items, theatrical extracts and three to four-minute movie clips.

Says Higham: "We are currently working out the rights problems and acquiring material for the jukeboxes. We are also seeking people

who can help generate suitable program material. The video jukebox is a logical extension of an age-old popular institution. There is no reason why every audio jukebox in the world should not be replaced by a video model. We hope to be in Japan by the end of this year and then Benelux and Scandinavian territories, with the U.S.A., France and Germany to follow.

"The great thing about the system is that it gives copyright owners a more effective way to earn income from the use of their video material. It is much easier to protect copyright when you are installing tapes in a locked machine. And instead of charging software labels and producers, as with in-store video, we are finding an audience for them and providing them with a substantial source of royalties."

The video jukebox is not a new concept. Some 20 years ago, the Scopitone company in France enjoyed success in Europe and the United States for a period with a video jukebox using film loops but lack of programming and the high cost of making new productions eventually killed the business.

company engineer Nobutoshi Kihara, consists of a transfer printing machine capable of duplication speeds 60 times faster than real-time duplication. Sony has, however, set a goal of 100-time duplication before the system will be made available.

All three signals—audio, video and a control track for monitoring—are recorded simultaneously. Once recorded, the tape is moved to a separate machine that inserts it into an empty cassette shell. According to Sony, the separate machine means greatly reduced potential downtime. In addition, the machine is virtually identical to that used to load blank tapes, meaning it has had years of built-in field testing.

## Sony Betamax Goes Head To Head With Videodisks

By LAURA FOTI

NEW YORK—Sony has positioned its Betamax videocassette recorder head-to-head against the playback-only videodisk machine. Earlier this year an aggressive advertising campaign pointed out the advantages of being able to record as well as play back programming.

Now the firm has developed a high-speed videocassette duplicator to give it even more of an advantage. The system, shown in Berlin last month and in New York recently, was designed to reduce the retail price of prerecorded Beta tapes, thereby making them more price-competitive with videodisks. Matsushita has also developed a high-speed duplicator, for VHS-format tapes.

Sony's new system, developed by



## A Kitchen Spawns Firm Not Afraid To Gamble

By LAURA FOTI

NEW YORK—The Kitchen has been serving up video art and music as well as other experimental video productions for 10 years now, and the non-profit organization has proven it is not afraid to grow or take chances.

Its full name is the Kitchen Center for Video, Music, Dance and Performance, and the name is not so strange when one considers that the first screenings and concerts were held in what was 10 years ago the only available space at the Mercer Arts Center: the kitchen.

But times have changed, and video as an art has gained more acceptance. Now the Kitchen is in its own large headquarters in Manhattan's Soho district, haven for avant-garde artists and performers. Horizons have widened over the years; the Kitchen includes video galleries, performance space, a concert hall and programs of grants, touring, distribution and broadcasting.

Video director Tom Bowes coordinates such activities as video music shows at the Kitchen. "It's difficult to pin down the exact categories of music we have," he says. "We program major shows in image processing, docu-collage (personal diaries) and the rest of the spectrum. It's not just avant-garde."

Bowes solicits video programming, which the Kitchen then distributes to libraries, galleries, museums and festivals. "Last year our programs were in 10 major venues in Europe and the U.S., and we were just getting our hands wet," he says.

The Kitchen is extremely sup-

portive of new artists. Explains Bowes, "We're non-profit, so I don't have to worry about there being a market for the programs. We can therefore afford to show newcomers." Much of the programming is experimental.

Gregory Miller of the Kitchen adds, "Our strong point is acquisition, although we have no exclusive rights to anything. A music video program that we would be interested in would go beyond straight documentation: we want to show the collaboration between video artists and musicians."

Bowes is concerned about the repeatability of the clips and longer works acquired by the Kitchen. "It's a real challenge to combine sound and image that will give satisfaction after five, 10, 15 times," he says, but adds that repeatability sometimes is not a factor.

"We've worked with Brian Eno and have installed multi-monitor/sound video pieces which people walk through, Eno is working with the repeatable notion, where you can come in or leave at any time. This is actually video wallpaper."

Bowes believes the situation that exists for video artists today parallels the opportunities for musicians in the '50s. "When the audio industry grew, it allowed the rock and roll industry to blossom as well. This will happen in video as the videodisk and home playback systems get into place. As the hardware penetration increases, varied distribution for a large number of video makers will be possible."

## Unitel Video Tapes Operas For PBS

NEW YORK—Unitel Video's remote production facilities are being utilized to tape five operas for PBS's "Live From The Met" series, produced by the Metropolitan Opera.

The operas, scheduled to begin Nov. 14, are Puccini's three one-act operas "Il Trittico," Verdi's "Rigoletto" and Puccini's "La Boheme." The latter will be broadcast live to Europe on Jan. 16 and aired in the U.S. and Canada Jan. 20.

This is the series' sixth season. "Live From The Met" is simulcast on FM stations around the country in stereo.

Production problems to be dealt with include shooting in difficult low-light situations and the presence of an audience.

Michael Bronson is executive producer and Clemente D'Alessio producer for the series. For Unitel, supervisors of the technical staff are Ed Levine and Ron Ranieri.

## LaserVision Hardware Underway In Europe; Launch Date Unfirm

LONDON—According to Philips Electric here, production of LaserVision hardware is going ahead according to schedule in Europe in preparation for the U.K. launch of the system, though no debut date has actually been fixed.

Bulk of the manufacturer of players is at the Hasselt, Belgium, plant, the rest going through the Eindhoven, Holland, factory.

Though no statistics are preferred, Philips plans to have "tens of thousands of players ready for the initial U.K. launch period." And the factories are capable of meeting anticipated growth in demand.

But Philips also stresses that LaserVision will be marketed here only when it is established that disk production at the Blackburn plant, in the north of England, has reached a big enough volume to match the expected demand.

## U.K. Hardware Market Hitting \$370 Million

LONDON—This year's video hardware market in the U.K. will be worth more than \$370 million, according to latest estimates. And the British Radio and Electronic Equipment Manufacturers' Assn. reports deliveries in the second quarter were 322% up over the same period last year.

With 25% of the year's business traditionally centered around Christmas, final totals for 1981 may be not far short of one million units, particularly as the acute stock shortages experienced in the summer months have now eased.

This is in part due to the response of Japanese manufacturers in stepping up capacity. JVC, Matsushita and other major companies are increasing capital spending by leaps and bounds, and exports this year will once again have doubled at around 6.5 million machines, with domestic sales increasing more modestly from 920,000 last year to 1.5 million in 1981.

# Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	1	6	<b>THE BLUE LAGOON</b> Columbia Pictures 10025E
2	2	6	<b>ENDLESS LOVE</b> MCA 77001
3	3	6	<b>STIR CRAZY</b> Columbia Pictures 10248E
4	5	9	<b>THE JAZZ SINGER</b> Paramount Pictures, Paramount Home Video 2305
5	4	14	<b>RAGING BULL</b> United Artists, Magnetic Video 4523
6	10	4	<b>FRIDAY THE 13TH II</b> Paramount Pictures, Paramount Home Video 1457
7	9	9	<b>BUSTIN' LOOSE</b> Universal City Studios, MCA Dist. Corp. 77002
8	8	25	<b>ORDINARY PEOPLE (ITA)</b> Paramount Pictures, Paramount Home Video 8964
9	20	3	<b>ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video-1460
10	22	2	<b>KRAMER VS. KRAMER</b> Columbia Pictures 10355
11	11	14	<b>NIGHTHAWKS</b> Universal City Studios Inc., MCA Dist. Corp. 71000
12	7	5	<b>THE COMPETITION</b> Columbia Pictures 10124E
13	16	16	<b>CASABLANCA</b> United Artists, Magnetic Video 4514
14	12	5	<b>HAPPY BIRTHDAY TO ME</b> Columbia Pictures 10595
15	14	14	<b>TESS</b> Columbia Pictures 10543
16	28	3	<b>THE FAN</b> Paramount Pictures, Paramount Home Video-1469
17	25	3	<b>MEATBALLS</b> Paramount Pictures, Paramount Home Video-1324
18	6	10	<b>DRESSED TO KILL</b> Warner Bros. Inc./Warner Home Video 26008
19	13	42	<b>AIRPLANE (ITA)</b> Paramount Pictures, Paramount Home Video 1305
20	21	2	<b>THE THIEF</b> Magnetic Video 4550
21	17	4	<b>HALLOWEEN</b> Media Home Entertainment M131
22	23	37	<b>9 TO 5 (ITA)</b> 20th Century-Fox Films, Magnetic Video 1099
23	15	4	<b>SEEMS LIKE OLD TIMES</b> Columbia Pictures 10475E
24	32	2	<b>THE GOODBYE GIRL</b> CBS 700069
25	27	2	<b>THE POSTMAN ALWAYS RINGS TWICE</b> CBS 700077
26	19	25	<b>ELEPHANT MAN (ITA)</b> Paramount Pictures, Paramount Home Video 1347
27	34	2	<b>THE MALTESE FALCON</b> Magnetic Video 4530
28	36	39	<b>FAME (ITA)</b> MGM/CBS Home Video M70027
29	29	2	<b>BANANAS</b> Magnetic Video 4555
30	30	2	<b>THE LEGEND OF THE LONE RANGER</b> Magnetic Video 9034
31	35	11	<b>WHOLLY MOSES</b> Columbia Pictures 10587
32	NEW ENTRY		<b>CHITTY CHITTY BANG BANG</b> Magnetic Video 4557
33	24	19	<b>AND JUSTICE FOR ALL</b> Columbia Pictures 10015
34	NEW ENTRY		<b>SERPICO</b> Paramount Pictures, Paramount Home Video 8689
35	18	20	<b>BLACK STALLION (ITA)</b> United Artists, Magnetic Video 4503
36	31	14	<b>ANNIE HALL</b> United Artists, Magnetic Video 4518
37	NEW ENTRY		<b>BACK ROADS</b> CBS 70071
38	38	2	<b>USED CARS</b> Columbia Pictures 10557
39	NEW ENTRY		<b>A SHOT IN THE DARK</b> Magnetic Video 4528
40	33	20	<b>LA CAGE AUX FOLLES</b> United Artists, Magnetic Video 4506

● Recording Industry Assn. of America seal for sales of 25,000 units plus \$1,000,000 after returns. (Seal indicated by dot.) ▲ Recording Industry Assn. of America seal for sales of 50,000 units plus \$2,000,000 after returns. International Tape/Disc Assn. seal for sales of at least \$1,000,000 at list price value.

## Video Software Price War

LONDON—There's a High Street video software pricing battle building up in the U.K. in which rental charges are being brought down to "ridiculous levels," according to the chief of a London mail-order club which has 20,000 members nationwide.

Says John Gevenoaks, co-founder of Video Club: "We're aiming our service more through retailers this fall as part of an overall promotional drive."

"Rental prices are dipping to ludicrous levels. So we're putting marketing muscle behind dealers who

stock our membership kits, giving them a good alternative to becoming involved in a cut-price tape rental battle which gives them little prospects of making a decent profit."

He reckons there's growing "disenchantment" over rental from dealers who have started retailing Video Club membership packages after selling tape libraries to the club "at knock-down prices."

Sevenoaks adds: "In just one month, we've been approached by 50 dealers anxious to offload their prerecorded videocassettes."

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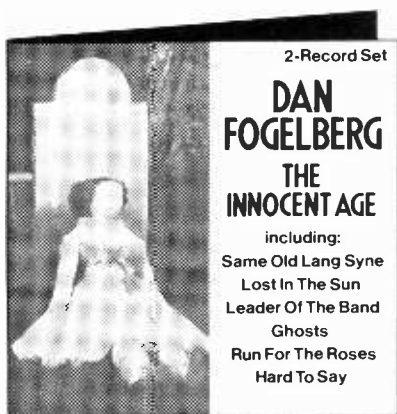


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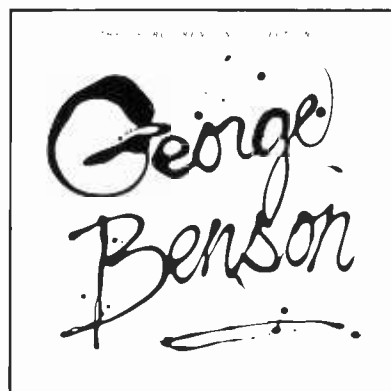
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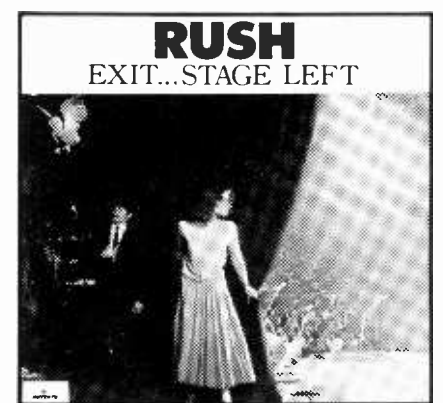
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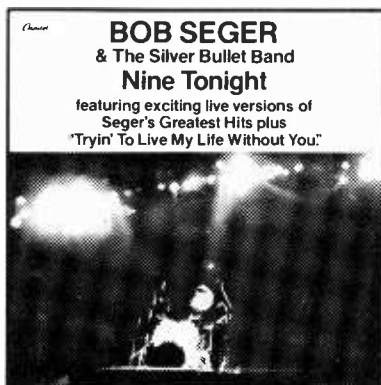
MOTOWN 960 — \$13.98 — \$7.79



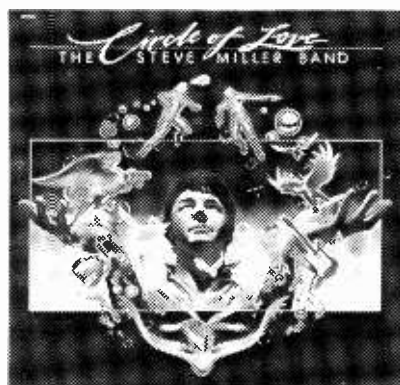
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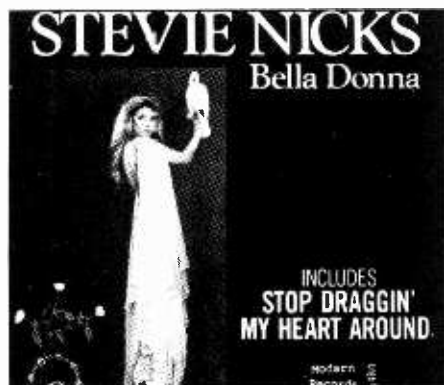
CAPITOL 12782 — \$12.98 — \$7.59



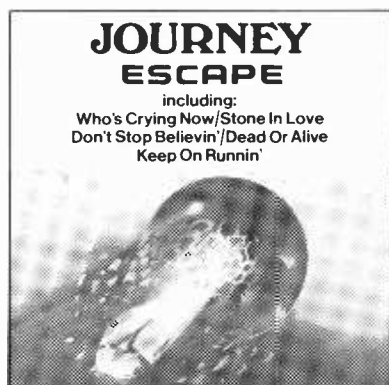
CAPITOL 12121 \$8.98 — \$5.19



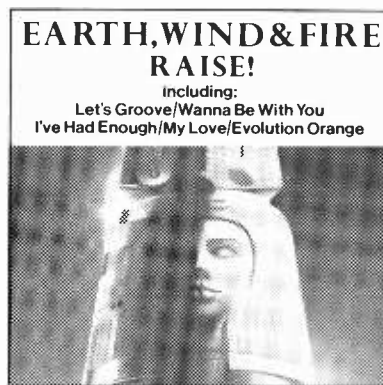
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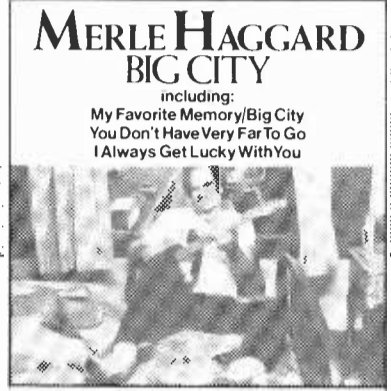
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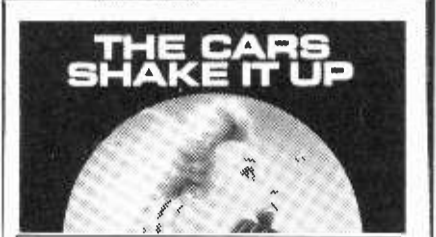
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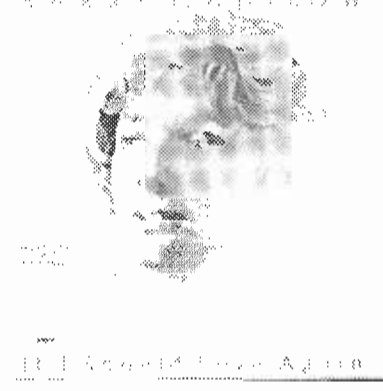
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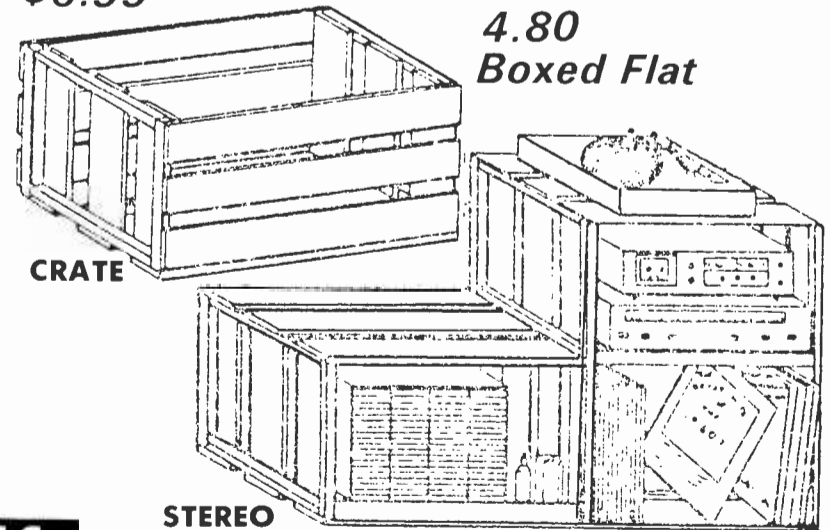
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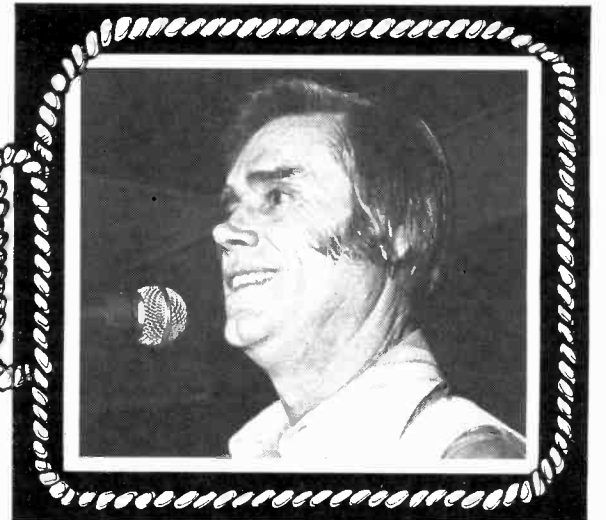




Mickey Gilley visits Mike Douglas as Texas bids for national television exposure for its top talent.



Moe Bandy receives resolution by State Senator Glen Kothmann honoring him as the "King of Honky Tonk Music" at the offices of Encore Talent in San Antonio.



Country great George Jones became the first artist to sign with Billy Bob Barnett's management firm, then announced his move to Ft. Worth. Billy Bob Barnett is one of the founders and owners of Ft. Worth's Billy Bob's Texas, largest country nightclub in the world.

ZZ Top receives key to the city of San Antonio. From left: Juan Patlan, president of Mexican-American Unity Council; Henry Cisneros, Mayor of San Antonio, Frank Beard, ZZ Top; Jack Orbin, Stone City Attractions; Billy Gibbons and Dusty Hill, ZZ Top.

Action Magazine's Sam Kindrick, left, interviews lookalike Willie Nelson at the Pedernales Country Club, a golf swing away from Nelson's studio outside Austin.



## Long, Golden Horizons: Entering An Era Of Dynamic Growth

By SUSAN LEIGH SANDERS

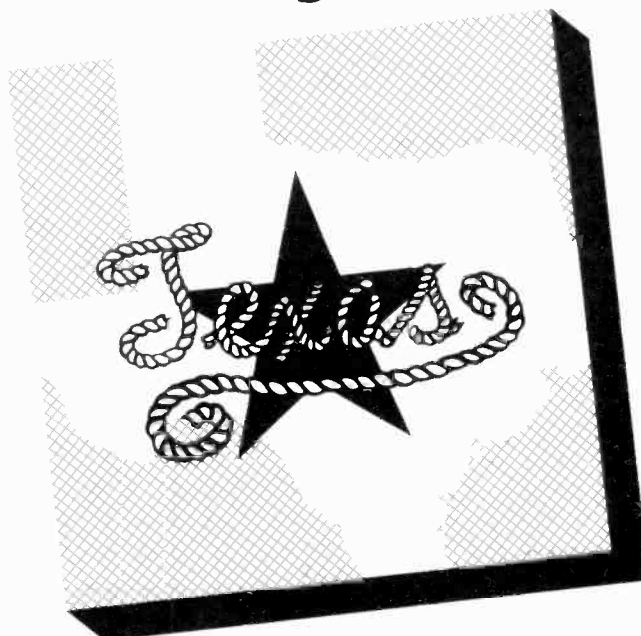
Like a welcome oasis shimmering in the desert of the Southwest, Texas music is mirroring the promise of great things to come. If Texas music has, in the past, rather resembled an adolescent child, the rough edges now appear to be smoothing out, though there are still miles to go before local entertainers will be in a position to compete with national artists in terms of audience attraction.

The club scene is showing signs of stability after undergoing almost a decade of one disaster after another, one bankruptcy after another. Many former local entertainers have built national reputations and are in turn lending their support to other up and coming performers. And activity in the recording/video/motion picture industry is creating great spurts of growth in state-of-the-art equipment and techniques. There are, indeed, signs that today, Texas may be on the threshold of reaping the benefits from what it has unselfishly sown amidst its musical creative roots.

Probably the biggest news in the state at the moment is the studio/soundstage being built by 29-year-old real estate developer and Dallas Market Center president Trammell S. Crow.

"What started all this," Crow says, "is that we kept hearing people complain that now that so many movies were being shot in Texas, and once the shooting on location was over, the film companies packed up and went back to California. We wanted to be able to offer an incentive for them to stay here for the entire shooting and the one thing everyone said was lacking was a major soundstage."

The rumors that such a studio would be built floated around the state for more than a decade, as many as two dozen major



motion pictures were shot here each year. But the money, the knowledge and a tendency on the part of Texas money people to look for more conservative investments kept those rumors from becoming reality.

"We went out and found the best people in each aspect of the industry," Crow says. "We asked them what we would need to do and we've gone ahead and done it." Crow said the studio would feature state-of-the-art stage, lighting and sound equipment and would be large enough to accommodate almost any motion picture needs.

**TOM PITTS, President and Chairman of the Board Texas Music Association**

"I personally believe we're looking at the threshold of dramatic growth in the Texas music industry. The state of Texas will be the second largest film center in the United States by the end of next year. We're in the state that will have the second largest population, second only to California, by the next census. We're in the state with enormous economic growth, and it is bringing new faces in—it's not just the same old people doing business—and with that new energy coming in, we're finding people really want to learn new methods and new ideas, and the Texas community has never been bashful about importing ideas and specialists to help develop their industry, if you will. It's happening now in the music business, and I think maybe for the first time."

"Our location will be only a few minutes from Dallas/Fort Worth Airport, something that everyone said was crucial, and it will still be only 30 minutes or so from Dallas," Crow says.

He hired former Texas Film Commission director Pat Wolfe to manage the project and feel out filmmakers to secure their patronage.

In the recording industry, there has been significant interest shown in digital equipment, but thus far only a few studios have made the investment. There have been, however, some quite significant equipment changes in order to maintain a position of competitiveness. (Continued on page T-16)

# The Biggest Honky Tonk In Texas



## THAT'S GILLEY'S CLUB.

Cited by the Guinness Book of World Records as the "World's Largest Night-club." World famous for the major motion picture that it inspired, "Urban Cowboy," and for its famous mechanical bull. With 3.2 acres of down-home stompin' under one roof, on the World's Biggest Dance Floor. Gilley's is everything everyone expects it to be. Kickin' Music, Fancy Dancin', Rowdy Cowboys and Real Good Times. It's Country's brightest stars and one of America's best-known bars. And right along with the fun, Mickey Gilley's Club is doing its bit for Texas, and for Country Music.

### LIVE MUSIC

The crowd Gilley's draws in one month could fill the Astrodome twice over. The club has hosted every major country artist from Waylon and Willie to Loretta Lynn. Mickey Gilley and Johnny Lee have even been known to play here.

### STUDIO

The sophisticated side of Gilley's is out behind the club. It's Mickey's 24-track sound studio, where Merle Haggard, Willie Nelson and lots of other superstars have recorded. Paramount Pictures cut

the track for "Urban Cowboy" here, too.

### MERCHANDISING

What's in a name? A lot, so far, if your name is Gilley's. The club sells more souvenirs than some of your favorite National Monuments. Over 185 items from T-shirts, posters and records to—you guessed it—Gilley blue jeans.

### MONTHLY MAGAZINE

One way to find out what's going on at Gilley's is to go there. Another way is to read "Gilley's Magazine." Published monthly, it's got news about upcoming events, Mickey's tour schedule and in-depth profiles of Gilley's headliners. Plus a catalog of the newest Gilley's items available by mail. "Gilley's Magazine" is distributed in Europe by "Stars 'n' Stripes", the magazine of the U.S. Army. For a subscription, just write: Gilley's Magazine, 4500 Spencer Highway, Pasadena, Texas 77504.

### PUBLISHING

Besides being "The House That Country Music Built" Gilley's is also a country music publishing house. Points West Publishing Co. and Red Rose Music, Inc. publish the songs of Mickey Gilley and Johnny Lee, among others.

### RODEO ARENA

What more could Gilley's possibly be? After a mechanical bull, how about the real thing! 200' X 300' indoor rodeo arena, with concert-style seating for 10,000 rodeo and music fans? It's under construction right now...at Gilley's.

Everyone at Gilley's Club is proud of what's happening here. Especially Mickey Gilley, the man who turned a run-down, roofless airplane hangar into the biggest Honky Tonk in Texas. That's Gilley's. And that's what good country music will do for you. And of course...that's Texas.

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**SANDY BROKAW and DAVID BROKAW**



T-6 Lubbock's Joe Ely hails from the same hometown as Buddy Holly, Waylon Jennings and Delbert McClinton.

Doug Sahm of the legendary Sir Douglas Quintet. The original group was formed in San Antonio in the mid-'60s, reformed in early '80s.



Charley Pride has sparked Dallas/Ft. Worth music business by moving from Montana to Dallas a decade ago. Pride's Chardon management represents Janie Fricke, John Wesley Ryles, Sylvia, Earl Thomas Conley, and Charley Pride.



A Billboard Spotlight



The Fabulous Thunderbirds, from Austin, this year opened for Eric Clapton, Tom Petty, and more recently the Rolling Stones at the Astrodome and Cotton Bowl.



Christopher Cross, Texas crossover sharpshooter for the Austin-based Brovsky-Stewart gang.

NOVEMBER 28, 1981 BILLBOARD

## Frontier Heritage Drives Homebred Artists Who Stay

A strong emphasis on the development of local talent has begun to be seen in Dallas area nightspots featuring live music.

Two clubs, Nick's Uptown and Poor David's Pub, have led the way in hiring not just local groups, but often local groups who don't have a strong public visibility.

The shows at Nick's are rather eclectic, ranging from country to rock to rhythm and blues or reggae. Groups recently playing at Nick's include Anson and the Rockets, Junior Walker, the Juke Jumpers, Toots and the Maytals, Buster Brown, and Ray Vaughn and Double Trouble, for an example of the diversity of this very popular local club.

Poor David's features a similarly diverse array of talent, but with a smaller showroom and a more subdued crowd. The club prefers to book smaller acts, and features a weekly amateur night, with voting by the audience. The winner is paid out of the proceeds of a passed hat. Poor David's is frequently mentioned as the local club most strongly supportive of local entertainers.

For larger showcase acts, such as Ian Hunter, Cardi's, a national chain, has a Dallas location that frequently brings long lines. Cardi's is a former restaurant, whose interior layout and sound system are touted as the most conducive spot for rock'n'roll purists to hear both big names and touring groups. There was even discussion of having one of the Rolling Stones' two Dallas concert dates at Cardi's. However, the club's size and security problems scotched that idea.

Clubs locally that have survived for years and still draw turn-away crowds continue to constitute a heavy portion of the nightclub business in Dallas. These include places like Strictly Tabu, a jazz club featuring both small groups and big bands, plus local bands and touring groups. A recent weekend had Colleen Pandis and Decade and the Lou Fischer big band.

Another long-time favorite, despite its recent trend toward a more mixed format, is the Longhorn Ballroom. The club, considered a Dallas institution, features a huge dance floor and specializes in country music, frequently including its

owner, Dewey Groom and his Longhorn Band. But the Longhorn has also often been the site of rock band tours and stops for pop singers.

The Texas Tea House is one of those clubs whose advertisement is mostly word-of-mouth. Not much to look at, it is considered to offer consistently good country music and attracts both "kickers" and "disco cowboys." The house band, Will Barnes, is very popular on the local scene and has built a name for itself state-wide.

In Fort Worth, the White Elephant Saloon and, of course, Billy Bob's Texas, are the mainstays of a market that offers a large selection of popular country-western nightclubs.

The White Elephant, located in the Fort Worth Stockyards, considers itself something of a "saloon," and is supportive of local and national groups. Texas Trilogy, Texas Water and Don Edwards are the types of programs that clubgoers can expect to find on any given week.

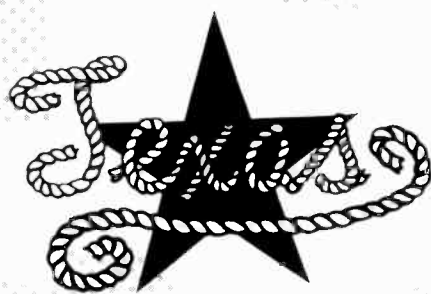
Billy Bob's in Ft. Worth is believed to be the largest country night club in the world. Located in the Ft. Worth stockyards, the club seats 3,500 people and comfortably accommodates 5,000. Extra features include a bull ring housing a live bull, 400 bar stations, a 30,000 square foot dance floor and nine acres of parking space. Since its opening in April of this year, many major country entertainers have packed the crowds in at Billy Bob's, including Waylon Jennings, Willie Nelson, Hank Williams Jr. and Alabama.

A popular Dallas night spot, the Agora, has been hurt slightly by the state legislature's recent vote to increase the legal drinking age to 19. Popular with teenagers and young singles, the Agora features both big names and touring groups, and sometimes small acts, like that of comic/musician Martin Mull.

A number of Dallas area restaurants are also heavily into the live entertainment scene, most notably The Railhead, whose customers often come as much for the music as the steaks, and Madison's, relatively new and popular with young professional types. Both clubs heavily emphasize local groups, but also bring in touring groups from time to time.

Disco has severely waned in popularity in this market, like most others, but a few large clubs are still having success with this format. Papagayo, which describes itself as featuring crossover programs, country, new wave and rock, is still full

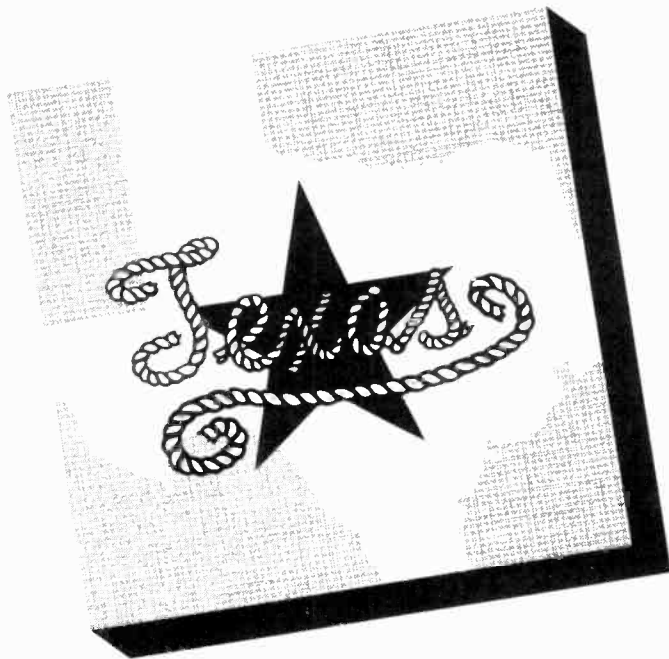
Talent writers: Dallas by Susan Sanders with assistance from Peggy Kelly; Austin and San Antonio by Katy Bee, a freelance writer based in Austin; Houston by Alan Waldman, Houston based freelance writer.



**JACK ORBIN, President  
Stone City Attractions  
San Antonio, Tex.**

"I really believe that Texas has become a major breaking ground for new rock artists, and I think we're going to see more acts broken out of Texas. For instance, we promoted concerts with AC/DC almost before anyone else in the country had heard of them. And Rush broke out of Texas and Canada into the rest of the U.S. From progressive country to disco, music seems to break here first, and then goes on to become a fad everywhere else. Rock'n'roll may be the constant: people in Texas love to rock out.

"People in this state like to get out and have fun and do things, and the music reflects this. The economy is very good here. I think the fact that I have three clubs throughout Texas that help not only to break national acts but give exposure as well to local and regional artists shows there's an interest—and all three clubs are in the black. Texans just seem to love music of any kind."



and which also recently hosted a "Texas Jam" featuring REO Speedwagon, Heart, Foghat, the Rockets and Blue Oyster Cult. The Agora Ballroom, a popular medium-sized dance club that featured top regional and national acts has closed, although some of its action has shifted over to the renovated Tower Theatre.

Houston's top concert promoter is Pace Concerts, which has recently featured Kris Kristofferson at the Agora, Kim Carnes at the Tower, Burt Bacharach and Carole Bayer Sager (Tower), the Pretenders (Tower), the Tubes (Cullen Auditorium), Al Jarreau (Music Hall), Marty Balin (Tower), Pat Benatar (Coliseum), Allman Brothers (Music Hall), and the aforementioned Stones concert with ZZ Top under the 'Dome. Pace also books a lot of acts into Houston's finest venue, the 18,000 seat Summit. Recent Pace attractions at this physically and acoustically enjoyable southwest Houston locale include Grateful Dead, Jefferson Starship, the Kinks, Don Williams and Emmylou Harris, Foreigner, Billy Squier, Little River Band and the Commodores.

Houston's other major national talent booker is Robert Duncan's Pantera Ten Productions, which has recently brought to the Bayou City Peter Frampton (Music Hall), Foghat (Coliseum), Van Halen (Coliseum), Tom Petty and the Heartbreakers (Summit), Journey (Summit), ELO (Summit), and Joe Walsh (Summit).

Other recent visits by national biggies have been Queen in the Summit (sponsored by Concerts West) and Liza Minnelli with Joel Gray, Frank Sinatra, Steve Lawrence and Eydie Gorme, Engelbert Humperdinck, and Ferrante and Teicher (produced by Southwest Concerts).

Cardi's is a major Houston rock emporium that mixes top local, regional, and national acts. Their recent attractions have been Yesterday and Today, the Rods, DVC, the Rockets, Uriah Heep, and Woodford St. Holmes.

According to Eddie Fair, director of market research at Houston-based Lone Wolf Productions (which manages ZZ Top, among others), very few good Houston bands do well in their home town because of the venue situation. "Clubs like The Alley, The Limit, The Rocky, and Struts all feature copy bands exclusively," Fair says. "As a result, good local groups that play original music can't find a decent place in which to play. The Agora used to feature top local talent from time to time, but Thursdays, Fridays and Saturdays were for copy bands only. Fitzgerald's and Rockefeller's are the only places that seem willing to give good local talent a forum."

Radio station KLOL recently put out a "Talent In Texas" album that features what Fair considers 10 of the best home-grown bands in the state. Seven are from Houston and play there regularly: Kayote, Michaelmas, Dr. Rockit, True Hearts, the Sirens, the Barbara Pennington Band, and Trout Fishing In America. Judy's, a Houston-area new wave group has had great success in local clubs and has released a locally re-

on weekend nights, with an audience mostly of young professionals. Hot Klub, a new wave spot, has had much success with local and touring bands like Alley Cats, the Telefonos and 999, among others.

Country disco is still popular here, and some stability is beginning to characterize these clubs, many of which have survived for years without a major format change. These include Diamond Jim's, the Cockeyed Cowboy, Bell Starr and Cowboy, among others. The disco part of the terminology is probably not quite as appropriate today, however, as many of the patrons are reverting back to more traditional country-western dances and the announcers are playing a broader based range of music.

#### Houston

Houston is emerging as a major tour stop for national country, rock, and jazz acts. Facilities come in all sizes and levels of acoustical quality. Rockefeller's, which seats only a few hundred, nonetheless draws major rock, jazz, and miscellaneous attractions, including Sam and Dave, Jose Feliciano, Beto y los Fairlanes, Townes Van Zandt, Albert Collins, Carmen McRae, New Deal Rhythm Band, The Krayolas, Helpinstill Blues Band, and Donald Byrd.

At the other extreme is the 55,000 seat Astrodome which was recently sold out for back-to-back Rolling Stones concerts

#### BILLY EMERSON, Big State

"You can't work in Texas and not have Texas music play a big role in your work. It's just ingrained in the people, the records, the way of life.

"I think the future looks great from down here. Texas entertainers are making big names for themselves. When they do, it focuses attention on others here. The business is already as big here as it is in most other areas of the country and I think it will get bigger.

"All we want to do is grow, like everybody else. We are careful about what we become involved in and we make sure that our facilities are the equal of anybody's. We just kind of have to predict the future and then put our money behind our predictions."

corded album that has done very well in the area.

Two other local bands that seem to be making names for themselves are Van Wilks, which recently opened for Peter Frampton and Johnny Winter at the Tower, and Point, which did the opening set for April Wine.

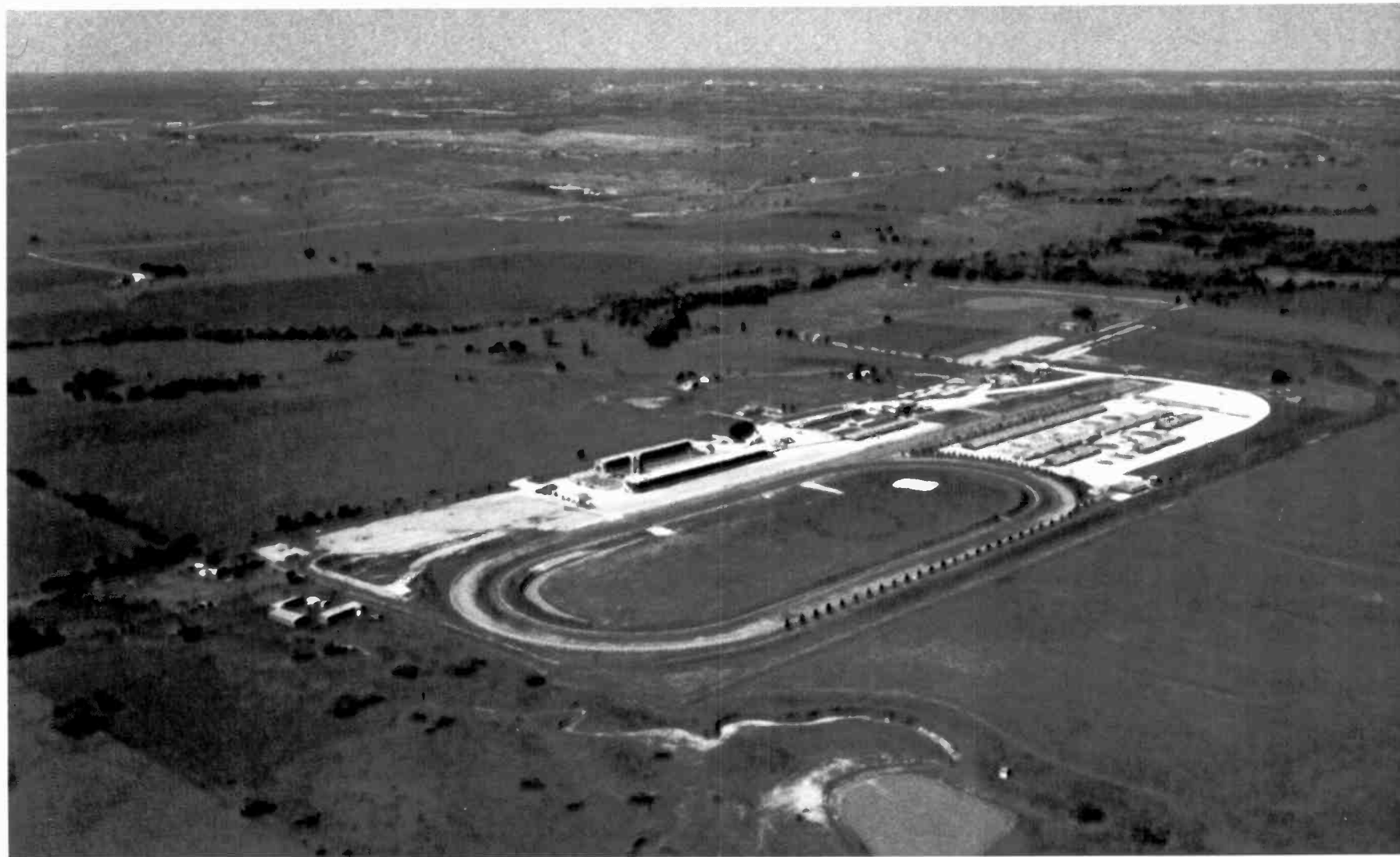
Houston has three other clubs that feature live talent. All three are located on Richmond Avenue in the Montrose area. The Copa Disco has recently featured Gloria Gaynor, Cynthia Manley, and Two Tons of Fun. At Babylon, the recent headliners were the Haskells, Jessica Williams, Grace Jones, and Divine. Parade has been offering the music of Thelma Houston, Viola Wills, and the Boys Town Gang.

Country music in Houston mostly runs to the traditional, but a club called the Rawhide Steakhouse books progressive country performers such as Flying Blind, and Lonesome Armadillo hosts the likes of Cadillac Cowboys and Forty Miles of Bad Road.

Houston's premiere country music club, of course, is Gilley's, the celebrated B-52 hangar in Pasadena featured in John Travolta's "Urban Cowboy." Until Billy Bob's opened this year in the Dallas-Fort Worth area, Gilley's stood in the Guinness World Book of Records as the largest nightclub in existence. Started by Texas-born native Mickey Gilley as a homefront for him to play in locally, the club soon moved into national importance as one of country's most exclusive showcases. Even before it became a major tourist attraction through its exposure in "Urban Cowboy," the club had securely carved its niche in country history, launching a national mania for what seems like everything connected with the music and its stars.

(Continued on page T-8)

## THE CROWN JEWEL OF TEXAS



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# Frontier Heritage

• Continued from page T-7

Fool's Gold also brings in the top names. Recent guests include Hank Williams Jr., Ronnie Milsap, Tanya Tucker, Juice Newton, Razy Bailey, Johnny Rodriguez, Kenny Dale, Sue Powell, and Johnny Bush.

Dance Town U.S.A. has seen the likes of Mundo Earwood, Frenchie Burke, and Steve Douglas. Mundo is locally managed and has played a number of area clubs, including Jinglebob's in Baytown and Twentieth Century Cowboy in Pasadena prior to a national tour. Roy Head and Johnny Lee now have their own clubs in Porter and Pasadena, respectively. Other country performers who've been caught at Houston area clubs recently are Kelly Schoppa (Whiskey Junction), Randy Cornor (Cotton Eyed Joes), Moe and Joe (Moe and Joe's), Peewee Kershaw (Honeycomb, Jinglebob's, Countryland Ballroom), and Dick Allen and the River Road Boys (Dance Town U.S.A.).

A surprising new face on the local country music scene is Amanda Arnold, a popular newscaster for Houston's NBC affiliate station KPRC. She has been seen playing a number of local kicker establishments, including the Honeycomb.

## Austin

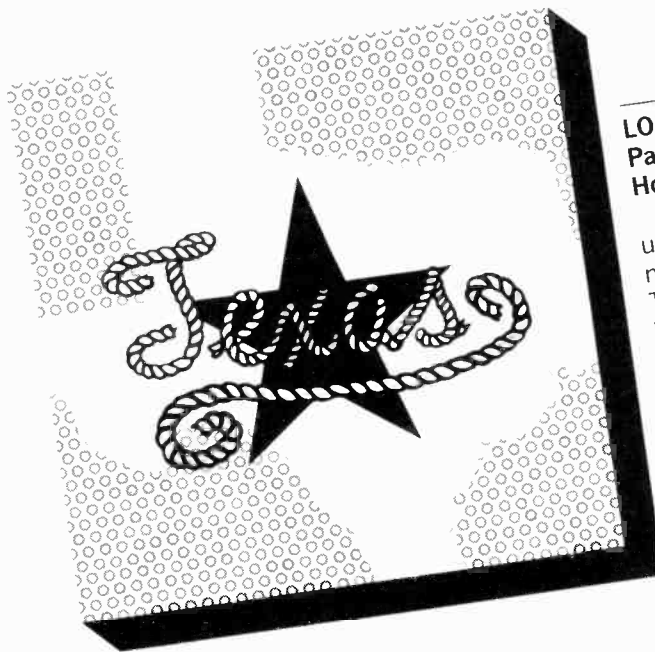
This past year has brought a lot of changes to Austin's music arena—significantly with the closing of the Armadillo World Headquarters.

For ten years, the Armadillo was a driving force in the musical heritage of Austin and served as a symbol of what Texas music is to the outside world. That era came to a painful close during the last days of 1980, as land developers bought out the 'Dillo property for more lucrative ventures in Austin real estate.

During the last week of 'Dillo operation, such all time regulars and ardent supporters as Joe Ely, Delbert McClinton, Maria Muldaur, Jerry Jeff Walker, Gary P. Nunn, Asleep at the Wheel and Commander Cody & the Lost Planet Airmen gave last rites to the 'Dillo before the final lights were shut off.

As the end of 1981 approaches, Austin continues to lose important showcase rooms that highlighted live music. Antone's and Third Coast, two clubs that consistently booked national acts, closed their doors this past year. A long-time institution called Soap Creek ended eight years of featuring top Austin talent as well as larger, national acts.

Yet Austin, per capita, has always supported more clubs with live entertainment than any metropolitan area in the country. This capital city of Texas always will support new es-



**LOUIS MESSINA, President  
Pace Concerts  
Houston, Tex.**

"The thing about Texas music is its diversity. It's unique because it blends all kinds of music. I foresee more attention shifting here on the business end; Texas is so centrally located between New York and Los Angeles.

"Pace has always considered Texas its primary market and its home base, of course. Eventually, we'd like to get more heavily into the management end and develop some Texas acts that deserve the exposure. And then we also are involved in family entertainment here, as well as operating the 3,000-seat Majestic Theatre in San Antonio."

tablishments that take the place of those that closed. Avid Austin listeners tend to support new clubs in order to support live music in their community. Even though newer establishments may not hold the character of some phased-out clubs, Austinites will give the new nightspots a chance to survive.

Mike Mordecai, who, since 1975, has been actively involved in the recording end of local groups, claims the Austin music community has improved 500% in better wages and gigs. Possibly, the prosperity lies in the city's strong economic growth and the community's professional attitude toward musicians.

On one hand, most musicians feel there are never enough rooms to play, yet on the other hand, there are numerous rooms with live music which continue to flourish.

The Frank Erwin Center on the Univ. of Texas campus, formerly the Special Events Center, is often referred to as the "Super Drum" for its large, drum-like shape. Recent acts at the 1,700-seat center include such super stars as Christopher Cross, Anne Murray, the Moody Blues, the Beach Boys, and often a country music package which, for example, would feature Slim Whitman.

Smaller Univ. of Texas concert halls that will feature top talent are Hogg Auditorium and the Texas Union Ballroom.

The newly-renovated Paramount Theatre, seating more than 1,200 visitors, provides a comfortable atmosphere for audiences of Kris Kristofferson, Rodney Crowell, Commander Cody and John Prine.

Club Foote, located in the heart of Austin, near the bus station, attracts Austin's more colorful clients inside as well as outside the club. Club Foote is strongly associated with punk and the new wave image. Talent coordinator for Club Foote, Brad First, says the club is attempting to break that image by showcasing talent of up and coming local bands, as well as national talent.

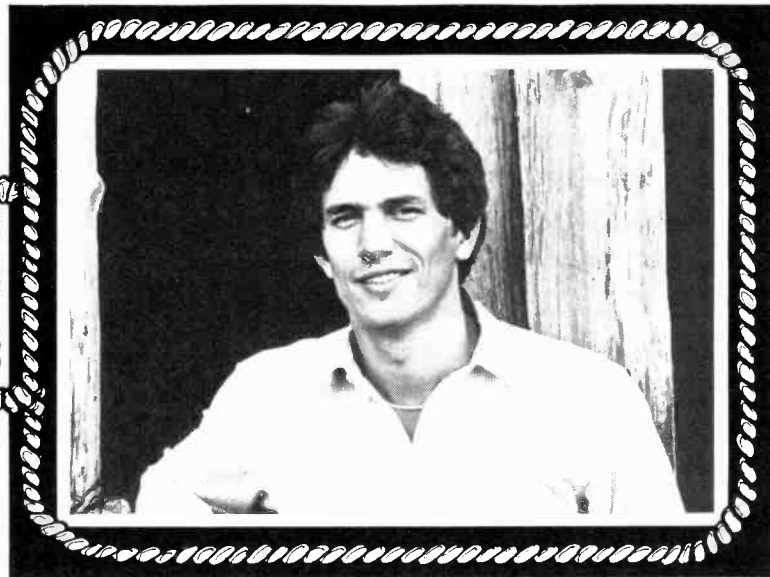
In recent months, Club Foote has presented some mainstream recording artists such as Delbert McClinton and Juice Newton.

The open-air Liberty Lunch and Wagonyard provides live music under the stars with performances on a large outdoor patio. Many of Austin's top talents frequent this stage during summer months. Liberty Lunch is very much a part of the

(Continued on page T-44)



Cajun fiddler Frenchie Burke plays over 70 fairs a year from Texas to Nebraska, and 30 rodeos a year highlighted by the World Championship Rodeo in Odessa and Big Spring, Texas. Burke is booked by Encore Talent in San Antonio and records with Delta Records in Nacogdoches.



George Strait, San Marcos, Texas performer, emerged as a major talent export this year with national hits, "Unwound" and "Down And Out."



Michael Murphey in a scene from the film, "Hard Country."

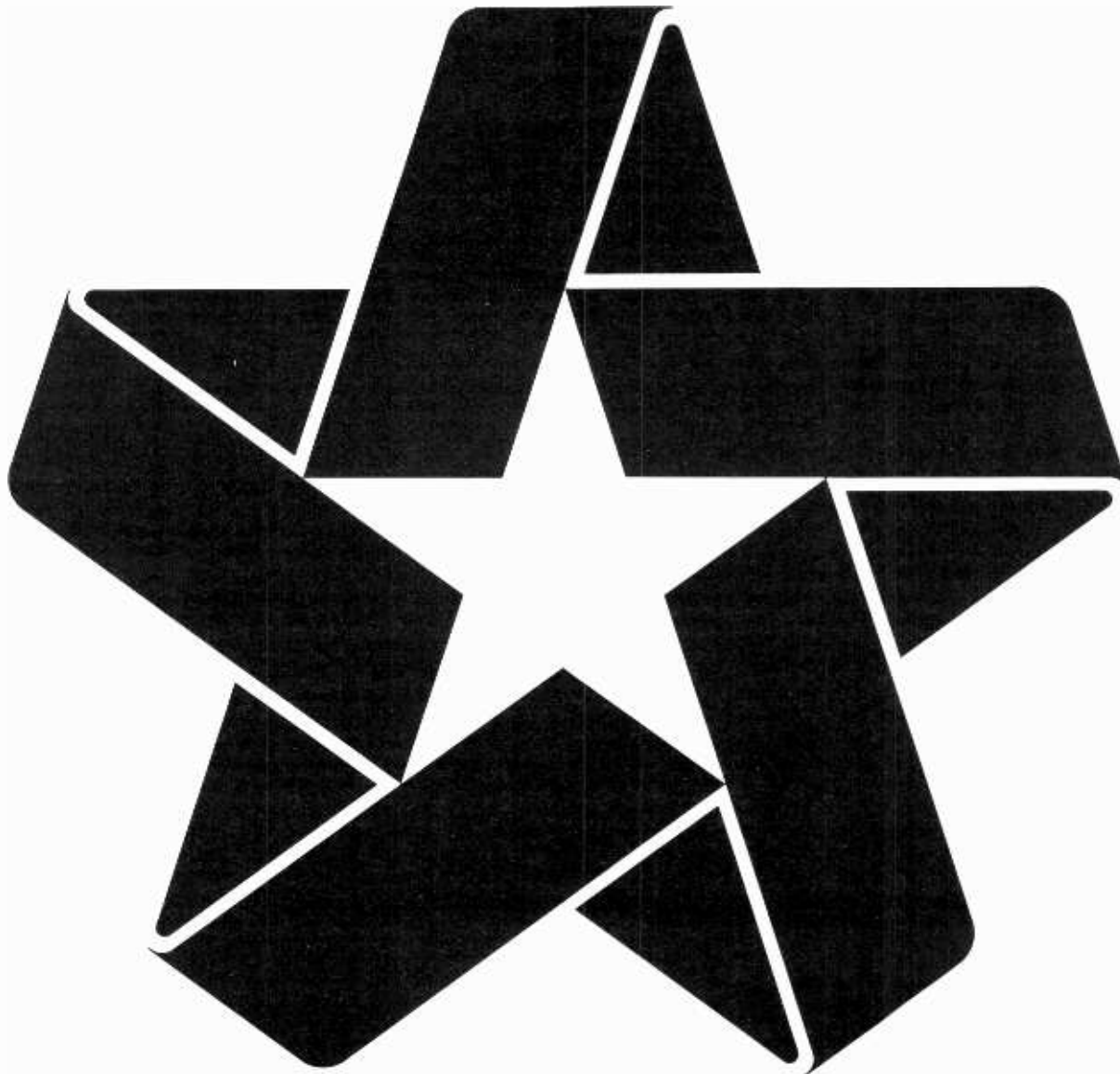


The Tarrant County Convention Center in Fort Worth. A site for all reasons, all seasons.



Juice Newton is typical of the big name stars playing the circuit of Odessa-based Herb Graham's clubs, now numbering 30 in Texas, Oklahoma, New Mexico and Arizona.

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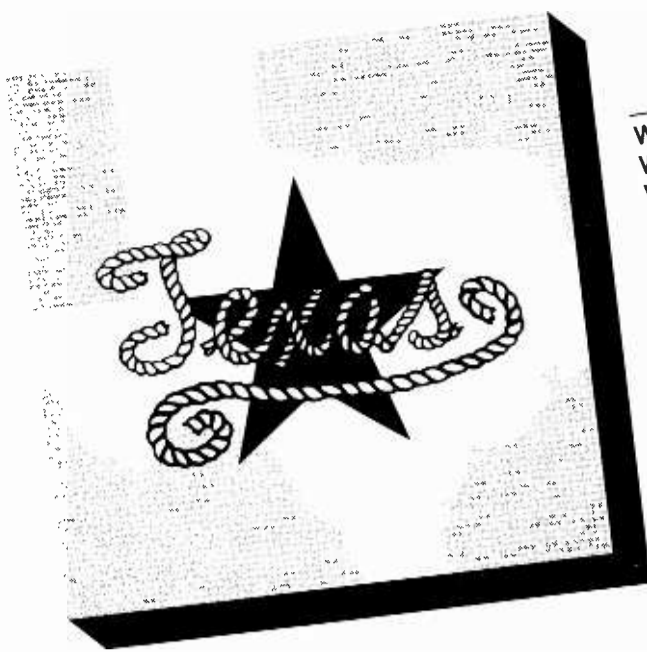
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**WALT QUINN, Director of Public Relations  
Word Record Group  
Waco, Tex.**

"When Jarrell McCracken founded Word in 1950, Waco seemed like a strange place to start a recording business firm. But since then, we've found all kinds of advantages to being based here. There's a family atmosphere to Texas, and Waco doesn't have the crime problems of other places. The state has an indigenous music form: it's influenced by the delta blues of Blind Lemon Jefferson and Willie McTell, for example, and the western swing and country sounds. Rock's big here, and then the gospel field, which we're in, is doing very well. Texas just feels like a good place to be."

**JOHN MARMADUKE, President  
Hastings Books & Records  
Amarillo, Tex.**

"Texas is known as a 'can-do' state, and I suspect this carries over into the vibrancy of its music. Texas has traditionally been a healthy music center, and there are a lot of young, active people here involved in various aspects of this field. I think Texas will be contributing to a major new music trend soon: Hispanic music. We've seen a little of this with the Austin sound, the cajun (accordion, bass, guitar) influence. We've built out entire rack and retail operation out of Amarillo, and it's been a great place to be based."

## Room To Grow, Stable Market Spur Chains

By JOHN SIPPEL

Texas continues to explode as the nation's focal point because new retail record/tape/accessories/video software locations continue to open for the sixth year in a row.

"Every year I think pretty soon the state will reach a saturation point as far as new stores go," Allan Rosen, owner of the 18-store Recordland chain out of Lubbock, states. Thirteen of the 18 Rosen outlets are in the second largest of the 50 states. Presently, he has no definite leaseholds, but like other of his retailing peers, he's looking.

Nearby Amarillo's Western Merchandisers climbed higher atop the retail heap several months ago when it acquired the 34 Disc Record stores. The Marmaduke family's Texas holdings jumped to 61 locations out of the 92 retail stores they operate under such names as Hastings Booking & Records and Record/Sound Town. The Disc buyout from retail pioneer John Cohen of Cleveland catapulted the Marmadukes into fifth place among the nation's retailers in the record/video industry.

And the WM retail division was the largest single block of stores to go with the October 15 nationwide debut of the Warner Home Video rental-only videocassette.

Certainly an important factor in choosing the Lone Star State to trial run the innovative retailing concept was the large per capita penetration of VTRs. Perhaps an equally significant element in the choice of Texas is the continuing stability of that marketplace in a time when home entertainment industry lag continues nationally.

Billy Emerson Jr., a native son of a native son, who opened Big State Distributing, Dallas, 35 years ago to independent record label distribution, points to the diversification of the state's industry. "From agriculture to petroleum to nuclear science and it's spread out all over the state," Emerson notes.

The WHV test, expected to last four months, is considered the most impacting yet in the early technology-marketing history of home video. Sound Video Unlimited, the Chicago-based largest wholesaler of home video, opened just over a month ago in Dallas so that it could become a "master licensor" of the videocassette rental program. Southland Video, a year-old Atlanta home video distributor, also opened there recently, but is not handling the Warner program.

The Canton, Ohio-based Camelot chain of mall-oriented retail record stores has six stores in Texas and is out shopping for others. Jim Bonk, executive vice president states. Two more will be opened before 1982 begins. The U.S. third largest chain, the Record Bar, has five and is looking. The Mu-

sicland Group, the world's largest retail skein, also mall-oriented, has more than 25 locations in Texas. Eleven of the 13 Mr. Music stores are Texas locations, according to Tom Meyers, buyer for the Houston operation.

Sound Warehouse, whose 43 stores represent the largest individual stores in any group of record/tape/accessories/video chain, has 24 of its superstores in Texas and expects to open two more there in the near future, according to Dan Moran of Bromo Distributing, Oklahoma City.

Independent retail isn't taking a back seat to its chain peers. Emerson estimates he serves approximately 450 independent store owners in Texas from his Dallas base. Even though he finds a number of his accounts folding, he feels he is adding about 10 new retail stores to his account list every three months. The Big State one-stop now has seven sales persons on the road and 10 calling on a microwave phone system.

While it's difficult to get a real fix on the number of racked

record/tape/accessories departments in Texas, it probably can be conservatively estimated that there are more than 500 such accounts spread out over the huge state.

Along with Western Merchandisers, national rack giants like Handleman, Lieberman and Pickwick maintain sizeable inventory-warehousing facilities in Texas.

Pickwick International respects the viability of the state. Pickwick independent label distribution boss Jack Bernstein maintains his permanent base in Arlington, Tex. although the busy executive jets across country to personally oversee his far-flung distribution empire.

Texas interestingly played an important role in the recent decision of CBS Records to close its Santa Maria, Calif. record pressing facility. The time and expense of shipping the strategic Southwest area from the West Coast has risen continually over the past three years to a point where now fastest and cheapest surface shipments come from Midwestern manufacturing plants.

## Rock 'N' Retail Forge Youth-Bent Alliance

An informal survey of major Houston retail record and tape stores reveals that rock albums continue to dominate overall sales. Particularly hot artists in October sales were the Rolling Stones, Genesis, Foreigner, Journey, and hometown favorites ZZ Top.

Country albums and r&b disks are also doing well, the former racking up particularly good results in southeast Houston and the latter doing very well in the black parts of town. A new artist known as Roger has found rapid acceptance in the Bayou City, as have Roger Whittaker, Carole Bayer Sager, Juice Newton, and a local new wave band called the Judy's. Soundtrack albums are doing very nicely—particularly those from "Heavy Metal," "Endless Love," "Arthur," and "Fame."

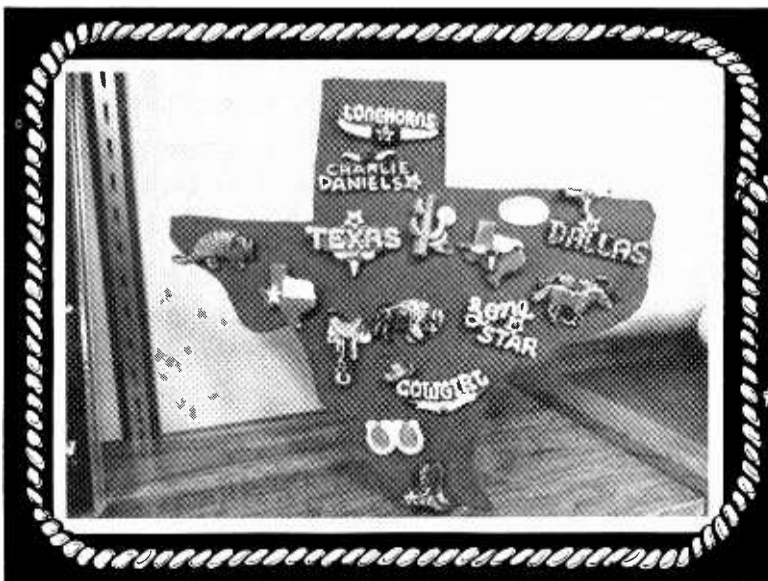
Retail writers: John Sippel is Billboard Marketing Editor; Houston by Alan Waldman; Fort Worth story by Susan Candalaria, also a freelance writer.

Sound Warehouse is one of Houston's top record outlets, with nine locations. Mark Dempsey, manager of their largest store (Westheimer at Voss) reports that rock is number one by far at his southwest Houston location. He lists his top sellers as the Rolling Stones, ZZ Top, Foreigner, Pat Benatar, Bob Seger, Tom Petty and the Heartbreakers, Journey, AC/DC, and REO Speedwagon. He says that the Jon and Vangelis album sells so fast he can't keep it in stock.

After rock, country is the most popular at Sound Warehouse. "Most of our country sales are of mainstream artists, such as Willie Nelson, George Jones, Anne Murray, Waylon and Jessie, and Alabama," Dempsey says, "however there are some ethnic Texas type things that also do well, like Isaac P. Sweat and the various Cotton-Eyed Joe albums."

Soul is very hot, with Teddy Pendergrass and Kool & the Gang leading the pack. Easy listening albums also move in southwest Houston (a white, middle to upper middle class

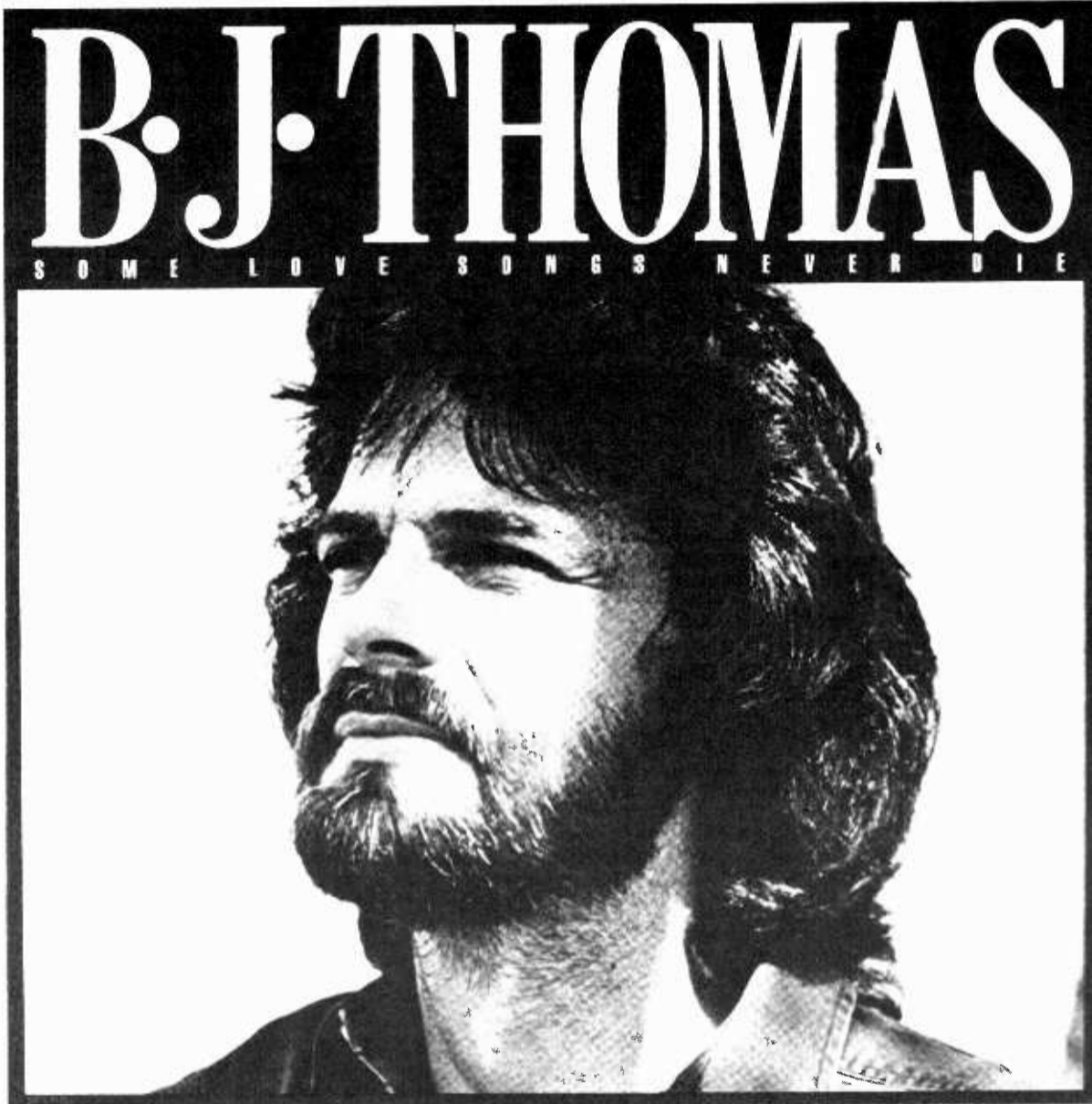
(Continued on page T-20)




Even this display for pins in the boutique section of the Record Bar is a reminder of the Lone Star State. This display is in the Arlington Record Bar.



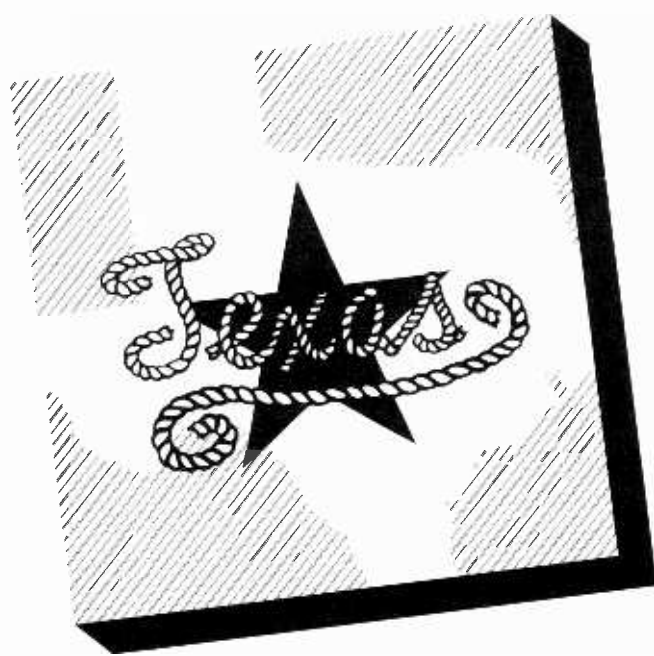
Record Bar opened its fifth store in Texas with the grand opening in June of the Sunrise Mall Record Bar in Corpus Christi. On hand for the festivities was Mayor Luther Jones, who presented Record Bar president Barrie Bergman with the key to the city. From left to right: Record Bar treasurer Arlene Bergman, Barrie Bergman, Mayor Jones and Record Bar district supervisor Guy Thibaut.



  
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# New Generation Of Studios Find Action Worth The Wait

BY BILL WILSON

'Gone to Texas' has recently become the catch phrase for the migration of people looking for opportunities in the Southwest. For those in the recording industry, this migration is reflected in a new generation of studios and updated facilities.

What has now 'come to Texas' had been in Texas for several years in the small studios of Austin, Tyler, Houston and Dallas. These studios waited patiently, built and expanded quietly while supporting local artists as well as radio and the commercial markets. They waited and it now seems that a large part of the market has indeed 'gone to Texas.'

## Dallas

Dallas has long been associated with the commercial jingles, radio spots, and commercial and industrial soundtrack as well as television work. The diversification is still apparent, but the expansion of major recording work is apparent also.

Goodnight Audio, housed still in a converted church, has recently undergone a change in management and is now headed by Gordon Perry, who bought the previous partnership with Chuck Niles. Perry, who previously gave direction as studio manager, now divides his time between producing as well as running the business. He has been credited for arranging on "Bella Donna" for Stevie Nicks, and is expecting Pat Benatar in for a King Biscuit Flower Hour taping session following her Dallas concert date. "There has been a dramatic increase in record production in the last few months," Perry says, "and we're opening up right along with it. We're doing some jazz. Condor and Bill Tillman just recorded with us a couple of weeks back. Things are really popping. We did an album project with the Fabulous Thunderbirds about a month ago on Chrysalis and set them up to open the Stones' Dallas show on Halloween night. So, things are really looking good."

Gordon continues to work with the Dallas jingles market but says that what was over half of Goodnight's business is down to about 30% and that difference is covered in the demand for more film scoring and live projects, as well as a busy schedule with names like Fleetwood Mac, Foreigner, Pat Benatar and Stevie Nicks' solo recording packages. "We also did a videotape documentary on the making of 'Bella Donna' for Stevie (Nicks)." Gordon's wife, Lorrie, is currently singing backup vo-

## STEVE MOSS Steve Moss Productions Dallas, Tex.

"In Texas alone, there's an untapped market for a tremendous amount of talent. On Halloween night we videotaped Carl Perkins and Joe Ely, and we're putting together a pilot for possible series syndication based on the concept 'Live From Nick's Uptown In Dallas.' Nick's is a showcase club which features various artists from rock'n'roll to r&b and jazz. Just recently, Gil Scott-Heron was in, and we've had Mitch Ryder, Don McLean, Gary Stewart, Joe Ely, Carl Perkins, Rosanne Cash, J.J. Cale . . . We've got something that I think is going to start a whole new movement in Texas."

cals with Stevie Nicks and is planning to go on the road with her soon.

Sumet Bernet is going into its 12th year of operation and is still going strong, and growing. Owned by Ed Bernet, who still sings and works commercials in the studio, as well as plays with the Levee Singers, a Dallas band together after 20 years, Sumet Bernet has three 24-track studios of MCI equipment and is in the process of opening a fourth. "Our new studio will handle both 16mm and 35mm 'sound mixing' for post production film work. We've got completely new equipment and we hope to be running the new studio in six months."

Bernet just completed a tv spot with Ronnie Milsap and a Dr Pepper music score with a live cast. Bernet recalls opening the studio in a warehouse back in 1963 on borrowed money with a three-track mono machine and a radio station board. "We've come a long way and we're still growing with the future."

January Sound was recently bought by the Indianapolis based Fairbanks Co. in January of last year. Fairbanks owns

(Continued on page T-28)

Bill Wilson is a freelance writer based in Dallas.

## RANDY JACKSON, President Chardon Inc. Dallas, Tex.

"It seems like Texas is where a lot of the energy comes from. Look at all the recording artists that came from here—Willie Nelson, Waylon Jennings, George Jones, Kris Kristofferson, Janis Joplin, Buck Owens, Bob Wills, Red Steagall. . . .

"The economy is so strong here. Houston alone sells more country records than some states and has 11 clubs where major talent is booked. And the transportation system is excellent. Dallas is about three hours from anywhere in the U.S. by plane.

"Texas is the first place where young people weren't ashamed to admit they liked country music. Here, country music's not a type or overnight phenomenon. It reflects a whole healthy, fresh lifestyle."

# STUDIOS & LABELS



## RECORDING STUDIOS

**Legend:** The following is a list of recording and mastering studios open to the public, by city/metropolitan area. The material within parentheses, following the main body of the listing, denotes the following: (No. of studios. Maximum no. of tracks on any one (analog) recorder/maximum no. of tracks when interlocking recorders/number of tracks of digital recording capability). The key to abbreviations used for services offered is: Remote: Mobile and/or Location Rec'g; Dupl'n: High Speed Duplication; Pic.: Picture.

### • ARLINGTON (Area Code 817)

Pantego Sound Studio, 2210 Raper Blvd. Zip 76013 Tel 461-8481 (1 studio, 24-tr.)  
Services: Other—Songwriting, Publ'g

### • AUSTIN (Area Code 512)

Austin Rec'g, 4606 Clawson Rd. Zip 78745. Tel. 444-5489. Owner, Studio Mgr. & Chief Eng.: Wink Tyler (1 studio, 24-tr.)  
Services: Audio—Remote; Other Servs.—Mailing Serv., Publ'g.  
Lone Star Rec'g, 1204 N. Lamar. Zip: 78703. Tel: 478-3141. Studio Mgr. Vicki Margolin; Chief Eng. Andy Murphy. (1 studio, 16-tr.)  
Services: Audio—Remote, Dupl'n—Cassette, Open Reel, Film—Score w/o Pic.

Lost Mountain Rec'rs, 7308 S. Congress Ave. Zip 78745 Tel 444-5762 Studio Mgr. Michael Wiebold, Chief Eng. James Tuttle (1 studio, 8-tr.)  
Onion Audio, 7095 Comanche Trail Zip 78732 Tel 451-4347 Owner & Chief Eng.: Hank Alrich; Studio Mgr. Lanis LeBaron (1 studio, 8 tr.)  
Services: Audio—Remote.

P S G Rec'g Studio, PO Box 1482 Zip 78767 Tel 454-5653 Owner, Studio Mgr. & Chief Eng. Pedro S. Gutierrez (1 studio, 8-tr.)  
Services: Audio—Remote, Press, Dupl'n—Cartridge, Cassette, Open Reel  
Photo Processors Inc., PO Box 2116, 909 N. Congress Zip 78768 Tel: 472-6926 Owner, O. Thomas; Studio Mgr. G. Wilkison, Chief Eng. E. Zreet (2 studios, 4 tr.)  
Services: Audio—Dupl'n—Cassette, Open Reel, Film—Score w/ or w/o Pic., Dub., Mag. Mach., Video—Audio Mix; Other Servs.—16mm Color & B&W Processing & Printing

Production Block Studios, 2222 Rio Grande. Zip 78705 Tel 472-8975. Owner Joel Block, Chief Eng. Bill Harwell (2 studio, 8-tr.)  
Services: Audio—Dupl'n—Cassette, Open Reel, Other Servs.—Audio Prod'n for Radio & TV & Slide Shows, Demos, Jingles, Special Features—Pool

Reelsound Rec'g Co., PO Box 280, Manchaca 78652. Tel 472-3325, 282 0713 Owner, Studio Mgr. & Chief Eng. Malcolm H. Harper Jr. (24-tr. remote/46 tr. with interlock)

Services: Audio—Remote; Video—Remote, SMPTE Interlock  
Ruff Cedar Rec'g Studios, 5012 Brighton Zip 78745 Tel 444-0183 Owner & Studio Mgr. Russell C. Whitaker, Chief Eng. Ben Thornton. (1 studio 24-tr.)

Services: Audio—Press, Dupl'n—Cassette, Other Servs.—Promo, Video Prod'n, Copyright Assistance, Special Features—Recreation Facilities.

Sound Rec'rs Inc., 4031 Guadalupe, Zip 78751. Tel 454-8324 Owner Miles Muller, Studio Mgr. & Chief Eng. Ted Candies  
Services: Audio—Press, Dupl'n—Cassette, Open Reel, Other Servs.—Custom Cassette Loading & Labeling, In House Label Printing  
Studio South, 308 W. Sixth St. Zip 78701. Tel 472-4807 Studio Mgr. James Tuttle, Chief Eng. Chet Himes (1 studio 24-tr/48 tr with interlock)  
Services: Audio—Remote, Video—SMPTE Interlock, Other Servs.—Digital Audio Available on Request; Special Features—1 Sierra-Eastlake Studio, 3 Lounges, Pool Table, Kitchennette.

### • CORPUS CHRISTI (Area Code 512)

Freddie Rec'g Studio, 1316 N. Chaparral. Zip 78401 Tel 884-9339 (16 tr)

### • DALLAS METROPOLITAN AREA (Area Code 214)

A & R Rec. Mfg. Corp., 902 N. Industrial Blvd. Zip 75207. Tel 741-2027. (1 disk mastering studio)  
Services: Audio—Disk Master, Press, Dupl'n—Cartridge, Cassette; Other Servs.—Broadcast Disks

Autumn Sound (div. of Autumn Prod'n Inc.), 3810 Cavalier St., Garland 75042. Zip 494-3494. (1 studio, 24-tr.)  
Services: Other—Prod'n Packages, Commercials, Jingles, Special Features—4000 Cubic Ft. Live Echo Chamber

Crystal Clear Sound of Dallas, 4902 Don Dr. Zip 75247 Tel 630-2957 Owner, Studio Mgr. & Chief Eng.: Merle D. Baker (1 studio 24-tr.)  
Services: Audio—Press, Other Servs.—4 Color Jacket Printing

Edenwood Rec'g Studios, 7319-C Hines Pl., Suite 201 Zip 75235 Tel 630-6196. Owner & Studio Mgr. Jerry W. Swafford, Chief Eng. Dave Scott (2 studios 16-tr.)  
Services: Audio—Dupl'n—Cassette, Open Reel, Film—Score w/o Pic.; Video—Score w/o Pic.

Goodnight Audio, 11260 Goodnight Ln. Zip 75229. Tel 241-5182. Owner & Studio Mgr.: Gordon Perry, Chief Eng. Tom Gowdolf. (2 studios, 24 tr.)  
Services: Video—Audio Mix.

Huddleston's Rec'g, 11819 Lippitt Ave Zip 75218. Tel 328-9056. Owner & Studio Mgr., Gene Huddleston, Chief Eng.: Paul Hill (1 studio, 24-tr.)  
Services: Other—Staff Rhythm Section, Rec. Prod'n, Jingles, Publ'g.

January Sound Studios Inc. (div. of Fairbanks Broadcasting Inc.), 3341 Towerwood. Zip: 75234. Tel: 243-3735. (1 studio, 24-tr.)  
Services: Audio—Remote, Disk Master, Press, Film—Location Filming, Score w/o Pic.; Video—Remote, Score w/ or w/o Pic. Audio Mix, Special Features—Game Room.

Dick McGrew Rec'g Serv., 902 Industrial Blvd. Zip: 75207. Tel: 741-2027.  
Services: Audio—Disk Master, Press, Dupl'n—Cartridge, Cassette, Open Reel.

Omega Audio & Prod'n, Inc. PO Box 71, 8036 Aviation Pl. Zip. 75235 Tel 350-9066. Owner & Studio Mgr.: Paul A. Christensen, Chief Eng. Russell L. Hearn (24 tr.) Remote facilities: 2805 Cover Valley Dr., Garland 75043. Tel. 226-7179 (24-tr.)

Services: Film—Location Filming, Score w/Pic., Video—Remote, Score w/Pic., SMPTE Interlock, Other Servs.—Video Sweetening  
Precision Audio Inc., 11171 Harry Hines, Suite 119 Zip 75229. Tel 243-2997. Studio Mgr. & Chief Eng.: Rick Sheppard (1 studio, 24-tr.)  
Services: Audio—Remote, Dupl'n—Cassette, Open Reel; Film—Score w/o Pic.; Video—Score w/o Pic.; Other Servs.—Arranging, Prod'n, Electronic Music Prod'n  
Production House, 2807 Lemmon. Zip: 75204. Tel. 521-0110 (1 studio, 24 tr.)

Services: Audio—Remote; Other Servs.—Arranging  
Rainbow Sound Inc., 1322 Inwood Rd. Zip 75247 Tel 638-7712 Pres. Bob Cline, Exec. Studio Mgr. Phil M. Allison, Chief Eng. David Boothe. (1 studio, 24 tr.)

Services: Audio—Press Other Servs.—Album Jacket Design  
Real to Reel Studios Inc., 2545 N. Fitzhugh Zip 75204 Tel: 827-7170. Studio Mgr. & Chief Eng. Ron Morgan (1 studio 24-tr.)

Services: Audio—Dupl'n—Cassette, Open Reel, Other Servs.—In House Prod'n Co. (Commercial Productions of Dallas), Talent & Accommodations Coordination

Sellers Co. Rec'g Studios, 2102 Jackson. Zip 75201. Tel. 741-5836. (4-tr.)  
Services: Audio—Dupl'n—Cassette, Open Reel.

The Starr Studios, 7011 N. Janmar Dr. Zip: 75230. Tel 691-8846. Owner, Dick Starr, Studio Mgr., Carole Starr; Creative Dir., Marshall Such; Chief Eng. W. Stambaugh (1 studio, 16-tr.)

Services: Audio—Dupl'n—Cassette; Film—Score w/ or w/o Pic.; Video—Score w/ or w/o Pic.; Other Servs.—Slide Show Sync w/ Sound, Copy Writing, Location Rec'g, Special Features—Pool

Sumet Bernet Sound Studios, 7027 Twin Hills Ave. Zip 75231 Tel 691-0001. Owner: Ed Bernet; Studio Mgr.: Tom Kenchel. (3 studios 24 tr.)  
Services: Film—Mag. Mach., Other Servs.—Computer Mixing.

Sundance Prod'n Inc., 7141 Envoy Court. Zip: 75247 Tel 688-0081. Owner & Pres.: Rush Beesley, Chief Eng. Tex Frossard. (1 studio 24-tr.)  
Services: Film—Mag. Mach., Video—Score w/ or w/o Pic. Audio Mix, SMPTE Interlock, Other Servs.—Post Prod'n, Location Video, Computer Animation

T M Prod'n Inc. (div. of Shamrock Broadcasting Corp.), 1349 Regal Row. Zip: 75247 Tel 634-8511 Studio Mgr. & Chief Eng. Dan Peterson (3 studios, 24 tr.)

Services: Audio—Dupl'n—Open Reel; Other Servs.—Music & Lyric Writing; Special Features—"Free Floating" Studio

### • FORT WORTH (Area Code 817)

Buffalo Sound Studios, 910 Currie St. Zip. 76107 Tel: 335-7733 Owner & Studio Mgr.: Jim Hodges; Chief Eng.: Mike Talmage. (2 studios 24 tr / 48-tr with interlock)

Services: Audio—Remote, Dupl'n—Cassette  
The Wind Mill, 3212 Chenault. Zip: 76111 Tel 838-8189 Owner & Studio Mgr., James M. Taylor; Chief Eng. Charlie Bowles (1 studio 8-tr.)  
Services: Film—Score w/ or w/o Pic.; Video—Score w/ or w/o Pic.

### • HALTOM CITY (Area Code 817)

Dakridge Music Rec'g Serv. & Demo Studio, 2001 Elton Rd. Zip 76117 Tel (studio) 838-8001, (residence) 838-7623. Owner, Studio Mgr. & Chief Eng.: Homer Lee Sewell (1 studio 8-tr.)

Services: Audio—Dupl'n—Cartridge, Cassette, Open Reel, Other Servs.—Mono Disk Mastering, Music Publ'g

### • HOUSTON (Area Code 713)

A C A Rec'g Studios Inc., 8208 Westpark Dr. Zip: 77063. Tel: 783-1771. (2 studios, 16-tr.)

Services: Audio—Remote, Press, Dupl'n—Cartridge, Cassette, Open Reel, Other Servs.—A-V Shows, Jingles, Film Music

Amphion Studio (div. of Amphion Sound & Light Inc.), 6103 Aletha Ln. Zip: 77081. Tel 774-6030. Studio Mgr.: Duane Massey, Chief Eng.: Bill Massey (1 studio, 8 tr.)

Services: Other—Arranging, Composition.  
B A S Rec'g Studio, 5925 Kirby Dr., Suite 226. Zip. 77005. Tel: 522-2714. Owner, Studio Mgr. & Chief Eng.: Shelton Bessell. (1 studio 4-tr.)  
Services: Other—Arranging, Conducting, Prod'n, Mgmt. Consultation, Booking Agency.

Buttermilk Studio 1310 Tulane Zip 77008 Tel 864-0705 Owner & Chief Eng. Charlie Bickley, Studio Mgr. Trent Burns (1 studio 16 tr.)

Services: Audio—Remote, Other Servs.—Mobile Broadcast Mixing  
CookSound Prod'ns, 6626 Hornwood Zip 77074 Tel 772-1006 Owners Shotgun & Karen Cook, Studio Mgr. Tina Nelkin; Chief Eng. Chris Jensen (2 studios 8 tr / 24 tr with interlock)

Services: Audio—Remote, Dupl'n—Cassette, Open Reel, Video—Score, Audio Mix, Other Servs.—Commercial Prod'n, Mobile Disk Jockey on Staff, Writers, Prod'rs, Arrangers

Digital Sens / Rec'g, 2001 Kirby Dr., No. 1001 Zip 77019 Tel 520-0201 Telex: 790202 Studio Mgr. John A. Moran, Chief Eng. John Moran, Chuck Fitzpatrick. (1 studio digital rec'g only)

Services: Audio—Remote, Disk Master (digital), Video—Score w/o Pic., Audio Mix, SMPTE Interlock (for digital audio), Special Features—Night club on Roof on Building, Private Beach House Available for Clients

Garza Sound Studio, 802 W. Patton. Zip 77009 Tel 861-3976 Owner & Chief Eng. Nacho Garza, Studio Mgr. Cynthia Garza (1 studio 16 tr.)

Services: Audio—Dupl'n—Cartridge, Cassette  
Gilley's Rec'g Studio, 4500 Spencer Hwy., Pasadena 77504 Tel 941-7193 Owners Micky Gilley, Sherwood Cryer, Studio Mgr. & Chief Eng. Bert Frolot (1 studio 24 tr.)

Services: Special Features—Live Recording from Micky Gilley's Club (Seating Capacity 5000) Adjacent to Studio Bandstand Connected to Control Room via 28 Mic. Inputs & Closed Circuit TV

Inerg Rec'g Studio, 15825 Memorial Dr. Zip 77079. Tel 493-1533. Owner Vincent Kickerillo, Studio Mgr. & Chief Eng. David L. Kealey (1 studio 24 tr.)

Services: Film—Score w/ or w/o Pic.; Video—Score w/ or w/o Pic.; Audio Mix, Other Servs.—Digital Recorders Available on Request

Ludwig Sound Inc., 1022 Hodgkins St. Zip 77032. Tel 449-8388 (2 studios 16-tr.)

Services: Audio—Remote, Dupl'n—Cassette, Open Reel  
Dale Mullins Studios, 8377 Westview Dr. Zip 77055. Tel 465-6554 Owners Dale Mullins, Wallie Smith, Studio Mgr. Wallie Smith, Chief Eng. Dale Mullins (1 studio, 16-tr.)

Services: Audio—Disk Master, Press, Film—Location Filming, Score w/ or w/o Pic.; Video—Remote, Score w/ or w/o Pic.; Audio Mix  
Musician's Rec'g Studio, 1423 Richmond Ave Zip 77006. Tel 521-9887 Owner & Studio Mgr. Bill Wade; Chief Eng. Bobby Ginsburg (1 studio 16-tr.)

Services: Special Features—Rehearsal Hall, Acoustic Echo Chamber, Recreation Area

Rampart Rec'g Studio, 6105 Jessamine Zip 77081 Tel 772-6939. Owner, Studio Mgr. & Chief Eng. Stephen Ames (1 studio 16 tr.)

Services: Film—Score w/o Pic.; Video—Score w/ or w/o Pic.; Audio Mix, Other Servs.—Rec. & Jingle Prod'n, Consultation

Sound Arts Rec'g Studio, 2036 Pasket. Zip 77092 Tel 688-8067 Owner, Pres. & Chief Eng.: Jeff Wells, Studio Mgr. Barbara Pennington (1 studio 24 tr.)

Services: Audio—Remote, Press, Other—Prod'n, BMI Publ'g, Rec. Label, Equip. Sales

Sound Masters (div. of Nashville Sound Inc.), 9717 Jensen Dr. Zip 77042 Tel. 695-3648 Owner & Studio Mgr. Jim D. Johnson, Chief Eng. A.V. Mittelstedt. (1 studio 24 tr.)

Sugar Hill Studios, 5626 Brock Zip 77023 Tel 926-4431 Owner Huey P. Meaux, Studio Mgr. & Chief Eng. Lonnie Wright (2 studios 16 tr.)

### • McALLEN (Area Code 512)

Falcon Rec'g Studio (div. of House of Falcon), N. Bentsen Rd. Zip 78501 Tel 686-9994 (1 studio 16-tr.)

### • PORT ARTHUR (Area Code 713)

The Musik Factory, 1812 Procter St. Zip 77640. Tel 982-7121 Owners Louis & Floyd Badaeux, Chief Eng.: Floyd Badaeux. (1 studio 4 tr.)

### • SAN ANTONIO (Area Code 512)

United Audio Rec'g Co., 8535 Fairhaven. Zip 78229 Tel 690-8888 Owners Robert Bruce, Phil Blakeley; Studio Mgr. Bruce Greenburg, Chief Eng. Marrus Perron. (2 studios 24 tr.)

Services: Audio—Remote; Film—Score w/Pic., Mag. Mach.; Video—Score w/Pic., Audio Mix, SMPTE Interlock; Other Servs.—Staff Arrangers/Writers, Commercial Music Production, Spot Production, Special Features—Musician & Vocalist Contracting.

Z A Z Studios, 6711 W. Commerce Zip: 78227 Tel. 432-9591 Owner Joey Lopez, Studio Mgr. & Chief Eng. Robert Blackstone (1 studio, 16 tr.)

Services: Audio—Disk Master, Press, Dupl'n—Cartridge, Cassette, Open Reel



• **SAN BENITO (Area Code 512)**  
Ideal Rec'g Co., 119 S. Sam Houston Blvd. Zip: 78586 Tel: 399-5377. Studio Mgr. & Chief Eng. John F. Phillips (1 studio 2 tr.)  
**Services:** Audio-Press.

• **TYLER (Area Code 214)**  
Custom Sound Studio, 1317 S. Peach St. Zip: 75701 Tel: 597-2961. Owner & Mgr. Curtis Kirk (8 tr.)  
**Services:** Audio-Press.  
Robin Hood Studios, 2200 Sunnybrook, Zip: 75710 Tel: 592-7677 (1 studio 24 tr.)  
**Services:** Audio-Press. Film-Score w/ or w/o Pic. Video-Score w/ or w/o Pic

• **UVALDE (Area Code 512)**  
Indian Creek Rec'g PO Box 487 Zip: 78801 Tel: (office) 278-7343. Owner Marty Manry. Studio Mgr. Blaine Bennett. Chief Eng. John Rollo (1 studio 24 tr.)  
**Services:** Special Features-Swimming. Accommodations. Studio Located on 4000 Acre Ranch

• **WICHITA FALLS (Area Code 817)**  
Nesman Studios, 3108 York Ave. Zip: 76709 Tel: 767-1629. Owner & Chief Eng. Lewis Nesman. Studio Mgr. Sally Nesman (1 studio 4 tr.)  
**Services:** Audio-Remote, Disk Master, Press, Dupl'n-Cassette. Open Reel. Film-Location Filming.

## RECORD COMPANIES

Action Recs., 1616 Park Place Ave., Fort Worth 76110. Tel: (817) 923-1111. Owner: Marvin Moore, Lew Gillis, Bob Davis.  
Almanac Rec. Co., PO Box 13661, Houston 77019. Dir. Mack McCormick. Prod'r: J. D. Horn.  
Amazing Recs., PO Box 26265, Fort Worth 76116. Tel: (817) 735-9768. Owner & Mgr.: Jim Yanaway.  
Autumn Int'l Recs., 202 Heather Dr., Garland 75042. Tel: (214) 272-9272. Pres.: Philip S. Otten Jr.  
B L T Recs., PO Box 9830, 3507 W. Vickery, Fort Worth 76107. Tel: (817) 737-9911. Pres.: J. P. Kimzey.  
Beau Jim Recs. Inc., 10201 Harwin Dr., Suite 2206, Houston 77036. Tel: (713) 771-6256. Pres.: James E. "Buddy" Hooper.  
Bollman Int'l Recs., PO Box 28553, Dallas 75228. Tel: (214) 263-8798. Contact: B. L. Bollman.  
**Labels:** (Owned) Bi, Gospel City.  
Branch Int'l Recs., PO Box 31819, Dallas 75231. Tel: (214) 750-0720. Owner: Bart Barton. A&R: Mike Anthony. (Also see Sunshine Country & Yatahey)  
Buttermilk Recs., 1310 Tulane, Houston 77008. Tel: (713) 864-0705. Owner: Charles Bickley. Promo. Mgr.: Brenda Ray. A&R: Trent Burns.  
**Labels:** (Owned) Buttermilk Flatrock, (distributed) Fair Retail, Hamilton St., Krayola, Rinconada.  
Candy Recs., 2716 Springlake Court, Irving 75060. Tel: (214) 259-4032. Owner & Gen. Mgr.: Kenny Wayne Hagler.  
**Labels:** (Owned) Candy, Hollis, Lil'Possum, Sweet Tooth.  
Cherry Recs., 9717 Jensen, Houston 77093. Tel: (713) 697-8849.  
Christi Recs., PO Box 11152, Fort Worth 76110. Tel: (817) 738-8843. Pres.: Major Bill Smith.  
Cochise Rec. Co., PO Box 1415, Athens 75751. Tel: (214) 675-5192.  
Contrast Rec. Corp., PO Box 891, San Antonio 78293, 5034 Bernadine Dr., San Antonio 78220. Tel: (512) 271-3701. Pres.: Larry C. Collins. Prod'n Dir.: Edward L. Hill. Admin. Ass't: Gene O. Collins. Sales & Mktg.: Joan E. Green. Pub. & Promo.: Joe Coole. Adv.: Eddie V. Green.  
Coyotee Recs., PO Box 6390, Corpus Christi 78411. Tel: (512) 854-7376. Contact: Gary Beck.  
Custom Recs., PO Box 231, Tyler 75710. Tel: (214) 597-2961. Mgr.: Curtis Kirk.  
D C Sound Ents., 6505 Sheridan Rd., Fort Worth 76134. Tel: (817) 293-5561, 738 1951. Co-Owner & Promo.: Derwood Rowell, Co-Owner & A&R: Stan Knowles, Gen. Mgr.: Daphne Knowles. Sales Mgr.: Carolyn Rowell.  
**Labels:** (Owned) DC Sound, DC Sound Country.

Dallas Recs. & Tapes/Triple-J Recs./Trinity Recs. (div. of Trinity Music Inc.), PO Box 10467, Dallas 75207. Tel: (214) 631-8828. Pres.: Jim Hilliard. VP/A&R Dir.: Jim Pat Mills; VP/Promo Dir.: Gary Young; VP/Prod'n Dir.: James Neel.  
Dallas Star Recs., 9646 Rylie Rd., Dallas 75217. Tel: (214) 286-1711. Owner/Opns. Mgr.: David A. Coffey, New Talent Dir.: David Gage.  
**Labels:** (Owned) Dallas Gospel, Dallas Star.  
Dark Silver Recs., 1921 Beech St., Amarillo 79106. Tel: (806) 352-6073. Pres.: Michael Thomas, VP/A&R: Dean Taylor, Promo. Dir.: Jack Randall.  
Darva Recs. (div. of MBA Prod'ns), 8914 Georgian Dr., Austin 78753. Tel: (512) 836-3201/3194. Pres.: Roy J. Montgomery, Gen. Mgr.: Shirley Montgomery, A&R: Joe Montgomery, Promo. & Mktg.: Dick Culp.  
Delta Recs., Box 225, Nacogdoches 75961. Tel: (713) 564-2509.  
Demon Recs., PO Box 90698, 301 Wells Fargo, No. 28, Houston 77090. Tel: (713) 537-9292. Pres. & Treas.: Steve King, VP & Sec'y: Steve Douglas. Promo. & Sales: Cookie Kelly; Promo: Judy Waiker. Marsha King.  
**Labels:** (Owned) Demon, K&S.  
Domino Recs. Ltd., 222 Tulane St., Garland 75043. Co-Owner: A&R Dir. & Int'l Co-ord.: Gene Summers; Co-Owner: Deanne Summers; Prod'r/PR Mgr.: Steve Summers.  
**Labels:** (Owned) Domino, Front Row. (distributed) Lake Country (Switzerland).  
Colonel Buster Doss Presents, PO Box 927, Manchaca Sta., Austin 78652. Pres.: Col. Buster Doss. VP: Barbara Doss. Sec'y: Kim Doss, Treas.: Bo Doss.  
**Labels:** (Owned) Aus Tex., Colonel Redneck, Doss, Kimbo, Range Buster, Six Shooter, Stardust, Wizard.  
Excelsior Recs. (div. of Pickwick Int'l Inc.), 2200 Randol Mill Rd., Arlington 76011. Tel: (817) 261-4281. Reg'l Sales Mgr.: Tom Colley.  
**Labels:** (Owned) Ascension, Excelsior, Pickwick, Pro Arte, Quintessence, (distributed) Sunbird.  
Felicity Recs. Inc., PO Box 5754, Austin 78763. Tel: (512) 472-1004. Bd. Chm.: William W. McNeal; Sec'y: Craig D. Hillis; Exec. VP: Steven Fromholz; VP Mktg.: Shelly Hart.  
Firecreek Recs. (div. of MM Recs.), 3659 Glen Haven, Houston 77025. Tel: (713) 660-7965. Prod'r: Mike Miola.  
Freddie Recs., 6118 S. Padre Island Dr., Corpus Christi 78412. Tel: (512) 992-8411. Owner: Freddie Martinez, Gen. Mgr.: Lee Martinez; Sales & Promo.: Jessie Salcedo; Sales: Laura Guerra, Engs.: Hector Gutierrez, Gary Beck, Rick Longoria.  
Freko Recs., PO Box 11967, Houston 77016. Tel: (713) 987-2273. Pres.: Freddie Kober; Sec'y: Treas.: Claudia Kober.  
General Music Corp., 3012 N. Main St., Houston 77009. Tel: (713) 225-0450. Pres.: Jay Collier; Opns./Gen. Mgr.: Betty Collier; Sales & Mktg.: Betty Adis; Nat'l Promo. Dir.: Alan Young.  
**Labels:** (Owned) Bonanza, Colonial, GMC, IRS, Volunteer.  
Gold Guitar Recs., 1450 Terrell, Beaumont 77701. Tel: (713) 832-0748. Owner: Don Gilbert.  
**Labels:** (Owned) Azure, Gold Guitar.  
Gold Street Inc., PO Box 124, Kirbyville 75956. Tel: (713) 423-5516. Pres. & Gen. Mgr.: James L. Gibson; Promos. & Sales Dir.: Robbie Gibson.  
**Labels:** (Owned) Glory Express, Gold Street.  
Grapevine Opry, 308 Main St., Grapevine 76051. Tel: (817) 481-3505.  
**Labels:** (Owned) ASR, GO.  
John Hall Recs. Inc., Box 18344, 5009 Davis Blvd., Fort Worth 76118. Tel: (817) 281-6605. Pres./Owner: John Hall; Mktg. Mgr.: Troy E. Bradley.  
Happy Beat Recs., 14045 S. Main, Suite 303, Houston 77035. Tel: (713) 641-0793. Pres.: Roger Cummings, VP/A&R: Black Music: Steve Cummings; Exec. Sec'y: Betty Cummings; Nat'l A&R: Robert Jackson; Int'l Pub.: Cornell Blakely; Sales Mgr.: Linda Harris.  
**Labels:** (Owned) Happy Beat, (distributed) MSB, Venus.  
Happy Jazz Recs. Inc., PO Box 66, San Antonio 78291; 522 River Walk, San Antonio 78205. Tel: (512) 225-6841.  
**Labels:** (Owned) American Jazz, Audiophile, Happy Jazz.  
Hisong Recs. (div. of Musedco Publ'g), Box 5916, Richardson 75080. Tel: (214) 783-9925. Owner: Richard A. Shuff; Promo.: Royce D. Baker; Prod'r: Eddie Fargason.  
House of Falcon Inc., 821 N. 23, McAllen 78501. Tel: (512) 687-7121. Cable: FALCON. Pres.: A. Ramirez Sr.; Sec'y & Gen. Mgr.: A. Ramirez Jr.; Rec'g Dir.: Mark A. Ramirez; Gen. Sales Mgr.: Ramiro Perez.  
**Labels:** (Owned) ARV Int'l, Falcon, RIC.  
Houston Recs. Ltd., 3300 Jensen Dr., Houston 77026. Tel: (713) 223-5971/2285. Contact: Gasper P. Puccio.  
Inergi Recs., 1300 Texas Ave., Houston 77002. Tel: (713) 222-8561.  
International Mod Recs., 2510 Tarrytown Mall, Houston 77057. Tel: (713) 695-3648. Contact: Jim D. Johnson.  
**Labels:** (Owned) Gestation, International Mod.  
Isle City Recs., 411 Kempner, Galveston 77550. Tel: (713) 763-8344.

Jamaka & Felco Rec. Co., 3621 Health Ln., Mesquite 75150. Tel: (214) 279-5858. Owners: Jimmy Fields, George McCoy.  
Joey Recs. Inc., 6703 W. Commerce, San Antonio 78227. Tel: (512) 432-7893.  
**Labels:** (Owned) Dina, Joey, SAS.  
Kari Recs. Inc., PO Box 9246, Austin 78766. Tel: (512) 345-5796. Pres.: Doug Pendergrass; VP: Jerry Foster; Sec'y-Treas.: Don Bedell; Opns. Mgr.: Johnny Morris; Sales: Johnny Elgin.  
**Labels:** (Owned) Kari, Kik.  
Lake Country Music, PO Box 88, Decatur 76234. Tel: (817) 627-2128. Pres.: Danny B. Wood; Partners: Larry Quinten Woodridge, Mark House.  
Leaf Recs., PO Box 1297, 815 Trailwood, Hurst 76053. Tel: (817) 268-3276.  
Longhorn Ballroom Inc., 216 Cornth, Dallas 75207. Tel: (214) 428-3128.  
M D J Recs., Preston Tower, Suite C148, Dallas 75225. Tel: (214) 691-7319.  
Marsal Prod'ns Inc., 1735 Castroville Rd., San Antonio 78237. Tel: (512) 433-9351. Pres.: Antonio J. Menendez, VP: Felix Elizondo; Sec'y-Treas.: Pat Alvarado.  
**Labels:** (Owned) Del Rio, Magda, Sonido Int'l.  
Marullo Prod'ns Inc., 1121 Market St., Galveston 77550. Tel: (713) 762-4590. Pres.: A. W. Marullo Sr., VP: A. W. Marullo Jr.; Pop & Country A&R: Mark Allen, George Lee, Sales & promo. Mgr.: Russ Reeder.  
Max Promos., PO Box 7386, Beaumont 77706. Tel: (713) 866-6726. Pres.: Richard T. Bianco, A&R/Sales Promo.: Tim Meehan; Sales Mgr.: Alicia Belaire.  
Dale McBride Ents., Farm Road 580 E., Lampasas 76550. Tel: (512) 556-6276. Pres.: Dale McBride.  
Music Ents. Inc., 5626 Brock, Houston 77023. Tel: (713) 926-4431. Pres.: Huey P. Meaux, Treas.: Aaron Schechter; Sec'y: Mary E. Thornton; Studio Mgr.: Lonnie Wright.  
**Labels:** American Playboy, Crazy Cajun, Jet Stream, Pacemaker, Star Flite.  
N A P Recs. Inc., 3941 Don Juan, Abilene 79605. Tel: (915) 673-4843, 677-8601. Pres.: Charles D. Grissom.  
National Music Ents., PO Box 35855, Houston 77035. Tel: (713) 499-5943. Mgr.: Dan Merchura Sr.; Country A&R: Danny James.  
National Recs., 3410 Ave. R., Lubbock 79412. Tel: (806) 744-5590. Pres.: Bud Andrews.  
**Labels:** (Owned) Lemon, National.  
New England Rec. Co., Drawer 520, Stafford 77477. Contact: Daniel Andrade.  
New Song Recs., 2913 95 St., Lubbock 79423. Tel: (806) 745-5992. Pres.: Bill Gammit; VP & A&R: Russ Murphy.  
O K Recs., 2200 E. Seventh St., Austin 78702. Tel: (512) 476-4588.  
**Labels:** (Owned) Kidd, Loyal, Naw.  
Oakridge Music Rec'g Serv., 2001 Elton Rd., Fort Worth 76117. Tel: (817) 838-8001/7623. Pres.: Homer Lee Sewell.  
**Labels:** (Owned) Arrowhead, Crossfire, Oakridge.  
Old Hat Recs., PO Box 946, Springtown 76082. Tel: (817) 433-5720. Pres.: James Michael Taylor; Exec. Dir.: Charles P. Bowles; Sales Mgr.: Anna Golden; Promo. Dir.: Peggy Sioux; A&R: Rick Babb.  
**Labels:** (Owned) Old Hat, T2 Topple.  
P A I O Recs., 3409 Brinkman St., Houston 77018. Tel: (713) 880-1175. Pres.: Don Daily, VP: Bud Daily.  
**Labels:** (Owned) PAID, (distributed) IBC.  
Pantego Sound Studios, 2210 Raper Blvd., Pantego 76013. Tel: (817) 461-8481. A&R: Charles Stewart.  
**Labels:** (Owned) Pantego, Upstart.  
Pastorale Music Co., 235 Sharon Dr., San Antonio 78216. Tel: (512) 822-3593. Pres.: Carolyn Cunningham; Mgr.: W. Patrick Cunningham.  
Pioneer Rec. Co., PO Box 231, 1317 S. Peach, Tyler 75710. Tel: (214) 597-2961. Mgr.: Curtis Kirk.  
Presence Recs., PO Box 2502, Houston 77001. Tel: (713) 669-0485.  
Radio & Television Commission of the Southern Baptist Convention, 6350 W. Freeway, Fort Worth 76150. Tel: (817) 737-4011. Cable: BAPTCOM.  
Rainbow Sound Inc., 2737 Irving Blvd., Dallas 75207. Tel: (214) 631-4277. Pres.: Bob Cline, Exec. VP: Jack Whitt, VP: Phil Kalan; Mktg. & Promo.: Daniel Allbritton.  
Ramez Recs. Inc., 202 S. Milby St., Houston 77003. Tel: (713) 223-3591. Pres.: Emilio V. Garza.  
Resco Recs., 2039 Antoine, Houston 77055. Tel: (713) 683-7171. Mgr.: Russ Reeder; A&R: Gene Watson.  
Richey Recs., PO Box 12937, Fort Worth 76116. Tel: (817) 731-7375. Owner: Slim Richey; Sales: Bob Jones; Adv. & Promo.: Jim Colegrove.  
**Labels:** (Owned) Flying High, Grass Mountain, Ridge Runner. (distributed) Kramchi.  
Sarg (Rec'g Co.), 311 E. Davis St., Luling 78648. Tel: (512) 875-3350. Owner: Charlie Fitch; Sales Mgr.: Sharon Mann; Promo.: Denise Fitch; A&R: Ben W. Fitch; Ass't Mgr.: Celeste Fitch.  
**Labels:** (Owned) Double A, Rattler, Sarg.

Oon Schaffer Promos., PO Box 57291, Dallas 75207. Tel: (214) 339-5891/6166. Pres.: Don Schaffer; VP: Becky Schaffer.  
**Labels:** (Owned) Demand, Texas.  
Scatched Recs., 5904 Laird, Austin 78757.  
Smudge Recs., PO Box 29342, Dallas 75229. Tel: (214) 243-2933. Pres.: Terry Rose.  
**Labels:** (Owned) SRO, Smudge.  
Southland Recs. Inc., PO Box 1547, Arlington 76010. Tel: (817) 461-3280. Chief Exec. Officer: Steve Reed.  
Star Song Recs., 2223 Strawberry, Pasadena 77502. Tel: (713) 472-5563. Exec. Pres.: Wayne Oonowho; Pres./A&R: Darrell A. Harris; Sales Mgr.: Philip Dorflinger; Promo.: Tom Thigpen; Prod'n: Joan Tankersley.  
**Labels:** Joyeous Garde, Kingsway Music, Rivendell, Star Song.  
Starstream Recs., 4801 Woodway, Houston 77056. Tel: (713) 961-1975. Pres.: Ken Kramer, VP & Gen. Mgr.: Gary Firth.  
Stoneway Recs. Inc., 2817 Laura Koppe, Houston 77093. Tel: (713) 697-7867.  
**Labels:** (Owned) Stoneway, Wide-World.  
SunBell Recs. Inc., 12231 Snow White, Dallas 75234. Tel: (214) 243-5792. Pres.: Ralph Hollis, VP: Greag Hollis.  
Sunshine Country Recs., PO Box 31351, Dallas 75231. Tel: (214) 690-4155. Pres.: Bart Barton; VP: B. C. Bramlett; Nat'l Sales: Rusti James.  
**Labels:** (Owned) SCR, (distributed) Branch Int'l, Vertex, Yatahey.  
Superstar Recs., 726 Coronet, San Antonio 78216. Tel: (512) 344-5979. Pres.: Tom R. Parr.  
Texas Re Cord Co. (div. of Western Head Music Co.), Box 19, Bulverde 78163. Tel: (512) 438-2465. Pres.: Augie Meyers.  
**Labels:** (Owned) Texas Re Cord, Texas Rec. Co., (distributed) Crazy Meskin.  
Thoroughbred Recs., 6503 Wolfcreek Pass, Austin 78749. Tel: (512) 288-3370. Owner: Rex T. Sherry.  
Umpire Enterprises, 1824 Laney Dr., Longview 75601. Tel: (214) 758-4063. Owner/Pres.: Jerry Haymes; Sec'y: Sandy Wilson; A&R: Jeff Johnson.  
**Labels:** (Owned) Enterprize.  
Vegas Recs., PO Box 80032, Smithfield 76180. Tel: (817) 498-3447. Owner/Pres.: D. M. "Doc" Holliday; Sales Mgr. & Promo.: Sandy Sexton.  
Wheel/Home Cooking Recs., PO Box 66595, 3520 Montrose Blvd., Suite 227, Houston 77006. Tel: (713) 785-6670. Contact: Roy C. Ames.  
**Labels:** Airplay, Wheel.  
Word Inc., 4800 W. Waco Dr., Waco 76710. Tel: (817) 772-7650. Pres.: Jarrell McCracken; Sr. VP Recs. & Music: Stan Moser; VP Sales: Roland Lundy; VP A&R: Buddy Huey; VP Mktg. & Promo.: Dan Johnson; Mdsq. Dir.: Rob Dean; PR Dir.: Wall Quinn.  
**Labels:** (Owned) Canaan, DaySpring, Myrrh, Word. (distributed) Good News, Image 7, Light, Luminar/Lexicon, Maranatha!, Seed, Solid Rock.  
Yatahey Recs., PO Box 3:819, Dallas 75231. Tel: (214) 750-0720. Owner: Pat McKool; A&R: Bart Barton; Promo.: Rusti James. (Also see Sunshine Country.)  
**Labels:** (Owned) Yatahey. (distributed) Branch Int'l, Lemon Square.

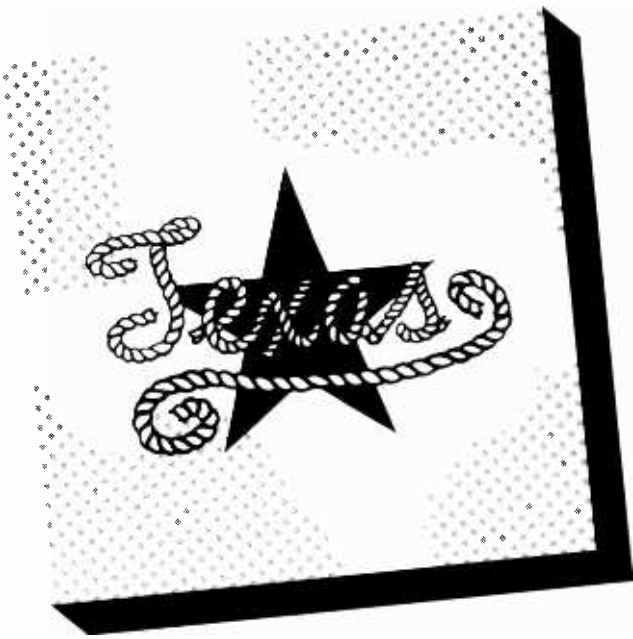
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## An Era Of Growth

• Continued from page T-4

Michael Brovsky, of the Brovsky-Stewart Group in Austin, said no studio could really afford to relax in this day and age. Brovsky says, "There is tremendous activity here in the recording business because in the past three or four years, many of the Texas groups that have risen to national stature are staying here and doing their recording, rather than going to Tennessee or California."

Furthermore, artists who have made the break into the national spotlight are staying around to help out their fellow Texans, either by boosting other Texas bands, or by bringing other groups to Texas to record.

Tim Neece, manager of Christopher Cross, gives an example: "Chris and Michael Ostin are producing an album on the Quincy Jones' label Qwest, with Warner, with a new group from New York. These guys were working on jingles to pay the rent, and they have a new direction and a fresh sound in the pop oriented type of rock music."

A production company is in the planning stages for Cross, and he already has a publishing company. "We've been real

fortunate," Neece says, "because with the magnitude of Chris' success, it breaks down a lot of barriers."

Neece says Texas studios offer facilities equal to those anywhere else in the nation, except in the digital area. But, he says, the growth of that business is being held back a bit because it is more difficult to bring certain musicians to Texas for recording sessions.

The club scene in Texas has begun to stabilize, with fewer new spots entering the market, and consequently fewer clubs going bust.

Several persons in the Texas entertainment industry, however, say the problems in the Texas club scene are not with the clubs, the facilities or the groups, but with the audiences. "It seems kind of funny to say this, but we have a shortage of audience in some markets," a Houston-based entertainment promoter says. "Basically, we need to educate the market. There is a bit of activity in Dallas and Houston, and Austin, of course, has always been strong."

The problems come when you move outside those cities. Michael Brovsky says San Antonio, one of the largest cities in the state, with a metropolitan area in the one million population range, is a city where no group has really been able to establish itself. Other large cities, Corpus Christi, Amarillo, Brownsville, all have difficulty producing an audience for anything less than a nationally-known group.

The reasons for this vary with the person being asked, but over and over again, the response seemed to come to one word, "money."

John Kenyon, with Nick's Uptown in Dallas, is a club owner who can observe the scene from the standpoint of one who has built a successful business. "I'd like to think the situation everyone describes is changing," he says, "but you can see the signs that people don't seem to be going out as much as they did."

He suggests one reason for the success of his place is that customers are growing more loyal to a fewer number of spots. "The key is to be consistent, consistently good," he says. "We see the same old faces night after night and I think the reason for that is because we're dependable. People don't want to spend a lot of money experimenting on new places anymore."

That's a shame, Kenyon says, because "there's a lot of music here that's being overlooked."

If Texans don't always support their clubs, they turn out in great numbers for national acts. The Rolling Stones drew more than 80,000 a night for two Dallas dates recently, and had two Texas bands, the Fabulous Thunderbirds and ZZ Top on the same bill.

And, of course, former Texas acts that have taken on a national stature, Willie Nelson and the like, are warmly received by their fans.

Jack Beckman, manager of Dallas' Reunion Arena, a two year old plus sports and entertainment facility seating

18,000, says the addition of such facilities as this will continue to draw live acts from across the country. "What makes places like this so suitable for multi-event uses," Beckman says, "is that they were designed from ground up for all kinds of events. Flexibility in lighting, wiring for special sound systems, an arena designed for a 360 degree view, all those are advantages of the newer facilities over those built for sports events and large stage spectacles alone."

Rusty Brutsche, whose Showco produced the stages for the Rolling Stones tour, agrees: "For a group like the Stones, you have to be flexible enough to go from outdoor football stadiums like they played in Dallas to indoor arenas. That's hard enough anyway. But when the facility was designed for a minor league basketball team or for a convention hall or something, you have all kinds of problems. That's why scouting out the facilities in advance is so important."

Every major city in Texas has suitable facilities for bands of almost any size and audience, Brutsche says. "But again, you have to scout out all the little eccentricities in places like these. That's why locally-based companies can be of such help."

If there's any situation posing a threat to Texas musicians today, it might be the threat of success.

Michael Brovsky suggests that Texas performers who have made it big nationally are finding their Texas heritage either diluted by their national image, or that aspect of their music is being dismissed as part of the so-called "Texas chic." "I really hate to see that happen," he says, "because maybe unlike other states, the fact that a performer is from Texas seems to have a strong bearing on his music and why he plays or writes what he does."

But, if that's the price paid for success, most artists would be more than willing to pay it, he suggests. "I guess it doesn't really matter all that much what your music roots are if you can keep them established in your own mind," he says. But he agrees that such a dilution could adversely affect the image of the Texas music industry from the standpoint of less publicity. "I think the Texas chic thing is dying out. I hope so," he says. "I think people are finally beginning to look at Texas artists as the musicians they are, rather than just a fad. There's just so much good music down here waiting to be discovered, I'd hate to think anyone's success was the result of a stupid fad."

So perhaps the description of the Texas music industry as an adolescent is fitting. The artists can stand on their own talent, the facilities are there to help develop that talent and the interest in the music peculiar to Texas, whatever that might be, is strong.

Texas has made it through puberty. Now it's a matter of growing up. Competing, polishing, organizing its efforts and, perhaps most importantly, building up its audience once again.

## SERVICES

### DESIGN & ARTWORK/ PRINTING & LITHOGRAPHING

The key to the abbreviations used in this category is: "(DES)" for those companies which execute designs or artwork, and "(PRT)" for those which do printing or lithographing.

#### • DALLAS (Area Code 214)

Electronic Technological Inds of America Inc., PO Box 1580 Zip 75221 Tel 827-8002 Bd. Chm., John Kanter, Gen. Mgr. David Coleman, Sales Mgr. Larry Pearson (DES, PRT)  
Matthews Int'l Corp., 7715 Sovereign Row Zip 75247 Tel 631-8240 Mgr. G. Motley (PRT—film masters, symbol consultation & testing)  
Rainbow Sound Inc., 1322 Inwood Rd Zip 75247 Tel 638-7712 Pres. Bob Cline, Exec. VP Jack Whitt (DES—record only)

#### • FORT WORTH AREA (Area Code 817)

Ink Inc., PO Box 946, Springtown 76082 Tel 433-5720 Pres. James Michael Taylor, Sales Mgr. Charles Bowles Adv. Mgr. Barbara Anne Taylor (DES)

#### • HOUSTON (Area Code 713)

Riverside Albums 7400 Pinemont Zip 77040 Tel 462-2700 VP Earl Thomas, Sales Mgr. Brenda Cox (DES, PRT)

#### • SAN ANTONIO (Area Code 512)

Joey Recs. Mfg., 6703 W. Commerce Zip 78227 Tel 432-7893 (DES)  
Texas Rec. Mfg. Inc., 1422 W. Poplar Zip 78207 Tel 733-6138 Pres. C. Foy Lee, Gen. Mgr. Jimmy Burton, Sales Mgr. Jeannie Hill (DES, PRT)

#### • SAN BENITO (Area Code 512)

Rio Grande Music Co., 119 S. Sam Houston Blvd Zip 78586 Tel 399-5377 Sales Mgr. John F. Phillips (DES—record only)

#### • WACO (Area Code 817)

Creative Communications Inc. (sub of SMI) 918 N. Valley Mills Zip 76710 Tel 776-6553 (DES)  
Mike's Printing Shop, 2507 Grim Zip 76707 Tel 752-2321 Owner Mike Stanley (PRT)  
Charles Wallis Inc., 4700 W. Waco Dr Zip 76710 Tel 776-5113 Pres. Charles Wallis, Gen. Mgr. Roger Lindstrom (DES)

### CUSTOM DUPLICATORS/ PACKAGING & LABELING

Audio and Video lines indicate which configurations the firms duplicate. Companies which offer packaging and labeling of tape product are indicated by "(PKG)" which appears after the main body of their listings.

#### • AUSTIN (Area Code 512)

P. S. G. Rec'g Studio, PO Box 1482, 4322 A N. Lamar Blvd Zip 78767 Tel 454-5653 Pres. Pedro S. Gutierrez  
Audio: 8-tr., cassette, open reel

#### • DALLAS (Area Code 214)

A S R Rec'g Servs., 13101 Preston Rd., Suite 300 Zip 75240 Tel 239-7171  
Audio: 8 tr., cassette

Electronic Technological Inds of America Inc., PO Box 1580 Zip 75221 Tel 827-8002 Bd. Chm., John Kanter, Gen. Mgr. David Coleman, Sales Mgr. Larry Pearson (PKG)  
Tapemasters Inc., PO Box 38651 Zip 75238 Tel 349-0081 (PKG)  
Audio: 8-tr., cassette, open reel

#### • FORT WORTH AREA (Area Code 817)

Oakridge Music Rec'g Studio, 2001 Elton Rd., Haltom City 76117 Tel 838-8001, Eng.: Homer Lee Sewell  
Audio: Cassette, open reel

#### • SAN ANTONIO (Area Code 512)

A S I (Abaddon/Sun Inc.), PO Box 6520, 10330 Koltzebue, Zip 78209 Tel 824-8781 Pres. Galen Carol  
Audio: Cassette

Marsal Prod'ns. Inc., 1735 Castroville Rd Zip 78237 Tel 433-9351 Pres. Antonio J. Menendez, Gen. Mgr.: Pat Alvarado, Sales Mgr. Felix Elizondo  
Audio: 8 tr., cassette

Texas Rec. Mfg. Inc., 1422 W. Poplar Zip 78207 Tel 733-6138 Pres.: C. Foy Lee, Gen. Mgr.: Jimmy Burton, Sales Mgr.: Jeannie Hill (PKG)  
Audio: 8 tr.

#### • SAN BENITO (Area Code 512)

Rio Grande Music Co., 119 S. Sam Houston Blvd Zip 78586 Tel 399-5377, Sales Mgr. John F. Phillips  
Audio: 8-tr., cassette

#### • WACO (Area Code 817)

Creative Communications Inc. (sub of SMI), 920 N. Valley Mills Zip 76710, Tel 776-6553 (PKG)  
Audio: cassette.

## LICENSING ORGANIZATIONS, MUSIC

A S C A P (American Society of Composers, Authors & Publ'rs), Communications Center, Suite 340 3901 Westheimer, Houston 77027 Tel (713) 621-5692  
B M I (Broadcast Music Inc.), 8401 Westheimer Houston 77063 Tel (713) 783-8956

## PLATING, PROCESSING & PRESSING PLANTS

#### • AUSTIN (Area Code 512)

M B A Prod'ns, 8914 Georgian Dr. Zip 78753 Tel 836-3201/3194, Pres. Roy J. Montgomery Sr., VP: Shirley A. Montgomery  
P S G Rec'g Studio, PO Box 1482, 4322A N. Lamar Blvd Zip 78767 Tel 454-5653, Pres.: Pedro S. Gutierrez (Pressing only)

#### • DALLAS (Area Code 214)

Rainbow Rec. Pressing, 2721 Irving Blvd. Zip 75207, Tel 630-6401, VP: Phil Kalan (Pressing only)

#### • HOUSTON (Area Code 713)

Houston Recs. Ltd., 3300 Jensen Dr. Zip 77026, Tel 223-5961

#### • SAN ANTONIO (Area Code 512)

Joey Recs., 6703 W. Commerce Zip 78227 Tel (512) 432-7893  
Texas Rec. Mfg. Inc., 1422 W. Poplar, Zip 78207, Tel 733-6138 Pres. C. Foy Lee, Gen. Mgr. Jimmy Burton, Sales Mgr. Jeannie Hill

#### • SAN BENITO (Area Code 512)

Rio Grande Music Co., 119 S. Sam Houston Blvd. Zip 78586 Tel 399-5377 Sales Mgr.: John F. Phillips (Pressing only)

## RECORD PROMOTION

#### • AUSTIN (Area Code 512)

Joe P. Ethridge Promos, 7106 Scenic Brook Dr Zip 78736 Tel 288-3581.

#### • CLEBURNE (Area Code 817)

Hinton & Svendsen Promos., PO Box 297 Zip 76031 Tel 641-7875 Con. tact: Bruce Hinton, Peter Svendsen  
Branch: Hollywood (Los Angeles Metro Area), Calif.

#### • DALLAS (Area Code 214)

Electronic Technological Inds. of America Inc., PO Box 1580 Zip 75221 Tel 827-8002 Bd. Chm. John Kanter, Gen. Mgr. David Coleman, Sales Mgr.: Larry Pearson.

#### • GAINESVILLE (Area Code 817)

TanDen Prod'ns, PO Box 382 Zip 76240, Tel 665-6759, Pres: Bobby Dennis, Sales Mgr. Gregg Ballew, Adv. Mgr.: Roger Christian.

#### • HOUSTON (Area Code 713)

Slick Norris Artists & Promos, PO Box 653, Highlands 77562 Tel 424-4235 Pres.: Slick Norris  
Randall Parr Drg. Ltd., 411 E. Crosstimbers, Zip 77022, Tel: 691-6151 Owner: Randall Parr.

#### • SAN ANTONIO (Area Code 512)

Joey Recs., 6703 W. Commerce Zip 78227 Tel 432-7893

#### • SAN BENITO (Area Code 512)

Rio Grande Music Co., 119 S. Sam Houston Blvd. Zip 78586 Tel 399-5377 Sales Mgr. John F. Phillips

#### • WACO (Area Code 817)

Charles Wallis Inc., 4708 W. Waco Dr. Zip 76710 Tel 776-5113 Pres. Charles Wallis, Gen. Mgr. Roger Lindstrom

## SUPPLIES

### EMPTY CARTRIDGE, CASSETTE & REEL MANUFACTURERS

Ampex Corp. 1615 Prudential Dr. Dallas 75235, Tel (214) 637-5100

Branch: 5300 Telephone Rd., Houston 77087 Tel (713) 928-3741  
Audio: 8-tr., cassette 7, 10 1/2 & 14" reels

Video: Beta, VHS & U-matic cassette, open reel

3 M Co., Audio/Video Prods. Div., 2121 Santa Anna Ave., Dallas 75228 Tel: (214) 324-8100

Audio: Reels (1/4", 1/2", 1", 2"x5", 7", 10 1/2", 14")  
Video: Reels (2", 1")

Brand name: Scotch

### ENVELOPES & MAILERS

#### • DALLAS (Area Code 214)

Electronic Technological Inds. of America Inc., PO Box 1580 Zip 75221 Tel 827-8002 Bd. Chm. John Kanter, Gen. Mgr. David Coleman, Sales Mgr. Larry Pearson

### JACKETS & SLEEVES

#### • DALLAS (Area Code 214)

Electronic Technological Inds. of America Inc., PO Box 1580 Zip 75221 Tel 827-8002 Bd. Chm. John Kanter, Gen. Mgr. David Coleman, Sales Mgr.: Larry Pearson

#### • FORT WORTH METROPOLITAN AREA (Area Code 817)

Wills Printing Co., PO Box 211, Arlington 76010 Tel 572-1414 Pres. Calvin Wills (Jackets only—LP only) (M)

#### • HOUSTON (Area Code 713)

Riverside Albums, 7400 Pinemont, Zip 77040 Tel 462-2700 VP Earl Thomas, Sales Mgr.: Brenda Cox (Stock & custom jackets only)

#### • SAN ANTONIO (Area Code 512)

Texas Rec. Mfg. Inc., 1422 W. Poplar Zip 78207, Tel 733-6138, Pres. C. Foy Lee, Gen. Mgr. Jimmy Burton, Sales Mgr. Jeannie Hill (Jackets only) (M)

### TAPE, BLANK LOADED, MANUFACTURERS

The numbers in parentheses following the 8-track & cassette configurations show recording time in minutes; those following open reel configurations (2", 1" & 1/4") show length of tape in feet.

Agfa-Gevaert Inc., 3003 LBJ Fwy., Suite 100 Dallas 75234 Tel (214) 243-7315

Video: 2" quad 3/4" U-matic cassette 1/2" cassette

Ampex Corp., 1615 Prudential Dr., Dallas 75235 Tel (214) 637-5100

Branch: 5300 Telephone Rd., Houston 77087 Tel (713) 928-3741

Audio: 8 tr (45,90), cassette (45,60,90,120), open reel (1200',1800',2500',3600') broadcast (600',900',2500',3600',5000')

Video: 2" quad, 1" open reel, 1/2" EIAJ open reel (1250',2400') 1/4" U-matic cassette (10,60) 1/2" Beta cassette (30,60,120)

Creative Communications Inc. (sub. of SMI), 920 N. Valley Mills, Waco 76710 Tel (817) 776-6553

Audio: Cassette

Panasonic Co. (div of Matsushita Electronic Corp of America), 1825 Walnut Hill Ln., Irving 75062 Tel (214) 256-1388

Audio: Cassette (60,90)

Video: 1/2" cassette, 1/2" VHS cassette, 1/2" EIAJ open reel 1/2" EIAJ cartridge

Radio Shack (div of Tandy Corp.), 1 Tandy Center, Fort Worth 76086 Tel (817) 390-3272

Audio: 8-tr. (45,90), cassette (30,45,60,90,120), open reel (900',1200',1800',2400',3600')

Brand name: Realistic, SuperTape

Tapemasters Inc., P.O. Box 38651, Dallas 75238 Tel (214) 349-0081

Audio: 8-tr (45,60,90) cassette (45,60,90) open reel

Texas Rec. Mfg. Inc., 1422 W. Poplar, San Antonio 78207 Tel (512) 733-6138 Pres. C. Foy Lee, Gen. Mgr. Jimmy Burton Sales Mgr. Jeannie Hill

Audio: 8-tr

3 M Co., Audio/Video Prods. Div. 2121 Santa Anna Ave., Dallas 75228 Tel (214) 324-8100

Audio: 8-tr (45,90), cassette (45,60,90,120) open reel (1200',1800',2400',3600'), broadcast

Video: 2" quad, 1" helical, 1/2" U-matic cassette (5,10,15,20,30,40,50,60) 1/4" VHS cassette (60,120 & 120 240 min), 1/4" Beta cassette (30-60 & 60-120 min)

Brand name: Scotch

### TAPE, BULK RAW, MANUFACTURERS

Agfa-Gevaert Inc., 3003 LBJ Fwy., Suite 100, Dallas 75234 Tel (214) 243-7315

Audio: Cassette, broadcast

Ampex Corp., 1615 Prudential Dr. Dallas 75235 Tel (214) 637-5100

Branch: 5300 Telephone Rd., Houston 77087 Tel (713) 928-3741

Audio: 8 tr, cassette, open reel

Video: 2" quad, 1" open reel 1/2" EIAJ open reel 1/4" U-matic cassette, 1/2" cassette

3 M Co., Audio/Video Prods. Div., 2121 Santa Anna Ave. Dallas 75228 Tel (214) 324-8100

Audio: 8-tr, cassette, open reel

Video: 2" & 1" open reel, 3/4" U-matic cassette, 1/2" EIAJ open reel, 1/4" Beta & VHS cassette.

Brand name: Scotch

### PROFESSIONAL TAPE SUPPLIES MANUFACTURERS & IMPORTERS

Mike's Print Shop, 2507 Grim Waco 76707 Tel (817) 752-2321 Owner: Mike Stanley

Audio: Pressure sensitive cassette labels.

Wills Printing Co., P.O. Box 211, Arlington 76010 Tel (817) 572-1414, Pres. Calvin Wills

Audio: Cassette labels.



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Basketball Univ. of Houston vs. U.C.L.A.	Jan. 20, 1968	52,693
Tennis Billie Jean King vs. Bobby Riggs	Sept. 20, 1973	30,472
Rally Billy Graham Crusade	Nov. 22, 1965	61,000
Boxing Ali vs. Terrell	Feb. 6, 1967	37,321
Rodeo National Event	Feb. 28, 1981	47,186
Football Professional Steelers vs. Oilers	Dec. 3, 1978	54,261
College Texas Southern vs. Grambling	Oct. 29, 1977	53,668
High School Port Neches vs. Kashmere	Dec. 2, 1977	38,570
Convention 1981 Offshore Technology Conference	1981 Offshore Technology Conference	100,329
Concert Texas World Music Festival	June 18, 1981	60,000

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# Radio Activity Erupts Into Crossover Crossfire

Dallas radio formats hint of the increasing diversity of the city's character. Other than a few, whose programmers play pure country, most of the top rated stations blend rock, country and novelty sounds, with rock and popular hits carrying the bulk of the burden.

KVIL-AM and FM is a perfect example, perfect because it is consistently rated first or second in the Dallas/Fort Worth market. From sunrise to sunset, the station simulcasts "contemporary" music on the AM and FM bands, and after sunset, the FM signal continues through the night.

"We call ourselves 'contemporary' because what else could you call what we do?" says Ron Chapman, program director and announcer. It's just being realistic to accept the idea that radio listeners in large cities have tastes that encompass more than one type of music, Chapman says. "Of course, the trick to it is finding out what those tastes are and coming up with a solution that blends what you air in the right proportions."

KMGC-FM is a relative newcomer on the Dallas scene, but its programming style, similar to KVIL's, is giving the top station a run for its money in terms of audience growth. "It would be really unfair to say we were copying their (KVIL's) format," KMGC programming director Steve Nicholl says. "Really, we are very different." But, he agrees, the type of music played can be described as similar. "We just took a look at what was doing well in this market and came up with our own version of it, and we think our's is an improved version." It would have been foolish, Nicholl says, to bring in a "new" station with a format that was completely untested.

KZEW-FM, an album rocker, has not made distinctive format changes in the last few years, but has undergone a new marketing approach to ebb its slip in the local ratings, according to station manager Dave Lane. The station, on the advice of a consulting firm, changed its nickname from "The Zoo" to "Zoo 98." The reason is obvious, Lane says. "There was a strong listener identification with the old name, but that doesn't do that much good if they don't know where to find you. So we just incorporated the band in the name." Lane says the fall Arbitrons should indicate whether the change will be successful, but he says it was expected to take more time than one ratings period to reverse the gradual trend that seems to have begun about a year ago.

While country has never truly dominated the Dallas/Fort Worth market, it is consistently strong and frequently up there with one station or another in the top five.

KSCS-FM has begun to come on strong in the country aspect of the Dallas market, with a program that tries to appeal to older, more sophisticated country music listeners, according to program director R.T. Simpson.

"I think one problem with a lot of country-western format stations," he says, "is that the people who play the music fail to see the diversity there is in that form." Simpson says he and his announcers listen carefully to the new releases and put together a formula combining old favorites, standards and new songs in a way to achieve a "flow" from one song to the next.

It is only natural that religious programming and gospel music would be popular in a city often described as "the buckle on the Bible belt," and while that is true, religious-oriented stations constitute only a very small portion of the overall market, in terms of listeners.

Stations such as KCBI-FM, KPBC-AM and KVTT-FM have small but loyal audiences and keep them through predictable programming and a heavy dose of involvement in community affairs, according to Mike Middleton, program director for KCBI. Middleton's station is run under the auspices of Criswell Communications, a branch related to the massive First Baptist Church of Dallas, the largest Baptist church in the world.

"Sometimes there is a temptation to build out beyond your mission in religious radio," Middleton agrees. "But the few times that's been done, it has been a disaster. You owe some-

thing to your audience in a religious format, something you probably wouldn't feel you owed in something that hits people less strongly."

There is room for flexibility, though, within the format, Middleton says. "There is much more freedom for program experimentation in this area than most people probably think," he says. "You just have to know your market very well and the programming opportunities within it even better."

Spanish language radio tends to have more of a state-wide orientation, but there are two strong Spanish language influences in Dallas, KESS-FM and KBEC. KESS has a contemporary format that, according to manager Armando Quintero, seeks to be the equivalent of an English language adult contemporary station.

"The Latin people in this area are slowly becoming more assimilated into the culture," Quintero says, "and as that happens, their tastes change. We even run Dallas Cowboy football games in Spanish." KESS' audience is generally considered to be in the 25-45 age range, he notes, commenting that he sees the station as similar to the English language KVIL in terms of its programming.

If any one form of music dominates the market, however, it is rock, in all its various forms. KEGL-FM, "the Eagle," is coming on strong in this area as the most visible newcomer in the market with a heavy campaign of advertising and promotions. Also strong are KTXQ-FM, and the aforementioned KZEW.

Several stations have undergone total format changes in the last two years, abandoning a rock format for a more adult audience. KFJZ-AM, located in Fort Worth, switched from a young rock music program to a 24-hour format of big band music and oldies with a heavy emphasis on network and local news.

Former soul station KNOK-AM has taken on a format almost exclusively jazz, with a heavy helping of religious programming from black churches on Sundays and in the evenings. This leaves the FM stations KKDA and KNOK the only soul or disco format stations in town.

## Austin

For a city as active and musically oriented as Austin is, its radio market does not always keep pace with the community. With a history of progressive country station KOKE, and KLBJ-FM's free-form radio programming, Austin listeners constantly complain of no originality in their market today.

One of the first signals in Austin was KLBJ. Lady Bird's AM station recently switched to a news/talk format. Leading on-air anchor Olin Merrill also serves as news director.

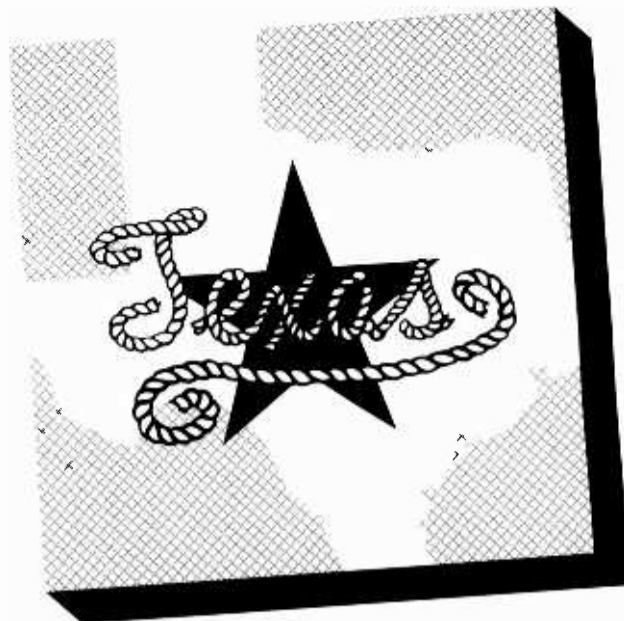
Earlier in the year, KLBJ-FM turned to a tighter, AOR oriented format under the direction of veteran programmer and operations manager Chuck Dunaway. Many loyal free-form listeners complained about losing their progressive station, but it appears a big audience was still out there. KLBJ-FM just received an 11.2 share overall in the Austin market. It placed number two behind KOKE in 18-24 year old listeners. Dunaway still programs some area talent on his station. Joe Ely, Joe King Carrasco, and the Lotions have found their way onto the FM airwaves.

Across town, one of the competitors for rockin' the hits in Austin is KHFI. Always referred to simply as K-98, this FM station directs its image to the younger teen audience. Several of its Arbitron books have showed up real strong in the ratings, although they lost numbers to KLBJ-FM in the last period.

A community effort to produce a local "Homegrown" album did not fare too well. A station spokesman says they lost "thousands" on the venture. Featured on the LP were area entertainers Mother of Pearl, Judy Price and the Womack Brothers.

In Hollywood, it's "Star Wars." In Austin, it's "Country  
(Continued on page T-36)

Radio writers: Dallas by Susan Sanders; Austin and San Antonio by Katy Bee; Houston by Alan Waldman. Assistance on Dallas story by Peggy Kelly.



## LOUIS OWEN, Executive Director Tarrant County Convention Center Forth Worth, Tex.

"Texas is on the move not only in music but in all the arts. I think this has been growing in the past 6-8 years. We're seeing more sellouts now for the opera, but classical concerts, SRO crowds for ballet performances and symphonies.

"Texas is getting more people moving here from other parts of the U.S., including big arts centers. These people want something different, and they don't expect second or third class. I believe that Dallas is the new film capital of the nation, and there's a tremendous amount of talent through the state that's bursting out.

"I came to Texas 16 years ago from Southern California, and I've seen a huge change in the arts in that time. There is a national focus on Texas that's apparent through the proliferation of studios, production firms, video enterprises and other companies involved in the arts."

## ROB BALON Robert E. Balon & Assoc. Austin, Tex.

(a programming/records research consultant)

"The thing that's so unique about Texas—and especially Austin—is its diversity. And this could essentially be harmful, because people tend to think of Texas as mostly country. Texas music encompasses so much outside country music, but because Willie lives here, a lot of people get misled into thinking country's the main music in the state. There's pop, jazz, fusion—all kinds of sounds and styles.

"I get calls all the time in my consultation and research from people saying, 'Is it happening down there? I want to get away from L.A. or N.Y. or Nashville, and I've heard that Texas is a great place to be creative.' I'm real excited about the idea of Texas as the Third Coast, wooing people away from the other traditional music centers. I just hope we can handle the migration and assimilate the cultures without losing our own identity."

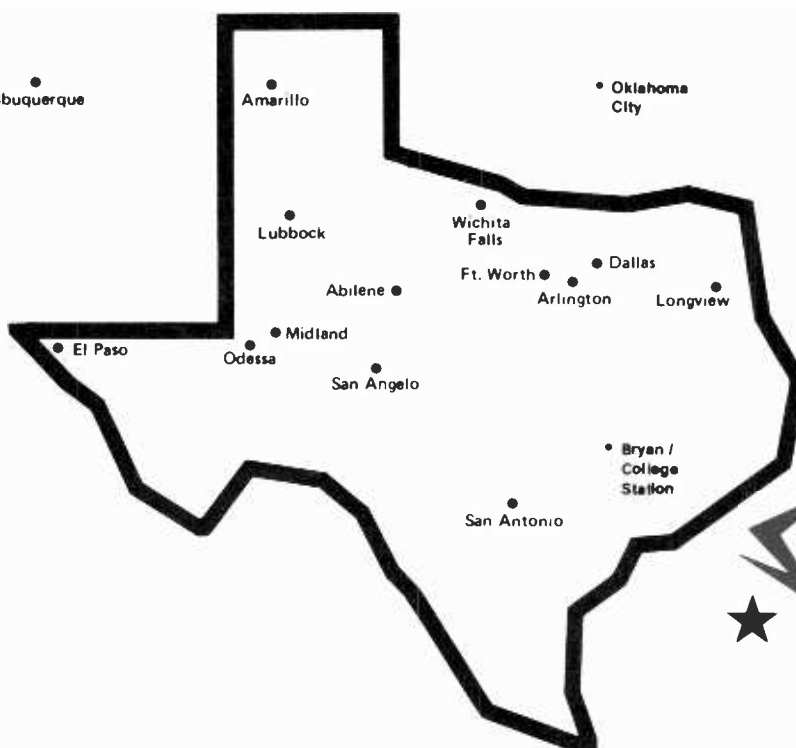


KVET personality Penny Reeves plays "elephant jockey" during a celebrity elephant race in Austin.



86 KONO San Antonio raised \$24,000 for the March of Dimes via a haunted house promotion. At right, air personality "Gentleman" Jim Carter defends visitors from the anonymous ghoul.

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Incredibles - Fink  
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Graham Central Station  
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Cowboys  
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Cowboys  
2301 Rushing

SAN ANGELO  
Danceland  
2402 Vanderverter

Cowboys  
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ABILENE  
Cowboys  
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Graham Central Station  
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## PHOENIX

Graham Central Station  
Haden Plaza West  
4041 N. 33rd Ave.

## ARLINGTON

New West  
2811 S. Cooper

ALBUQUERQUE  
Graham Central Station  
3301 Juan Tabo N. E.

Cowboys  
3301 Juan Tabo N. E.

SAN ANTONIO  
Graham Central Station  
107 Terrell Plaza

The Wrangler  
11431 Perrin Beitel Rd.

New West  
2335 N. W. Military Highway

## LUBBOCK

The Place  
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Great Gatsby  
3002 Slide Rd.

Rocky's  
5203 34th St.

New West  
4138 19th St.

FORT WORTH  
New West  
3105 Winthrop

## BRYAN/COLLEGE STATION

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PHILLIP GRAHAM (915-362-0401)



# Rock Retail Alliance

• Continued from page T-10

neighborhood), with Frank Sinatra, Barbra Streisand, Roger Whittaker, and Carole Bayer Sager being particularly popular. Soundtracks are doing quite well at Sound Warehouse. "Arthur," "Annie," "Heavy Metal," "Fame," and "Endless Love" are the current heavy hitters.

Another major record retailer is Cactus Records and Tapes, with four locations around Houston. At the main location (S. Shepherd at Alabama), assistant manager Connie Kirchheimer ranks them like this: rock (Stones, Billy Joel); new wave (Judy's); vocals and instrumentals (Lulu, Sinatra, Mantovani); Country (Crystal Gayle, Willie Nelson); and soul (Luther Vandross, Carl Carlton). The Montrose neighborhood in which the store is located has an older, more settled population and that helps explain the unusual popularity of easy listening albums.

Texas Tapes and Records is located in the kicker heartland—Pasadena. Nonetheless, rock runs circles around everything else here in the home of the urban cowboys. Most popular rockers here are Genesis, Foreigner, Billy Squier, Billy Joel, Rush, AC/DC, the Police, and Journey. Country comes in second to rock, however, with T.G. Sheppard, George Jones, Juice Newton, Emmylou Harris, David Allen Coe, Willie Nel-

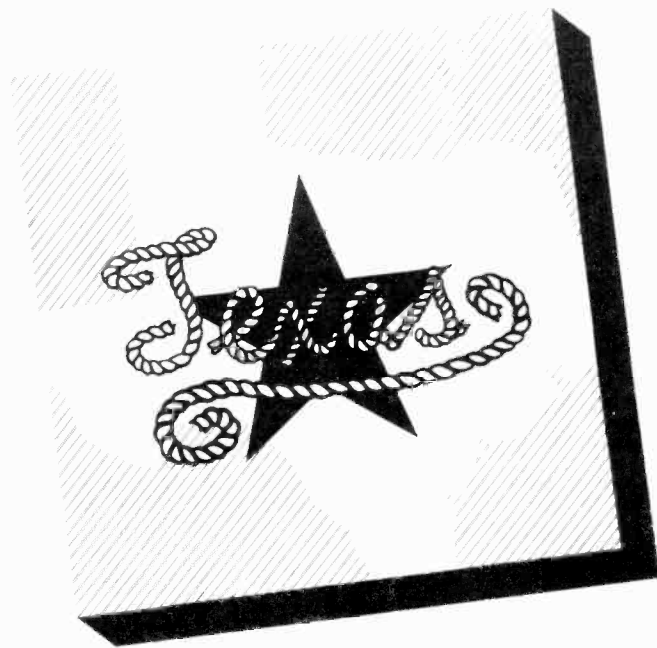
son, and Waylon Jennings accounting for a large percentage of purchases. Soundtracks come in third, with "Heavy Metal," "Fame," and "Shock Treatment" being particularly successful. Next come new wave (the Judy's, the Tubes, B-52's) and jazz (Al DiMeola, Al Jarreau).

At Southwest Records and Tapes' Memorial store, manager Scott Rowland ranks sales as follows: rock (Stones, ZZ Top, Genesis, Kinks, Dan Fogelberg); country (Alabama, Kenny Rogers, Merle Haggard, Eddie Rabbitt); soul (Commodores, Roger, Cameron, Dimples); jazz (Al Jarreau, Quincy Jones, Tom Scott, Pat Metheny); easy listening (Carole Bayer Sager, Barry Manilow, Kim Carnes, Pointer Sisters); and soundtracks ("Arthur," "Endless Love"). Memorial is an affluent white neighborhood in northwest Houston.

Oasis Records and Tapes has four record stores in Houston, some of which used to be Evolution Records and Tapes outlets. At the company's southwest location (Gessner at Southwest Freeway), sales stack up like this: rock (ZZ Top, Stones, Journey, Genesis, Foreigner, Stevie Nicks); r&b (mostly singles); country (Crystal Gayle and local attraction Johnny Lee); jazz (David Sanborn, Grover Washington Jr., Al Jarreau); and soundtracks ("Heavy Metal," "Endless Love.")

Disc Records has four Houston locations. At their Greenspoint Mall store, way up in the northern suburbs, rock is once again king. Most popular artists in that category are the Rolling Stones, Journey, and Foreigner. R&B is the second big-

(Continued on page T-43)



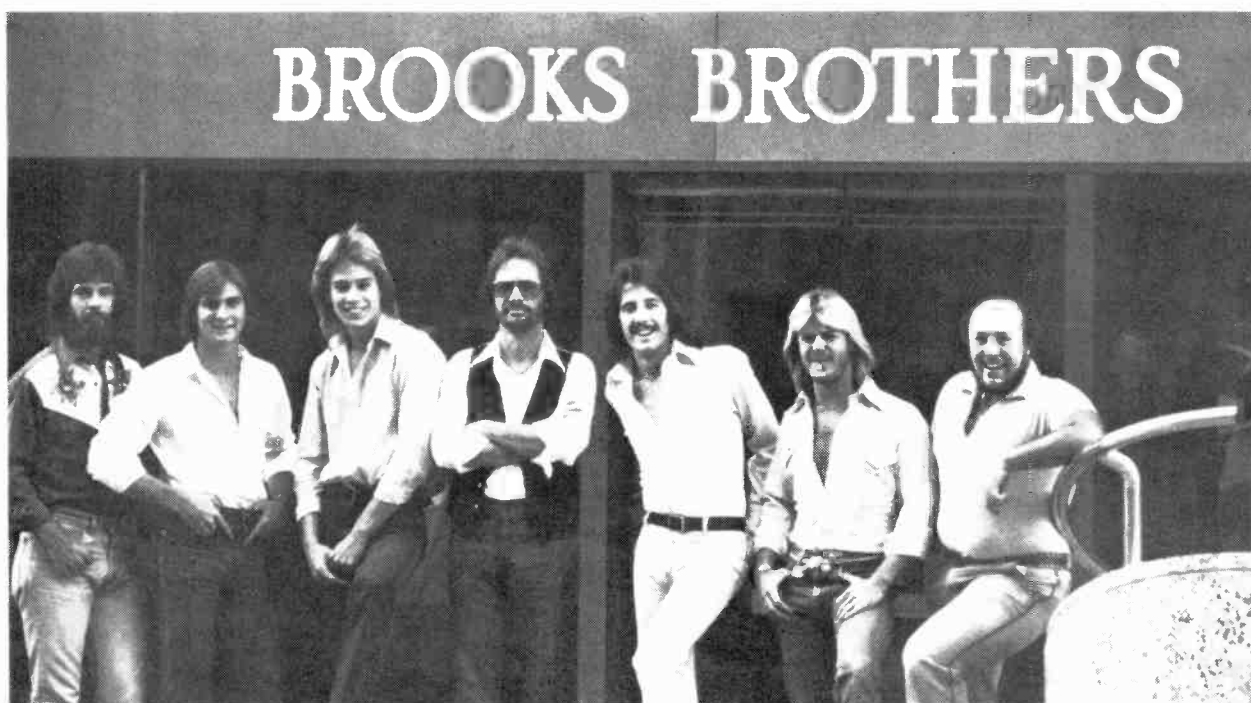
A Billboard Spotlight



Far left, Ed Bruce performs at the "KKYX Great Country River Festival," held each February on the banks of the San Antonio River in downtown San Antonio. The three-day event features 20-25 country entertainers and draws upwards of 50,000 people.

Left, Omega Audio in Garland utilizes Video Post's Rank Cintel 16/35mm scanner to transfer film to tape with scene to scene computer color correction.

NOVEMBER 28, 1981 BILLBOARD



## BROOKS BROTHERS

WITH THEIR ALMOST FAMOUS BAND

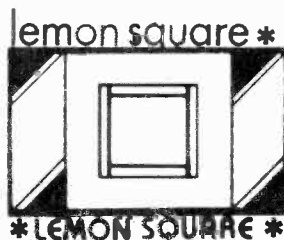
LET'S DANCE TO THE BEAT OF OUR HEART  
new single on

# Yatahey Records

P.O. BOX 31819 DALLAS, TX. 75231

(214) 750-0720

RECORDS produced by  
Bart Barton "The General"



Phil York

RECORDING ENGINEER/PRODUCER

NOBODY ACTUALLY RESPONDS to an ad like this about a recording engineer - producer way down in Texas. Not even if he's like Phil York and has been recording Texas music of all kinds for 16 years and has engineered over 20 Billboard chart records in the last 6 years, including platinum and gold LPs and a grammy award winner. Not even if he still continues to work diligently with Texas people to make hits in Texas.

BUT you might be interested in these facts:

1. As Texas gradually assumes its rightful role as the world's largest music and film center Phil is working with others in Texas to bring it about.
2. Phil can arrange for competitive, low-cost, block purchases of studio time in high quality studios and save you a bundle!
3. Phil does competent consulting on studio installation design and equipment, as well as sound and lighting consulting and contracting for concert halls and night clubs.
4. Phil still manages time to engineer and produce great records of Texas music of all kinds and is an audio problem-solver on critical location TV shoots.
5. Phil is a good man to know in Texas.

PHIL YORK (214) 438-8248  
P.O. Box 45744 Dallas, Tx. 75245

Charter member, board of directors. Texas Music Association.

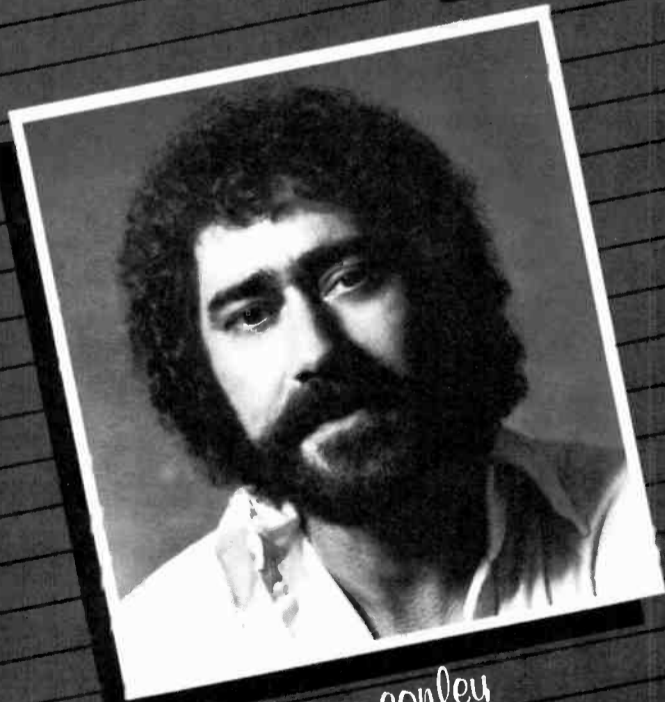
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and the exciting new artist — sandy powell.

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## RECORD & TAPE WHOLESALERS

The wholesale function(s) of all companies is set in bold face and parenthesis after each listing. The following abbreviations identify these functions: (D) Distributor; (OS) One Stop; (RJ) Rack Jobber; (I) Importer; (E) Exporter. The function of a branch or home office is indicated only when it differs from that of the listing.

### • AMARILLO (Area Code 806)

Western Mdsrs Inc. PO Box 32270 421 E 34 St Zip 79120 Tel 376 6251  
Pres Sam Marmaduke Sr VP R H Williamson Exec VP Bob Schneider Retail VP John Marmaduke Buyer Steve Marmaduke (Rec. & Tape OS & RJ)  
Branches: Denver Colo (Rec. & Tape OS & RJ), (Rec. & Tape D as WM Dist g) Manhattan Kan (Rec. & Tape RJ); Houston (Rec. & Tape OS & RJ), Irving (Dallas Area) Tex (Rec. & Tape RJ).

### • AUSTIN (Area Code 512)

Austin Rec Dist. PO Box 312 Zip 78767 Tel 321 6271 Owner Susan Jarrett (Rec. & Tape D)  
Labels: Amazing Arhoolie Armadillo. Bellaire CBS imports Charly imports County Crazy Cajun Delta Fable Fate Folklyric Jackalope Lisa Longhorn Longneck MCA imports Old Timey Rainlight Rat Race Red Lightnin' imports Rinconada Roy Shasta Stiff Texas Re Cord Texas Soul WWB  
Tom Bishop Co 6144 Hwy 290 W Zip 78735 Tel 892 1570 Owner Mgr & Buyer Tom Bishop (Rec. & Tape OS & RJ)

### • CONROE (Area Code 713)

Marketing Professionals 144 Melmont Zip 77302 Tel 273 3356 Owner & Mgr George B Reed (Rec. D)  
Labels: Audio Source. Delos. RealTime Rec Mktg Sheffield Lab  
Accessories: Aspen

### • CORPUS CHRISTI (Area Code 512)

House of Music 1026 S Port Zip 78405 Tel 882 2191 Owner. Mgr & Buyer John W Herrera (Rec. & Tape OS)

### • DALLAS AREA (Area Code 214)

(Also see listings under Fort Worth)

Big State Dist g Corp. 4830 Lakawana Suite 121 Zip 75247 Tel 631 1100 Owners H W & Don Dailey Billy Emerson. Mgr Billy Emerson Buyer Mike Emerson (Rec. & Tape D), (Rec. & Tape OS as Big State One Stop) (Rec. & Tape RJ as Records of Dallas)

Branch: Denver. Colo Big State Denver  
Labels: AJ. APA. Ala Abel Adelphi. Alia. Alithia Alligator Amberjack Angelaco Anihiles. Arth Astro. At Home Audio Fidelity BC. Becket. Bell are Big Town Blue Candle Blues Spectrum. Bold. Brighter Day. Bruns wick CII Canaan. Casino Cat Chimneyville Clean Cuts Clouds. Cochise Column One Contemporary. Coyote. Creed D Dash Dealers Choice Delta Dictation Disc. Dimension. Dooto. Dore. Drive. Emergency Exello Fantasy Galaxy. Glades. Glori Golden Ear Good Sounds. Gordy Gospel Roots. Gospel Truth Groove Time Gryphon Hannibal. Hillside JEM Jazz Bird Jeremiah. Juana Ju Par Kayvette Kent. Kenwood Kirk R Kimbo. King. LRC. Laff. Lamb & Lion Lifesong. Light. Living Language Malaco Mango Manking Maranatha. Marlin. Milestone. Mistletoe Monitor Motown Myrrh Nashboro Natural Resources Newpax. New song Old Town. Paid Phoenix Plantation Prestige Prodigal. Pyramid Rare Earth Riverside. Roots. Roulette Rounder Russell. Sam. San Francisco Sounds. Scorpion Solid Smoke. Soul. Soul Country Sound Waves. Spire Starday. Stoneway Strata East Sugar Hill. Sun Sunshine Sound Sultra TK Iamla. Thunderbird Vanguard Venture Virgo War Bride. Weird World World XRI

Bromo Dist of Dallas Inc. 3373 Garden Brook Zip 75234 Tel 247 7302 (Rec. OS)

CBS Recs. 8700 Stemmons Fwy. Suite 309 Zip 75247 Tel 634 1700 VP Southwest Region Jack Chase. Reg'l Coord Sherry Turnage Branch Mgr Danny Yarbrough (Rec. & Tape D—see New York N.Y. office for prod distributed)

Capitol Recs. 6730 Oakbrook Blvd Zip 75235 Tel 637 1890 (Rec. & Tape D—see office in Los Angeles Calif. for prod distributed)  
H & W One Stop Recs Inc 3109 Grand Ave Zip 75215 Tel 421 7396 (Rec. & Tape OS)

Handleman Co 2931 Irving Blvd No 106 Zip 75247 Tel 631 2943 (Rec. & Tape RJ)

Home office: Clawson (Detroit Metropolitan Area) Mich  
Lieberman Ents Inc. 9801 Chartwell Dr Zip 75231 Tel 349 2520 Mgr Jim Sinclair. Opns Mgr Robert Smith OS Mgr David Nichols. Buyers Singles Susan Elder Albums & Tape Jim Coffin (Rec. & Tape OS & RJ)  
Home office: Minneapolis. Minn

MCA Dist g Corp 11212 Gemini St Zip 75229 Tel 241 8646 Reg'l Dir Rod Tremblay Branch Mgr Dan Purcell (Rec. & Tape D—see office in Los Angeles Calif. for prod distributed)

PolyGram Dist n Inc 14200 Midway Plaza Suite 125 Zip 75240 Tel 387 2797 Reg'l VP Paul Luccks (Rec. & Tape D)

Home office: New York N.Y. (See for prod distributed)  
RCA & A&M & Assoc'd Labels 4232 Spring Valley Rd Zip 75234 Tel 661 3739 Branch Sales Mgr Jim Yates (Rec. & Tape D—see New York N.Y. office for prod distributed)

Records of Dallas (Rec. & Tape RJ), see Big State  
Sondo Int'l Rec & Tape Dist 4504 Lake Ave Zip 75219 Tel 528 3813 521 3904 (Rec. D)

Labels: Arcano. CBS Int'l Caliente. Capri Carino Caytronics Del Valle El Zarape. Gas Orleon. Pronto. Sani Sondo. Star Ship Vencedor Visa  
Accessories: Ampex. Rivertone

Sound City Dist s. 4647 Mint Way Zip 75236 Tel 330 6893 7786 Pres Thomas P Sims Exec VP Dwaine Niemeyer. Opns Mgr Walter Hanna (Rec. & Tape OS—cutouts, overruns)

Triple S One Stop Recs 320 S Lancaster Kiest Shopping Center Zip 75216 Tel 375 1111 Buyer Jim Sanders (Rec. & Tape OS)

Warner/Elektra Atlantic Corp PO Box 3567 1909 Heretford Dr. Irving 75061 Tel 255 2141 Branch Mgr Paul Sheffield Sales Mgr Jim

McAuliffe (Rec. & Tape D—see office in Los Angeles Calif. for prod distributed)

Western Mdsrs Inc PO Box 470286. 2200 Regency Dr. Irving 75247 Tel 438 8112 Mgr P Pagliara (Rec. & Tape RJ)

Home office: Amarillo, Tex (Rec. & Tape OS & RJ)  
Westex Recs & Reels 3151 Commonwealth Zip 75247 Tel 637 1810 Owner Eddie Childres. Buyers: Debbie & Eddie Childres (Rec. & Tape OS & RJ)

### • DRIFTWOOD (Area Code 512)

House Dist s Box 14 W Rt 1 Zip 78619 Tel 858 7409 Mgr Charlie Wrobbel (Rec. & Tape D)  
Home office: Kansas City. Mo (See for prod distributed)

### • EL PASO (Area Code 915)

Krupp Dist g Co 311 S Santa Fe St Zip 79901 Tel 532 4961 (Rec. & Tape OS)

### • FORT WORTH AREA (Area Code 817)

Victor Hotho & Co. PO Box 9738 Zip 76107 Tel 335 1833 (Rec. & Tape RJ)

Landmark Dist Inc. 2020 E Randol Mill Rd Arlington 76011 Tel 469 1071 WATS (Texas) (800) 792 1039 (Other states) (800) 433 1624 Mgr Jay Griffin Buyer Rusty Matz (Rec. & Tape D, RJ & E—religious prod only)

Labels: Birdwing. Bread & Honey Cachel Calvary Canaan. Capitol Cross Country Crescendo Dayspring Good News Greentree Heart Warming Houselet. Image VII Impact Jim Jubilation group. Lamb & Lion Light Maranatha. Mercury Messianic. Myrrh New Life New Pax New World Paragon. PolyGram Praise. QCA RCA Ranwood Sacred Singpiration. Skylite Sing Solid Rock. Sparrow Starsong. Tempo Truene Windchime Word

Largo Music Corp. 803 Ave E Suite 307 Arlington 76011 Tel 640 8991 Contact Henry Moeller (Rec. & Tape OS & RJ)

Home office: Columbia (Baltimore Metropolitan Area) Md  
Videocassette lines: CBS Columbia Pictures Disney MCA Magnetic Video Paramount. WEA  
Videodisk lines: CBS MCA Paramount RCA

Pickwick Dist n Cos Independent Dist n Div 2200 E Randol Mill Rd Arlington 76011 Tel 261 4281 Nat'l Dist n Div VP & Gen Mgr Jack Bernstein. Nat'l Opns Mgr Allan Rolier Branch Mgr Don Gillespie Buyer Bebe Pulliam (Rec. & Tape D), (Rec. & Tape RJ as Pickwick Dist n Cos. Rack Servs Div)

Home office: Minneapolis. Minn

Labels: AVI Abkco Ariola. Arista. Armadillo Aural Explorer Boardwalk Bomb. Buddha CMH Camden. Choice. Chrysalis. City Lights Classic Jazz Concord Jazz Devaki Entr. Ace. Excelsior First American Fizz GNP Crescendo G&P GRP. Grand Great Northwest Hob House of Cash inner City. Jam. Jewel Maiden Voyage. Mirus. Muse Mustie. Music Is Medicine New Birth Ode Our Gang Ovalton PVC Passport Paula Pausa Picadilly. Pickwick Prelude Prism Pro Arto. Project 3 Quintes sence Ranwood. Reflection Regency. Rhino. Rollin' Rock. Ronn SMI Savoy Seeds & Stems Sesame Street. Sink Skylite Slash. Stiff Stony Plain Sunbird Syntonic Research Takoma Trolleycar Vintage. Visa Waterhouse Wheel

Pickwick Dist n Cos. Rack Servs Div 2200 E Randol Mill Rd Arlington 76011 Tel 261 4281 Mgr Ray Chambers. Buyer Jim Newhouse (Rec. & Tape RJ), (Rec. & Tape D as Pickwick Dist n Cos Independent Dist n Div)

Richey Recs. 7121 W Vickery. Unit 118 Zip 76116 Tel 731 7375 Owner & Mgr Slim Richey Buyers Singles. Jim Colegrove Albums Bob Jones (Rec. & Tape D), (Rec. I & E as Sell Dem Recs)

Labels: Alligator American Heritage Broadway Intermession County Delmark. Flying Fish Flying High Grass Mountain HDS. Kaleidoscope King. Old Homestead. Outlet. Physical Plantation Power Pak. Priority Puritan Ramblin Rebel Revonah Ridge Runner Rounder Rural Rhythm. SSS Int'l. Sonyatone. Starday Sun Texas Re Cord Vettec  
Sell Dem Recs (Rec. I & E)—see Richey Recs

### • FRANKSTON (Area Code 214)

Mills Specially Whse. 42 Three Points Ext Zip 75763 Tel 876 3816 Owner Mgr & Buyer E A Mills (Rec. OS & RJ)

### • GRAHAM (Area Code 817)

Boase Dist g Inc. 1317 Edgewood Zip 76046 Owner Jim Boase: Mgr & Buyer Janice Boase (Tape RJ)

### • HOUSTON AREA (Area Code 713)

Acme Dist g Co 3743 University Blvd Zip 77005 Tel 665 0741 Owner Singles Albums & Tape Buyer Kenneth Parish (Rec. & Tape RJ)  
Alamo Rec Dist Inc PO Box 9627 Zip 77013 Tel 453 7128 (Rec. & Tape RJ—Spanish prod)

Home office: San Antonio. Tex  
C B S Recs 2190 North Loop W. Suite 100 Zip 77018 Tel 680 8900 Branch Mgr Luke Lewis (Rec. & Tape D—see New York. N.Y. office for prod distributed)

H W Daily 3409 Brinkman Zip 77018 Tel 861 9251 Owners H W & Oon Daily Mgr Wes Daily. Sales Becky Branfield Promo Mike Hicks Buyers Singles. Mary Roberts Albums & Tape David Bennett (Rec. & Tape OS)

Accessories: Fuji. Maxell. Memorex. Scotch TDK

G P Recs & Tapes Dist PO Box 21100. 2124 N Main St Zip 77026 Tel 223 9293 Owner Gaston C Ponce (Rec. D)

Labels: Bonito Exito Regional Firmamento Gapoca. Hit. Novavox Sabroso

Lolassco PO Box 10860. 1634 Wakefield Dr Zip 77018 Tel 686 1155 Owner Maxine Eickenhorst. Albums & Tape Buyer A H Eickenhorst (Rec. & Tape D, OS & RJ)

Labels: AOLT Aishure. Camden Pickwick Int'l. Stoneway United also distributes cutouts & close outs

Merrbach Rec Serv. 323 W 14 St Zip 77008 Tel 862 7077 Owner N F Merrbach (Rec. D)

Labels: Bee Sharp Blue Star. Bogan. Dance Ranch E Z Lore Rockin (A) Swinging Square (All square dance labels)

Music Serv Co 5631 Old Clinton Rd Zip 77020 Tel 675 7581 Owner & Mgr Harry Rosmarin. Buyer Tom Meyer (Rec. & Tape RJ)

Pickwick Dist n Cos. Independent Dist n Div 6400 W Park Suite 465 Zip 77057 Tel 780 7650 (Rec. & Tape D—see Fort Worth listing for prod distributed)

Home office: Minneapolis. Minn

Record Dist g Serv Inc. 2039 Antenna Zip 77055 Tel 683 7171 (Rec. D & OS)

Labels: Acetone. Astro Bandana Bandolero Buzz Bee Crazy Cajun Dapno GMC. Gusto. Hep Me Hillside. Jim Mesquite Music America. Na tionwide Sound Plantation. RDS. Rock N Saddle. Silver Moon South Breeze Sun Sunbird. T

Record Specialty s Co. 14528-A Hempstead Hwy Zip 77040 Tel 939 1031 Owner. Singles & Albums Buyer Harvey V Hood (Rec. & Tape RJ)

South Texas Whse Recs & Tapes Inc 8566 Katy Fwy No 123 Zip 77024 Tel 464 6507 Mgr & Buyer R G Guilleman (Rec. & Tape OS, RJ & E)

Home office: San Antonio. Tex

United Rec Dist 1613 St Emanuel St Zip 77003 Tel 228 8151 Owner Jack Kirby Mgr Gee Saldana Buyers Singles Terri Lopez Albums & Tape Jerry Wilkie (Rec. & Tape OS)

Warner Elektra Atlantic Corp 5750 Bentliff Suite 200 Zip 77036 Tel 789 5920 Sales Mgr John Quinn (Rec. & Tape D—see office in Los Angeles Calif. for prod distributed)

Western Mdsrs Inc. PO Box 2384 Zip 77001 520 W 38 St Zip 77018 Tel 688 7783 Mgr John Sobieski Buyer Pat C Deckard (Rec. & Tape OS & RJ)

Home office: Amarillo. Tex

### • LUBBOCK (Area Code 806)

Recordland USA Inc PO Box 10112 Zip 79408 3111 34 St Zip 79410 Tel 792 3277 Owner Allan Rosen Buyer Carl Keel (Rec. & Tape OS)

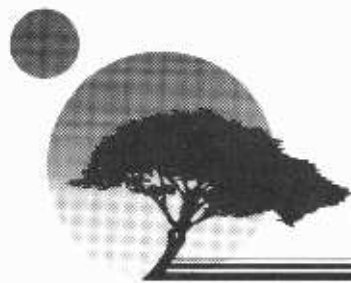
### • McALLEN (Area Code 512)

Alamo Rec Dist Inc 1412 Beaumont Zip 78501 Tel 687 4282 (Rec. & Tape RJ Spanish prod)

Home office: San Antonio. Tex

House of Falcon Inc /ARV Rec Sales 821 N 23 Zip 78501 Tel 686 5851 Mgr & Buyer Ramiro Perez (Rec. & Tape D, OS & RJ)

Branch: Los Angeles Calif (Rec. & Tape D).  
Labels: ARV Int'l Falcon. Ric



## GOODNIGHT DALLAS

We would like to thank Stevie Nicks, Pat Benatar, Keith Olsen, The Fabulous Thunderbirds, Chrysalis, Jimmy Iovine, The General, Ken Sutherland & all the gang at Goodnight L.A. for making this the best year ever to be working in Texas.

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Goodnight L.A. • 15458 Cabrito Road • Van Nuys, CA • (213) 782-0221

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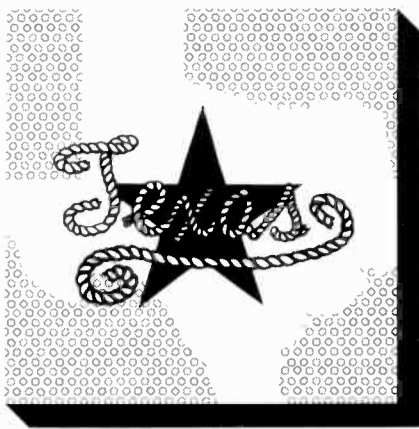
PRODUCTIONS, INC.

3122 SALE ST. DALLAS, TX. 75219

214-522-8900



## SERVICES &amp; SUPPLIES



## AUDIO/VIDEO/TAPE EQUIPMENT MANUFACTURERS & IMPORTERS

The following are lists of Manufacturers & Importers of Audio & Video Tape Recording/Playback Equipment & Components. The key to the abbreviations for the Types of Distribution is (M/Ret) Manufacturer-to-Retailer, (M/OEM) Manufacturer-to-OEM, (M/End) Manufacturer-to-End User, (M/C) Manufacturer-to-Contractor, (ID) Independent Distributors, (Br) Factory-Owned Branches, (M/Rep) Manufacturers' Representatives.

### AUDIO

#### • SAN ANTONIO (Area Code 512)

Alamo Rec. Dist. Inc., 5707 Grey Rock, Zip: 78228. Tel: 436-1166. (Rec. & Tape RJ—Spanish prod.)

Branches: Houston, McAllen, Tex.

Cayre Dist. of Texas Inc., 722 San Pedro, Zip: 78212. Tel: 222-0106. (Rec. & Tape D)

Home office: New York, N.Y., Caytronics Corp. (Rec. & Tape D, OS, RJ, I & E—see for prod. distributed)

E & R One Stop, 301 S. Main Ave. Zip: 78204. Tel: 222-0911. Owner: Ethel Schram. Mgr. & Buyer: Pete Bustamante. (Rec. & Tape OS)

Musical Recs. Co./Musical Tapes Inc., 135 Braniff Dr. Zip: 78216. Tel: 349-1433. Mgr.: Ruben Espinosa. (Rec. & Tape D, OS & RJ)

Home office: Miami, Fla. (See for prod. distributed)

Musical Tapes Inc., see Musical Recs. Co./Musical Tapes Inc.

Musical Merchants Inc., 310 W. Nakoma Dr. Zip: 78216. Tel: 349-1267. Owners: Bill McGehee, John Gonzales; Albums & Tape Buyer: Larry Langford. (Rec. & Tape OS)

Rangel Music Co. Inc., PO Box 5524, 809 Fredericksburg Rd. Zip: 78201. Tel: 735-6111. Mgr.: Manuel E. Rangel. (Rec. D, OS & RJ; Tape D)

Labels: ARV, Big Star, Cara, Falcon, Fama, Fireball, Nuevo, Protano, SRP.

South Texas Whistle Recs. & Tapes Inc., 724 Lexington, Zip: 78212. Tel: 224-0754. Mgr. & Buyer: R.W. Powers. (Rec. & Tape OS, RJ & E)

Branch: Houston, Tex.

Accessories: Le Bo.

U S Sound Dist. Inc., 1924 Fredericksburg Rd. Zip: 78201. Tel: 733-6377. Pres.: Alvaro Fajardo, Mgr.: Rey Gonzales. (Rec. & Tape RJ & E)

#### • SAN BENITO (Area Code 512)

Rio Grande Music Co., PO Box 861, 119 S. Sam Houston Blvd. Zip: 78586. Tel: 399-5377. Mgr. & Buyer: John F. Phillips. (Rec. & Tape D & OS)

Labels: ARV, Akron, Alfa, Alhambra, Arcano, BCM, Bego, Bernal, Bronco, Buena Suerte, CBS Latin, CR, CRC, Caliente, Canasta, Capri, Carino, Caytronics, Chemiro, Chico, Coast, Cobra, Colonial, Columbia, Corona, Cu Cuy, DLB, DLV, De La Rosa, Del Rio, Del Sur, Del Valle, Del West, Disco-

lando, Dominante, Do-Re-Mi, E-Z, East Band, Escorpion, Falcon, Fama, Fireball, Firma, Flecha, Freddie, Fuego, GC, GCP, Gabe, Gapoca, Gas, Hacienda, Hino, Hurricane, Ideal, Impacto, JC, Jilguero, Joey, Jo vi, Keyloc, Latino Int'l, Latin Soul, Lira, Magda, Marsal, Mex-Melody, Miami, Mister G, Musart, Musi-Mex, Norco, Norteno, Nova Vox, Nuevo, Orleon, Oro, Parnaso, El Pato, Peerless, Popular, Primero, Pronto, RCA, RN, Ralf, Ramex, Real, Retampago, Rejo, Ric, Roca, Rosina, Rovi, Sombrero, Sonido Int'l, Starlite, Songlow, Super-Mex, Teardrop, Tex-Mex, Torres, UA Latino, Unico, Valmon, West Mex, ZAAD, El Zarape

Playback equip.: Marantz, Pioneer, RCA, Sony, Zenith

Accessories: BASF, Scotch.

U S JVC Corp., 3400 S. Loop E., Houston 77021. Tel: (713) 741-3741. Branch Mgr.: Ed Spalding.

Distribution: M/Ret, M/Rep.

Product: Cassette decks/rec's, amplifiers, pre-amplifiers, tuners, receivers, speakers, turntables, phono cartridges, microphones (condenser, dynamic, ribbon), equalizers, headphones.

U S Pioneer Electronics Corp., 1875 Walnut Hill Ln., Irving 75062. Tel: (214) 258-0200. Branch Mgr.: Peter Sartori.

Distribution: M/Rep.

Product: PIONEER cassette & open reel decks/rec's, mixers, amplifiers, pre-amplifiers, tuners, receivers, speakers, turntables, phono cartridges, microphones (dynamic), equalizers, headphones.

### VIDEO

Ampex Corp., Audio-Video Systems Div., 1615 Prudential Dr., Dallas 75235. Tel: (214) 637-5100. Reg'l Sales Mgr.: Frank Nault.

Distribution: M/Ret, M/End, ID, M/Rep.

Product: Open reel video rec's (2" quad, 1" helical), video cameras (color).

International Video Corp. (IVC), 2019 Briarcrest, Houston 77073. Tel: (713) 443-8519. Field Serv. Eng.: Bob Poynter.

Product: Open reel video recorders (1"), video cameras (studio & portable).

Panasonic Dallas, 1825 Walnut Hill Ln., Irving 75062. Tel: (214) 258-6400.

Distribution: M/OEM, ID, M/Rep.

Product: OMNIVISION videocassette rec's (VHS); PANASONIC large screen television/video projectors, video cameras (B&W, color), monitors (B&W, color), special effects generators, 3/4" U-matic computer controlled editing system.

Quasar Co., 4540 S. Pinemont, Suite 110, Houston 77041. Tel: (713) 462-5250. VP & Gen. Mgr.: Bob Harmon.

Branch: 10601 Sentinel Dr., Dan Antonio 78217. Tel: (512) 654-7755. VP & Gen. Mgr.: John Jackson.

Distribution: ID, Br.

Product: Videocassette rec's (home & portable) (VHS), video cameras (portable—B&W, color), video projectors.

Radio Shack Div., Tandy Corp., 1 Tandy Center, Fort Worth 76102. Tel: (817) 390-3011. Cable: AMATAYAMA. Telex: 758253, 758263. Pres.: Lewis Kornfeld. Exec. VP Merchandising: B. Appel; VP Adv.: D. Beckerman; Merchandising Dir.: R. Miller. (Also see listing under AUDIO.)

Distribution: ID, Br.

Product: REALISTIC videodisk players (capacitance)

Thompson-CSF Broadcast Inc., PO Box 905, Alief 77411. Tel: (713) 933-1700. Sales Rep.: Martin J. McGreevey.

Distribution: M/OEM, M/End, M/C, ID, Br, M/Rep.

Product: MICROCAM video cameras (color-hand held), THOMPSON-CSF video cameras (color studio model), color correction systems, image enhancers, NTSC mode chroma insert keys, colorizer keys, electronic character generator systems, digital video processors, digital vidiplaxers, digital video multiplexers.

US JVC Corp., 3400 S. Loop E., Houston 77021. Tel: (713) 741-3741. Branch Mgr.: Ed Spalding.

Distribution: M/Ret, M/Rep.

Product: VIDSTAR videocassette rec's (VHS); JVC videodisk players (VHD), video cameras (studio & portable-color & B&W), video editing equip.

U S Pioneer Electronics Corp., 1875 Walnut Hill Ln., Irving 75062. Tel: (214) 258-0200. Branch Mgr.: Peter Sartori.

Distribution: M/Rep

Product: LASER DISC videodisk players (optical/laser).

## ACCESSORIES MANUFACTURERS & IMPORTERS

The key to the abbreviations following the company listings is: (M) Manufacturer, (D) Distributor, (I) Importer.

Ampex Corp., 1615 Prudential Dr., Dallas 75235. Tel: (214) 637-5100. Branch: 5300 Telephone Rd., Houston 77087. Tel: (713) 928-3741.

Product: Tape-head cleaners, demagnetizers, leader & splicing tape. (M)

Bib, 1751 Jay Ell Dr., Richardson 75081. Tel: (214) 238-1224. Telex: 792451. Mng. Dir. (USA): Stephen Godfrey; Nat'l Sales Mgr.: Michael Craft; Internal Sales Coord.: Debi McBride.

Product: Record-record care prods.; Tape-head cleaners, demagnetizers, splicing tape & equip. (audio & video).

Radio Shack (div. of Tandy Corp.), 1 Tandy Center, Fort Worth 76086. Tel: (817) 390-3272.

Product: Record-record care prods., turntable mats, 45 RPM adaptors, replacement styli, patch cords, Tape-carrying & storage cases, head cleaners (audio & video), bulk erasers, demagnetizers, leader tape, splicing tape & equip. (all Realistic).

3 M Co., Audio/Video Prods. Div., 2121 Santa Ana Ave., Dallas 75228. Tel: (214) 324-8100.

Product: Tape-carrying & storage cases, head cleaners, leader & splicing tape (Scotch). (M)

## STORE FIXTURES MANUFACTURERS & IMPORTERS

The key to the abbreviations following the company listings is: (M) Manufacturer, (D) Distributor, (I) Importer.

Creative Store Equip. Inc., PO Box 933, Terrell 75160. Tel: (214) 563-5869. Pres.: Jerry G. White; Gen. Mgr.: John Bowen.

Product: Record & tape display racks, tape security systems.

3 M Co., Audio/Video Prods. Div., 2121 Santa Ana Ave., Dallas 75228. Tel: (214) 324-8100.

Product: Tape display racks (Scotch) (M)

## PRE-RECORDED VIDEO SUPPLIES

Film/Video Entertainment, PO Box 1987, Richardson 75080. Tel: (214) 783-8477. Sales Mgr.: Mark Lambert.

Formats: Videocassette—Beta, VHS.

Subjects: Cartoons, Feature Films, Gen. Entertainment

Flanders Sales Co., 13702 Gamma Rd., Dallas 75240. Tel: (214) 239-0216. Pres.: Flip Flanders; Sales Mgr.: Rob Prudhomme. (Manufacturer's Rep.)

Formats: Videocassette—Beta, VHS.

Subjects: Cartoons, Feature Films, Gen. Entertainment, Music, Sports, Documentaries, Instructional.

Inovision Corp., PO Box 402425, 1250 American Pkwy., Dallas 75240. Tel: (214) 661-4370. VP & Gen. Mgr.: Fred T. Mirick.

Formats: Videocassette—Beta, VHS, U-matic.

Subjects: Cartoons, Feature Films, Gen. Entertainment, Music, Sports, "Classic" Films, Instructional, Documentaries

Video Suppliers of America, 9601 Katy Fwy., Suite 400, Houston 77024. Tel: (713) 465-8220. Pres.: Bill Mulkey.

Formats: Videocassette—Beta, VHS.

Subjects: Adult, Feature Films, Gen. Entertainment, Music/Concerts, Sports, Instructional/Educational.

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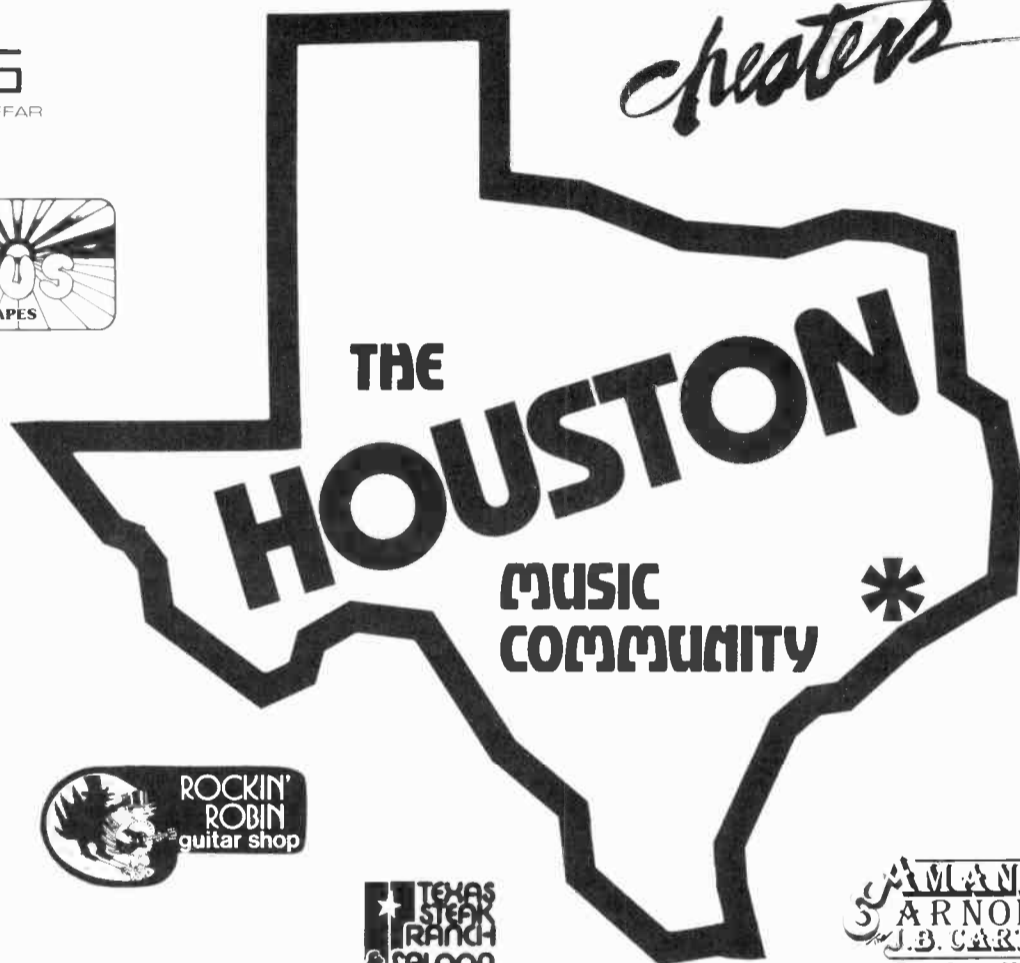


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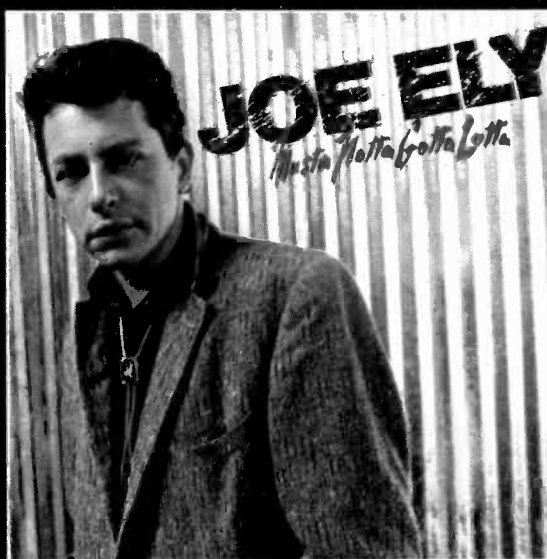


*salutes Billboard's spotlight on Texas.*





JOE ELY Live Shots  
SCR-MCA 5262



JOE ELY Musta Notta Gotta Lotta  
SCR-MCA 5183

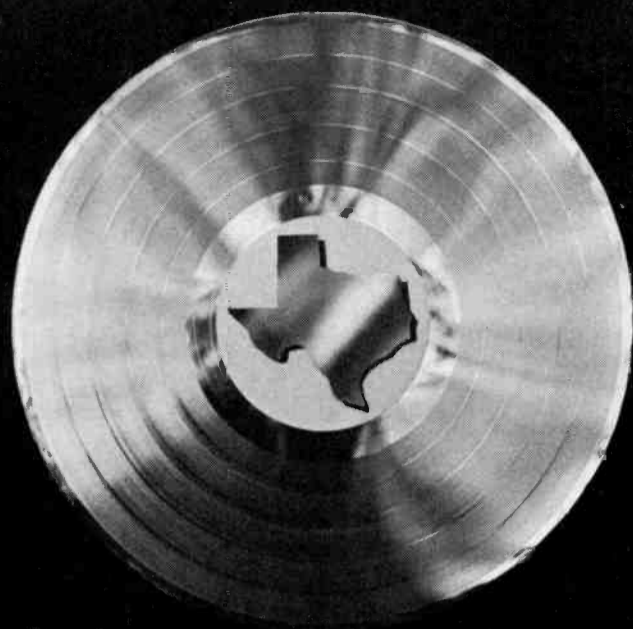


JERRY JEFF WALKER Reunion  
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JERRY JEFF WALKER**

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Free Flow Productions  
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**THE BROVSKY STEWART GROUP, INC.**

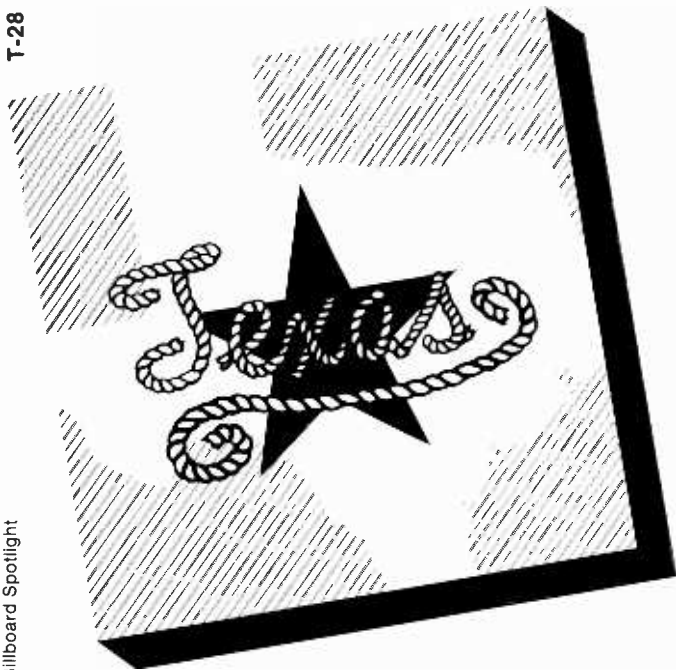
Michael Brovsky

\* Witt Stewart

Chet Hanson · Gayle Goff

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## A New Generation

• Continued from page T-14

radio station KVIL in Dallas as well as eight other nationwide studios. January's studio manager, Les Studdard, attributes the rapid growth of the studio to the investment of Fairbanks. "We can't help but expand with that kind of capital behind us," he says. January has two complete studios with both 16 and 24-track capability featuring MCI and 3M multitrack equipment. Studdard says the work is split between half jingles, some video soundtrack and about 30% record projects. "We're still supporting the local market and we feel strongly that everyone will benefit from the kind of cooperation that we're seeing in the business now."

More major expansion is taking place across town at Omega Audio Productions. Studio manager and chief engineer Paul Christensen is in the process of opening a facility at the Love Field Terminal Offices in Dallas. The project is a joint effort on the part of three Dallas-based production companies: Video Post and Transfer, Inc., headed by Neil Feldman and Sol Benatar; Soljay Productions, Inc., led by Sol Benatar; and Omega Audio Productions, Inc., operated by Paul Christensen. Paul is still using the 16/24-track mobile truck for re-

mote projects, and will continue to base a large portion of the business on Omega's ability to take the studio to the performer. Omega is afforded the unique position of housing itself at Love Field airport and in close conjunction with Southwest Airlines. "We can fly the artists in, do the work in our terminal studio, entertain them in Dallas and put them back on the road again at their convenience," he says. "With the new studio, we will be doing this with video production as well." Omega's new video facilities will include 1 inch capabilities and digital SMPTE time code posting and remote tv multitrack. They now have a Rank Cintel Flying Spot Scanner and four RCA 1 inch recorders plus 2 inch Recorders plus a 2 inch RCA quad recorder. The audio facility is fully automated with a 24-track studio with four machine video interlock for picture mix. Omega is also working with a dual floppy disk Amek 2500 console that is time coded. "All of our equipment was designed by Dan Sokol, a computer engineer who will remain at Omega as a production engineer. He just loves to tinker with digital equipment and we let him do it," Christensen laughed.

Christensen continues to emphasize the importance of video to the expanding recording services industry not only in Texas, but across the country. "The future is in video and we're available with the best facilities anywhere and willing to take them anyplace. We're not really interested in making Dallas another Los Angeles or New York, but just our own market with the best product we can produce." Their recent projects attest the quality of their work with names including Johnny Cash, Eddie Rabbitt, Mickey Gilley, Delbert McClinton, Helen Reddy and a WNET-PBS Great Performances project.

Also tackling the burgeoning film industry is Ken Sutherland Productions, Inc., who has transplanted himself from Los Angeles and Screen Gems as a soundtrack writer. Ken is currently working and negotiating a project for a soundtrack he wrote for Alabama and Ronnie Milsap. The project is in the fire now and Ken expects to share the production efforts with Goodnight Studios and its crew. The film is tentatively titled "Savannah Smiles." Also in the expanding Dallas soundtrack market is the Announcer Booth, led by Byron Parks, another musician who works with a Dallas staple, the Dallas Jazz Orchestra. "We are working on custom narration and scoring . . . mostly multi-media projects," Parks says, "and I love the work I'm doing, so, it makes it great." The Announcer Booth plans to add another studio by November 1.

### Austin

Austin, long known as a capital of both politics and music, is bigger and better than ever with recording studios scoring new projects and expanding previously existing markets and facilities. Reelsound Recording, headed by Malcolm Harper, has begun work on a second mobile studio unit to keep pace with the business they've enjoyed for the past seven years. After literally watching their 40-foot mobile unit fill with water in the recent Austin flood, they are back in operation. "We just

sat on a hill overlooking the offices and watched the truck go under. It was too late to get to anything. No. No insurance. July was a bad month," Harper adds jokingly. "But we're back!" The new truck will carry MCI 24-track and function as a studio as well as a remote facility. Reelsound is currently working in the video area as well, another expanding market, on a Chuck Mangione show and also has completed two gospel albums for both Bill Gaither's trio and Amy Grant. A live project with Joe Ely is also in the works plus a soundtrack for the upcoming expansion of the cable industry in Austin and across the entire state. "We're seeing technically as good a people as anywhere, we're just waiting for more business . . . more work."

The big news at Pecan Street Studios is that it isn't Pecan Street Studios anymore. Christopher Cross bought the studio and continues to produce the fine talent associated with Pecan Street, which now goes under the name Studio South. It is a fully computerized MCI-equipped studio capable of handling up to 48 tracks with audio to video facilities. Studio South is currently working with Carole King, Joe Ely and Jerry Jeff Walker. Michael Brovsky is still on board with Chet Hansen, who signed Cross to the Warner Bros. label.

### Corpus Christi

The Latin and Mexican-American market in Corpus Christi is booming with popularity. The local labels and talent are expanding from the southern end of the state into New Mexico, Arizona and California. Heading the production at Freddie Records is Lee Martinez, who has been associated with "Onda Chicano" sounds for years, and as a musician himself, credits much of his success to the fact that "99% of our people are musicians. We play and we understand the problems in the studio and in production." Lee and Freddie Records have just added 6,000-square feet as a duplicating studio and production facility with all new equipment capable of handling cassette as well as 8-track material.

This production facility is dubbed "Sparkling City Duplicating" and Freddie Records is its parent company. He is still working and producing the familiar artists in the Southwest Chicano music scene: Little Joe, Sunny and the Sunliners, La Familia, and a new discovery of his own employees, "Zandra" (Sandra), who did a demo for Lee as a favor. Lee discovered that she sounded great and went over immediately. "We're doing an average of two new releases a month. We've waited and stayed with our local artists. It's paid off. We feel that the quality comes with time, and we're willing to put in the time."

### San Antonio

The Alamo City is keeping pace with the expanding market in the studios of United Audio and ZAZ Studios. Joey Lopez at ZAZ, is engineer and musician and cultivator of local talent as well. "I started the studio in the early '60s and it's still growing strong. We've got a 24-track machine now and the increase in

(Continued on page T-30)



## Lindy Wilson & THE JOE CITY BAND

Lindy Wilson and His Joe City Band are entering the National Marketplace with the release of this issue of Billboard. For the past five years this Exceptionally Talented Entourage has been preparing for this moment in time. Home based in Dallas, Texas and sponsored by Clip Productions in Longview, Texas, the act is ready to make its move.

As to date, no record companies have been formally approached by Joe City Management, but extensive preparation has been undertaken the past two years. Compiled tracks have been laid at Robin Hood Brians Studios in Tyler, Texas. Final tracking and mixing are currently in progress with Engineer Ric Rooney at Goodnight Audio in Dallas, Texas.

The basic format of the Joe City Sound is Mainstream Pop Rock directed toward the Hot 100 Play List. A performance package with a production sound is a magical combination. If live performance is supportive of record sales, then look out America -- Lindy Wilson and His Joe City Band are coming your way.

for further information contact:

THE JOE CITY BAND, INC. / P.O. Box 2578 / Denton, Texas 76201 / R. Edward Cobb, Vice President  
(214) 434-1084 / (817) 382-4203 / 566-3085

# texas music association



*The TMA, a non-profit organization, was formed to foster the growth and development of the music/entertainment industry. Its goals and purposes are:*

- to encourage and provide ways and means for better communication among the members of the music/entertainment industry in Texas
- to promote and encourage communication between the TMA and its members and trade publications, trade associations, related industry organizations and others involved in the music/entertainment industry throughout the world
- to establish better communication between our industry and the community as a whole, including the establishment, maintenance, and operation of a Texas Music Hall of Fame and Museum
- to aid persons interested in music/entertainment careers through education, consultation and any other activity the Board of Directors may, from time to time, deem appropriate
- to promote the strengths and capabilities of all aspects of the Texas music/entertainment industry
- to consider and deal by all lawful means including lobbying for or against any legislative action with common problems affecting the music/entertainment industry in Texas
- and to enhance the prestige of the TMA and its members.

**The TEXAS MUSIC ASSOCIATION is here to serve you if you're doing business in Texas or if you'd like to do business in this dynamic market.**

**For further information contact Dorothy Atchley, Executive Director at P.O. Box 4343, Ft. Worth, TX 76106 (817) 267-4915.**

*The following TMA members and contributors have joined together to salute the music/entertainment industry in Texas.*

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**Robert Wisdom and  
Blue Wave**  
**James Yanaway**  
*Amazing Records*



# A New Generation

• Continued from page T-28

production is phenomenal." United Audio is run by Bob Bruce and features two 16-track rooms. "Things are looking good in San Antonio . . . we're looking to catch Dallas by the mid '80s."

## Tyler

Tyler has been a source of local and Texas artists for many years. Robin Hood Brians of Robin Hood Studios has been a staple in the Texas music market since early 1963. He recorded "Mouse and the Traps" before Bugs Henderson arrived as a household word in Texas guitarists, when Bugs was in the studio with Mouse doing the same excellent material for Brians' studio. A lot of ground has been covered since '63, and Brians is still growing. "We're doing lots of gospel," he reveals, adding, "we have a band now called Candle associated with an organization from the same area, The Agape Force, also recording with us, who are doing the best children's stuff around . . . the last went gold and we expect more." The studio itself has grown with the addition of a Bosendorfer Imperial Grand and MCI boards and equipment. "We expect more," Brians continues, "and more things are going to happen. The Candle people are going to make Disney take notice and their current release, "Bullfrogs And Butterflies" which is projected to go gold next month. Tony Douglas has just finished two albums with us and we're expecting another one soon. A band called Hobbit is looking real good, too."

Robin Hood Brians and Randy Fouts, under the name of Brians and Fouts Music Productions, received a Clio award recently for best advertising on a Greyhound bus spot and is continuing to do excellent custom commercial work.

"Everything is going well—the studio has never been in better shape. I was amused by one thing, however, in the development of facilities in general around the state. I read that someone had just installed a Thermo-Fiber attenuation board in their studio and they claimed to be the first to have it. Well, I'd had Thermo-Fiber for over a year when I read that story, so . . . I think we're doing just fine."

## Houston

Things are popping in Houston, as always, with additions and marketing expansions in every area of the studio recording business. Bill Wade, at Musician's Recording Studio says, "we are staying busy . . . really busy. We just did a soundtrack for an upcoming tv movie entitled 'Just Everyday Heroes,' and we've just installed a fully-equipped rehearsal hall with total facilities—lights, monitors, amps, mikes, the works—and we plan to interlock the hall to our studio equipment in the near future. We've really gone from square one to square five. The business started as a 4-track, then went to 8, then onto 16, and now we're 24-track with video capabilities." Bill also

works with Free Agent Productions, a booking company he handles. He continues, "we're doing about 10% jingles and the rest is all label. We are happy about the business, very happy."

One of the most unique service facilities can be found at Digital Services Productions.

John Moran, owner/engineer, is busy negotiating with both the Houston Symphony Orchestra and the Opera for live shoots there. He just finished a 4-camera shoot at the Great Plains Blues Festival in Nebraska with multi-digital sound-track recording. John has a full digital facility and can take it to live location for sound and video. "We have full digital facilities with SMPTE time lock generators, Sony 1600 digital audio processors with Sony editors and video transport equipment."

John attributes most of his success to his background in both music, as a player, and computers, as a clinical diagnostics technician. "I loved to play, but I realized I wasn't going to be another John Entwistle, so, I started looking around. I got into clinical diagnostics equipment and there I learned computers where there is no room for error. I decided I could put that kind of perfection with my music background and do some things that I'd always wanted to do—produce good music. Besides that, I'm native born, and raised in Texas," he adds.

Also going strong in the Houston market are Inergi Studios, led by Jerry Barnes, who is still producing lots of country tracks via 24-track MCI's, and the Gilley's in Houston, scene of several live shoots, including the "Urban Cowboy" project.

## Other Studio Activity

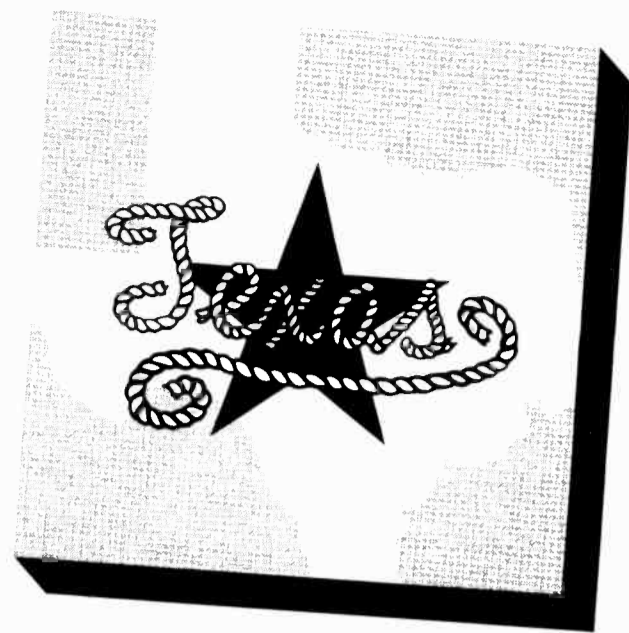
By far the biggest winner in the Austin record game would be the Brovsky-Stewart Group. Michael Brovsky moved his national-oriented group to Austin five years ago and continued to make important in-roads to the national music scene. An early artist involved with that development was Jerry Jeff Walker, who is now signed with the group's South Coast Records label.

Free Flow Productions has been involved with developing the career of Warner Bros. recording artist, Guy Clark. Both Walker and Clark this summer had their first national chart hits respectively with "Got Lucky Last Night" and "The Partner Nobody Chose."

Joe Ely of Lubbock, Tex., continues to build a strong following everywhere he tours which has secured him a place on the South Coast label. Ely's latest LP, "Life Shots," will be the next release produced by Free Flow Productions.

Another act signed to the South Coast label is Shake Russell and Dana Cooper. While this group is based out of Houston, their club engagements have built them a following of fans from all over Texas.

Two of the biggest recording artists under the Brovsky-Stewart Free Flow production guidance are Christopher Cross



and Carole King. With four hits off Cross' award-winning LP that netted him five Grammys in one year, he has a hard track record to live up to. However, all eyes and ears will be on the second album by Cross, soon to be recorded with Free Flow Productions.

Carole King, a well-seasoned recording artist, now is signed with Capitol Records. Three of her albums have been recorded with the Free Flow firm, co-produced by herself and Mark Hallman. Although King chooses to record in Austin with Free Flow, she is not a resident nor a part of the Austin music scene. King chooses to live in Idaho.

Three other acts recently signed with Free Flow have Brovsky very excited. Passenger, a local jazz-fusion group, is now on board. Passenger is considered one of the hottest talents in town.

A group called Zoe, which is pronounced to rhyme with Joey, is made up of veteran country-rock performers Bernie Leadon and Michael Georgiades.

Another musical direction is represented by actor-pop singer, Jessica Harper.

The Brovsky-Stewart Group consists of around 15 employees and now has a new office and studio in Nashville. Producer Jim Mason, has been added to the Brovsky-Stewart

(Continued on page T-32)

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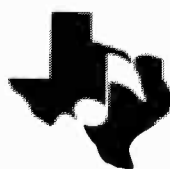
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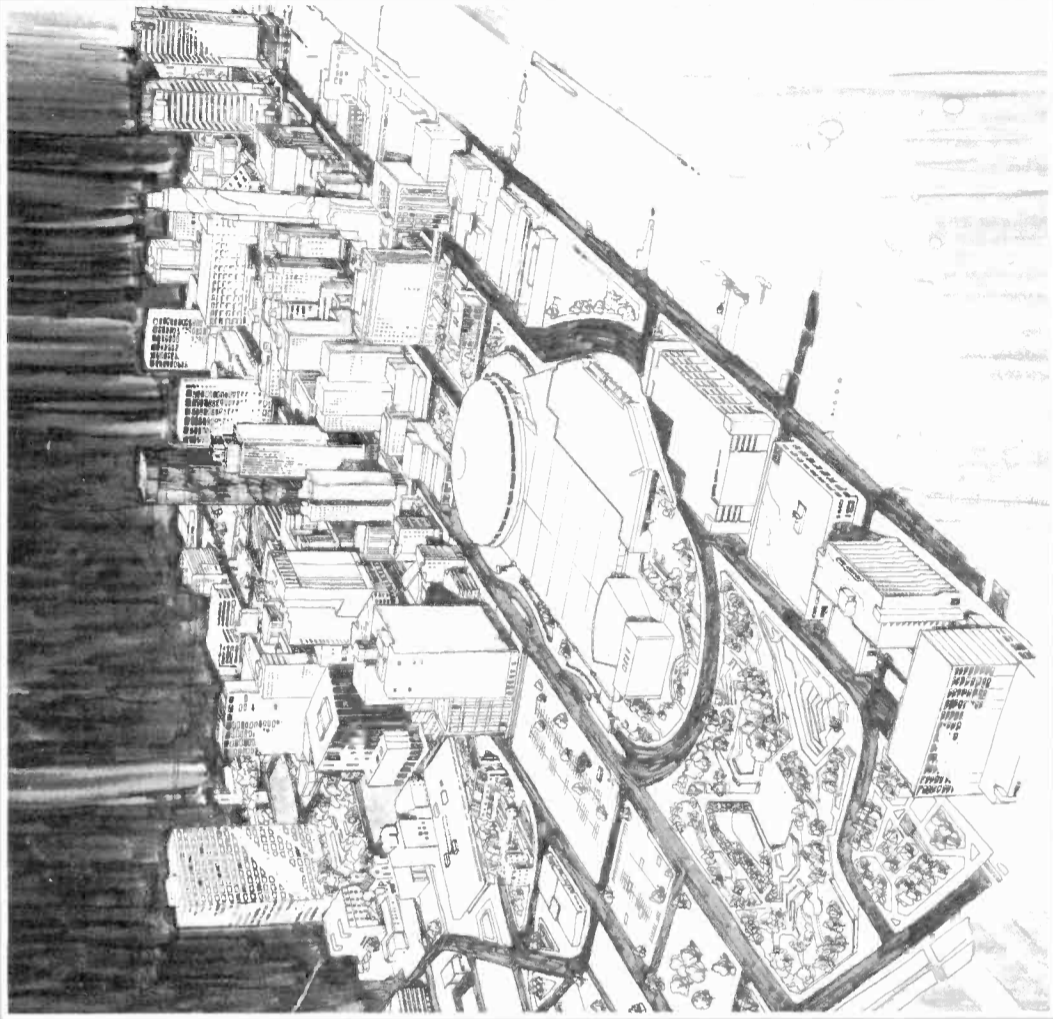
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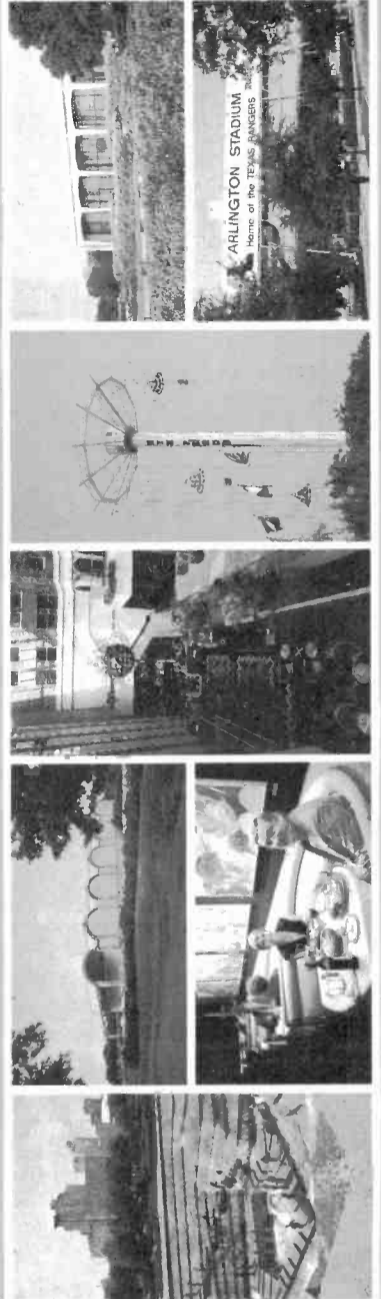
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## A New Generation

• Continued from page T-30

team. Music publishing, as well as managing groups, is another phase of the Brovsky-Stewart Group.

The Free Flow organization, according to Brovsky, is an "artist-oriented" company, that allows its artists as much freedom as possible.

The recording facility for Free Flow Productions is called Studio South, formerly called Pecan Street Studios. The studio was designed by Kent Duncan and Tom Hidley. Brovsky feels Duncan and Hidley are the top studio designers in the country. Chet Hines, who was largely responsible for the golden touch of Christopher Cross' debut album, is chief engineer for Free Flow Productions.

In more than a year, Brovsky-Stewart plans to open another studio complex in downtown Austin. Brovsky believes this studio will provide private and convenient recording facilities for his clients.

Another multi-faceted music operation in town is Armadillo Productions, Inc. The Armadillo maintains a record and publishing division under the direction of president, Hank Alrich.

Armadillo Productions, Inc. is largely responsible for keep-

ing the legacy of the Armadillo World Headquarters alive. Fletcher Clark, vice president of marketing, continues to promote the Dillo t-shirts, poster art and belt buckles.

Armadillo's latest recording project has been Kenneth Threadgill's LP, "Silver Haired Daddy." Other artists signed to the label are John Reed, a story-telling Austin folk singer, and Bugs Henderson, a Dallas-based blues act.

Also on tap are plans to redistribute an archives album from a group called Balcones Fault. This Austin group was a regional success in the 1970s playing jazz and swing.

Armadillo Productions' Onion Audio Studio is planning other recording projects slated for the future. Overall, the goal is to be a strong, regionally-based label, states Fletcher Clark. Clark says Onion Audio will strive for that "Austin sound."

Independent record labels in Austin seem to evolve from a particular recording studio or for a certain group of performers.

B. F. Deal, once a record label, is now defunct, but Fabel Records has maintained a pretty stable track record since 1975. Mike Mordecai has worked successfully to release five noteworthy Fabel albums by Austin groups. The label line-up was at one time with Forty Seven Times Its Own Weight, Starcross and SteamHeat. Two other albums by the company were by Beto Y Los Fairlanes' "Midnight Lunch" and their soundtrack for "Austin City Limits."

Two more efforts are being planned for next year with the third album by Beto entitled "Mongoose Island," and one on the Jazzmanion Devil, Thomas Romiriz. Fabel records are marketed through Austin, Houston, Dallas, San Antonio, Los Angeles and New York outlets. Mordecai states that the label is right now a "break-even affair."

Rude Records, which has been called a "novelty label," operates in conjunction with Lone Star Studios. Its recent release of "Colonel Sanders Thighs" by Vicki Margolin and written by Bob Burns, is a "rude" satire on the Kim Carnes song "Bette Davis Eyes." "Colonel Sanders Thighs" did receive some airplay from Austin radio stations. The next Rude release by Rotunda will be a remake of an old song entitled "Bread and Butter."

Rude's country label, Jackalope, just released the LP, "Best of Electric Gracyland, Vol. 1" and "Muleshoe," an album by its own Bobby Earl Smith.

A future Jackalope project includes a European release from a studio group called the Austin Texas Honky Tonk Band. Bobby Earl Smith and Joe Gracy of the Rude-Jackalope label call their endeavors on the label "fun" and say they want "to put the good times back in rock'n'roll."

Several other smaller record enterprises in the Austin area range from perpetuating the "Austin sound" to exposing new wave talents.

Steven Fromholz and Craig Hillis have organized Felicity Records with some projects in the works by Steve and Willie

### PAT SHAUGHNESSY, TM Productions

"A good portion of my involvement with Texas music has been in film work, but I'd say at least a quarter of our business comes from outside the state, and even more when a big project is going on. "It's hard to say what the future here will be, because there are so many areas where we are at a crossroads: clubs, recording, videotape and film. Any one of these can take off. In fact, all of them can take off, and they may. "My personal interests vary, but I expect we'll have to get into the videotape area in a bigger way than we now are, what with cable coming here and all. It's cheaper, it's easier to use and every year it has more opportunities, in a technical sense."

Nelson and possibly a Christmas LP by Austin area artists. Classified Records has recorded tracks with new wavers Standing Waves and Dan del Santo established Pleasure Records for his group called the Professors of Pleasure.

Former Lost Gonzo Band member, Gary P. Nunn, is always active around Austin. Nunn's LP, "Nobody But Me" on the Turnrow label was recorded last year in Cerrillos, N.M. at Kludgit Sound Studios. Nunn produced the album himself and has just remixed and released the Clyde Buchanan's single, "Austin Pickers," backed with Nunn's self-penned song "Kara Lee." He plans to record another LP at Willie Nelson's Pedernales Studio.

One of the big success stories of the year goes out to MCA recording artist, George Strait. The San Marcos native had two big country hits in 1981, with "Unwound" and the recent "Down and Out." Nashville's MCA promotions director, Irv Woolsey is high on the artists potential. Also EMI/America's Pat King, regional promotions manager, has confirmed the signing of area resident Michael Ballew. His debut Liberty single is "Your Daddy Don't Live In Heaven (He's In Houston)."

The Austin radio market has also given country airplay to area singers Jack and Trink on Cain Records, Jess DeMaime with Roy Montgomery's Darva label, and Big Bear's Arnie Rue.

In local releases, Austin's poet-singer Bobby Bridger just released his latest album on Golden Egg.

The Brovsky-Stewart's Studio South, mentioned earlier, is one of the most complete recording facilities in Austin. How-

(Continued on page T-34)

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# A New Generation

• Continued from page T-32

ever, a strong contender for excellence is Willie Nelson's Pedernales Recording Studios.

Already some exciting ventures have been completed inside the Pedernales Studio, which is located about 25 miles out of town near Lake Travis. This exclusive private studio, designed by Chips Moman, took six months to complete. Albums by Webb Pierce and Roger Miller were recorded at Willie's studio, both of which feature Willie Nelson. Merle Haggard utilized the recording complex for a track on his forthcoming album.

Ray Benson of Asleep at the Wheel has been working at the Nelson facility. The Wheel, which is based in Austin, maintain a grueling schedule and Benson says they just wanted to record at home. Nelson and Asleep at the Wheel often have worked together in the past. The latest project is the album, "The Road Will Hold Me Tonight." Currently in production at the Pedernales Studios, this title track from Benson will include vocals with Willie Nelson and Emmylou Harris. Benson, co-producing the album with Nelson, says the LP will be out in early 1982.

Willie's Lone Star Records is once again trying to get off the ground. Nelson's daughter, Lana, reports that there is no word yet on any future projects. Although, she says Lone Star Records will be distributed by CBS Records. However, Ray Benson acknowledges Asleep at the Wheel will be on board the label along with Roger Miller and Hank Cochran. Cochran too is recording at the facility.

No doubt the nine-hole golf course at the nearby country club is an added attraction for the recording artists.

Third Coast Sound and Video Productions house a complete recording facility in Austin. Third Coast Sound, Inc.'s president, Michael Block has been establishing several important projects at the studio. Some of the projects are Ray Benson's filmscore for the features "Liar's Moon" and "Fast Money," produced and directed by Doug Holloway; and also a Carole King audio track for a 90-minute television special.

Other album projects include tracks by Chris O'Connell, (previously with Asleep at the Wheel), a country singer named Louie Real from Fredericksburg, Tex., a solo effort by Eric Hood, as well as a Warner Bros. demo tape for Jerry Wexler featuring Miss Lou Ann Barton.

The Lone Star Studio, originally built and owned by Willis Alan Ramsey, now is operated by Ed Guinn and Stan Coppinger. Guinn and Coppinger are currently involved with an Austin Group called Uncle Walt's Band, and an English new wave artist, Arthur Brown. Freelance producer, Craig Leon has also worked at the Lone Star facilities.

Ju Wray's Earth and Sky Studios are primarily a rock'n'roll place, although a dabbling in country and MOR is done there too. The Lift, an Austin rock & roll group, has recorded demo tapes there.

The established Ruff Cedar Sound Studio in Austin has announced a spring move to the Dallas Communications Complex, which is being financed by Trammel Crow. As owner of Ruff Cedar, Russell Whitaker acknowledges excitement over the Bailors, a hot band from Dallas, along with Austin's Extreme Heat, the Lucky Stripes and Welcome, a group from Switzerland.

Malcom Harper, owner of Reel Sound, has a different approach to Austin area recording. He maintains no facilities in town, but instead has built a multi-track mobile unit for remote location recording. Harper reports that his film and video projects go back some twelve years, first starting with educational recording around the state. Although based in Austin, his mobile bus travels all over the country working with national acts, such as Ted Nugent. According to Harper, the demand for audio tracks for video projects are continuously on the rise.

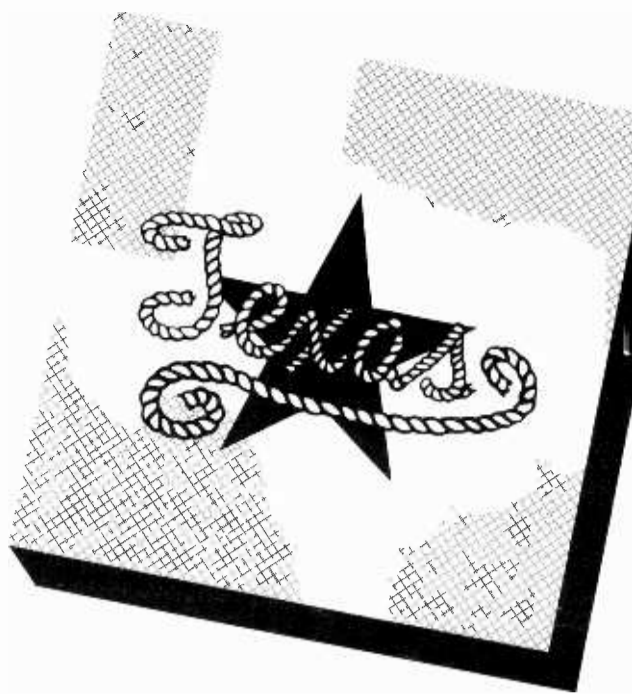
A unique sidebar that adds dramatically to the nature of the Austin music scene is the professional custom guitar work by Austin artisans. Mark Erlewine, has crafted guitars for such well-known artists as Ron Wood and Keith Richards of the Rolling Stones, Dire Straits, the Pretenders, Police, Cars, ZZ Top, Jerry Garcia, Albert King, Bruce Springsteen, along with Austin stars Christopher Cross, Willie Nelson and Jerry Jeff Walker. Erlewine also does warranty work, on Gibson, Martin, Ovation and Epiphone guitars. The average cost for an original Erlewine guitar will run in the neighborhood of \$1,800. A double-necked guitar designed by Erlewine for the Eagles carried a price tag of \$4,500.

Another big league guitar maker is Austenite Newman E. Jones, III. Jones has gathered sales slips from such high-rollers as the Rolling Stones, Bob Dylan, Tom Petty and the Heartbreakers, the Pretenders, Joe Ely, Joe King Carrasco, the Lotions and from Willie Nelson's band members. The price of a Jones guitar ranges from \$1,300 to \$2,500.

Custom guitar builder Michael Stevens sold three guitars to a Tokyo collector who ordered his double-necked Christopher Cross styled guitar. Stevens repairs guitars as well, but plans to concentrate on custom building after his new Austin studios are complete. As Stevens' business card states, he provides "references and name dropping by request."

Stevens' good friend and cohort Tommy Ellis of Austin also is involved with custom instrument work. Ricky Skaggs proudly owns one of the special Ellis F-5 mandolins, and bluegrass picker, Buck White has an Ellis mandolin on order.

Billboard



## Business Community

• Continued from page T-12

money on some of these investments, but overall I've made money on them. I think, if you investigate very carefully, you'll have about the same chance of making money that you would on any speculative investment," Smith says.

He says he doesn't go out of his way to encourage others to put their money where his is, but would be happy to talk about his experiences to others who are considering this kind of deal. "I'm not out promoting this thing, I'm just participating in it in a small way."

Jack Calmes, formerly with Showco and now with Video Satellite Network, is in partnership with a Dallas physician and says that encouraging people outside the music and film industries to invest frequently breaks down into establishing a personal relationship of trust. "You've got to demonstrate that you are a responsible person, and sometimes that takes time, because you have to overcome images that were created before you even got into the business."

Is there a formula to insure a good investment? No, Calmes says. "There are risks in any business where you rely on people's subjective impressions of what you do. A good track record is probably the best indicator of whether the person who wants your money can use it to your advantage, too. That, and putting together an impressive presentation."

Calmes says that the business is still being hurt, though, by fly-by-night operators. "I see this kind of thing more frequently in films, but it's true in music, too. People talk a great project, usually sincerely, but they don't have the experience to get it done and done right, or if they get that far, they don't know how to market it. It's not that everyone is out to rip off the investors, but because that is sometimes the result, it still looks like an unprofessional business."

It is difficult to sum up all the activity in terms of an investment trend, but if money holders are loosening their grips on the change purse, it is very cautiously. And perhaps that's for the best, according to Angus Wynne Jr., a Dallas music promoter. "I think if people begin to see that prudence will buy them a good investment, they'll continue to make those investments. It may take a little longer this way, but it will get rid of some of the old thoughts that this industry is too unstable, or too unbusinesslike a place to put in thousands, tens of thousands of dollars."

Nevertheless, Wynne does see the trend as picking up speed, and says his experience indicated it was a statewide occurrence. "There's just so much money to be made here, and there are lots of different ways to invest in the business, that I think this is catching on."

There is still a long way to go, though, and Texas artists are only too aware of that. B.J. Thomas, formerly a rock/country singer, who now does primarily religious music, says many Texas artists go to Nashville and Los Angeles seeking their backing because there just isn't enough interest at home.

Thomas, who lives in Arlington, Tex., says the religious music business has the same problem, but magnified. "I don't think the people are unwilling to put their money into gospel music because they're afraid of ripoffs. I think they just want a greater return on their investment than they think they will get."

He cites Word Music in Waco as an example of the money there is to be made in the religious music industry. Word is the largest publisher of religious music in the country and, including its book publishing and radio and television interests, is a multi-million dollar enterprise.

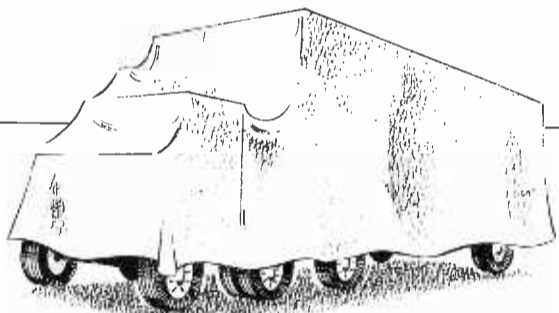
"Certainly there is investment room here," Thomas says, "but interest is not at a high level outside of churches and individual support in small amounts."

If there is a high profit potential in Texas music in all genres, and Thomas thinks there is, then the people who want the money had better begin contacting the people with the money, he says. "It takes a long time to establish these ties, and the longer you wait, the longer it will be before the money gets to you."

Billboard

A Billboard Spotlight

NOVEMBER 28, 1981 BILLBOARD



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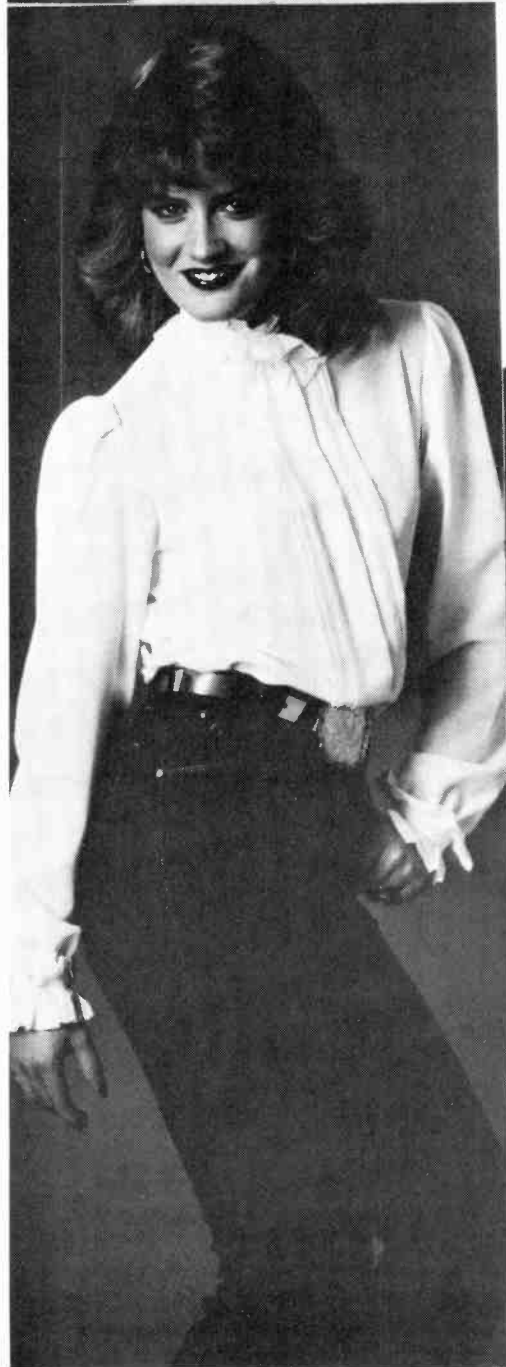
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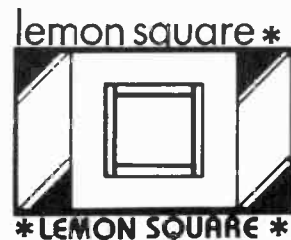
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## Activity Erupts

• Continued from page T-18

Wars." It's KVET-AM vs. KOKE. For nearly three years now, legendary KOKE-AM and FM have slowly been gaining in popularity over the old established "country giant" KVET-AM. As the leader in the country market for years, KVET continued to reap the rewards, while KOKE was experimenting with its famous progressive country programming angle. The battle of the country stations evolved when KOKE abandoned its loose and locally oriented character for a much tighter and regulated commercial format. In its best interest, it took advantage of its strongest asset—the FM frequency.

The strength of country music nationally found a strong following developing in Austin for KOKE-FM (which simulcasts its AM signal). As that momentum grew last year, Ron Rogers, general manager of KVET-AM and its very successful beautiful music FM counterpart, KASE-FM, became concerned. He campaigned to switch KASE-FM to country, even though it had no beautiful music competition in Austin. Management decided to take the risk and in September, KASE-FM—going under the name K-101—became country, but not simulcast-

ing the AM signal. The competition has heated up considerably.

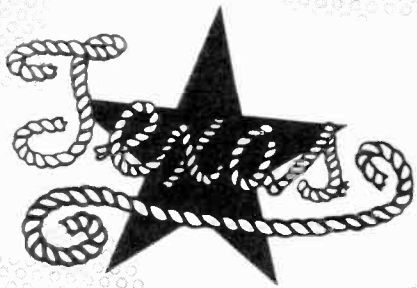
Meanwhile, both country stations in Austin remain highly visible and heavily involved in the community.

Sterling Country KOKE this year put together a "Country Showdown" LP. Local acts presented on the album were winners in their Battle of the Bands contest. Samplings of Michael Ballew, C.W. Slick, Little Bit of Texas, Benny McArthur, Family Tradition, and the Dixie Flyers can be found on the collection.

A new country AM outlet in the small town of Elgin, Tex. deserves a mention. KELG's signal reaches into Austin, although the station is located twenty miles out of town. Program director Dave Granger incorporates quite a lot of local area talent into his everyday programming. This special twist has captured a following of Austin listeners, too. Thursday evening features "Country Line" which focuses on a particular area artist or artists.

Austin radio stations KNOW-AM and KCSW-FM are right in the middle of an ownership change. Although station personnel say no major changes are expected, new owner Steve Hicks might have other ideas.

KCSW-FM is the only game in town for adult contemporary rock listeners. And morning air personality Roger Allen says



The Point Blank LP "American Excess" inspired KLBJ-FM Austin to conduct an eating and drinking in excess contest with this happy listener-winner ending up in an unlikely place. MCA and Sound Warehouse cooperated in the contest.



KILT-FM Houston's air staff, from left: Catfish, Carl Williams, Joe Flores, Gene Austin, Debbie Pipia (md and programming coordinator); Brian Hill (news director), Les Smith, Doc Morgan, Eric Chas, Cathy Cason, Rick Candea (pd and morning show host).

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they do play some local artists that blend into their format. Arranger-producer Gary Powell is heard, as is singer-songwriter Lynn Boehmer.

KUT, Austin's National Public Radio affiliate, is located on the Univ. of Texas campus. This listener supported radio station follows the pattern of most public radio stations across the country. It programs a wide cross-section of recorded and live music in the studios. Besides incorporating folk and jazz programming daily, disc jockey Larry Monroe presents a special show each Sunday evening featuring Texas music. In this way, KUT supports many local recording artists with such an appreciation for Austin's talent.

#### Houston

Houston is an unusual radio market in that it almost has more formats than other large cities have stations. Houston's 33 AM and FM radio stations appeal to a wide variety of tastes, so the offerings are fragmented into r&b, religious, Latin, AOR, rock, gold, country, symphonic, easy listening, jazz, and, until recently, disco. There are also some rather unusual combination formats. KPFT-FM, for instance, plays rock, German, French, jazz, comedy, cajun, and you-name-it. KRLY-FM, which changes formats like some people change their minds, is currently playing a mix of soul, jazz, rock, and even a bit of disco.

Despite all the diversity, country music is king of the airwaves. There are now four AM and two FM stations that specialize in that distinctively rural Texas and Southern sound, and every indicator points to the fact that Houston is one place where country's popularity is going to continue to be very strong.

The major news event in Houston radio recently was the February 1981 transition of KILT-FM—an 8th- or 9th-ranked album rocker—to an easy listening country music format. The stunner was when the new format shot KILT-FM into first and second places, in the following Arbitron books. It is very unusual for a station to change formats and go straight up in the ratings, but that is the rabbit station manager Dickie Rosenfeld pulled out of his stetson.

In June, 1981, sister station KILT-AM, Houston's long time top 40 king (which had been witnessing steady erosion in its numbers over time) followed suit and went country too. It is too early to judge the impact this jump will have on the station's ratings. KILT staffers are optimistic: major local media buyers are highly skeptical. KILT-AM's move leaves the market only one major adult contemporary station on the AM dial—KULF. It is possible that a new station will emerge to fill the vacuum—particularly if KULF does not pick up a sizeable share of KILT-AM's old listeners.

KILT program director Chris Collier observes "There has been a lot of tightening of music playlists because of the heavy competition between country music stations. There is much less new product being aired, which I think is a real shame. There are more oldies and established hits on the playlists. It is very difficult now for new artists to break out because the stations just won't play their records."

Insiders believe that KILT-FM took listeners from rival KIKK-FM but that it capitalized as well on the emigration of all kinds of urban cowboys with Ohio and Massachusetts accents. These "closet kickers" enjoy the modern Kenny Rogers/Eddie Rabbitt-type music KILT is playing. Previously, KIKK had a monopoly on the FM dial and the station was so strong that it was just flooding the air with ads. KILT-FM came out with the same mellow country sound that KIKK-FM had, but offered considerably fewer ads and less talk, with the not surprising result that KIKK listeners flocked to KILT in droves. When KIKK realized that KILT was murdering it in the numbers, KIKK radically reduced its number of spots and started introducing "three songs in a row"-type promotions.

All Houston country music stations play pretty much the same songs, but they differ substantially in the way they rotate them. Some, like KENR and KNUZ play a lot of the whiny old country songs that used to be what people thought of as country music. KIKK-AM plays the same sort of music, with a certain amount of bluegrass thrown in. KENR is experimenting with an all-country gold format. They also are planning to improve their signal, which has encountered real problems in the north and west parts of town. KIKK-AM, KNUZ, and KENR all have small, fiercely loyal groups of listeners, but their numbers never seem to change very much.

KILT-AM is an oddity: a top 40-style country station that keeps the heavy emphasis on the air personality chatter it had as a bubble gum rocker. Stranger still, KILT-AM is retaining its morning drive-time "Hudson and Harrigan" program, a comedy show that has nothing much whatsoever to do with country music—unless you think of it as a sort of off-color "Hee Haw."

KSRR has gone from heavy rock to adult contemporary and back again this year. The station is owned by ABC and is heavy ads and promotions. Since at least two other ABC stations recently switched to AOR and leaped in the ratings, it is possible that the latest change at KSRR will be successful. They are flooding the town with bumper stickers and billboards that read "97 FM Rocks."

As for the rest of the rockers, KRBE-FM appeals to a very young audience, KLOL gets the more serious acid-rock freaks and has a cadre of diehard listeners that will never leave, and KFMK has a solid hold on the 25 to 34-year old market. KFMK's numbers seem to be inexorably rising as their oldies/top 40 blend remains unduplicated in the market and as former adult contemporary stations like KILT-AM and KSRR-FM go country or AOR. This is the station that could prove to be the real sleeper in subsequent ARB books.

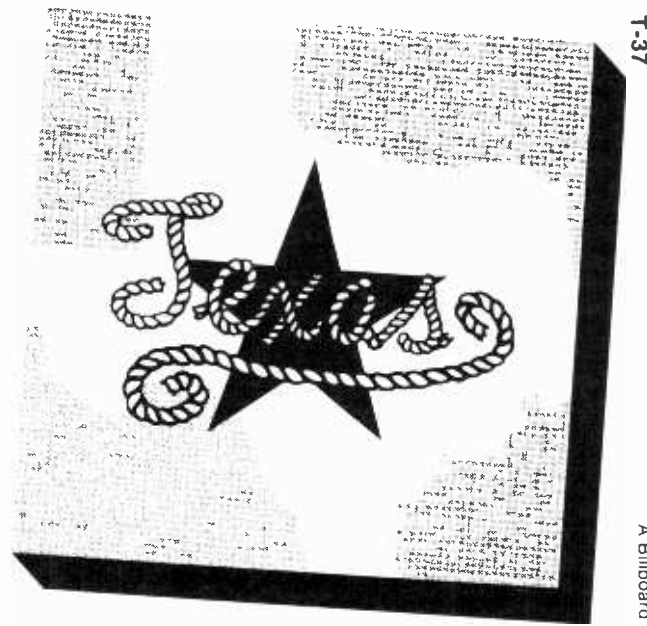
KMJQ remains the top station in Houston, with a slick and sophisticated black-oriented r&b sound. The ratings of its rival, KRLY, fluctuate wildly, which could be either the cause

or result of its frequent format changes. Classical station KLEF remains small but solid; it has a loyal band of upscale listeners. KYND continues to lead KODA in the easy listening category, with KQUE's blend of big band and beautiful music coming in third.

News talk stations KTRH and KPRC continue to experience fierce head-to-head competition. KTRH has recently made a major shift by turning its drive-time news program into a sports-talk show with respected broadcasters John Breen (a former Oiler's general manager) and Jerry Trupiano. KPRC seems to be doing a bit better than KTRH currently, but KTRH has a very strong signal that reaches all the way into Louisiana (120 miles away) so that it probably has a slight edge in overall listenership.

An unfortunate event which is likely to have an effect on the Houston market was the recent death of KENR radio personality Hal McClain. McClain, who had a very loyal following and was an established institution in the market, was also a well-known stunt flyer who had set records performing for various airplane shows. McClain recently perished while attempting a stunt in his small plane, and insiders feel that without him KENR may lose a lot of listeners who actually prefer Kenny

(Continued on page T-38)



T-37

A Billboard Spotlight

NOVEMBER 28, 1981 BILLBOARD

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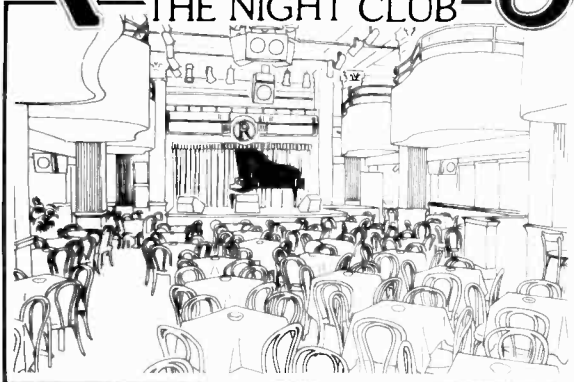


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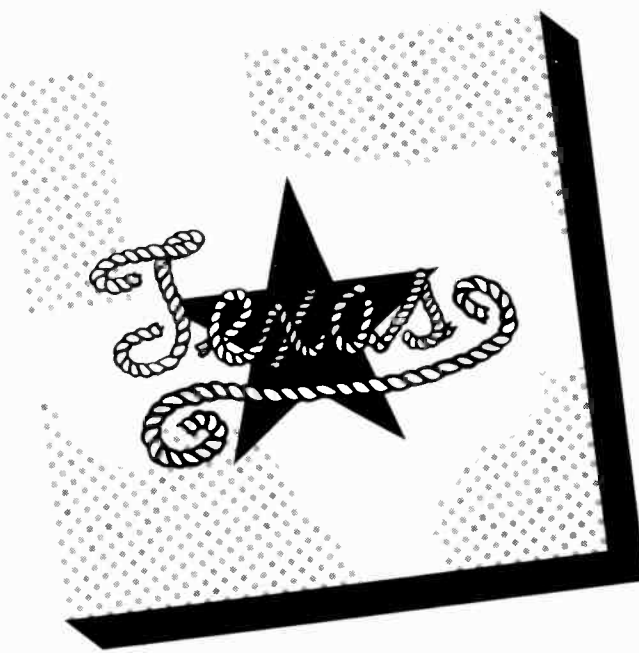
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## Activity Erupts

• Continued from page T-37

Rogers to Hank Williams Jr., but stayed with the station because of Hal.

### San Antonio

There are over twenty different radio signals in the San Antonio market, each catering to a specialized audience and particular culture of music. A strong following for country listeners, rock'n'roll addicts and the Latin population are all visably represented deep in the pulse of San Antonio.

The Alamo City has been supporting country stations for sometime. However, clear channel WOAI-FM recently changed its adult contemporary format to all country. It still leans heavily to those demographics but incorporates an easy listening country slant of today. General manager John Barger changed the WOAI-FM call letters to KAJA for top of the hour IDs but the new station calls itself KJ 97. Barger says most programming ideas and decisions are made by their programming consultants. They have blitzed the market with billboard advertising and random public opinion indicates a lot of new listeners on that FM dial. Of course the other country outlets will await the next ratings period with much anticipation from this newest contender.

Long time established KBUC-AM and FM have been simulcasting their signal throughout the seventies. They play to a very solid block of country listeners on both dials.

AM powerhouse KKYY pulls the best country numbers in town. This AM directional signal reaches all over south Texas and points north beyond Austin. Music director Jerry King says the station strives to maintain a traditional country flavor for the San Antonio listeners. That includes playing the mainstream chart hits and some local recording artists. RCA's Valentino, Jimmy Peters, who signed to the GMC label out of Houston, along with Frenchie Burke on Delta Records, Al Dean, and Clifton Jansky are several acts heard on the air. That authentic "Texas two-step flavor" in country music is exemplified in regional stars Darrell McCall and Kenny Dale, who also represent the sound of KKYY.

KKYY is extremely visible in the San Antonio marketplace. Perhaps the city's most elaborate effort on the part of these radio stations is the KKYY Great Country River Festival. Next February will be the tenth big year for presenting a three day long country music event outside right along the picturesque River Walk. All performances are free to the public and King promises there will be over a dozen acts on the bill next year.

A late-comer to country programming is KCCW-AM. This station has failed to secure the numbers of the tough competition.

Despite this city's supports of country music, San Antonio is bullish on rock'n'roll.

Rocker KTFM-FM sponsored a Battle of the Bands benefit for muscular dystrophy in August. The winners, Horizon, a local rock'n'roll band, gained a recording session at Gilley's studio in Houston from that triumph.

KTFM's AM station is KTSA-AM. The teen-oriented rocker is a predominant force all over central and South Texas.

KISS-FM is another hard rocker in the San Antonio market. It comprises a large portion of the city's serious rock listenership. The locally produced album, "Homegrown," was a joint venture with KISS and UAR recording studios. The album featured the Max, the Drugstore Cowboys, new wavers the Mo-dels, and American Peddlers. It offered a varied sample of San Antonio area talent. The LP will be available this fall at a list price of \$4.99. One dollar of that cost will go towards a musician's scholarship. Program director Tim Spencer says San Antonio is not real big on punk or new wave acts.

KITY-FM is programming contemporary hit radio, according to program director Rob Stewart. But he feels funk and disco is not very strong in the market either. KONO, on the AM side, plays oldies throughout the Alamo City.

KTUF-FM used to be the local avenue for jazz. Kevin Fennessey, current KTUF programmer, is excited about its adult contemporary format. Fennessey supports a local feel for KTUF and believes it is a musically active radio station. He plays several acts, such as Amelia Garza's "Since Amelia" and

### JACK CALMES, Video Satellite Network

"Most of my professional life in the music business has been in Texas music. But that means a lot of different things, from Willie Nelson to new wave. With Showco and before, we did it all.

"I'm staking a lot on the fact that it (the future) will be in videotape. Concerts, local interest programming, things like that. That is a business just beginning to be felt in Texas and we wanted to get into it on the ground floor.

"What role? I guess I just want to be as successful and influential as a television network. You can't say I don't have high ideals."

### ED BERNET, Sumet-Bernet Studios

"Almost 100% of my work has been in Texas music, both as a performer and with the studio.

"I think we have to be realistic about all this and look into the future, and the future tells me that studios are going to have to invest in facilities that complement the videotape business.

"We plan to play whatever part we can get in the future of Texas music. This is all a matter of positioning. You have to be ready to step in when your turn comes around, and you have to do something to make sure your turn comes around when it's advantageous to you."

Sue Karen's "Texas Sun" on his morning radio show.

Not to be forgotten are the many Latin radio stations in San Antonio. The traditional KCOR programs primarily to the older Mexican audience and still maintains very good ratings.

KEDA broadcasts to a younger, bilingual crowd. Program director Salazar Placido is excited that they now have a 24-hour signal. The 18-46 year old Mexican-American listeners enjoy a diversified sound of polka, rock'n'roll, country and mariaches. KEDA also programs to the majority of native San Antonians of Latin descent.

Programming to a somewhat younger group, Jodier Delacera from KVAR-FM is still gaining listeners from the two-year old station. The station broadcasts 100% Latin programming.

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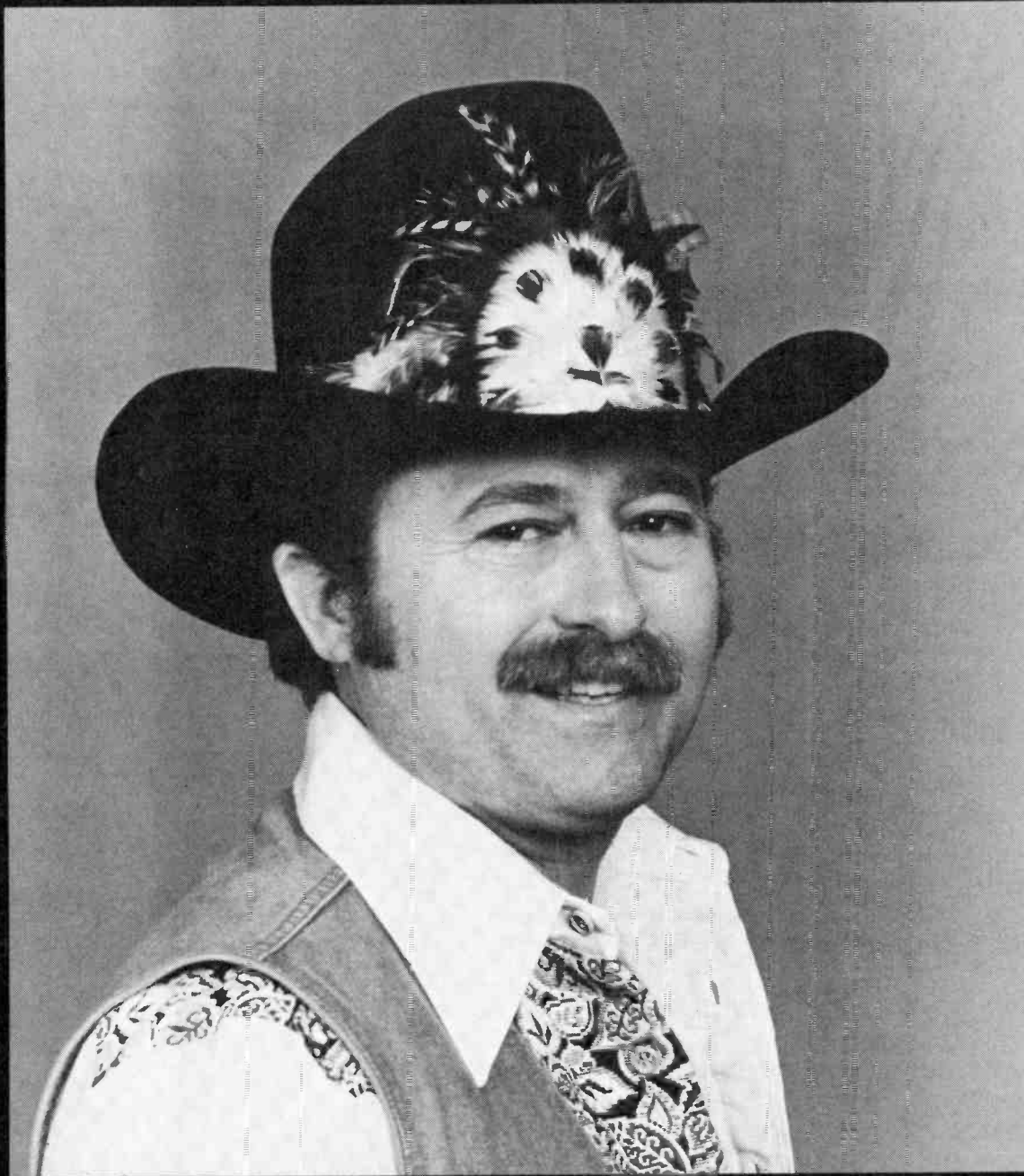
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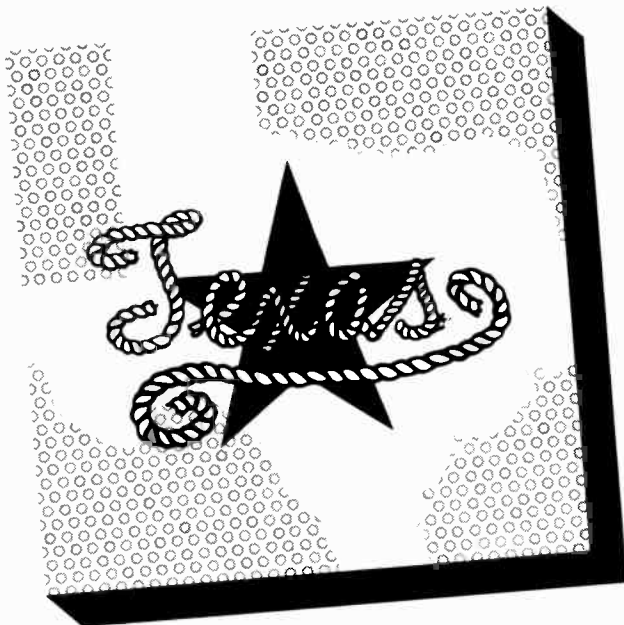


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"Since October, business has really picked up around the state. We're finding a greater availability of acts to choose from; we did seven major concerts, for example, in October alone. Houston is the energy center for the whole country, and there is practically no unemployment at all. I read the classified section of the paper here and there are long lists of jobs needing people. And, too, Houston, Dallas and San Antonio are the fastest-growing cities right now—San Antonio and El Paso are bigger than Atlanta.

"I think Texas is moving into prominence in both the entertainment and sports areas. Our economy is very stable—and you can't beat the weather!"

**RONNIE SPILLMAN, President  
Encore Talent  
San Antonio, Tex.**

"Not to sound arrogant, but I really think that Texas is where it all started. This isn't to knock L.A. or Nashville or New York, but so many musical acts have gotten their start here, especially in country. We've been responsible for taking country music to the rest of the world through many of the artists who come from here and went on to record in Nashville. Think about how many names come from Texas: Ernest Tubb, Willie Nelson, Waylon Jennings, Mac Davis, Ray Price, Gene Watson, Moe Bandy, George Jones, ZZ Top. . . .

"Now, with more booking agencies, studios and publishing companies coming into Texas, it's opening the doors for acts to stay here and do their music. Texas is putting more into it than ever before."

## Latin Recording Spirit In Energized State

By **JESUS GUTERREZ**

Latin music in Texas has traditionally run about 10 years behind American music in development, marketing and production capabilities. Lately, however, this form of music has been slowly, but steadily working its way into a big business. Whatever gains Latin music is making, though, there is still a long, long way to go.

The most notable trend in Latin music in Texas is what is being called the "new wave in Chicano music," according to Laura Guerra, with Freddie Records in Corpus Christi.

"This is a big business, but it has its ups and downs. Disco kind of hurt the live band situation, but now that disco is leaving, the live acts are beginning to do well again," she says.

The biggest "happening" in Latin music in Corpus Christi is with the new wave groups, she states. Mazz and La Movida are the two whose names immediately come to mind. The new wave can be described as modern Chicano music, featuring

Jesus Guterrez is a freelance writer based in Dallas who contributes to several Latin Texas newspapers.

combo type bands and keyboards with a rock style.

Chicano music can be divided into four main categories, Guerra notes. The first is tropical, whose most well known groups presently are probably Los Super Sabios and Edad Media. Los Super Sabios' most recent album, "Porquinto A Poco," sold well in Texas, while Edad Media, which has two albums out, had a song "Que Tarde De Conoci," which ranked in the top 10 in the state.

The second type of music is called conjunto, and is distinctive for its incorporation of the accordion into the arrangements. Top ranking conjunto groups include Ramon Ayala y Los Bravos, a group originally from Mexico that plays frequently in Texas. Tony de la Rosa, Rueben Vela and Los Truenos de Tejas.

The third type would be music that makes use of orchestral and big band instruments, and includes the very popular Little Joy y La Familia and Sonny and the Sunliners. The leader of the latter group appeared on American Bandstand some time back when his single, "Talk To Me," became an English language hit.

But, again, the biggest news is the "new wave." The popularity with each type is sharply divided philosophically and by custom. In San Antonio, the more traditional, "Mexican-Mexican" music, is still very strong. "The people there are more Mexican at heart," suggests Ernest Quinones, music director of radio station KAMA in El Paso.

Meanwhile, he says, the state can be divided almost geographically by the type of Latin music preferred. "In east Texas, they consider Chicano music a group with an accordion. That goes over big. But the Texas band sound, like the American group Chicago, also does fairly well."

In west Texas, however, Quinones declares, "forget it. The Texas band sound is big and only the more modern, sophisticated sound sells."

El Paso itself may provide an answer for the dichotomy. El Paso is right next to the border and the Hispanic on this side feels a little more cosmopolitan than the Mexican on the other side," Quinones claims.

But if the music itself is slowly evolving into a more modern

(Continued on page T-42)

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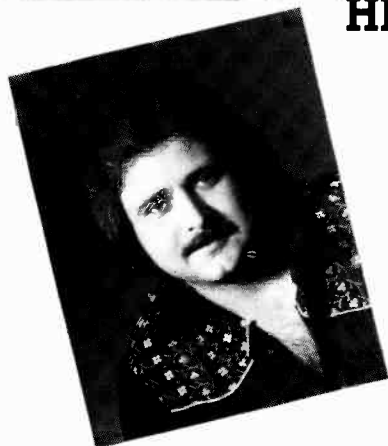
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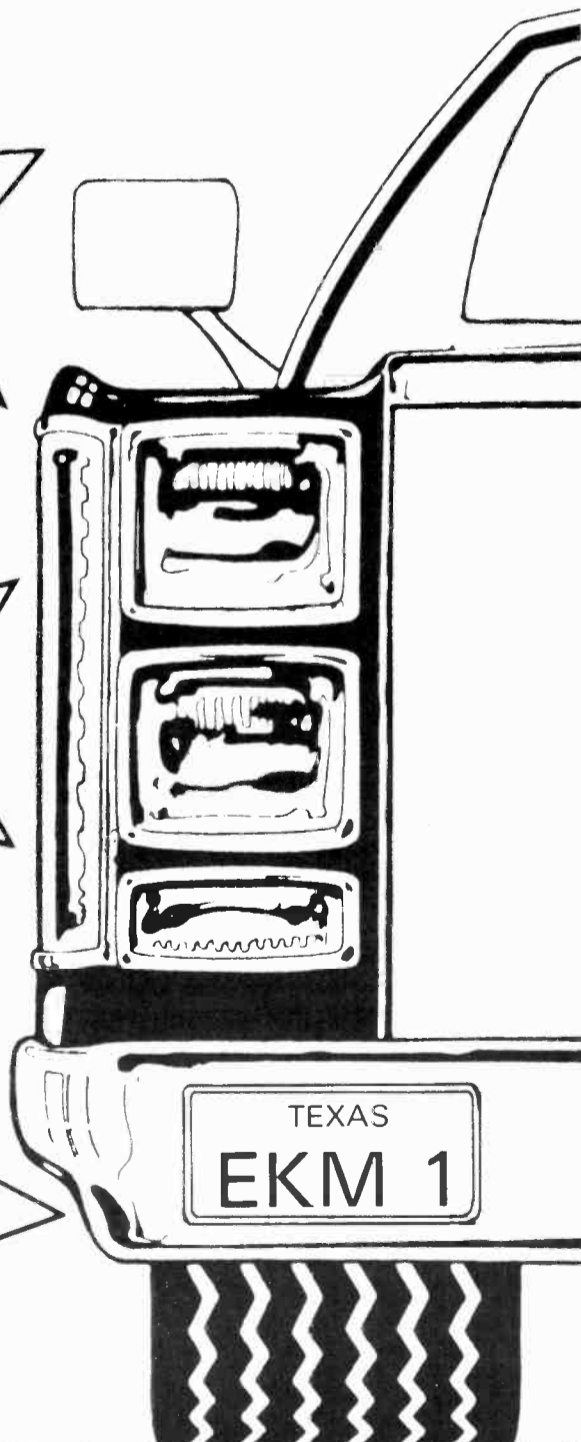
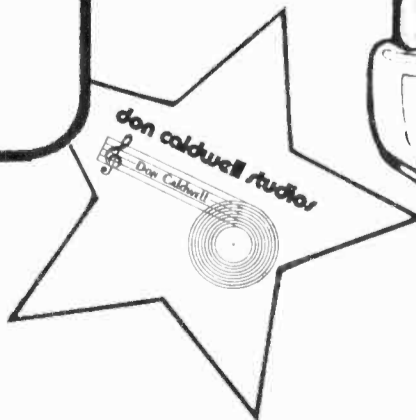
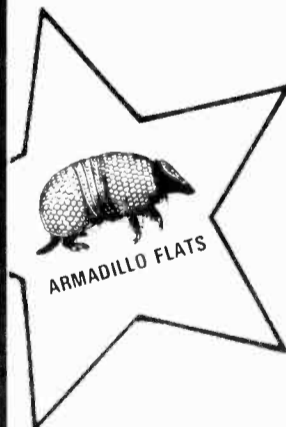
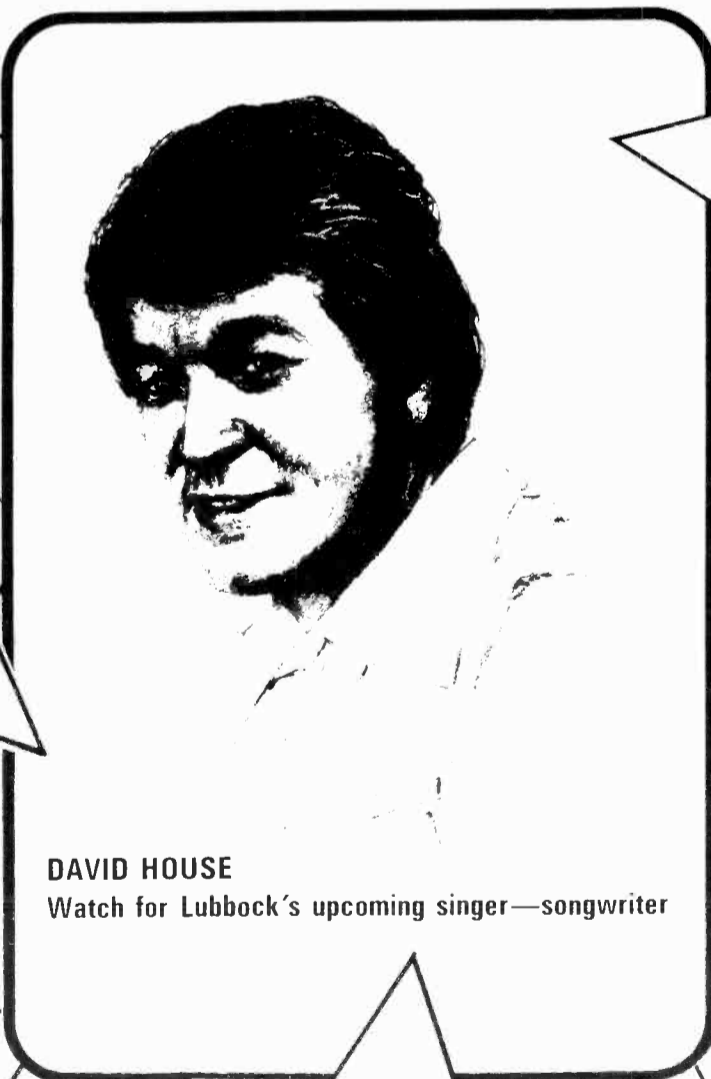
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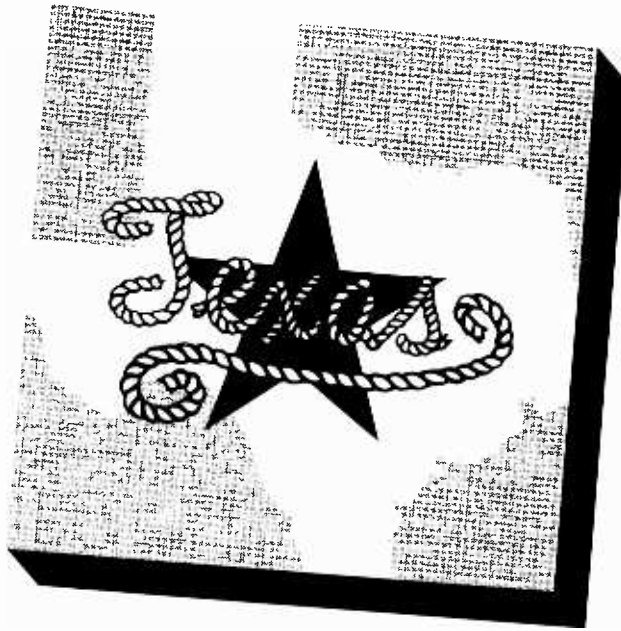
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## Latin Recording

• Continued from page T-40

sound, and creating more diversity within Latin music, the production values are still primitive, according to Quinones.

"Chicano music here really isn't growing all that much," he states. "It is the fault of the artists and the recording companies. With the exception of Little Joe and Sonny and the Sunliners, the groups are doing very, very poor production; the problems are in the arrangements, the production and the miking. That is why some of the artists have gone to hiring some of their own producers."

Quinones once worked in New York, where he became familiar with the Puerto Rican and Cuban salsa music. "The people of Mexican ancestry should have a music market of their own. They've been here much longer than the Puerto Ricans and Cubans. But they haven't," Quinones declares. "They're putting all our chips on the accordion music groups."

That creates problems for radio programming directors at Spanish language stations, he says. "This station made itself on the basis of Chicano-oriented music and now that's one-third of what we play. What little there is of quality we play. The rest is what we call 'internacional,' artists like Jose Jose and Juan Galindo."

However difficult it may be to find quality recordings to play over the airwaves, Latin dance music is doing quite well in Texas, especially since the decline of disco, according to Johnny Ortiz, manager of the Carousel Club in Corpus Christi and head of Maximo Productions, which produces dances throughout the state.

"The really hot groups make \$10,000 to \$15,000 a week and more," Ortiz avers, "so to this extent, it is a big business. But there are not all that many big name groups and you have to be particular about what type of music you bring into each area."

Ortiz claims that the key to how successful a group or its sound will be is how easy the music is to dance to. Anglo music is usually played in concerts. Chicano music is played at dances. There are a number of dance halls in Texas, south and west Texas especially, that draw crowds of 2,000 or more on a weekend night with ticket prices ranging between \$8 and \$12 a person at the door, he says.

"A lot of the production problems you have in the studio we don't have in live situations because so many of the groups are better set up for live performances and they know how to get the most out of their equipment," Ortiz states.

Other popular dance production sites in south and west Texas include Joe Losano's productions at the VFW Hall in Alice. Losano is a KOPY disc jockey and has a reputation for putting on good dances.

Mike Chavez, host of a syndicated Spanish language television show, puts on dances at the Crimson Palace in Kingsville, Tex. Chavez is road manager for the group Mazz and founded the Mike Chavez Music Awards, which honor Tex-Mex musicians.

In Robstown, Tex., a club called the High Chaparral seats 2,000 and puts on dances with big-name Chicano entertainers, under the production guidance of Arnold Garcia, and in Victoria, Tex., the best-known Latin music club is the Sun Valley.

El Paso's two biggest clubs, which put on productions as slick as those in any Anglo club, are Foxies and the Montana Village Lounge.

The tastes of Dallas and north Texas area Mexican Americans run to the tropical, with strong audiences also showing up for the "new wave" bands, Little Joe and the modern groups.

According to Dalia Boatwright of radio station KESS, the Mexico y Argentina, Los Globos and Zerape and are the three best known dance halls in the city, though there are neighborhood clubs, with capacities for as many as 500 patrons, that draw turn-away crowds.

The top groups in Dallas are all of the tropical variety, including Metropoli Tropical, Barrio Pobre and Los Reveldes Ritmicos, among many other, also successful groups.

"The tastes of the Chicano community in Dallas tend to be

more traditional," according to Armando Quintero, with KESS. "Not as traditional as San Antonio, maybe, but the Mexican-American community is conservative in many of the same ways the Anglo community is."

KESS attempts to program for the younger listener as much as possible, Quintero says, but tries to keep its popularity broad-based enough to draw from a listener pool that includes many middle-aged and older adults.

But the groups all hope to break out of the Chicano music type and into a popularity with Anglos, notes Freddie Records' Laura Guerra. "That's all their dreams. They make a very comfortable living now. But when you're talking about English, you're talking about the whole world."

One way the groups are attempting to stretch into the Anglo market is by making their music more simple, she declares. "They're taking a lot of things from the Anglo market. When you get more simple, you have better chances for a hit."

The Texas Spanish language music market probably reflects a diversity that should be expected in a state whose population is nearly one-third Mexican-American or Mexican, and has a built-in popularity because many of these people cannot speak English and have very strong ties to Mexico.

But, Quinones claims, the music is not considered Latin so much as it is Mexican, Chicano or Mexican-American. "There is a very strong identity factor here, and these people have a lot of pride in their heritage. That's one reason I think it's a shame that this music is not being better recorded. Really, only a couple of studios in the state who record Chicano music turn out a quality product. You can't help but to think that somehow the market is being cheated a little bit."

And, it should be noted, Texas Mexican-Americans still get a strong flavor of Mexican music from across the border, especially in cities such as McAllen, Laredo and Juarez, which all have large stations with plenty of power to reach into south Texas homes.

"One thing about this," Quinones reveals, "is that you sometimes feel like you are competing with your own culture in a way. But right now, the market is really diverse enough, and spread out enough geographically, that everyone can get in on it. It just makes programming very difficult."

Billboard

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# Rock Retail Alliance

• Continued from page T-20

gest seller, with Rick James, Roger, and the Pointer Sisters leading all others. Third most popular is country, with Juice Newton the odds on favorite. Following her are Merle Haggard, Kenny Rogers, Barbara Mandrell, and local celebrity Mickey Gilley. Jazz is fourth, with Al Jarreau and John Klemmer being mentioned as the favorite artists. Easy listening gets fifth-place honors. Most popular with the older listeners are Steve Lawrence, Roger Whittaker and Frank Sinatra.

## Fort Worth

When it comes to music, Texas has flooded the industry with singers, pickers, songwriters, agents . . . musicians in every phase of the music world. But Texas hasn't been able to keep its flock of musicians within its borders. Texans, as a rule, have to go to Nashville or Los Angeles if they want to 'make it big.'

All that may be changing in the very near future. Thanks to a Texan who's been in the music business for almost 20 years . . . Sam Atchley. Atchley knows how it is to try to make it big, to make someone notice. Although he's been writing songs for years, he finally came to the attention of the rest of the country when Mel Tillis recorded a song he co-wrote with Sandy Pinkard called "Coca-Cola Cowboy." He was all at once considered a bright "new" songwriter.

Atchley has seen too many Texans leave the Lone Star State to make a name for themselves. That's why he has been working hard to bring the music and recording industry back home. And what better place to become another music capital than at Main and Exchange Avenues in the heart of the historical stockyards in Fort Worth. After all, almost everyone has performed here, from Enrico Caruso to Willie Nelson, all in the original Northside Coliseum. And there's no other place in Texas that typifies the real Texas heritage than Fort Worth's stockyards area, on the route of the Chisholm trail . . . where original stockpens dating back to the 1800s still stand . . . and the beautiful renovated buildings still cater to cowboys who come by after a hard day on the ranch.

Sam Atchley was instrumental in getting the stockyards area renovated, from what was once a wino area to one of the richest pieces of real estate around. Now, Sam wants to bring Texans back home to Fort Worth, and see a music industry thrive in Texas.

Plans are underway to include a recording studio among the other activities taking place in the stockyards area, where musicians, singers, and songwriters, both famous and trying-to-be-famous, can perform their music with the most technologically advanced recording equipment, comparable to

anything in Nashville or Los Angeles. All this while reliving the Texas heritage among the old brick streets, stock exchange and rodeo.

"When you see Willie, Chris Cross, ZZ Top, Boz Scaggs, half the Eagles, all from Texas, who had to go elsewhere to get in the recording business, you can see how much revenue Texas is losing . . . probably hundreds of millions of dollars in tax money. That's an industry Texas could use to help pave streets, and aid schools, and such. And all those musicians who are Texans would like to see the money stay in Texas."

Sam Atchley knows the music industry inside and out. He opened his first studio in 1963 called Bo-Kay Recording Studios. He was instrumental in founding the Texas Music Association, along with Donna Zachary, Tom Pitts, Ed Bernet, and Bart Barton ("The General"). This is a non-profit organization to further develop the music industry in the state of Texas. The organization helps to educate new musicians on how to get an agent, where to get a song published, where to start, etc. Sam says they want musicians to know they can do everything they need right here in Texas.

Sam has also formed his own company with partner, Robert A. Gallagher, called the Music Exchange, located in the stockyards area at 100 East Exchange. The company manages, produces, publishes and books.

Several other businesses in the area want to see Fort Worth stockyards become a music capital, too. The world's largest nightclub, Billy Bob's Texas, is here in what used to be a horse barn and display arena 50 years ago. Today, the world's biggest acts come to the nightclub . . . and the booking agents for the club, Charles Stone and Carl Dooley, both Texans, would also like to see everything in the music industry centralized in this area.

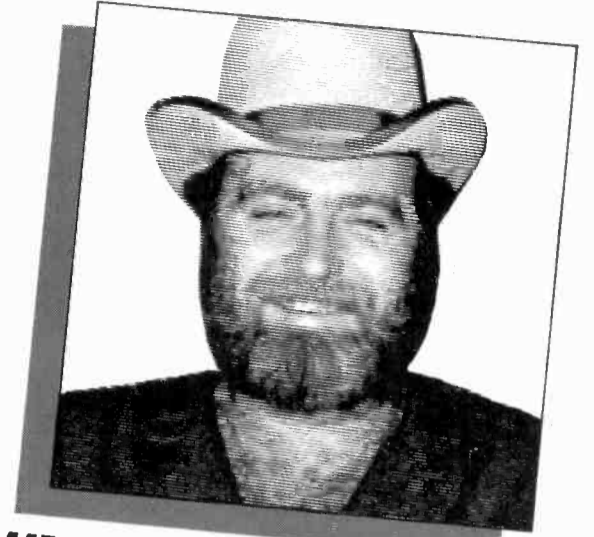
Stone has been booking acts since 1963. He has managed several groups, was Elvis' touring director, and formed his own company, Cobblestone Productions with Carl Dooley. Dooley has been booking for several years, road manager for the Eagles, and tour director for Paul McCartney and Wings. Led Zeppelin, and others. Stone and Dooley know how to make an act work, and their knowledge can help Fort Worth gain its fame in the music world.

The general manager of Billy Bob's Texas, John Barber, has also been in the music world for several years, managing, producing, recording, and much more. And the co-owner of Billy Bob's, Billy Bob Barnett, has started Barnett Productions, a live entity to pursue management, publishing, production, etc.

Sam Atchley says he's glad to see Billy Bob get into the act. "If there are several publishers, booking agents, recording studios, in this area, then people will come here to do their music, rather than go to Nashville. This takes total cooperation from the whole stockyards area." **Billboard**

# MICHAEL BALLEW

T-43



A Billboard Spotlight

**"Your Daddy Don't Live In Heaven (he's in Houston)"**

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# Frontier Heritage

• Continued from page T-8

Austin community, for it provides an arena for many benefit concerts.

Two additional clubs that present consistently fine entertainment are Steamboat and the Backstage.

There are many dispersed listening rooms in Austin and one for most every taste. For example, the Alamo Lounge presents nightly solo acts or groups performing acoustically, beginning with twilight performances.

The Waterloo Ice House is a small but comfortable room for musical performances. Listeners seeking a small, acoustic group will often find one at the Ice House. The newly-organized Snavely's, featuring bluegrass on Tuesday nights, provides another listening room for cozy audiences.

Maggie Mae's, the local Irish pub in town, caters to beer connoisseurs, a sing-along crowd, ethnic acts, and mostly folk and bluegrass music.

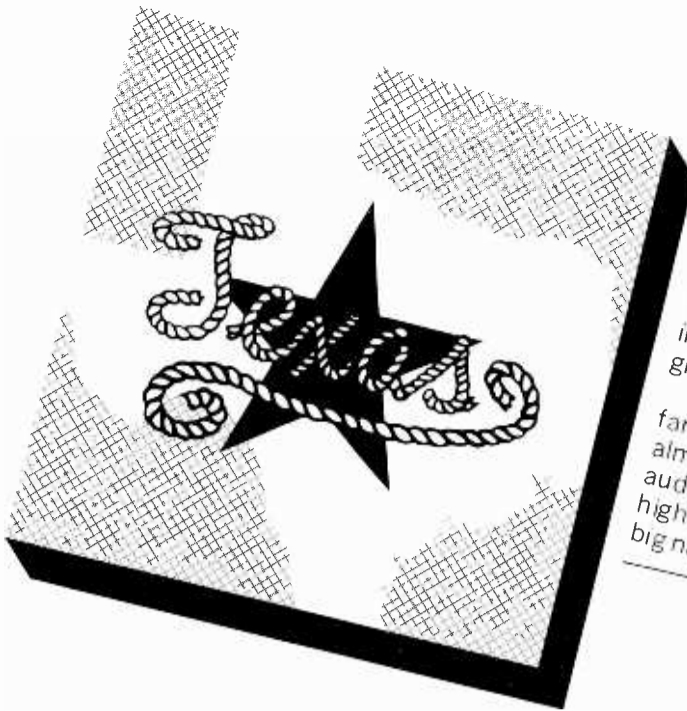
As clubs come and as clubs go, the Broken Spoke and Longhorn Bar will most likely remain as the mainstays for country music in Austin. These are two of the best known honky tonks in town.

Don's Depot Piano Bar & Saloon, as it is billed, provides a comfortable room in a railroad car with a diversified setting for performances.

At times, performers drop in at the Folkville Ice Cream Parlor, the Inner Sanctum Record Store and The Other Side. The Folkville Ice Cream Parlor often features live folk and acoustic groups. Inner Sanctum Record distributes new wave, punk and local albums and some acts stop by for live jams. The Other Side, a campus pizza parlor, opens its doors to aspiring, unknown singers and songwriters.

Over on the country side of Austin music lies some of the best two-steppin' dance floors in Texas. These clubs present country music in grand Texas style. The Silver Dollar, the Double Eagle and the Lumberyard all book national country acts from time to time. Such country music giants as Conway Twitty and Mel Tillis have appeared on the stages of these clubs, along with some newer, but established acts, as in Eddy Raven and Charly McClain.

One of Austin's original country discos innovated an exciting new concept for discos by offering live music. Gary Johnson, owner and general manager of The Sundowner, hired a local favorite musician named Jess DeMaine. On Monday nights, DeMaine brings his well-received jam sessions for live music and open mike from a club he formerly worked at called Hondo's. DeMaine invites musicians in the audience to participate in the session. Already in these first weeks out of the



## JACK BECKMAN, Reunion Arena

"Because of the nature of our facility, we have all kinds of entertainment here—sports, the circus, rock concerts, things like that. But I'm sure we have more Texas performers here than people from out of state and they always draw well.

"I'm really not in a position to guess what will happen to Texas music. I'm not an expert in that field. But as someone with more than a passing interest, I can't help but think that the future looks great. I've never heard anything to the contrary.

"My role is really the role of the facility, and it is, as far as I can tell, unlimited. We can handle acts of almost any size in a way that is comfortable for the audience and for the performers, too. The facility is a high quality one and that should continue to attract big name acts to Texas and Dallas."

chute, the concept has been a tremendous success for DeMaine, as well as for The Sundowner, which furnishes a country disco Tuesday through Sunday. Austin's other five to six country discos continue to pour on the drinks to the trendy crowd that jam in their doors.

Austin's downtown open-air Symphony Square, established in 1978, plays an important role in presenting impressive local music before the public's eye. Located among the city's historical district, Symphony Square directors are dedicated to preserving Austin's architectural heritage and supporting the community's abundant homegrown talent. On Wednesdays, an open-air stage is presented with some musical talent provided by local musicians such as Bobby Bridger. Bridger, a poet-songwriter, is Austin's own brand of a folk hero. Saturday night at the Symphony Square is called "Catch a Rising Star" time. The event may offer reggae, new wave, bluegrass, ethnic music or local Austin favorites, such as Marcia Ball and Steven Fromholz.

Four of the Country Music Association's 1981 nominees call Texas their home. Such big names as Lefty Frizzell, Vernon Dalhart, Grant Turner and Floyd Tillman live in Texas. Texans are proud of their musical heritage. That's why Austin devel-

opers Leon and Chick Carter believe their plans for the Texas Notables Museum and Legends of Country Music will be well-received. The Carters, who are lovers and collectors of country music memorabilia, plan to develop an old time village in North Austin. The village will feature a general store, a record shop, with new and used country and western records, a replica of a western saloon and a pickin' barn.

Leon Carter, who was one of the pioneers in country music around Austin, played in local house bands that backed big names like Hank Williams and Johnny Horton, as well as playing with "Pop" Nelson, father of Willie.

Leon and his wife Chic, have a collection of fiddles and various other souvenirs from notable Texas country performers to highlight the museum.

In addition to the museum complex, a monthly publication called "Texas Note-ables News Notes" is also distributed.

Other area organizations devoted to preserving specialized music are the Austin Friends of Traditional Music and the Central Texas Bluegrass Ass'n.

The annual Kerrville Folk Festival, held 90 miles west of Austin, nestled in the rich Texas hill country, just celebrated

(Continued on page T-45)

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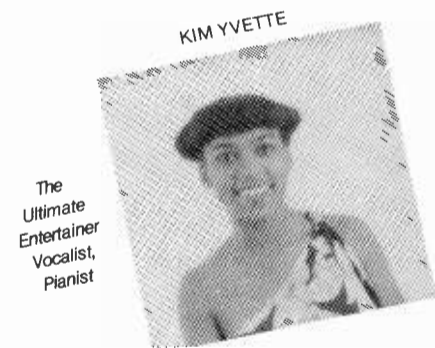
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# Frontier Heritage

• Continued from page T-44

its 10th year of bringing music to Texas and Texas to music. Planning the Kerrville festivals—the folk festival in May and the bluegrass festival over Labor Day—takes a year's preparation, as Rod Kennedy, producer of the annual event has discovered. But Kennedy has built a reputation for providing a network of Texas favorites. The Kerrville festival-goers flock to see such notables as Joe Ely, Gary P. Nunn, and Steven Fromholz every year.

Kenneth Threadgill, sometimes referred to as the "Father of Austin music," was honored recently at Kennedy's Quiet Valley Ranch on his 72nd birthday, in conjunction with the Texas State Legislature proclaiming Threadgill Day.

The Kerrville Music Foundation has played a major role in keeping music alive and strong in Austin and central Texas.

Another contributor to Austin's musical entertainment has been Public Broadcasting's television series "Austin City Limits." Now in its amazing seventh year, the series—taped on the Univ. of Texas campus before a live studio audience of 600—continues to build a strong line-up each season. Already this season's tapings have been with Emmylou Harris, Rod-

ney Crowell, Ricky Skaggs, John Anderson, Jerry Reed, Johnny Lee, Kris Kristofferson, Charly McClain and Chet Atkins. According to producer Terry Lickona, the hour-long program—which normally airs two, half hour acts per show—will premiere its new season in January. Allen Muir, "Austin City Limits" director for three years, has greatly contributed his established talents to the series.

Although Austin rarely claims to be a second Nashville, an original musical play entitled "Nashville Road," written by Texas playwright Rod Russell and Isabella Ides, recently was performed at Center Stage. It's an entertaining story of a young Texas couple's recent move to Nashville. After months of struggling to achieve fame and success in Music City... all ends happily ever after. The story hits home to many Texas singers and songwriters, at least the first part about struggling.

An important force for all music-related activity must go to the Music Umbrella of Austin Inc. It is a non-profit organization formed in 1977 and designed to bring together all the various elements of Austin music, says Mike Mordecai, who is heavily involved with many aspects of the organization. Its nearly 1,000 members are comprised of the American Federation of Musicians, (amateur and professional musicians), music educators, promotional organizations and people who just love music. Membership is \$15 a year and \$10 for students. Some events that the Umbrella sponsors are an annual songwriters contest, an annual Christmas song fest and a celebration of music and dance.

A recently-published \$3.00 book called "Mellow Pages" has compiled every aspect of the music business in Austin. This 1981 reference book contains subjects ranging from music and record stores to songwriters living in the area, and where to see local bands.

Local area newspapers consistently focus on live Austin music. The daily Austin-American-Statesman features columnist Townsend Miller and music critic Ed Ward. Other entertainment oriented publications include Third Coast, Austin Sounds and the Austin Chronicle.

The performers who make Austin their home are an impressive lot. Five-time Grammy Award winner Christopher Cross, a native of San Antonio, and the legendary country mega-star Willie Nelson both live in Austin. Many former Austin musical innovators still play in their home town. Stars like Gary P. Nunn and Boys of the Bunkhouse, Steven Fromholz, Towns Van Zandt, Marcia Ball, Ray Wylie Hubbard (now with some members of the ex-Lost Gonzo Band), and Asleep at the Wheel, often perform at Austin area nightclubs.

Jerry Jeff Walker and the Sir Douglas Quintet are still in town, and perform an occasional gig in Austin. Although Guy Clark is still in Nashville and Michael Murphey has moved to Taos, N.M., both periodically play Austin.

Lubbock musicians are notably visible in Austin, with per-

## RUSTY BRUTSCHE,

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"I've been with this company since it started, and it has been one of the biggest supporters ever of Texas music. No one can argue with that. We grew with the business.

"I think things are going to even out a little, with big name touring groups and small club-type acts' really carrying the weight. I don't know why that is, but I just sense it.

"This last year has been one of the best ever for our company. In fact, it may be the best. The Stones' tour is developing into what I think is one of the classics, maybe in the top two or three ever, and we're proud to have had a big part in that. We've demonstrated our abilities under adverse circumstances and come off well, so I feel like we are just destined to go onward and upward."

formances by Butch Hancock, Jimmy Gilmore and now the Super Natural Family Band. Of course, the most exciting Lubbock export right now, not only in Austin, but in many parts of the country, is Joe Ely. Ely's tours with the Clash and Linda Ronstadt have garnered him a tremendous following in Europe as well as at home. Austin is extremely proud of Ely's success.

When it comes to country making waves, George Strait, from San Marcos, Tex., is one mighty talent to be reckoned with. Strait, signed to MCA records, has become a big name in country music nationwide. With two substantial national hits under his belt, "Unwound" and "Down And Out," George emerges with a straight-forward approach to a pure country sound.

As Austin history has shown in the past, the area continues to nurture talented musicians that quite often are well-kept secrets. Beto y Los Fairlanes is one of Austin's hottest musical talents. Beto delights his audience with a mixture of Latin, jazz, and cajunta. Joe King Carrasco, a new-wave performer, and Passenger, a vibrant five-piece jazz-fusion group are the two other acts that come to mind when asked what talents are Austin's best.

Honorable mentions should go to Dan del Santo and his Professors of Pleasure. (This group provides a blend of jazz and reggae, influenced by blues and rock.)

Shake Russell and Dana Cooper, from Houston, and Lisa Gilkyson and her Torquise Band from the Santa Fe area—are  
*(Continued on page T-46)*

A Billboard Spotlight

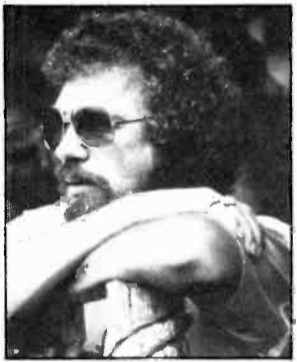
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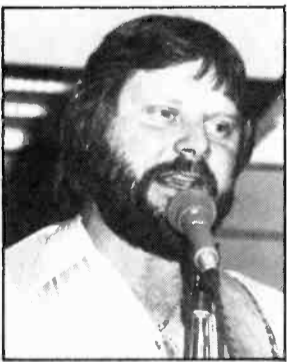
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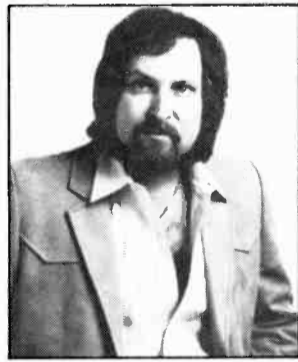
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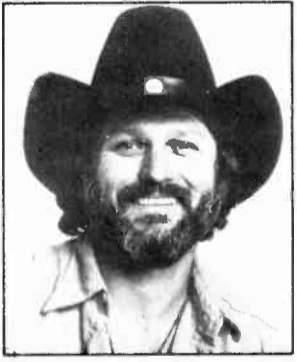
GENE WATSON & THE FAREWELL PARTY



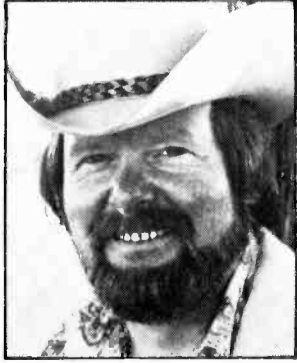
MOE BRANDY & THE RODEO CLOWNS



JOE STAMPLEY & COUNTRY FEELING



JOHNNY DUNCAN & BOSQUE RIVERBAND



RED STEAGALL & THE COLMAN COUNTRY COWBOYS

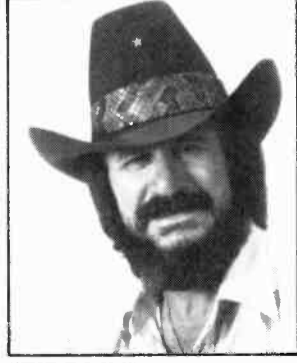


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"FIDDLIN'" & FRENCHIE BURKE THE SOUNDMASTERS



# Frontier Heritage

• Continued from page T-45

three more impressive talents that perform in Austin.

Some local musical favorites that are sought after by appreciative fans are the Fabulous Thunderbirds, Extreme Heat, the Lotions, the Lift, the Explosives with Roky Erikson, the Skunks, Standing Waves and the Austin All Stars.

Of course these groups only touch the tip of the iceberg of Austin's music movement.

Any type of reflection on Austin's music scene poses a question which probably has no one answer. Why are there so many musicians and clubs in a town this size? Austin probably has the highest percentage of live music per capita of any part of the nation. Some theorists believe the Univ. of Texas has had a great deal of influence on Austin music. Other theories entertain the ideas that since Austin is an oasis of cultural awareness, naturally the residents appreciate music as well as the arts; also, the pleasant climate and hill country environment provide an excellent atmosphere for creativity. And Austinites love music. But as one local musician, Mike Mordecai, sees it, "all these factors have led to a self-perpetuating thing."

Townsend Miller, long-time resident and country columnist for the Austin American-Statesman believes that "with or without Willie Nelson." Austin would have happened anyway. He says, "It just happened."

A Billboard Spotlight



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**The Summit.  
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## San Antonio

The city of San Antonio usually is noted for its distinctive flavor of Latin culture and heritage, along with a strong influence as a center for country music. There are probably a dozen national recording artists in the country music field that make the Alamo City their home, including Moe Bandy, Dotts and Barbara Fairchild. No doubt it is that Texas has always been dominated by country talent. This talent has influenced the nation on country music. It is a hot bed and breeding ground for many of Nashville's top acts. That heavy influence continues to flourish in San Antonio today.

Bobbie Barker has, over the years, continued to draw crowds into her club, the Farmer's Daughter. Its popularity seems to shine above all other country clubs in town. Booking top country names has always been an important factor in the club's success. The Golden Stallion and Bluebonnet Palace are also big destination points for the country crowd, as they also feature live bands and national talent. Just outside town is a newer contender in the market, the Texas Dance Hall. This club, reported to be the biggest dance hall in San Antonio with a capacity of 3,500, features live music. On a much smaller scale out in the rural setting of Helotes is Flores Country Store. John T. Flores, referred to in Willie Nelson's "Shotgun Willie" song, was once the proprietor of this establishment for "die hard" country fans. It was an early hangout for Willie Nelson when he lived nearby. San Antonio veteran reporter, Sam Kindrick says, "It's a landmark that will never die." Unfortunately, another club nearby on the Bandera Highway, The Stars Inn, just closed down. It was one of those good ol' genuine Texas roadhouses that supported live country music for many years.

Many of San Antonio's country recording artists, such as "Fiddlin'" Frenchie Burke, George Chambers, Johnny Bush, Clifton Jansky and Al Dean, keep busy schedules playing in the area. Dean now makes his home in Victoria, Tex. His 1965 recording of "Cotton Eyed Joe" is still the national anthem of Texas. Other major country acts on this club circuit are the Metheny Brothers, Bubba Littrell, and the Melody Mustangs. Jay Dominquez and the Stoney Ridge Band, the Armadillo Express and Tommy Smith and Country Clover are also area favorites.

The pop and rock 'n' roll scene in San Antonio is just as solid as any other city. Two large clubs that are attempting to book national acts are Cardi's and Daddy's.

Cardi's, which was formerly Randy's, is now owned by Jack Orbin, president of Stone City Attractions. This corporation also owns Cardi's clubs in Dallas and Houston and has plans for opening one in Austin. Recently booked on the San Antonio double stages during the same night were Leon Russell and Peter Frampton for the low price of \$7.50. Orbin's goal is to build a momentum of national acts for his club circuit. He says his showcase rooms are a "venue of tomorrow's stars." The San Antonio night spot is open until 4 a.m., Friday and Saturday. The club books other strong area bands between their national acts. Some of San Antonio's biggest draws for Cardi's are the rock bands Emerald, Heyoka and Jumbo. They also bring in top band's from Dallas and Houston.

The mirrored and sparkling interior of Daddy's hopes to continue bringing top-name talent, if you're willing to pay the price. Recently showcased were Kim Carnes and Juice Newton.

Bill Turpin, assistant manager of the Rock Saloon, has been pleased with several prominent regional bands booked into this 990-seat club that has been open since May. Heyoka was a winner with their original rock 'n' roll material. A three-piece dance band, the Max, was featured on a local "Homegrown" album this year, although it does little original material. The mellow "Fogelberg sound" at the Rock Saloon is supplied by San Antonio's Black Rose, attracting a somewhat older crowd. The Rock Saloon is interested in putting more national reggae acts in the club, having already featured Toots & the Maytals. Other bands popular in Austin, like the Lotions and the Fabulous Thunderbirds play there, and the club also books talent from Dallas.

Other notable rock acts around town are Morning, Mozambique, the Abby, Black Mountain, Clyde Morgan and the Blast.

Jazz is not to be forgotten in San Antonio. Arthur's Restaurant presents Nobuko, while Jim Cullen and his Happy Jazz Band are landmarks at the Landing, along with the Alamo City Jazz Band playing at various places around town.

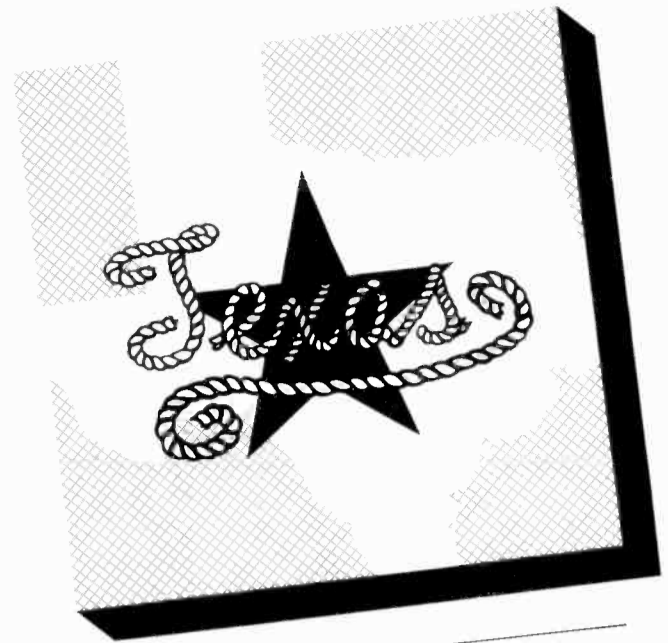
Rudy Harst and Loftin Kline are two solo performers on the music circuit. For country talent, Whitey Hewitt's acoustic performance is one of the best up and coming acts. And one native insists the live music scene is not complete without a mention of Bongo Joe, a Jamaican percussionist and colorful street corner clown. Special attention should also go out to El Curro and his Flamenco Troupe—a dance ensemble of two men and two women. El Curro, who is actually Willie Champion, may be better known in many other great cities of the world.

With over 50% of San Antonio's population of Latin descent, naturally the Mexican influence is a dominant force in some areas of town. Ed Chagoya of Latin radio station, KUKA, notes that some of the favorite Chicano clubs are the Latin Quarter with local entertainment, the Coronado Ballroom supplying a combination of Latin and disco dance tunes, and the brand new Blanco Ballroom, featuring live pop music geared toward the Mexican audience. Other south of the border clubs are the El Camaroncito, El Miramar and El Castillo.

Fiesta Week, a ritual in the river city for years, brings festive music of all descriptions to the Alamo city every spring. That important part of the city's heritage commences every April along the River Walk and lasts for several weeks.

Two of the biggest boosters of live Texas music are Jim and Judy Mathews, who are based in San Antonio and operate the

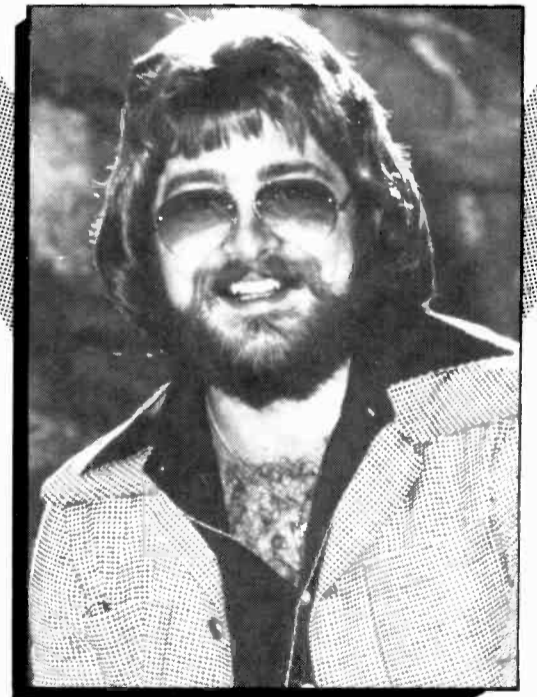
(Continued on page T-50)



**DAVE COFFEY, President  
Dallas Star Records  
Dallas, Tex.**

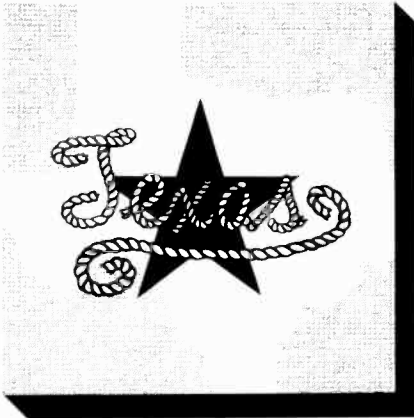
"For the past 10 or 15 years, I've watched the musical development of Texas, and in the last three years, there's been a tremendous migration of talent coming into here. The Dallas-Ft. Worth area is, of course, a major record-buying center, and geographically, the state is right in the middle of the Sunbelt. Texas is a money center and it's growing. Did you know there are somewhere around 29 studios in North Texas alone, and several of these compete with national studios anywhere. Warner-Amex is building a \$40 million studio facility for video production of their cable network, there's a 20-acre audio/video complex being constructed, and film business is booming. Radio programmers seem excited by product cut in Texas... maybe it's the 'Texas sound.' My intention is to establish Dallas Star as a major Texas label for exposing area talent."

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Promotes: Rock, Soul, Country, Jazz, Folk, Classical
Terr: USA

FACILITIES
Austin Opera House, 200 Academy Dr. Zip: 79704. Tel: 443-8885. Mgr. & Stage Mgr. Tim O'Connor, Ass'l Mgr. Jane Monroe (Seats 854 permanent, 896 portable, proscenium 18'x44'x28', platform 6'x44'x28')
Lighting: 2.4K EDI board - 12 channels; 2 1000 watt Berkey Troupers; 2 750 watt Lekos; 4 500 watt Pars
Services/Facilities: Promotion, Ticket Takers, Security, Rehearsal Rooms, Non-Union Stagehands, Electricians, Sound Technicians, Cleanup, Piano
Note: Bond posting required
Club Foot, 110 E. Fourth St. Zip 78701. Tel: 472-4346. Prom'n Mgr. Brad First, Stage Mgr. Steve France (Seats 1250, proscenium 44'x35'8"x21'2")
Sound: Bi-amp mixer - 24/4/2 channels, 8 Crest 700-watt amps, Dietz speakers (ceiling suspensions & on stage), 5K PA - 24 inputs, bi-amp one third octave equalizers, ElectroVoice, Sennheiser, Shure mikes, monitors
Lighting: EDI 12 channel board, follow spots, 8 Lekos; 24 1000 watt lamps
Services/Facilities: Promotion, Ticket Takers & Printing, Ushers, Security, Non-Union Stagehands, A/V Ops./Engs., Electricians, Sound Technicians, Cleanup, Dressing Rooms
Note: Bond posting may be required

Dessau Hall, 13422 Dessau Rd. Zip 78761. Tel: 251-4421. Municipal Aud. & Convention Center, PO Box 1088. Zip 78767. Tel: 476-5461. Mgr. Ron Wood, Stage Mgr. Larry Jameson (Seats 1452 permanent, 4544 portable, proscenium 24'x68'x60')
Sound: Altec mixer - 8 channels, 2 75 watt amps, speakers, PA - 8 inputs, AKG, RCA mikes
Lighting: General Electric dimmer board, 2 Super Troupers; 20 2000-watt Lekos, 4 spotlight borders
Services/Facilities: Rehearsal Rooms, Electricians, Cleanup
Note: Promoter posts bond
Paramount Theatre for the Performing Arts, 713 Congress Ave. Zip 78701. Tel: 472-2901. Mgr.: Jim Prior, Ass'l Mgr. Steve Nunnally, Stage Mgr. Jon W. Maloy (Seats 1296 permanent, 36 portable, proscenium 26'x33'x32', platform 54'x58'x32') (Contract w/Fantasy Prods - Austin, Tex.)
Lighting: Strand Century mini-palette - 114 dimmers; 2 Super Troupers; 106 Strand Century spots
Services/Facilities: Cleanup
Note: Bans hard rock, insurance required.

SOUND & LIGHTING
American Concert Sound, 1700 S. Lamar Blvd., C-1 Zip 78704. Tel: 443-1668
Blackstar Sound & Lighting, 104 Academy Dr. Zip 78704. Tel: 442-9647
Lead's Rental Serv., 700 E. Fourth St. Zip 78701. Tel: 472-8043
Lone Star Sound Co., 1320-D E. 51 St. Zip 78723. Tel: 451-4170.

MUSICAL INSTRUMENT SALES, RENTALS & TRANSFERS
Guitar Store, 1402 S. Lamar Blvd. Zip 78704. Tel: 444-4365
Heart of Texas Music Inc., 1002 S. Lamar Blvd. Zip 78704. Tel: 444-9750
J. R. Reed Music Co., 805 Congress Ave. Zip 78701. Tel: 476-7441
Reitz Music Co., 2117 W. Anderson Ln. Zip 78757. Tel: 453-1338/1676
Strait Music Co., 908 N. Lamar Blvd. Zip 78703. Tel: 476-6927.

CHARTER SERVICES
Greyhound Charter Bus Serv., 401 Congress Ave. Zip 78701. Tel: 478-5681.
Kerville Bus Co., 2006 E. Fourth St. Zip 78702. Tel: 478-9361.

LIMOUSINES
Limousines Inc., 115 Industrial Blvd. Zip 78745. Tel: 444-2476.

TICKETS
Austin Ticket Serv., 2706 Rio Grande. Zip 78705. Tel: 476-1090

UNIONS
A F M Local 433, 302 W. 15 St. Zip 78701. Tel: 476-6798
I A T S E Local 205, 333 Perry Brooks Bldg. Zip 78701. Tel: 451-2005, 258-3373.

• BEAUMONT/PORT ARTHUR/ ORANGE AREA (Area Code 713)

PROMOTERS
Gator Prods Inc., 6230 Chisholm, Beaumont 77708. Tel: 898-7513. Pres: Bill Starnes (Contract w/The Palace - Beaumont, Tex.)
Promotes: Rock, Soul, Country
Terr: Ala., Ark., Fla., Ga., La., Miss., N.M., N.C., Okla., S.C., Tenn., Tex.
Pal Pace Promos, PO Box 669, Kountze 77625. Tel: 246-3466
Promotes: Rock, Country, Religious/Gospel
Terr: Southwestern La., Southeastern Tex.

FACILITIES
Beaumont Civic Center Complex, PO Box 3827, 701 Main St., Beaumont 77704. Tel: 838-0786. Mgr. Gene W. Woods, Ass'l Mgr. Randy Carrillo, Stage Mgr. Ray Peveto (Civic Center seats 6500 permanent, platform 40'x60', Fairpark Coliseum seats 4500 permanent, 3000 portable, platform 40'x60', City Aud. seats 2305 permanent, proscenium 40'x50')
Sound: DuKane mixer - 24 channels; 5 1000 watt amps; 5000 watt PA - 24 inputs, equalizers; 6" SBL speakers (center house cluster); 12" horns; Shure mikes
Lighting: Major solid state dimmer board; 6 Zenons; 12 Lekos; 2 Troupers
Services/Facilities: Promotion, Ticket Takers & Printing, Ushers, Security, Rehearsal Rooms, A/V Ops./Engs., Electricians, Sound Technicians, Cleanup, Pianos, Catering, Advertising
Note: Bans punk & hard rock, promoter or agency posts bond
Jefferson Theatre, 345 Fannin St., Beaumont 77701. Tel: 832-6649.

SOUND & LIGHTING
Mid-County Music, 1110 Port Neches Ave., Port Neches 77651. Tel: 722-2211.
Sound Co., 1110 Port Neches Ave., Port Neches 77651. Tel: 724-2211.
MUSICAL INSTRUMENT SALES, RENTALS & TRANSFERS
Mid-County Music, 1110 Port Neches Ave., Port Neches 77651. Tel: 722-2211.
Sound Co., 1110 Port Neches Ave., Port Neches 77651. Tel: 724-2211.
STAGING & COSTUMES
Beaumont Music Commission, 470 Orleans St., Beaumont 77701. Tel: 833-7832.
LIMOUSINES
Coach & Carriage Ltd., 4785 Detroit, Beaumont 77703. Tel: 735-8866.
TICKETS
Beaumont Civic Center, 701 Main St., Beaumont 77701. Tel: 838-0786.
Limelight Ticket Agency, 440 Belvedere, Beaumont 77706. Tel: 866-2454.
UNIONS
I A T S E Local 183, 745 N. 11 St., Beaumont 77702. Tel: 898-8773.

• DALLAS AREA (Area Code 214)

PROMOTERS
Beaver Prods Inc., 1616 John West Rd. Zip 75228. Tel: 521-5221. Pres: Don Fox, Prom'n Mgr. Ray Compton (Contract w/Wintergarden Ballroom - Dallas, Tex.; Warehouse - New Orleans, La.)
Branch: New Orleans, La.
Promotes: Rock
Terr: USA, Canada

Cobblesone Int'l Assoc., 2829 W. Northwest Hwy., Suite 346. Zip 75220. Tel: 358-5615. Pres: Charles Stone, VP: Carl Dooley
Promotes: Rock, MOR, Country
Terr: USA

Entertainment III Prods Inc., 8428 Kate St. Zip 75225. Tel: 696-0883. Pres: Henry Altman, Sec'y: Sam Lobello (Contracts w/Hyatt Regency Hotels - New Orleans, La., Dallas, Houston, Tex.)
Promotes: Rock, MOR, Country, Jazz
Terr: New Orleans, La., Dallas, Houston, San Antonio, Tex.

Friends Prods Inc., 4447 N. Central Expwy. Zip 75205. Tel: 522-6001.
Promotes: Rock, MOR, Country, Jazz
Terr: Ariz., La., N.M., Okla., Tex.

H E R B Prods, 1902 Berwick St. Zip 75203. Tel: 941-1083.
Terr: Dallas-Fort Worth Metropolitan area, Tex.
Positive Int'l Prods Inc., 4323 Bluffview Blvd. Zip: 75209. Tel: 352-4821. Owner: James E. Gribble III
Promotes: Soul, MOR, Jazz, Folk, Country
Terr: Rancho Allegre, Santa Fe, N.M., Tex.

Roth Assoc. Inc. (Talent Showcase Assoc.), First National Bank Tower, Garland 75040. Tel: 272-8536
Promotes: Rock, Soul, Country
Terr: USA

Don Schafer Promos., PO Box 57291. Zip 75207. Tel: 339-5891/6166. Pres: Don Schafer, VP: Becky Schafer
Promotes: Country
Terr: Southwestern USA

Stardate Attractions of Texas, 2711 Electronic Ln. Zip 75220. Tel: 245-3895. Pres: Randy Shelton
Promotes: Rock
Terr: N.M., Tex.

Talent Showcase Assoc. see Roth Assoc.

FACILITIES
Cotton Bowl Stadium, Fair Park. Zip: 75226. Tel: 565-9931. Mgr. Arthur K. Hale, Opns. Mgr. Dick Potlitzky, Stage Mgr. Lou Earnhart (Seats 72,000 permanent)
Services/Facilities: Ticket Takers & Printing, Security, Electricians, Cleanup
Note: Insurance required.

Dallas Convention Center, 650 S. Griffin. Zip 75202. Tel: 658-7000. Mgr. Frank Poe, Stage Mgr. Jim Moxley (Arena seats 7428 permanent, 2388 portable, custom platform; Theater seats 1770 permanent, proscenium 45'x80', Grand Hall seats 20,000 portable, custom platform)
Lighting: (Theater) 25 Lekos; 5 Troupers; (Arena) 8 Super Troupers

Granada Theatre, 3524 Greenville Ave. Zip 75206. Tel: 823-9610 (Seats 600)

Reunion Arena, 777 Sports St. Zip 75207. Tel: 658-7070. Mgr. John C. Beckman, Ass'l Mgr. Wil Caudell, Stage Mgr. Don Moxley (Seats 15,532 permanent, 3557 portable, platform 5'3"x64'x48")
Sound: Yamaha mixer - 32 channels, Altec amps - 3000 watts total, speakers (center cluster, production sound stage end), 3000 watt PA - 16 inputs, 4 monitors
Lighting: Electro Control/Plexus 1000 board, 12 Super Troupers, Lekos, Pars
Services/Facilities: Ticket Takers, Ushers, Security, Rehearsal Rooms, A/V Ops./Engs., Electricians, Sound Technicians, Cleanup
Note: Promoter posts bond.
Texas Stadium, 2401 Airport Fwy., Irving 75062. Tel: 438-7676. VP & Gen. Mgr. Joseph P. Cavagnaro

SOUND & LIGHTING
A V W Audio Visual Inc., 2241 Irving Blvd. Zip 75219. Tel: 634-9060.
Arnold & Morgan Music Co., 510 S. Garland Ave., Garland 75040. Tel: 494-1378.

Associated Sound Prods, 11260 Goodnight Ln. Zip 75229. Tel: 350-5466.
Crossroads Audio Inc., 4535 McKinney. Zip 75205. Tel: 528-0600.
Dallas Stage Lighting & Equipment Co., 2813 Florence. Zip 75204. Tel: 827-9380.

Hunt Electronics, 1101 Summit Ave., Plano 75074. Tel: 422-1112.
Little Stage Lighting Co., 10507 Harry Hines. Zip 75220. Tel: 358-3511.
Prescoliti Lights, 1206 Taopan Circle, Carrollton 75006. Tel: 242-6581.
Showco Inc., 9011 Governors Row. Zip 75247. Tel: 630-1188.
Superior Electric Lighting, 2530 Walnut Hill Ln. Zip 75229. Tel: 350-1368.
United Prodn Servs., PO Box 7236. Zip 75209. Tel: 350-6480.

MUSICAL INSTRUMENT SALES, RENTALS & TRANSFERS
Arnold & Morgan Music Co., 510 S. Garland Ave., Garland 75040. Tel: 494-1378.
Crossroads Audio Inc., 4535 McKinney Ave. Zip 75205. Tel: 528-0600.
Factory Serv. Center Stereo, 5017 Lemmon Ave. Zip 75209. Tel: 528-8040/4720.

Brook Mays Music Co., 644 W. Mockingbird Ln. Zip 75247. Tel: 631-0921.
McCord Music Co., 1916 Elm St. Zip 75201. Tel: 741-3483.
Melody Shop, 1026 Northpark Center. Zip 75225. Tel: 363-9181.
Sound Prods Inc., 2711 Electronic Ln. Zip 75220. Tel: 351-5373.
Whittle Music Co., 2733 Oak Lawn. Zip 75219. Tel: 521-0280.

REHEARSAL STUDIOS
Goodnight Audio, 11260 Goodnight Ln. Zip 75229. Tel: 241-5182.
January Sound Studios Inc., 3341 Lowerwood. Zip 75234. Tel: 243-3735.
Wintergarden Ballroom, 1616 John West Rd. Zip 75228. Tel: 321-2950.

CHARTER SERVICES
Avia Jet, 7515 Lemmon Ave. Zip 75209. Tel: 358-4371.
Business Jet Serv. Addison Airport. Tel: 386-5181.
Cooper Automotive Inc., 7555 Lemmon Ave. Zip 75209. Tel: 357-1811.
Dallas Transit System, 101 N. Peak. Zip 75226. Tel: 827-3400.
Greyhound Charter Bus Serv., Commerce & Lamar Sts. WATS Tel: (800) 528-0369.
Jet Fleet Corp., 8605 Lemmon Ave. Zip 75209. Tel: 350-4061.
Surfran, Greater Southwest Int'l Airport. Tel: 267-1506/5801.
Texas Motor Coaches Inc., 710 Davis St., Grand Prairie 75050. Tel: 263-3711.
Trailways Charter Bus Serv., 315 Continental Ave. Zip 75207. Tel: 655-7872.

LIMOUSINES
Airport Limousine Serv., 1610 S. Ervay. Zip 75215. Tel: 565-9686.
Dallas Fort Worth Limousines Inc., 423 E. Greenbriar Ln. Zip 75203. Tel: 941-7800.
Earl Hayes Ent's Inc., 8625 King George Dr. Zip 75235. Tel: 688-1787.
Hertz, 7212 Cedar Springs. Zip 75235. Tel: 350-7071.
Hughes Limousine Serv., 2615 S. Buckner. Zip 75227. Tel: 388-0444.
Limousines Inc., 2200 Olive St. Zip 75201. Tel: 827-7900.
Regal Limousine Serv., 900 W. Main St. Zip 75208. Tel: 461-2544.
Surfran, Greater Southwest Int'l Airport. Tel: 267-1506/5801.
V I P Limousine Serv., 3427 Ridgepeak Way. Zip 75234. Tel: 521-2837.

TICKETS
Globe Ticket Co., 8800 Ambassador Row. Zip 75247. Tel: 631-3450.
Rainbow Ticket Center, 6225 Hillcrest Ave. Zip 75205. Tel: 521-3670.

UNIONS
A F M Local 147, 2829 W. Northwest Hwy. Zip 75220. Tel: 358-4447.
I A T S E Local 127, 5244 E. Grand. Zip 75223. Tel: 821-3090.

Advertisement for Omega Audio and Productions, Inc. featuring a postcard illustration with a cityscape, an airplane, and a letter. The letter reads: 'DEAR MOM & DAD, FLIGHT CANCELLED. LAYED-OVER AT LOVE FIELD, DALLAS. EVERYTHING O.K. PLENTY OF VIDEO GAMES, PRETTY FLIGHT ATTENDANTS, AND -GUESS WHAT- A FULL STATE-OF-THE-ART 1" VIDEO POSTING HOUSE AND A FULLY AUTOMATED 24 TRACK RECORDING STUDIO (ALL IN ONE FACILITY)! IT'S ALL SO EXCITING! LOVE, BUZZ P.S. WIRE MONEY. AM FURTHER NEGOTIATING A DEAL TO TRANSFER THE 2000' OF NEGATIVE OF CHRISTMAS SPOT SCANNER.' The postcard is dated 'DALLAS OCT 7 30PM TEXAS'. Below the postcard, the text reads: 'VIDEO POST & TRANSFER Four RCA TH-200 1" machine computerized editing in stereo with CMX 340X editor. Grass Valley I600-7F with E-MEM Chyron RGU-1 character generator. Film to tape transfer services with Rank Cintel MKIIIB flying spot scanner with T.O.P.S.Y. VIDEO POST & TRANSFER 8036 Aviation Place • Box 53 • Love Field Terminal • Dallas, Texas 75235 (214) 350-2676'.



**TALENT SERVICES**

● **EL PASO (Area Code 915)**

**PROMOTERS**

Impresario Int'l & Empresas Guerra, 5638 Flower Dr. Zip: 79905. Tel: 772-7566. Pres: Joe Stephens. VP: Jake Martinez. Sec'y: Carny Guerra  
**Promotes:** Rock, Soul, Country, Latin  
**Terr:** Las Cruces, N.M.; El Paso, Tex.  
 International Artists, 307 E. Franklin Zip: 79901. Tel: 532-7287. Pres: Howard Trupp; Mgr: Kim Morey. (Contracts w/El Paso Civic Center, El Paso County Coliseum & Liberty Hall—El Paso, Tex.)  
**Promotes:** Rock, Soul, Country, Jazz, Latin, Religious/Gospel  
**Terr:** Miami, Tampa, Fla.; Southern N.M.; El Paso, Tex.; Juarez, Mexico  
 KHEY Radio, 2419 N. Piedras. Zip: 79912. Tel: 566-9301.  
**Promotes:** Country.  
**Terr:** El Paso Metropolitan Area, Tex.  
 Curtis Lee, 6840 Pino Real Dr. Zip: 79912. Tel: 581-2278  
 Gilbert Ramirez, 8405 Catalpa Ln. Zip: 79930.

**FACILITIES**

El Paso Civic Center, 1 Civic Center Plaza. Zip: 79901. Tel: 544-7660. Dir.: O.E. Goodman, Opns. Mgr.: Cleats Davis, Acting Booking Agent: Grace Lopez. (Theatre seats 2470 permanent, 78 portable, proscenium 38'x56'x43'; Grand Hall seats 6500 portable, platform 4'x56'x30'; South Hall seats 3200 portable, platform 4'x56'x30')  
**Sound:** Altec mixer—13 channels, 4 100-watt amps, 10 speakers (mounted in proscenium arch); Altec, Sennheiser & Turner mikes.  
**Lighting:** Major 63-dimmer, 3-scene pre-set board; 2 Troupers, 16 10" 1000-watt Lekos; 12 8" 750-watt Lekos; 24 6" 750-watt Lekos; 4 10" 1000-watt beam projectors; 48 6" & 8" 750-watt Fresnels  
**Services/Facilities:** Ticket Takers, Ushers, Security, A/V Ops./Engs., Electricians, Sound Technicians, Cleanup; Grand, Baby Grand & Upright Pianos, Hammond A100 Organ.  
**Note:** Obscene acts banned.  
 El Paso County Coliseum, PO Box 10697, Corner of Paisano & Boone Sts. Zip: 79997. Tel: 543-2961. Dir.: Robert C. Skinner; Bldg. Mgr.: Don Bailey; Booking Mgr.: Pam Smeltzer. (Coliseum seats 6170 permanent, 1830 portable, platform 4'x30'x40'; Little Arena seats 850 permanent)  
**Sound:** RCA mixer—8 channels, 3 50-watt amps, speakers (ceiling); 50-watt Rauland-Borg PA—8 inputs, equalizers, Electro-Voice, Shure mikes  
**Lighting:** 4 Super Troupers.  
**Services/Facilities:** Ticket Takers & Printing, Ushers, Security, Rehearsal Rooms, Electricians, Sound Technicians, Cleanup; Grand & Spinet Pianos.  
**Note:** Bond posting required.

**SOUND & LIGHTING**

Danny's Music Box, 9417 Montana Ave. Zip: 79925. Tel: 593-1035. (Sound)  
 Howell Electronics, 2873 Pershing St. Zip: 79903. Tel: 566-3968.  
 Production Servs., 6016 Doniphan Dr. Zip: 79932. Tel: 584-6903.  
 Sancho Bros. Music, 8415 Alameda Ave. Zip: 79907. Tel: 859-9786  
 Sun Communication Systems Inc., 105 N. Florence St. Zip: 79901. Tel: 533-5545.

**MUSICAL INSTRUMENT SALES, RENTALS & TRANSFERS**

Danny's Music Box, 9417 Montana Ave. Zip: 79925. Tel: 593-1035.  
 Kurland-Salzman Music Co., Eastgate Shopping Center, 9801 Gateway West Blvd. Zip: 79925. Tel: 592-8207.  
 May & Duncan Music Co., 5001 Montana Ave. Zip: 79903. Tel: 566-9643.  
 Shutes El Paso Piano Co., 4021 N. Mesa St. Zip: 79902. Tel: 532-1639.

**STAGING & COSTUMES**

Camelot Costume Co., 2430 N. Piedras St. Zip: 79930. Tel: 566-8185.  
 Guyrex Assocs., 1301 Texas St. Zip: 79901. Tel: 533-5279.

**CHARTER SERVICES**

Greyhound Charter Bus Serv., 111 San Francisco St. Zip: 79901. WATS Tel: (800) 528-0369.  
 Southwest Air Rangers, 6775 Convoir St. Zip: 79925. Tel: 772-3291  
 Sun City Area Transit, 130 N. Colton St. Zip: 79901. Tel: 533-1619.  
 Texas, New Mexico & Oklahoma Coaches Inc., 111 San Francisco St. Zip: 79901. Tel: 532-3404.  
 Trailways Charter Bus Serv., 200 W. San Antonio St. Zip: 79901. Tel: 533-6481.

**LIMOUSINES**

Yellow Cab Co. Inc., 325 S. Santa Fe St. Zip: 79901. Tel: 533-3433

**TICKETS**

Ticketmaster Corp., 1 Civic Center Plaza. Zip: 79997. Tel: 532-4661.

**UNIONS**

A F M. Local 466, 2100 E. Yandell St. Zip: 79903. Tel: 532-5851.  
 I A T S E. Local 153, 8304 Mount Baldy Dr. Zip: 79904. Tel: 751-5169.

● **FORT WORTH (Area Code 817)**

**PROMOTERS**

C R Promos, 5601 Shoreline Circle N. Zip: 76119. Tel: 478-8663. Owners: Ron & Elaine Peterson; Sec'y-Treas: Dorothy Peterson. (Contracts w/Civic Center—Amarillo, Tex.; Municipal Aud.—Dallas, Tex.; Will Rogers Coliseum—Fort Worth, Tex.)  
**Promotes:** Country, Religious/Gospel  
**Terr:** Okla.; Tex.  
 Casa Manana Musicals Inc., PO Box 9054, 3101 W. Lancaster. Zip: 76107. Tel: 332-9319.  
**Promotes:** Rock, Country, Folk  
**Terr:** Fort Worth, Tex.  
 Gorman Promos, Inc., 5009 Brentwood Stair Rd., No. 306 & 308. Zip: 76112. Tel: 496-8424. Pres.: Gordon McKenna.  
**Promotes:** Rock, MOR, Country.  
**Terr:** Tex.

**FACILITIES**

Tarrant County Convention Center, 1111 Houston St. Zip: 76102. Tel: 332-9222. Exec. Dir.: Louis C. Owen, CFE; Mgr.: William F. Hemphill, CFE; Arena Stage Mgr.: Pat Knight, Theatre Stage Mgr.: Maurice Pilcher (Arena seats 10,690 permanent, 3266 portable, variable platform. Theatre seats 3054, stage 120'x50'; Exhibit Hall—100,000 square feet).  
**Sound:** (Arena) Altec mixer—7 channels; 9 80-watt amps; 7 20-watt speakers (ceiling); 30 Neumann, Shure mikes; 40 mike inputs, (Theatre) Altec monophonic, (Exhibit Hall) 5 80-watt amps, 1 200-watt amp, 6 A7 speakers, 400-watt speakers (ceiling), 30 Neumann, Shure mikes; 40 mike inputs  
**Lighting:** (Arena) 14 Super Troupers; 2 Gladiators; (Theatre) Century 3-scene dimmer board, 60 dimmers, 40 1000-watt Fresnels; 75 750-watt Lekos; (Exhibit Hall) Portable 12K 2 scene dimmer board, 12 dimmers, 4 portable Super Troupers.  
**Services/Facilities:** A/V Ops./Engs., Electricians, Sound Technicians, Cleanup, 2 Upright & 1 Concert Grand Pianos, 3 Forklifts, Intercom  
 Will Rogers Memorial Center, 1 Amon Carter Square. Zip: 76107. Tel: 870-8150. Dir.: B. Don Magness, Mgr.: Doug McClain; Stage Mgr.: Jess Gambrell. (Coliseum seats 5695 permanent, 3000 portable, portable platform: Aud. seats 2964 permanent, proscenium 35'x50'x40', platform 60'x80'x40').  
**Sound:** Altec mixer—12 channels, amps, speakers, PA, Electro Voice mikes.  
**Lighting:** (Aud.) Major board; 1 Super Trouper; (Coliseum) 4 Super Troupers  
**Services:** Cleanup.

**SOUND & LIGHTING**

A S T Sound & Lighting, 357 Exchange Dr., Arlington 76011. Tel: 461-4576  
 Collins & Cole, 2754 SE Loop 820. Zip: 76140. Tel: 572-3101.

**MUSICAL INSTRUMENT SALES, RENTALS & TRANSFERS**

Trans American Van Serv. Inc., 2525 Ridgmar Blvd. Zip: 76116. Tel: 737-4444

**TICKETS**

Amusement Ticket Serv., 615 Commerce St. Zip: 76102. Tel: 429-2892

● **HOUSTON AREA (Area Code 713)**

**PROMOTERS**

Pace Concerts Inc. 1124 Lovett. Zip: 77006. Tel: 526-7666. Pres.: Louis Messina  
**Promotes:** Rock, Soul, MOR, Country, Jazz.  
**Terr:** Ala.; Ark.; La.; Miss.; Okla.  
 Pantera Ten Prod'ns, PO Box 22131. Zip: 77027. Tel: 468-1329. Pres.: Robert Duncan  
**Promotes:** Rock.  
**Terr:** Tex.  
 Rocketeiller's, 3620 Washington Ave. Zip: 77007. Tel: 861-8925. Owner: Sanford Crner, Mgr.: Jim Owens, Technical Mgr.: Tony Carey  
**Promotes:** Soul, MOR, Jazz.  
**Terr:** Houston, Tex.

San Jac Assocs., 2100 West Loop S. Zip: 77024. Tel: 621-8790

**Promotes:** Rock, Soul, MOR, Latin  
**Terr:** Tex.  
 Southwest Concerts Inc., 1700 Smith St., Suite 435. Zip: 77002. Tel: 659-8866  
**Promotes:** Rock, Soul, MOR, Country, Jazz, Folk, Latin, Religious/Gospel, Classical  
**Terr:** Southwestern USA

**FACILITIES**

Astrodome, PO Box 288. Zip: 77001. Tel: 749-9629. (Seats 50,000 permanent, 16,000 portable).  
 Houston Civic Center, 615 Louisiana. Zip: 77208. Tel: 222-3561. Dir.: Jerry Lowery. (Sam Houston Coliseum seats 8900 permanent, 2400 portable, portable stage; Music Hall seats 3005 permanent, proscenium 21'6"x49'8"x42"; Jones Hall seats 3001 permanent)  
**Sound:** Altec mixer—15 channels, 300-watt amps, 15" speakers (ceiling), 300-watt PA—15 inputs, Shure mikes  
**Lighting:** Berkey Colortran board, 3 Super Troupers, Arc spots: 130 Lekos.  
**Services/Facilities:** A/V Ops./Engs., Electricians, Sound Technicians, Cleanup  
 The Summit, 10 Greenway Plaza. Zip: 77046. Tel: 627-9470. Mgr.: Mike McGee, Opns. Mgr.: Henry Thomas. (Seats 15,300 permanent, 2000 portable, platform 6'x68'x48')  
**Sound:** Interface Electronics mixer—24x8 channels, 42 Grommes Precision 100-watt amps, JBL bass speakers (center & end clusters), high frequency drivers; Frazier horns, one-third octave White equalizers, Electro Voice, Shure mikes.  
**Lighting:** House lights: 12 Super Troupers.  
**Services/Facilities:** Promotion, Ticket Takers & Printing, Ushers Security, Electricians, Sound Technicians, Cleanup  
**Note:** Deposit required  
 Tower Theatre, 1201 Westheimer. Zip: 77006. Tel: 526-7666. Mng. Dir.: Janet Spencer

**SOUND & LIGHTING**

Clearlight Ents., 3004 Yale St. Zip: 77018. Tel: 868-7450  
 Close Assoc., 604 Roberts. Zip: 77003. Tel: 236-0316  
 Houston Stage Equipment Corp., 2301 Dumble. Zip: 77023. Tel: 926-4441.  
 L D Systems Inc., 3004 Yale St., Suite R. Zip: 77018. Tel: 868-9080  
 M C I Prod'ns, 10 Greenway Plaza E. Zip: 77046. Tel: 627-9270  
 Summit Lighting, 5930 Harvey Wilson. Zip: 77020. Tel: 673-5533.

**MUSICAL INSTRUMENT SALES, RENTALS & TRANSFERS**

Evans Music City, 6240 Westheimer St. Zip: 77057. Tel: 781-2100  
 Holcombe Lindquist Inc., 3133 Southwest Fwy. Zip: 77098. Tel: 526-7691  
 Houston Piano Co. Inc., 3603 Main St. Zip: 77002. Tel: 529-1995, 522-5463  
 Brook Mays, 5726 Southwest Fwy. Zip: 77027. Tel: 781-1433  
 Musciville, 12538 Memorial Dr. Zip: 77024. Tel: 461-6334.  
 Parker Music Co., 5005 Gulf Fwy. Zip: 77023. Tel: 923-9036. Local branch: 3921 Spencer Hwy., Pasadena 77504. Tel: 944-4212/1082.  
 Post Oak Music Center, 11111 S. Post Oak Rd. Zip: 77035. Tel: 729-0117  
 Sullivan Transfer Co., 4720 Clinton Dr. Zip: 77020. Tel: 928-2401

**STAGING & COSTUMES**

Houston Scenic Studio, 7026 Sherman St. Zip: 77011. Tel: 921-2647  
 Performing Arts Supply Co., 8450 Westpark, No. 2. Zip: 77063. Tel: 783-7170.  
 Southern Importers & Exporters, 4825 San Jacinto. Zip: 77001. Tel: 524-8236

**CHARTER SERVICES**

Greyhound Charter Bus Serv., 1410 Texas St. Zip: 77002. Tel: 759-9079  
 Trailways Charter Bus Serv., 2121 Main St. Zip: 77002. Tel: 759-6510

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Access Limousines, 6510 Mossrose St. Zip: 77017. Tel: 649-6844  
 Limousine Serv. Int'l Inc., 405 Bremond St. Zip: 77006. Tel: 524-8468  
 V I P Limousine Serv., 2913 Fannin St. Zip: 77002. Tel: 522-0861

**TICKETS**

Cactus Tickets, 55 Wood Lake Square. Zip: 77063. Tel: 975-8582  
 Globe Ticket Co., 6800 Main St. Zip: 77030. Tel: 524-8426. (Printing)  
 Quick Tick Int'l Inc., 5925 Kirby Dr. Zip: 77005. Tel: 526-7174. (Printing)  
 Ticket Connection, 2031 Southwest Fwy. Zip: 77098. Tel: 524-3687



Ticket-Tic, 1403 Wheeler Ave. Zip: 77004. Tel: 523-7313  
 Top Ticket, 5 Greenway Plaza. Zip: 77046. Tel: 960-8678  
 Warehouse Records & Tapes, 1212 Westheimer St. Zip: 77098. Tel: 526-7578

**UNIONS**

A F M. Local 65, 609 Chenevert St. Zip: 77003. Tel: 236-8676  
 I A T S E. Local 51, 1600 T C Jester W. Zip: 77008. Tel: 861-5453

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**PROMOTERS**

Alamo Ad Center Inc., 217 Arden Grove. Zip: 78215. Tel: 225-6294. Pres: Carlton J. Mertens.  
**Terr:** Southern Tex.  
 Exclusive Concerts, 6602 Moss Oak. Zip: 78229. Tel: 342-8019. Contacts: Oscar & Magdalena Narvaez  
**Promotes:** MOR, Latin, Disco  
**Terr:** Ariz.; Calif.; Colo.; Fla.; Ill.; N.M.; N.Y.; Tex.  
 J A M Prod'ns Inc., PO Box 6588. Zip: 78209. Tel: 828-1319. Pres: Joe Miller  
**Promotes:** Rock, Soul, Country  
**Terr:** Ark.; Kan.; La.; Mo.; Okla.; Tex.  
 S Shows, 217 Arden Grove. Zip: 78215. Tel: 225-6294. Contact: Carl Mertens  
**Promotes:** MOR, Country, Latin  
**Terr:** Southern Tex.  
 Stone City Attractions Inc., 4415 Piedras Dr. W. Suite 253. Zip: 78228. Tel: 322-1101. Exec. Prod'r: Jack Orbin, Assoc. Prod'r: Greg Wilson, Prod'n Mgr.: Bob Herrick  
**Promotes:** Rock, Soul, MOR, Country, Jazz, Folk  
**Terr:** Okla.; Tex.  
 Texas Star Prod'ns Inc., 7500 Callaghan Rd., Suite 306. Zip: 78229. Tel: 349-8764. Pres: Irene Varga, VP: Adele Forester, Sec'y: Danele Forester  
**Promotes:** Rock, Country, Latin  
**Terr:** Worldwide including Calif. & Tex.

**FACILITIES**

Joe & Harry Freeman Coliseum, 3201 E. Houston. Zip: 78219. Tel: 224-6080  
 San Antonio Convention Center, PO Box 1898. Zip: 78297. Tel: 299-8500. (Arena seats 14,800 permanent, 1200 portable, Theatre seats 2800 permanent).  
**Sound:** Altec mixer, speakers, PA  
**Lighting:** Kliegl board, 8 Troupers  
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KMID TV, Midland Regional Air Terminal, Midland Tel. (915) 563-2222  
Charlie Phillips, 925 W. Central, Amarillo 79108 Tel. (806) 383-3822  
Ponderosa Ballroom Inc., 3881 Vine St., Abilene 79602 Tel. (915) 698-2102  
Promotes: Country  
Terr: Abilene, Tex.  
Al Rogers Prod. ns., 1913 Crescent Dr., Rockport 78382 Tel. (512) 729-7496  
Pres. Al Rogers, VP. Don Campbell.  
Promotes: Rock, MOR, Country  
Terr: Colo., N.M., Okla., Tex.  
Stagecoach Inn, 1618 Orange St., Abilene 79601 Tel. (915) 677-3169  
Owner: Curtis Gaffey  
Promotes: Country  
Terr: Western Tex.  
Umpire Enterprises, 1824 Laney Dr., Longview 75601 Tel. (214) 758-4063  
Pres. Jerry Haymes, Secy. Sandy Wilson  
Promotes: MOR, Country, Religious/Gospel  
Terr: Ariz., N.M., Okla., Eastern & Northwestern Tex.  
Charles Wash, 406 Runnels, Big Spring 79720 Tel. (915) 263-4272

FACILITIES

Abilene—Expo Center of Taylor County, PO Box 5527, E. Hwy. 36, Zip 79605 Tel. (915) 677-4376 Gen. Mgr. John Emmons, Office Mgr. Alice Emmons (Seats 5200 permanent, 3450 portable, 9000 festival)  
Services/Facilities: Ticket Takers, Ushers, Security, Rehearsal Rooms, Electricians, Sound Technicians, Cleanup  
Amarillo—Civic Center, Third & Buchanan Sts. Tel. (806) 378-4297  
Corpus Christi Memorial Coliseum & Exposition Hall, 402 S. Shoreline Dr. Zip 78408 Tel. (512) 884-8228 Mgr. Charles D. Randall, Asst. Mgr. Gregory G. Tamez, Stage Mgr. Jim D. Toole (Memorial Coliseum seats 2572 permanent, 3428 portable, proscenium 18'x52'x40'; Exposition Hall seats 1200 portable, portable platform)  
Sound: Altec mixer—10 channels, 2 200-watt amps, speakers, PA—10 inputs, Shure mikes  
Lighting: 3 Super Troupers, 24 Lekos  
Services/Facilities: IA/SE & Non Union Stagehands, Electricians, Sound Technicians, Cleanup  
Note: Bans acts using profanity  
Galveston—Moody Civic Center, 2100 Seawall Blvd. Zip 77550 Tel. (713) 762-9608 Dir. John J. Dellanera  
Lubbock Memorial Civic Center, 1501 Sixth St. Zip 79401 Tel. (806) 762-6411 x2235 Exec. Dir. Dottie Townsend, Deputy Dir. Van McVay, Stage Mgr. Robyn Williams (Exhibit Hall seats 5032, proscenium up to 6'x40'x32'; Banquet Hall seats 1200 portable, Theatre seats 1422 permanent, proscenium 3'x50'x32')  
Sound: Audio Board mixer—16 channels, 12 500-watt Altec Lansing amps, Altec speakers, PA—16 inputs, equalizers, 24 Electro-Voice, 24 Shure mikes  
Lighting: Decor dimmer board, 3 Super Troupers, 2 Troupers, 1 Trouperette, 6 8" & 10" Lekos, 6 1000-watt & 6 500-watt Fresnels  
Services/Facilities: Promotion, Ticket Takers & Printing, Ushers, Security, A/V Ops/Engs., Electricians, Sound Technicians, Cleanup  
Lubbock Municipal Aud. Coliseum, Between Fourth & Sixth Sts. Zip 79417 Tel. (806) 762-6411 x 2065 Mgr. Vicki Key, Stage Mgr. Bill Brannan (Aud. seats 3023 permanent, proscenium 25'x48', platform 60'x50'x100', Coliseum seats 7509 permanent, 2080 portable, platform 4'x48'x40')  
Sound: Gates mixer—12 channels, 50-watt PA—8 inputs, 2 50-watt Altec amps, speakers (front ceiling), Electro-Voice mikes, 100-watt McIntosh amp, 12 channel bi-amp mixer, 10 band bi-amp equalizer  
Lighting: Century board, 3 Super Troupers, 4 Troupers, Lekos, Fresnels, floods  
Services/Facilities: Promotion, Ticket Takers, Ushers, Security, Rehearsal Rooms, Non Union Stagehands, A/V Ops/Engs., Electricians, Sound Technicians, Cleanup, Boxoffice  
Note: Aud. not suitable for hard rock  
New Braunfels—Greene Hall, 1281 Greene Rd. Zip 78130 Tel. (512) 625-9013, 629-2303 Mgr. Mary Jane Nalley (Seats 550, proscenium 8'x22'x15', Outdoor Garden seats 1000)  
Services/Facilities: Promotion, Ticket Takers & Printing, Security, Cleanup  
Note: Not suitable for hard rock

Odessa—Ector County Coliseum & Exhibition Center, 42 St. & Andrews Hwy. Zip 79762 Tel. (915) 366-3541 Mgr. Bill E. Martin, Asst. Mgr. Janelle McGhee, Stage Mgr. Armando Jimintel (Coliseum seats 5000 permanent, 3000 portable, 40'x60'x40')  
Sound: Bogen mixer, 6 channels, 4 Electro-Voice mikes  
Services/Facilities: Ticket Takers, Ushers, Security, Electricians, Cleanup  
San Angelo Coliseum, 500 Rio Concho Dr. Zip 76903 Tel. (915) 653-9577  
Texarkana—Perot Theatre, 221 Main St. Zip 75504 Tel. (214) 792-4992 Mgr. Charles R. Rogers (Seats 1570 permanent, 30 portable, proscenium 24'x45'x35')  
Sound: Mixer, equalizers, mikes  
Lighting: Decor board, 2 follow spots, 8 spots, 130 instruments  
Services/Facilities: Promotion, Ticket Takers, Ushers, Security, Non Union Stagehands, A/V Ops/Engs., Electricians, Sound Technicians, Cleanup  
Note: Not suitable for hard rock, bans nudity, bond posting may be required  
Wichita Falls Memorial Aud., 1300 Seventh St. Zip 76307 Tel. (817) 322-4248/5611 Mgr. Donald M. Burkman, Asst. Mgr. Theda Gohlke, Stage Mgr. Dude Weaver (Aud. seats 2717 permanent, proscenium 20'x60'x42')  
Sound: Altec mixer—8 channels, speakers (above proscenium), Turner mikes  
Lighting: 2 Super Troupers, 1 Trouper  
Services/Facilities: Ticket Takers, Ushers, Security, A/V Ops/Engs., Electricians, Sound Technicians, Cleanup, Stenway Concert Grand Piano  
Note: Not suitable for hard rock

General Music Corp., PO Box 8545, Houston 77009 Tel. (713) 225-0450  
Goal Post Music, 11603 Green Glade Dr., Houston 77099 Tel. (713) 933-0580/8002  
J. Antonio Gonzalez, 6718 Cherryleaf St., San Antonio 78238 Tel. (512) 684-7587  
Bill Ham, PO Box 19647, Houston 77024 Tel. (713) 461-0530  
T. M. Harris, PO Box 634, AR Dept., Sugarland 77478 Tel. (713) 980-1819  
High Fashion Music Inc., 4209 Pickfair St., Houston 77026 Tel. (713) 673-0629, 633-0685  
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Inergi Prod. ns., 15825 Memorial Dr., Houston 77079 Tel. (713) 772-4852, 493-1533  
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J & J Prod'n Agency, PO Box 476, Bonham 75418 Tel. (214) 583-7112/5225  
Hay, Jenkins, 2601 S. Braeswood, Houston 77025 Tel. (713) 661-6330, 667-4473  
Ken Ran Ent's., PO Box 25505, Dallas 75225 Tel. (214) 349-3025  
Vincent D. Kickerillo, 1300 Texas Ave., Suite 201, Houston 77002 Tel. (713) 222-8561  
King Promos Co., PO Box 90698, Houston 77090 Tel. (713) 537-9292  
Lemon Square Mgmt., PO Box 31819, Dallas 75231 Tel. (214) 750-0770  
M. E. A. Prod. ns., 8914 Georgian Dr., Austin 78753 Tel. (512) 836-3201  
Mac Man Mgmt., PO Box 946, Springtown 76082 Tel. (817) 433-5720  
Max Promos, PO Box 7386, Beaumont 77706 Tel. (713) 866-6726  
Victor Marie, 4016 Lockwood Dr., Houston 77026 Tel. (713) 673-4161  
Chesley Millikin, PO Drawer 1, Manor 78653 Tel. (512) 772-5581  
Miss Rodeo America Bookings, 217 Arden Grove, San Antonio 78215 Tel. (512) 225-6294  
Montgomery Booking Agency, 8914 Georgian Dr., Austin 78753 Tel. (512) 336-3201  
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National Booking Agency, 8517 Shagrock, Dallas 75238 Tel. (214) 341-1172  
Nelcon & Assocs., PO Box 634, Sugarland 77478 Tel. (713) 778-0421  
New Star Mgmt., 2829 W. Northwest Hwy., No. 346, Dallas 75224 Tel. (214) 358-5615  
Newstar Assocs., PO Box 320, Lindale 75771 Tel. (214) 882-5110  
Randall Parr Org. Ltd., 411 E. Crosstimbers, Houston 77024 Tel. (713) 691-6151  
Gerald Prewitt, PO Box 404, Euless 76039 Tel. (817) 267-2875  
Ray Price Booking Agency/Ents., PO Box 30384, Dallas 75230 Tel. (214) 750-9993  
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R.H. Positive Ent's., PO Box 720332, Houston 77272 Tel. (713) 995-1436  
Ramsong Mgmt. Corp., PO Box 120003, Arlington 76012 Tel. (817) 261-3798  
Ram Talent, PO Box 2802, Corpus Christi 78403 Tel. (512) 241-6387  
Rock Arts Ltd., 97 W. Bee Caves Rd., No. 101, Austin 78746 Tel. (512) 327-5320  
Mike Rosas, 6330 Stratton, Houston 77023 Tel. (713) 644-5931, 521-0974  
Shane Sawyer, 7201 Spencer Hwy., No. 205, Pasadena 77055 Tel. (713) 479-3094  
Dan Schafer Promos, PO Box 57291, Dallas 75207 Tel. (214) 339-5891  
Scott's Creation Ltd., Bldg. E, No. 728, 2777 Briar Grove, Houston 77057 Tel. (713) 433-7966  
Bill Seals, PO Box 5721, Austin 78763 Tel. (512) 453-1906  
Phillip Settle, 9707 Braeburn Glen, No. 264, Houston 77014 Tel. (713) 772-4852, 493-1533  
Snowy Talent/Prod'ns, 276 Mading Ln., Houston 77037 Tel. (713) 449-1221  
Sounds Of Country, 1210 Palm St., Abilene 79602 Tel. (915) 677-1508  
Southwest Talent Assocs., 1921 Beech St., Amarillo 79106 Tel. (806) 353-3901  
Star Attractions Inc., 2039 Antoine, Houston 77055 Tel. (713) 683-7171  
Sundown Talent, 7302 Mullins, No. 803, Houston 77081 Tel. (713) 776-9219  
Tisra Til (self-booking), 4422 Westhills Trail, Amarillo 79106 Tel. (806) 359-1165  
Timberwolf Inc., 2520 Cedar Elm Ln., Plano 75075 Tel. (214) 8E7-6656  
Trinity Music Inc., PO Box 10467, 607 Stemmons Tower W., Dallas 75207 Tel. (214) 631-8828  
Louis Williams, 12638 Monarch, Houston 77054 Tel. (713) 433-9749  
Wolf Rich Entertainment, 2555 NE Loop 410, No. 1109, San Antonio 78217 Tel. (512) 656-1652

BOOKING AGENTS, PERSONAL MANAGERS & CONTACTS

A. B. C. (Associated Booking Corp.), Lee Park Bldg., 3511 Hall St., Dallas 75219 Tel. (214) 528-8296  
Alamo Ad Center Inc., 217 Arden Grove, San Antonio 78215 Tel. (512) 225-6294  
Alamo Village Music, PO Box 528, Brackettville 78832 Tel. (512) 563-2580  
American Country Talent, 1901 Central Dr., Suite 202, Bedford 76021 Tel. (817) 267-7232  
Roy C. Ames, PO Box 66595, 3520 Montrose, Suite 227, Houston 77006 Tel. (713) 785-6670  
Artist Communications, 97 W. Bee Caves Rd., No. 101, Austin 78746 Tel. (512) 327-6820  
B.A.S. Ent's., 5925 Kirby Dr., Suite 226, Houston 77005 Tel. (713) 522-2713  
Beau-Jim Agency Inc., 10201 Harwin, Suite 2206, Houston 77036 Tel. (713) 771-6256  
Gary Beck Prod. ns., PO Box 6390, Corpus Christi 78411 Tel. (512) 854-7376  
Ed Bernet Entertainment, 7027 Twin Hills Ave., Dallas 75231 Tel. (214) 691-0001  
Blackstone Ltd., 1921 Beech St., Amarillo 79106 Tel. (806) 352-6073  
Blue Island Music Group, 1906 Venlake, Houston 77084 Tel. (713) 492-8715  
Glenn Boydston Mgmt., 8817 Random Rd., Fort Worth 76179 Tel. (817) 236-7544  
Franchelle Brooks, 765 Boenman Dr., Houston 77088 Tel. (713) 665-2391  
Brovsky Stewart Mgmt., 1209 Baylor, Austin 78703 Tel. (512) 474-6926  
Jimmy Carter, 4137 Astoria, Irving 75062 Tel. (214) 256-2983  
Chardon Inc., 3189 Royal Ln., Dallas 75229 Tel. (214) 369-4574  
Classic Sound Prod. ns., Box 6582, Fort Worth 76115 Tel. (817) 924-3413  
Arthur Crumes, 1010 Poinsettia, San Antonio 78202 Tel. (512) 543-8873  
G. David H. Ent's., PO Box 634, Houston 77478 Tel. (713) 980-1839  
I. R. Drummond, PO Box 962, Baytown 77520 Tel. (713) 427-2225  
Encore Talent Inc., 2137 Zercher Rd., San Antonio 78209 Tel. (512) 822-2655  
Entertainment Agency Ltd., PO Box 8305, 7227 Fannin, Suite 203, Houston 77004 Tel. (713) 795-4780  
Epstein Ent's., PO Box 28123, San Antonio 78228 Tel. (512) 434-0623  
Etc. Etc. Inc., PO Box 1297, Hurst 76053 Tel. (817) 268-3276

SOND & LIGHTING  
Independent Theatre Supply, 2750 E. Houston, Zip 78214 Tel. 226-3508  
Production Consultants, 8327 Laurelhurst Dr. Zip 78209 Tel. 826-2175  
Texas Scenic Co. Inc., 5423 Jackwood Dr. Zip 78238 Tel. 684-0091

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Caldwell Music, 411 N. Main Ave. Zip 78205 Tel. 227-7523  
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Deil View Music Center, 122 Latch Dr. Zip 78213 Tel. 732-1021  
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River City Music Co., 4402 San Pedro Ave. Zip 78212 Tel. 732-7151  
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Smith Music Co., 3108 West Ave. Zip 78213 Tel. 344-0739  
United Rent All, 723 Lockhill Selma, Zip 78216 Tel. 341-8106  
Viera Sound, 501 S. Pecos St. Zip 78207 Tel. 225-7659

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Texas Scenic Co. Inc., 5423 Jackwood Dr. Zip 78238 Tel. 684-0091

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Alamo Flyers Inc., Stinson Field, International Airport, Zip 78216 Tel. 922-1228  
Arrow Coach Lines, Tel. 496-1103  
Chaparral Aviation Inc., International Airport, Zip 78216 Tel. 824-7503  
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Kerrville Bus Co. Inc., 1430 E. Houston St. Zip 78202 Tel. 226-7371  
Trailways Charters & Tours, 301 Broadway, Zip 78205 Tel. 532-9930  
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TICKETS  
Joske's Ticket Serv., Alamo Plaza, Zip 78205 Tel. 227-0096  
KBUC Radio, 3642 E. Houston St. Zip 78219 Tel. 222-9191  
KRYX Radio, 8022 Bandera Rd. Zip 78228 Tel. 684-0068  
San Antonio Ticket Serv., 6426 N. New Braunfels, Zip 78209 Tel. 828-6351  
Spurs Ticket Office, Hemis Fair Plaza, Zip 78292 Tel. 224-9578

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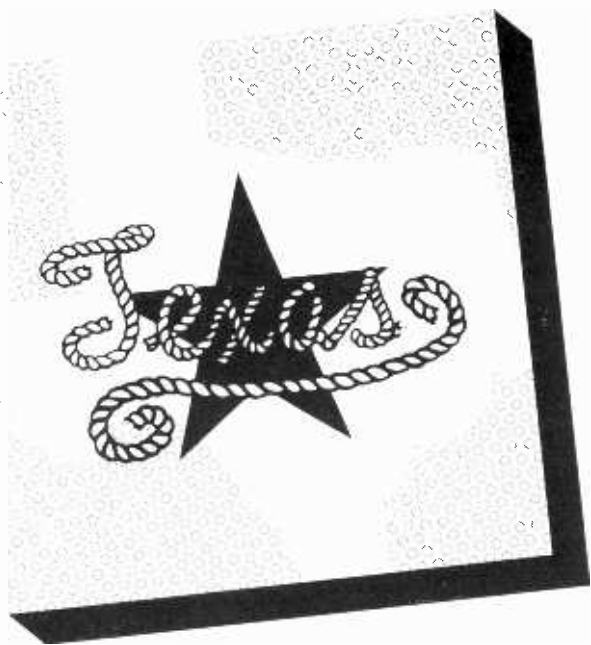
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## Frontier Heritage

• Continued from page T-46

Texas Songwriters Assn. (TSA). Established one year ago as a non-profit organization, it now has 150 members, and has a goal of establishing Texas as a fourth industry mecca alongside Los Angeles, New York and Nashville. Membership dues are \$28 the first year, and \$18 per year thereafter. These dedicated members strive to give Texas talent the due recognition it deserves. Although San Antonio is viewed primarily as a country market, the TSA supports all areas of music within the state. There are no limitations. Texas Dawn is the association's branch for promotions, bookings, and recordings.

The Texas Music News is yet another aspect of the overall organization. Del Richardson edits this statewide monthly paper for Texas music. The free publication, after only three short months in print, hopes to build circulation up to 300,000 soon. With an organization like the TSA, live Texas music should continue to rise toward the level it rightly deserves.

San Antonio's tabloid Action—the Texas entertainment magazine, focuses on local and regional entertainment news and is distributed throughout the area. Editor-publisher Sam Kindrick, who has been involved with the local music scene for

years, says his eight year old newspaper now has a circulation of 25,000 issues each month.

In San Antonio, the music industry on a national level must again focus towards the country side of business. The most impressive credentials belong to Ronnie Spillman's Encore Talent, based three years out of Alamo City. This national booking agency handles such top name talents as Joe Stampley and Country Feeling, Gene Watson & the Farewell Party, Johnny Duncan & the Bosque River band, Red Steagall & the Coleman County Cowboys, Darrell McCall, Judy Bailey, along with local residents Moe Bandy, Dotsy, and "Fiddlin'" Frenchie Burke. This line-up of national talent lends an impressive air to the San Antonio music market.

Back in the 1960s Spillman got his start booking bands into his 700-seat Shady Acres club in New Braunfels, Tex. Spillman says his success and popularity for booking national talent was mainly because its capacity was the largest room around central Texas. He has handled Moe Bandy since 1964, and watched him hit with his first record in 1973. Today Bandy is part owner in Encore Talent. Spillman feels strongly about the Texas influence on country music. "San Antonio is the place to be, for country talent," he says.

A successful venture that started nearly 10 years ago on \$500 capital has become perhaps the most successful story in Texas rock music promotions. Jack Orbin, president of Stone City Attractions, is the biggest promoter of indoor concert venues in the state. With over 150 shows presented last year, this regional rock house works in 22 different Oklahoma and Texas markets. That is where Stone City's power lies and that is where they intend to stay, says Orbin, who believes in the regional promoter and does not want to work outside his territory.

Orbin came out of the Univ. of Texas with a degree in business, then went on to build his goals from booking small clubs and shows to the area's giant arenas.

There is a different flare in which this San Antonio native works with his acts. Orbin strives for a personal working relationship with the bands, adding that "extra special touch" he feels other national promoters lack. Stone City's eight full time employees take part in radio advertising, interviews and remotes for their clients. They are fans as well as businessmen in this entire venture, says Orbin. He claims they know what the fans want, and how to treat the acts they work with.

Cardi's of Texas. Orbin's showcase clubs in San Antonio, Dallas and Houston, strive to build and keep a solid and stable roster of local and national talent on their stages. With a band's loyalty to Stone City, and the organization's personal attention to them, both hope for a mutual payoff as they continue to prosper. Such label artists as Arista's Rods and A&M's Yesterday and Today are now building that kind of relationship with Stone City.

Orbin says there is no question—"San Antonio is a great rock'n'roll town . . . the harder rock the better." The big name adult contemporary stars don't do as well for them. Without a doubt, Stone City Attractions scored the "Big One" by handling the Rolling Stones concert in Dallas this fall.

Stone City is not without competition. Joe Miller, president of JAM Productions, is also involved with talent bookings into the city of San Antonio. Hemisfair Arena, the Joe Freeman Coliseum, and Laurie Auditorium on Trinity Univ. campus are several of the houses they promote rock shows with. JAM Productions also works out of Austin, Corpus Christi, and other south Texas markets, as well as Dallas and Houston.

The main recording facility in San Antonio appears to be United Audio Recording—at least the busiest in town. UAR's Bob Bruce says over half of their business is commercial production with many national spots, and several picking up Addy and Clio awards in the process. FM rock oriented KISS radio just completed its "Homegrown" rock album there, featuring talented area musicians. Bruce states his facility donated between \$50,000 to \$60,000 in studio production time to that project. Over 5,000 albums are scheduled to be pressed and distributed around the San Antonio area this year. In other music activities, UAR also produces Hispanic music for regional commercials.

The Latin record business is perhaps the busiest and most lucrative in town. Seven years ago, Joey Lopez established Joey Records in San Antonio. Over that period of time, his facility has built a complete recording studio (referred to as ZAZ), and pressing, tape and cassette duplication, and printing plants. Assistant Maggie Hernandez contends half of their business is from San Antonio and the other half from south of the border. She explains that the Joey label is the main one, but there are three other labels within the company—Dina, SAS and the Custom label—each differentiated by the type of act. Among their popular recording artists from Mexico are Los Hnos. Barron and Abril-78, both having LPs to their credit. Los Rebeldes del Bravo from Odessa and Los Jilgueros from New Mexico have recorded and released current hit records with Joey. San Antonio's own Flaco Jimenez is also a part of Joey, with his latest popular album and single "La Balsa Bacia." While it is true that most of the acts signed to Joey Records are Latin oriented, the company also has San Antonio's country stars George Chambers and Bubba Littrell.

A possible rival to the Joey operations is the Texas Record Manufacturing Co. of San Antonio. It also has a pressing plant and print shop for records catering to the Latin population. In business eight years, the firm services all of south Texas and other cities as far away as Cincinnati and Memphis.

Of course the Latin recording spirit is certainly alive in other parts of the state as well. Freddie Records and Hacienda Records of Corpus Christi, and House of Falcon in McAllen are also active areas for the Chicano musicians.

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## Singapore Seeking International Acts

By MICHAEL CHIANG

SINGAPORE—Concert promoters and those affiliated with the entertainment industry in Singapore are looking to attract more international talent to the Republic, and have formed the Entertainment Investors Assn. of Singapore for that purpose.

It coincides with increasing interest in Southeast Asia as a tour market among top recording acts. The Little River Band, for example, is performing here next month for promoter Geoff Hardy, who also brought in Leo Sayer for dates in October.

The new association plans to support and develop entertainment facilities to enhance Singapore's viability as a concert center, says president Johnnie Young, a local promoter. It also plans to maintain and foster trade ethics and fair business practices among its members.

Major record companies, including EMI, PolyGram and WEA, to-

## Full Security At N.J. Simulcast

ASBURY PARK, N.J.—Although it will be only a closed-circuit viewing of a Rolling Stone concert, the resort's City Council wants city manager Samuel J. Addeo to treat the simulcast as a live concert. Rock concert promoter John Scher is being asked to provide the same security measures here as he will be providing for the Stones concert Dec. 18 at the nearby Meadowlands Arena in East Rutherford, N.J.

Apart from paying the usual rental fee of \$2,500 for the closed-circuit concert, the same security measures are to prevail, even down to confiscating liquor from concertgoers. Scher plans on doing the closed circuit show at the resort's Convention Hall that will accommodate 4,000 persons. Members of City Council pointed out that a Rolling Stones concert is not an ordinary concert attracting fans that might be prone to do damage, not to mention the next day cleanup.

## Spontaneity The Key To Loverboy Appeal?

By CARY DARLING

LOS ANGELES—Loverboy is yet another example of the dichotomy of modern day rock. The kids who fill arenas love Loverboy as they've given the group two hit singles—"Turn Me Loose," "The Kid Is Hot Tonight"—and a platinum debut album in less than a year's time. For the most part, though, critics have called Loverboy's pop/heavy metal style calculated, formula music.

"I think the spontaneity comes from the playing," offers Paul Dean, the 35-year-old guitarist/co-writer/co-producer and co-founder of Vancouver-based Loverboy. "We've got more of it on our new album 'Get Lucky' than on the first. I think it's just more planning than calculating. It's not a formula. It's just the way we think. I used to listen to bands like Genesis, Yes and Emerson, Lake & Palmer and I could never understand them. I was kind of wondering why not. Am I strange? I felt guilty because I couldn't get into them. Then I went back to my country roots and I realized how simple and effective those arrangements were. Their stuff is even simpler

than ours in structure. That's where I'm at. That's how I arrange things, real simple.

"I keep guitar solos to a minimum. They're boring and I've heard them all before. That's our formula."

The quintet aims to make all-purpose music. "We like to make some AM stuff and FM stuff. You can put the album on at a party and dance to it. You can put it on and vacuum your carpet and do your dishes to it. If as an artist, you can cover that, then you've done something," explains Dean. "Plus, you've got to be able to take it to the stage and play it live so there's got to be that kind of energy. So, we do try to put all these ingredients in one album."

Loverboy got its start when Dean and lead vocalist Mike Reno, both well-known in the Canadian rock scene, began writing songs together in 1979. "The last band I was in, Streetheart, was very similar to Loverboy. Previously, I was playing in a country-blues band that played Allman Bros. style rock. One night I listened to a live tape and realized I was a heavy metal guitar player and

together with nightclubs, hotels, movie firms and others involved in entertainment have pledged to support the body, which held its first annual meeting here Oct. 23.

A constitution has been approved by, and registered with, the Singapore register of Societies. Two types of membership are available: ordinary, for individuals or corporations directly involved in entertain-

(Continued on page 44)

## Cincinnati Pops Honors Lennon On 4-City Trek

CHICAGO—A full length symphonic pops concert that pays tribute to John Lennon has been created by the Cincinnati Pops Orchestra.

"A Tribute To John Lennon, A Concert In His Memory," will be debuted by the orchestra and conductor Erich Kunzel next month in four East Coast cities including New York.

The orchestra bases its four-part presentation on music of Lennon and the Beatles. It includes a triple-screen multi-media segment, and segments in which rock bands and orchestra join forces.

According to the orchestra, hundreds of Lennon photos—many of them unpublished—are projected in the multi-media segment created by James Westwater entitled "John Lennon, The Man, His Music, His Philosophy, His Love."

Tickets for the New York performance at Radio City Music Hall, Dec. 10 are \$10.50 to \$15. Performances also will be given in New Haven, Conn. (Dec. 9, Newark, Del. (Dec. 11) and West Point, N.Y. (Dec. 12).

The program opens with "A Tribute to John Lennon, A Symphony Portrait for Orchestra," a work which had its debut in Cincinnati earlier this year.

# Talent 'Liar' The Wrong Choice, Says Barry Of Bee Gees

By ED HARRISON

LOS ANGELES — Although "He's A Liar" snapped the Bee Gees' consecutive No. 1 streak at six, Barry Gibb, expressing obvious disappointment, flatly states that it was "simply the wrong choice" for the first single from the group's new "Living Eyes" album.

The single, with its harder edged rock sound propelled by Eagle Don Felder's guitar, peaked at 30 on the Hot 100, the first Bee Gee single since 1977 not to top the chart.

"A few people thought it had something to do with Robert Stigwood," laughs Gibb, referring to the recent differences between the group and Stigwood. "It was wrongly timed. At another time it could have been the right single. It doesn't reflect the rest of the album."

"We originally felt the single should have been 'Living Eyes,' but I don't want to put the blame on anyone's shoulders. 'He's a Liar' was the choice of everyone involved."

Gibb shrugs off the disappointing showing of "He's A Liar" as an "isolated incident," claiming that he feels "a little like Bjorn Borg" must have felt after losing at Wimbledon.

In any event, Gibb believes that "Living Eyes" is a definitive Bee Gees album, with Robin Gibb singing lead on three songs, Maurice Gibb contributing lead vocal on one cut, and the remainder handled by Barry. "It's our finest album in terms of depth, performance and quality of the production," says Gibb.

He dismisses the notion that the three-year layoff since the releases of "Spirits Having Flown" might have had a detrimental effect on radio and the public's acceptance of "He's A Liar."

"I hoped that the Streisand album ('Guilty') would be treated as our last album because to us it was our last project. We figured that would take care of the time in between. But to the rest of the industry maybe it wasn't," comments Gibb.

He is nonetheless confident that the Bee Gees' success will continue. "The element of the Bee Gees success is to never give up.

"That's the element that destroys groups. Ten years ago we stopped working and didn't have hits. We sat on our laurels. What happened then was a great education for us.

"Our enthusiasm and drive is still there. We feel the same way about a hit today as we did 12 years ago. We are avid fans of music and charts."

With one more album still due RSO, Gibb notes that there are plans for solo Bee Gees albums after the group LP obligation is filled. The possibility of the group involved in a soundtrack project also looms as does another Barry Gibb-produced album, ala Streisand, with Dionne Warwick heading the list although no final plans have been cemented.

Gibb says that the Bee Gees are in constant demand to write songs for other artists and are trying to fulfill as many requests as they can.

He doesn't believe that Gibb-penned material conflicts with Bee Gees product mainly because each artist and producer treats the song differently than the Bee Gees would.

Gibb opines that one problem with the music industry is that

groups find themselves in the position of playing the kind of music that radio will play as opposed to doing what they really want. "There's no room for different kinds of music," he laments.

Despite their success, Gibb sees the Bee Gees primarily as songwriters instead of a standup singing group.

States Gibb: "People ask why we don't play rock'n'roll and it's hard to answer. I've never been able to define the Bee Gees, even as one of them. To me it's all rock'n'roll and you'd have to define the group as rock'n'roll because our music defined a whole period."

Ever since the monumental success of "Saturday Night Fever," Gibb claims the group has been under enormous pressure to duplicate that success.

"As good as you are and as hard as you work, you can't always pull it off," he says.

The Bee Gees are looking at a possible 1983 world tour to coincide with the release of their next album.

## Panacea's Bishop Teaches

PHOENIX—The music business may represent the Great American Dream for thousands of aspiring artists who envision an easy road to fame and riches, but for Phoenix promoter Mary Bishop it's something else, "a minefield concealing a variety of lethal booby traps for the naive, the misinformed and the unwary."

Bishop, president of Panacea Productions here, has set out to enlighten college students who are considering the music industry as a career.

This semester, she is teaching a course at Arizona State Univ. at Tempe entitled "Music Business" which she says is a basic primer about how to survive in a highly competitive profession.

She started teaching the class last year.

She hopes the course will knock down many common stereotypes that students and the uninitiated hold about the music business.

"One of the main reasons I wanted to teach this course was to burst some of the idealistic bubbles young people seem to have about careers in music," Bishop says.

"If I can save somebody some years of dues-paying, cut down the dues-paying process, it's worth it. We're trying to deal with the realities of the business end of the art. Art is a business in this country, regardless of the field of art."

The course explores topics like how to approach employment in the music industry, the role of unions, the economics of nightclub operations, the future of the live musician, copyrights and contracts and song writing. Guest lecturers, many of whom are local musicians and music industry personnel, are brought in to speak about some of the specific topics.

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Billboard photo by Mark Wakabayashi

**SURPRISE CONCERT**—Rick Neilsen and Robin Zander of Cheap Trick play a surprise concert at the Chance in Ann Arbor, Mich., billed as the Randymen.

## Halsey's Neewollah Event: Bulgarian Wins Top Prize

INDEPENDENCE, Kan.—The second Neewollah International Music Festival held here recently highlighted the long-running annual Neewollah celebration.

Patterned after the Golden Orpheus Festival in Bulgaria, the Neewollah International Music Festival is believed to be the only international talent competition featuring live performances in the U.S. The impetus behind the contest is Jim Halsey, head of the Tulsa-based talent firm and a native of Independence.

Taking the grand prize of \$1,250 was Biser Kirov of Bulgaria. First prize honors of \$750 went to the 10-member Silver Stars Steel Orchestra from Trinidad. Debbie of Holland was awarded the second prize of \$500. Tied for third place were Cuba's Angelia Fragosa and England's Frank Ifield, who scored a top five U.S. pop hit in 1962 with "I Remember You."

Rounding out the field of seven were Valdy of Canada and Bojtorjan, a Hungarian country band. Both acts received special awards for their participation. Prominent artists in their own countries, each performer paid his own way to the competition upon the invitation of Halsey. Capping off the international show was a set by Woody Herman and his new Thundering Herd, which backed up several of the contestants.

Judges for the competition included Norman Weiser, Largo Music president and former president of

SESAC; Art Stolnitz, senior vice president of Warner Bros. Television; Jim Foglesong, president, MCA Records, Nashville; Bill Goben, senior partner, Sklar, Coben, Stashower, Kelly & Knapp, an entertainment law firm in Los Angeles; trade publishing veteran Bob Austin; and Roy Orbison.

Preceding the international show, a seminar on "The Business Of Entertainment" was held at Independence Community College. Panelists included Dick Howard, executive vice president, the Jim Halsey Co., Los Angeles; Tony Eaton, president, Tall Pony Productions; and trade journalist Bill Willard. Also on the panel were contest judges Foglesong, Coben, Stolnitz, Weiser and Austin.

Entertainment for the fest also included two shows by Mel Tillis and the Statesiders, with opening act Cedar Creek. Adding glitter to the event were parades, a carnival, parties, a luncheon at the Halsey home and a dinner hosted by Tommy Martin, president of Churchill Records, which was recently acquired by Halsey (Billboard, Oct. 31).

Dignitaries in town for the Neewollah Festival included Ivan Zafirov, managing director, Golden Orpheus Festival, Bulgaria; Atanas Kossev, director of music, Bulgarian television network; Peter Draznev, cultural attache, Bulgarian embassy, Washington; Eygheni Karrilov, Bulgarian embassy, Washington; and Kansas governor John Carlin.

ROBYN WELLS

## More U.S. Acts Record In Australia

By GLENN A. BAKER

SYDNEY—Canned Heat has joined the growing ranks of second-level concert acts that have generated a live album from an Australian tour. Their jaunt was captured on a disk due in January, 1982, "The Boogie Assault—Canned Heat In Australia."

The album will appear here on the Aim label, operated by tour promoter Peter Noble, who runs the International Concert Connection company. Noble also recorded a studio album with guitarist Henry Vestine (backed by Canned Heat) during the tour, which he describes as "very much like classic '60s soul." It is titled "I Used To Be Mad But Now I'm Half Crazy."

Noble's move into recording began with "Spoon In Australia," an album of Jimmy Witherspoon with Melbourne jazz outfit Peter Gaudion's Blues Express, taped in April, 1980. He issued this on his second label, Jazzis Records. Later in the year, Noble produced "John Fahey Live In Tasmania" while touring with the guitarist. Funded by Chrysler, it has been internationally released on Takoma.

The next Aim release is a live Australian album by American jazzman Art Pepper, which will be credited to pianist George Cables due to Pepper's tie with Fantasy Records. "Jazz musicians have to grab whatever opportunity comes by to make money," says Noble, "and they don't like to be hampered by contracts. By calling the LP 'George Cables Live In Australia Featuring Art Pepper' we keep everyone happy."

In 1980, WEA in Australia recorded Michael Franks' tour with crack Australian fusion group Crossfire and issued the results as a live album. It has become a heavy export item and scored release in a number of European countries.

During his November, 1977 Australian tour, Michael Nesmith asked Australian Concert Entertainment to record his concerts and used the tapes from the Melbourne show for his Pacific Arts album "Live At The Palais." On a lesser level, British new waver Wreckless Eric used Australian and New Zealand concert cuts from his June, 1980 tour as Stiff single B sides in the two countries.

"What the acts find so incredible," explains Noble, "is that they can get a state-of-the-art live album which costs about \$4,000 and up, including mixing. Because jazz and blues music is not quite as venerated inside America as outside, they are not often given this sort of opportunity."

"Yes, domestic sales aren't exactly astronomical but export is growing and so is interest from foreign licensees."

## Seeking Acts

• Continued from page 43

ment; and associate, for those indirectly involved.

"We hope it will establish Singapore as a more sophisticated entertainment center," says Kelvin Lim, the association's treasurer.

The body proposes to ask for a cut in the entertainment tax currently levied on live shows in the Republic. The members feel that 25% tax, considered to be the highest in the region, is a deterrent to top names, as agents and promoters are finding the expense of staging such acts too high.

# Boxscore

Survey For Week Ending 11/28/81

- **ROLLING STONES, SCREAMIN' JAY HAWKINS**—\$580,000, 39,200, \$15, Ron Delsener Prods., Madison Square Garden, New York City, two sellouts, Nov. 12-13.
- **ROLLING STONES, GARLAND JEFFREYS**—\$455,835, 30,389, \$15, Frank J. Russo/Cross Country Concerts, Hartford Civic Center, two sellouts, Nov. 9-10.
- **JOURNEY, LOVERBOY**—\$377,577, 34,497, \$11.75, Pantera Ten Prods./Robert Duncan, the Summit, Houston, two sellouts, Nov. 5-6.
- **AC/DC**—\$375,442, 35,094, \$11 & \$10, Brass Ring Prods., Cobo Arena, Detroit, three sellouts, Nov. 14-16.
- **FOREIGNER, BILLY SQUIER**—\$178,529, 18,687, \$10.50 & \$9.50, Belkin Prods., Richfield Coliseum, Cleveland, Ohio, sellout, Nov. 15.
- **FOREIGNER, BILLY SQUIER**—\$178,070, 18,000, \$10, Market Square Arena, Indianapolis, sellout, Nov. 11.
- **BARRY MANILOW**—\$170,140, 11,758, \$15 & \$12.50, Beaver Prods., Tallahassee (Fla.) Leon County Civic Center, sellout, Nov. 13.
- **FOREIGNER, BILLY SQUIER**—\$156,838, 13,815 (18,000 capacity), \$11.50 & \$9.50, Concert Prods. Int'l, Maple Leaf Gardens, Toronto, Nov. 13.
- **FOREIGNER, BILLY SQUIER**—\$147,513, 13,613, \$11.50, \$10.50 & \$9.50, Brass Ring Prods., Univ. of Mich. Crisler Arena, Ann Arbor, sellout, Nov. 14.
- **DAN FOGELBERG**—\$137,402, 13,115, \$10.50, Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., sellout, Nov. 3.
- **EARTH, WIND & FIRE**—\$131,855, 12,860 (17,910), \$10.50 & \$9.50, Festival East, Buffalo (N.Y.) Memorial Auditorium, Nov. 11.
- **COMMODORES, BETTY WRIGHT**—\$123,816, 12,022, \$10.50, Stoney Prods., Tallahassee (Fla.) Leon County Civic Center, sellout, Nov. 14.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$122,310, 12,500, \$10, Contemporary Prods./New West Presentations, Kemper Arena, Kansas City, Mo., sellout, Oct. 31.
- **ROD STEWART**—\$121,510, 11,694, \$10.50 & \$9.50, Beach Club Concerts, Greensboro (N.C.) Coliseum, sellout, Nov. 11.
- **ROD STEWART**—\$121,044, 11,528, \$10.50, Beach Club Concerts, Charlotte (N.C.) Coliseum, sellout, Nov. 12.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$98,541, 9,750, \$10.25 & \$9.25, Contemporary Prods., the Checkerdome, St. Louis, sellout, Nov. 1.
- **COMMODORES, BETTY WRIGHT**—\$90,192, 8,400, \$10.75, Gulf Artists, Bayfront Center, St. Petersburg, Fla., sellout, Nov. 13.
- **BOB DYLAN**—\$90,038, 7,733 (9,315), \$12 & \$10, Innervisions/Howard Pollack, the Summit, Houston, Nov. 12.
- **COMMODORES, BETTY WRIGHT**—\$85,382, 7,455 (7,850), \$11.50 & \$10.50, Solid Gold, Savannah (Ga.) Civic Center, Nov. 15.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$85,111, 9,000, \$10 & \$9, Contemporary Prods., Kansas Coliseum, Wichita, sellout, Nov. 3.
- **GENESIS**—\$82,567, 8,155 (10,000), \$10.50 & \$9.50, Stardate Prods., MECCA Arena, Milwaukee, Nov. 16.
- **MICKEY GILLEY, JOHNNY LEE, T.G. SHEPPARD, REBA McENTIRE**—\$82,078, 9,288 (10,900), \$9.50 & \$8.50, C.K. Spurlock, Charlotte (N.C.) Coliseum, Nov. 14.
- **RODNEY DANGERFIELD, TURK PIPKIN**—\$78,500, 7,800, \$12.50 & \$10.50, Schon Prods., Cleveland (Ohio) Coliseum Theatre, Nov. 13.
- **COMMODORES, BETTY WRIGHT**—\$77,735, 8,275 (9,400), \$9.50 & \$8.50, Gulf Artists, Stephen C. O'Connell Center, Gainesville, Fla., Nov. 12.
- **PATTI LABELLE**—\$75,745, 5,587, \$15, \$12.50 & \$10, Electric Factory Concerts, Academy of Music, Philadelphia, two sellouts, Nov. 15-16.
- **HANK WILLIAMS JR., GEORGE JONES**—\$75,687, 7,430, \$10.50 & \$9.50, Barcol Ents./Whalen-Chandler Prods., Lakeland (Fla.) Civic Center, sellout, Nov. 6.
- **JEFFERSON STARSHIP, GREG KIHN BAND**—\$71,994, 9,137, \$8.97 & \$7.97, Contemporary Prods., Rockford (Ill.) Metro Center, sellout, Oct. 30.
- **MARSHALL TUCKER BAND, RED RIDER**—\$65,428, 6,700 (10,000), \$10.50 & \$9.50, Cross Country Concerts, Springfield (Mass.) Civic Center, Nov. 12.
- **BLUE OYSTER CULT, FOGHAT, WHITFORD ST. HOLMES BAND**—\$65,304, 7,129 (7,500), \$10 & \$9, Contemporary Prods., Pershing Auditorium, Lincoln, Neb., Nov. 4.
- **FRANK ZAPPA**—\$62,500, 6,200, \$10.50 & \$9.50, Frank J. Russo, Walter Brown Arena, Boston Univ., two sellouts, Nov. 7.
- **EDDIE RABBITT, CRYSTAL GAYLE, GARRY SHANDLING**—\$61,500, 6,223 (7,000), \$10 & \$9, Lance Barrow Presents, Taylor County Coliseum, Abilene, Texas, Nov. 12.
- **BOB DYLAN**—\$61,017, 6,337 (9,342), \$11 & \$9.50, Sound Seventy Prods., Municipal Auditorium, Nashville, Nov. 14.
- **MICKEY GILLEY, JOHNNY LEE, T.G. SHEPPARD, REBA McENTIRE**—\$60,682, 6,840 (8,400), \$9.50 & \$8.50, C.K. Spurlock, Rupp Arena, Lexington, Ky., Nov. 13.
- **DARYL HALL & JOHN OATES, KARLA DE VITO**—\$58,308, 5,888, \$10 & \$9, Electric Factory Concerts, Tower Theatre, Philadelphia, two sellouts, Nov. 14-15.
- **NAZARETH, JOE PERRY PROJECT**—\$58,118, 6,777 (9,500), \$9.50 & \$8.50, Don Law Co., Cumberland County Civic Center, Portland, Me., Nov. 6.
- **HANK WILLIAMS JR., GEORGE JONES**—\$54,429, 6,642 (6,800), \$8.50 & \$7.50, Barcol Ents./Whalen-Chandler Prods., Lee County Arena, Ft. Myers, Fla., Nov. 8.
- **JERRY GARCIA BAND**—\$51,030, 5,600, \$9.50 & \$8.50, Don Law Co./Monarch Entertainment Bureau, Orpheum Theatre, Boston, two sellouts, Nov. 13.
- **FRANK ZAPPA**—\$47,722, 4,582 (6,374), \$10.50 & \$9, Festival East, Shea's Buffalo (N.Y.), Theatre, two shows, Nov. 11.
- **TUBES**—\$46,629, 4,600 (5,600), \$10.50 & \$9.50, Don Law Co., Orpheum Theatre, Boston, two shows, one sellout, Oct. 31.
- **MICKEY GILLEY, JOHNNY LEE, T.G. SHEPPARD, REBA McENTIRE**—\$44,224, 4,876 (8,022), \$9.50 & \$8.50, C.K. Spurlock, Charleston (W.Va.) Civic Center, Nov. 15.
- **JEFFERSON STARSHIP, RED RIDER**—\$43,557, 3,804, \$11.75, Di Cesare Engler Prods., Stanley Theatre, Pittsburgh, sellout, Nov. 3.
- **MOLLY HATCHET, DVC**—\$40,439, 5,009 (8,000), \$9.50 & \$8.50, Scott Johnson-W. Central Prods., Sioux Falls (S.D.) Arena, Nov. 10.

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Bookings by **ICM**

#### STARTING DATES

February 9-14  
February 16-21  
February 27–March 5  
March 8-14  
March 16-21  
March 27, 29  
April 1-4  
April 8-14  
April 15-18

#### MARKETS

Ottawa  
Winnipeg  
Vancouver  
Cleveland  
Kitchener, Ontario  
Hamilton  
Merryville  
Montreal  
Pittsburgh

National Arts Center  
Playhouse  
Queen Elizabeth Theatre  
Front Row  
Circle in the Square  
Hamilton Playhouse  
Holiday Star Theatre  
Place des Arts  
Stanley Theatre



# Talent In Action

## EARTH, WIND & FIRE

Memorial Auditorium, Buffalo, N.Y.  
Tickets: \$11, \$10

Dynamically combining the elements of sight and sound with relentless energy, Earth, Wind & Fire unleashed a supercharged cavalcade of musical showmanship Nov. 11.

The CBS recording artists mixed their trademark pop/funk styles amid intricate special effects.

From fog, lasers, and pyrotechnics to extensive lighting and staging EW&F expertly wove soulful ballads, infectious rockers and numerous solo spots among 24 selections in two hours.

Despite a 45-minute delay, the nine-piece group, complemented by a four-man brass section, erased any annoyances with 97% of their material taken from the band's endless hit catalog.

Prior to a mid-section hits medley, the tireless troupe, led by Maurice White on vocals, overcame early sound difficulties with "Serpentine Fire," "Can't Hide Love," "Fantasy" and "I'll Write A Song For You."

Rahm Lee Michael Davis on flugel horn, keyboardist Larry Dunn and bassist Roland Bautista offered jazz flavoring to "After The Love Is Gone" and the lengthy hits' sequence.

"Shining Star," "Devotion," "Gratitude" and EW&F's universal anthem, "That's The Way Of The World" comprised standout efforts and wild response from the near SRO throng of 13,000.

"Changing Times" and "Rock That," taken from the latest LP, "Raise," underscored new directions for the band into semi-rock, new wave influences with Bautista executing remarkable guitar riffs.

"Boogie Wonderland" and "September" finalized the band's impact, followed by a closing encounter with a Darth Vader-type character symbolizing evil during the instrumental "Jupiter."

Again choreographed by George Faison, the band's two-pronged stage ramps and elevated platforms afforded maximum visual movement for the colorfully outfitted group.

The varied special effects enhanced rather than detracted from the musical impact.

HANFORD SEARL

## DON McLEAN

Savoy, New York  
Admission: \$10

In an hour and 20-minute performance, McLean delivered a solidly entertaining collection of songs Nov. 4 that included all his hits from "American Pie" to "Crying."

Accompanied by piano, guitar and electric bass, McLean opened with a decidedly country number, "Cowboy's Life" that had the ring of "American Pie" to it. He kept in this mood with the country standard, "Lonesome Blues."

But his program was wide ranging from the rousing "Lovesick Blues" and "Living In The U.S.A." to a plaintive "You Won't Matter Anymore."

Possibly his most interesting selection from his program of 18 selections was a blending of Miles Davis' "Blue Monk" with Bob Dylan's "Livin' The Blues."

But the crowd went for the hits, particularly his strong rendition of "Crying," from his recent Millennium album.

The only downer of the evening was a troublesome amplification system on the bass, which not only badly distorted all the bass playing but made a quacking sound. At one point McLean, in annoyance, suggested "Let's listen to this for a minute."

DOUGLAS E. HALL

## JOSE FELICIANO

Roxy, Los Angeles  
Tickets: \$7.50

"Motown's newest recording artist," as Jose Feliciano was introduced here Nov. 5, included in his 70-minute set a number of tunes by older Motown acts—from Marvin Gaye's "Ain't That Peculiar" and the Miracles' "I Second That Emotion" to post-Motown hits by the Jacksons, Michael Jackson and Grover Washington Jr.

That may have been just coincidence, but the remarkable diversity which hallmarked the set was not. Feliciano at one point segued from the menacing power chords of Jimi Hendrix's "Foxy Lady" to a mellow acoustic guitar solo. Elsewhere, too, the approach ranged from jazzy improvisation to hot, pulsating jamming.

In recent years Feliciano's music—or at least his image—has drifted towards easy listening blandness. At the Roxy, though, he and his three-man backup band forged a vital, spare sound.

Feliciano specialized in light, highly elastic tunes like Christopher Cross' "Never Be The Same" and Michael Jackson's "I Wanna Be Where You Are," which provided an ideal contrast for his warm, knowing vocals and the hard-edged instrumental support.

The singer also showed an affable stage quality and sense of humor. When one fellow yelled out, "Light My Fire," Feliciano shot back, "You're not my type."

When he finally did perform his career-launching version of the Doors classic it was rather perfunctory. Feliciano did a truncated version of the song, hamming it up at that. He should either do it properly or drop it altogether.

Feliciano also faltered on the opening tune, a bold, full-bodied version of "Just The Two Of Us" which lacked the subtlety and grace of Grover Washington Jr.'s smash single. Also lacking subtlety was Feliciano's over-obviously autobiographical "The Drought Is Over."

For the most part, though, the set's strengths overwhelmed its few defects.

PAUL GREIN

## CONNIE FRANCIS

Westbury Music Fair,  
Westbury, N.Y.  
Tickets: \$11.75

It wasn't exactly a triumphal return for singer Francis when she appeared at this theatre-in-the-round venue Nov. 12, the last place she performed seven years ago when her career was abruptly halted by a rape attack on her in a motel near this entertainment center.

Instead her hour and 20-minute performance was a heart-warming victory of the human spirit over adversity. Fittingly, she opened her performance with Gloria Gaynor's "I Will Survive," but she could not remember the words and then she could not get the large orchestra led by Joe Mazzu to stop playing.

But she handled the problem directly and the sympathetic audience cheered her on. "This is a

# Spontaneity The Key

• Continued from page 43

forgets it came to see the top billed act.

"We don't necessarily want to blow the headliner off the stage but the idea is to play to as many people as possible and get exposure," Dean says. "We've done more than 200 shows this year for an average of 10,000 people a night. You play a club for six nights a week, you play to the same 400 or 500 people every night. That doesn't do much for exposure. You might get the media but you don't reach the people.

"Clubs are nice but we've been playing them for so long that it's nice to get out and have a big stage, a big show and a big production like the 'Ice Capades.'"

Dean claims that the transition from Vancouver clubs to stadiums all over the continent hasn't phased the band. "We've always had that in different bands we've been in," notes Dean, who has been with 14 bands. "There's always been a peak you come up to and then you come down. The last half-dozen or so climbed to a certain level, such as being an opening act for 50,000 people, so we've always had a taste of what this is like."

Many Canadian bands have broken through in the U.S. recently and

rehearsal. I'm rusty. I'm klutzy," she gamely explained.

She then told the band where she wanted to pick the song up and sang it with spirit and determination. She faltered a few other times in the show, but she recovered and, overall, delivered a first-class performance. She was in good strong voice, although mike imbalance at times left her lyrics swallowed up by an overly loud backup.

She did not dwell on her oldies, except for a medley of her hits, but concentrated on contemporary music of others, which frequently had new lyrics to tell her personal story.

She discouraged the cheers for her old hits such as "Stupid Cupid" and "Lipstick On My Collar," which she put down as "bubble gum songs." She dropped some hints about the future direction of her career by praising her "big band" and Barry Manilow, who is "my idol." She followed that with a moving "I Made It Through The Rain" and then introduced her young son Joey who struggled with the many bouquets that were brought to the stage.

She included an easy-swinging "Some Of These Days," a dramatic "Mama," her old hit for which she received one of several standing ovations after dedicating it to Frank Sinatra's late mother. "Exodus" and "Hava Nagila" were a tour de force.

DOUGLAS E. HALL

## WARREN MEYERS' OCTAGON

Carmelo's, Sherman Oaks, Calif.  
Admission \$5

Pianist-arranger Meyers is sparking attention in the Los Angeles area with his eight-man combo, 18 months old, comprised of some of Southern California's finest musicians.

On his Nov. 4 showcase at this cozy suburban bistro, Meyers worked three sets, each running about 65 minutes. He blends pleasing evergreens with sophisticated new material intelligently, opening with his own "Blues Dues" in which each member of Octagon is introduced while soloing. They include Lanny Morgan, alto and flute, who will have his own album on the Palo Alto label issued in January; Bill Stapleton, trumpet, flugelhorn; Dick Hamilton, trombone, flute and arrangements; Bob Hardaway, tenor; Lee Callet, baritone, flute; Jim DeJulio, string bass, and Tom Hawke, drums.

Dizzy Gillespie's "Manteca," "The Auk," a Latinish "Black Tuesday," "Love Letter To Neal Hefti," "It Might As Well Be Spring," "Way Down Yonder In New Orleans," "Memories Of You" and other sleekly contemporary charts all impress, and merit heavy applause from the audience.

Meyers might feature his own scintillating pianistics more. He is better than competent. And he exceeds each set delightfully. On most titles the band sounds much larger than eight.

A club can't go wrong with music like Octagon's.

DAVE DEXTER JR.

many—Rush, Triumph, April Wine and Loverboy—are at the harder end of the rock spectrum. "Vancouver is varied, though," comments Dean. "There's Doug & the Slugs who are pretty weird and the Powder Blues, a Blues Brothers type thing. There are all kinds of things coming out of Vancouver. There's a heavy punk scene just as in L.A. There are so many influences which come through Vancouver."

## Cincinnati Pops

• Continued from page 43

earlier this year. The piece is arranged by Cincinnati Symphony bassist and composer Frank Proto.

Section two of the concert presents songs from "Sgt. Pepper" and "Magical Mystery Tour" performed by orchestra and rock band. The transcription is by Henry Gwiazda. The program's conclusion is a singalong that includes some of the Beatles' most popular tunes played by rock band and orchestra.

The multi-media segment is set to arrangements for voices and orchestra of Lennon songs "Imagine," "Watching The Wheels Go 'Round," "Woman," "Beautiful Boy" and "Starting Over."

ALAN PENCHANSKY

# Gospel

## Hawkins, Phipps, Harrison On P'Gram Gospel Label

NEW YORK—Lecton Records, described as having a "neo-gospel concept," has been formed through PolyGram Records Inc.

The label bows this month with an album, "Imagine Heaven," by Edwin Hawkins, whose "Oh, Happy Day" was a big pop/gospel hit in 1969.

In addition, the label has signed Whitney Phipps and Peter Harrison. Dwight McKee, who has been associated with a number of gospel performers, will produce the Harrison sessions and serve as a consultant to the label.

Bill Haywood, vice president of PolyGram's black music division, will helm Lecton and says that it's planned to appeal to both the traditional gospel listener as well as those new to the music, hence his reference to "neo-gospel" concept.

Lecton plans to promote its artists with many of the same techniques employed for pop acts, including in-store material, and the use of independent promotion people with gospel music background until an in-house staff is organized early next year.

The label's product will be sold through regular gospel music ac-

counts, although principle distribution is geared for general record dealers. And in a further pop-exposure route, Lecton artists will appear with other PolyGram acts on the road.

Lecton is defined as "a reading from the scripture."

IRV LICHTMAN

## Benson Uses Sub Inserts

NASHVILLE—In a mutual promotion effort, the Benson Co. here is using subscription-form inserts in selected album jackets for Contemporary Christian Music magazine. Record buyers who subscribe to the publication via the insert form will be given a free sampler album, "Pure Hype," that features 10 artists from the various Benson labels.

Mike Blines, Benson's director of international marketing, says the four-color, 11x11 insert is being used in Don Francisco's "The Traveler" LP and will continue to be used in a "cross-section of contemporary products."

Explains Blines, "In terms of Christian publications, there's no competition for Contemporary Christian Music. What benefits them benefits us." Instead of charging a flat rate for using the inserts or a percentage of the subscriptions, Blines says, Benson required the magazine to purchase copies of its "Pure Hype" packages to give as premiums.

Artist featured in the sampler are Francisco, Debby Boone, Gary Dunham, Farrell & Farrell, Joe English, Bobby Springfield, James Ward, Wendell Burton, DeGarmo & Key and Ed Raetzloff.

EDWARD MORRIS

## Lexicon Discount

NEWBURY PARK, Calif.—Lexicon Music will sell some of its print Easter music at discounts of up to 48%, according to Neil Hesson, vice president of marketing.

Titles include "The Lord's Prayer," by Reba Rambo and Dony McGuire; "The Witness," Jimmy and Carol Owens; "The Centurion," Jack Coleman; "Easter Celebration," Ralph Carmichael and others; "The Jesus Story," Marcy Tiegnier; and "Come Messiah, Come," John Cowan.



GOSPEL GANG—Appearing for a salute to gospel music on the Mike Douglas Entertainment Hour are, from left, standing, Jessy Dixon, Dony McGuire, Reba Rambo, Douglas and Guy and Raina; seated are Andrae Crouch, co-host for the hour, and keyboardist Frankie Crocker. The variety show is scheduled to air Nov. 24 in most major markets and Dec. 1 and Dec. 8 in all other markets.

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# AGENDA



## TUESDAY, DECEMBER 1

10:00 am-5:00 pm REGISTRATION

7:00 pm **OPENING BANQUET**  
**KEYNOTE SPEAKER:**  
**BARBARA MANDRELL**

## WEDNESDAY, DECEMBER 2

8:15 am COFFEE

8:30 am **WELCOMING REMARKS** Lee Zhito, Publisher, BILLBOARD MAGAZINE; **Bill Moran**, INT'L GOSPEL MUSIC CONFERENCE DIRECTOR.

8:45 am-11:45 am **"VIEW FROM THE TOP"** Gospel Record Companies Tell Where Gospel Music Is Heading In The 80's, and If There Will Be More Competition Among Gospel Record Companies in the Future.  
Moderator: **Bill Moran**, INT'L GOSPEL MUSIC CONFERENCE DIRECTOR  
Panelists: **Ray Bruno**, President, EPOCH/ NALR; **Ralph Carmichael**, President, LEXICON MUSIC INC., LIGHT RECORDS; **Jim Foglesong**, President, Nashville Division, MCA RECORDS; **Ray Harris**, President, NASHBORO RECORDS; **Billy Ray Hearn**, President, SPARROW RECORDS; **Buddy Huey**, Vice President & General Manager, PRIORITY RECORDS; **Bob MacKenzie**, President, THE BENSON COMPANY; **Stan Moser**, Senior Vice President, WORD RECORDS.

11:45 am-1:15 pm **LUNCHEON**  
**SPEAKER: M. Richard Asher**, Deputy President and Chief Operating Officer, CBS RECORDS

1:30 pm-3:30 pm **"PUBLISHING"** The Potential Of The Gospel Copyright.  
Moderator: **Hal David**, President, ASCAP  
Panelists: **Andrae Crouch**, **Ralph Carmichael**, President, LEXICON MUSIC, INC., LIGHT RECORDS; **Buddy Killen**, President, TREE PUBLISHING; **Bob MacKenzie**, President, THE BENSON COMPANY; **Al Schlesinger**, Attorney, SCHLESINGER & GUGGENHEIM; **Lester Sill**, President, SCREEN GEMS/ COLGEMS/ EMI MUSIC, INC.

# Billboard's Second Annual International Gospel Music Conference

December 1-4, 1981  
Sheraton Universal Hotel  
Los Angeles

3:30 pm-3:45 pm COFFEE BREAK

3:45 pm-5:45 pm **"ARTIST PERSPECTIVE"** Why Are Artists in Gospel Music, Can Gospel Artists Be Accepted As Pop Performers, and Do They Want To Be Accepted As Pop Performers.  
Panelists: **Pat Boone**, **Cynthia Clawson**, **Rev. James Cleveland**, **Andrae Crouch**, **Chuck Girard**, **Walter Hawkins**

## THURSDAY, DECEMBER 3

8:45 am COFFEE

9:00 am-12:00 pm **"THE RETAIL PERSPECTIVE"** How To Sell Records: Merchandising, Marketing, Sales, Promotion, and Distribution.  
Moderator: **Barrie Bergman**, President, RECORD BAR  
Panelists: **Mike Cloer**, President, DUCKS IN A ROW PROMOTION & MANAGEMENT CONSULTANTS; **Lou Fogelman**, Executive Director, SHOW INDUSTRIES, INC.; **George Gillespie**, Owner, SOUL SHACK; **Gwen Kesler**, President, TARA RECORD AND TAPE DISTRIBUTING CO.; **Richard Simone**, Gospel Coordinator, SCHWARTZ BROS.; **Jim Willems**, Founder & Owner, MARANATHA VILLAGE INC.

12:00 pm-1:30 pm **LUNCHEON**  
**SPEAKER: Frances Preston**, President GMA, Vice President, BMI.

1:45 pm-4:00 pm

**"RADIO"** Where and How Does Gospel Music Fit Into Radio Today.  
Moderator: **Mike Harrison**, Director, GOODPHONE COMMUNICATIONS and columnist, BILLBOARD MAGAZINE  
Panelists: **Robert E. Balon**, President, ROBERT E. BALON & ASSOC., and Columnist BILLBOARD MAGAZINE; **Joe Battaglia**, General Sales Manager, WWDJ-AM, Hackensack, N.J.; **Jim Black**, Vice President, SESAC, And Chairman, NATIONAL GOSPEL RADIO SEMINAR; **Larry Bruce**, Program Director, KGB-FM, San Diego; **Don Langford**, Program Director, KLAC-AM, Los Angeles; **Vashti McKenzie**, General Manager, WAYE-AM, Baltimore; **Norm Pattiz**, President, WESTWOOD ONE.

4:00 pm-4:15 pm COFFEE BREAK

4:15 pm-6:30 pm **"GOSPEL TALENT"** Is It Viable On Secular Television.  
Moderator: **Marty Krofft**, Chairman of the Board, KROFFT ENTERTAINMENT  
Panelists: **Steve Binder**, President, STEVE BINDER PRODUCTIONS; **Pierre Cossette**, President, PIERRE COSSETTE PRODUCTIONS; **Karen Lerner**, Senior Producer, 20/20.

## FRIDAY, DECEMBER 4

8:15 am COFFEE

8:30 am-11:00 am **"THE RECORD COMPANY PERSPECTIVE"** How To Sell Records: Merchandising, Marketing, Sales, Promotion and Distribution.  
Panelists: **Irv Bagley**, Director of Sales, SAVOY RECORDS; **Michael Blines**, Director of International Marketing, THE BENSON COMPANY; **Al Bergamo**, President, MCA DISTRIBUTING CORPORATION; **Hank Caldwell**, Vice President, Black Music Marketing, WEA; **Bill Haywood**, Vice President, Black Music Marketing, POLYGRAM RECORDS; **Roland Lundy**, Senior Vice President, Sales, WORD RECORDS.

11:15 am-1:15 pm **"PRODUCERS PANEL"** Selection of Artist Material, Why Do Pop & Gospel Budgets Vary.  
Panelists: **Michael Omartian**, **Freddie Perren**, **Michael Lloyd**.

1:15 pm-2:15 pm CLOSING RECEPTION

## Additional Panelists To Be Announced

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Sheraton Universal Hotel, Los Angeles, December 1-4, 1981

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# Billboard® Hot Country Singles

Survey For Week Ending 11/28/81

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NOVEMBER 28, 1981, BILLBOARD

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist Label) (Publisher, Licensee)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Writer) Label & Number (Dist Label) (Publisher, Licensee)	
★	4	11	MY FAVORITE MEMORY—Merle Haggard (M. Haggard), Epic 14-02504 (Shade Tree, BMI)	★	47	3	WATCHIN' GIRLS GO BY—Ronnie McDowell (B. Killen, R. McDowell), Epic 14-02614 (Tree, Strawberry Lane, BMI)	★	69	NEW ENTRY	PLAY SOMETHING WE COULD LOVE TO—Diane Pfeifer (D. Pfeiffer), Capitol 5060 (Strawberry Patch, ASCAP)	
★	3	14	MISS EMILY'S PICTURE—John Conlee (R. Lane), MCA 51164 (Tree, BMI)	★	48	4	IT'S WHO YOU LOVE—Kieran Kane (K. Kane, R. Bourke, C. Black), Elektra 47228 (Cross Keys, Chappell, ASCAP)	★	70	79	2	I'M GONNA TAKE MY ANGEL OUT TONIGHT—Ronnie Rogers (R. Rogers), Lifesong 45094 (Sister John, Sugarplum, New Keys, BMI)
★	5	9	BET YOUR HEART ON ME—Johnny Lee (J. McBride), Full Moon/Asylum 47215 (April, Widmont, ASCAP)	★	54	3	MIDNIGHT RODEO—Leon Everette (D. Drenner, R. Ware), RCA 12355 (Denny, ASCAP)	★	71	44	13	FANCY FREE—Oak Ridge Boys (J. Hinson, R. August), MCA 51169 (Goldline, Silverline, ASCAP/BMI)
★	6	11	IF I NEEDED YOU—Emmylou Harris And Don Williams (T. V. Zandt), Warner Bros. 49809 (United Artists, Columbia, ASCAP)	★	38	39	NOW THAT THE FEELING'S GONE—Billy "Crash" Craddock (M. Buckins, R. McCormick), Capitol 5051 (Muscle Shoals, BMI)	★	72	NEW ENTRY	LADY LAY DOWN—Tom Jones (R. Van Hoy, D. Cook), Mercury 76125 (Tree, BMI/Cross Keys, ASCAP)	
★	7	10	ALL ROADS LEAD TO YOU—Steve Wariner (K. Fleming, D. W. Morgan), RCA 12307 (Hall-Clement, Weik, BMI)	★	45	6	ONLY WHEN I LAUGH—Brenda Lee (R. Maltby Jr., D. Shire), MCA 51195 (Golden Touch, Gold Horizon, ASCAP/BMI)	★	73	NEW ENTRY	YOU'RE THE BEST BREAK THIS OLD HEART EVER HAD—Ed Bruce (W. Holyfield, R. Hatch), MCA 51210 (Bibo, Vogue, Weik, ASCAP, BMI)	
★	11	9	STILL DOIN' TIME—George Jones (J. Moffat, M.B. Heaney), Epic 14-02526 (Cedarwood, BMI)	★	53	3	PREACHING UP A STORM—Mel McDaniel (R. Murrain, S. Anders), Capitol 5059 (Blackwood, Magic Castle, BMI)	★	74	46	8	EVERYONE GETS CRAZY NOW AND THEN—Roger Miller (K. Welch), Elektra 47192 (Cross Keys, ASCAP)
★	13	9	WHAT ARE WE DOIN' LONESOME—Larry Gatlin & The Gatlin Brothers Band (L. Gatlin), Columbia 18-02522 (Larry Gatlin, BMI)	★	51	5	FAMILY MAN—The Wright Brothers (A. Rhody), Warner Brothers (Tree, BMI)	★	75	76	3	WHY AM I DOING WITHOUT—Wayne Kemp (R. Lawe, D. Kirby), Mercury 57060 (Tree, BMI, Milestone, ASCAP)
★	20	6	LOVE IN THE FIRST DEGREE—Alabama (J. Hurt, T. DuBois), RCA 12288 (House Of Gold, BMI)	★	52	4	ALL NIGHT LONG—Johnny Duncan (D. Cavaliere), Columbia 18-02570 (Sun Disc, Bosque, Rokblok, BMI)	★	76	85	2	JACAMO—Donna Fargo (I. Shapiro, D. Foliant), Warner Bros. 49852 (O'Lyric, Geoff & Eddie, BMI)
★	9	13	ALL MY ROWDY FRIENDS—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 47191 (Bocephus, BMI)	★	57	3	DIAMONDS IN THE STARS—Ray Price (J. Sholner), Dimension 1024 (Aimarie, BMI)	★	77	87	2	LONELY WOMAN—Silver Creek (R. Lwie), Cardinal 8103 (Starcom, BMI)
★	12	12	YOU MAY SEE ME WALKIN'—Ricky Skaggs (T. Uhr), Epic 14-02499 (Amanda-Lin, ASCAP)	★	58	2	SOMEONE COULD LOSE A HEART TONIGHT—Eddie Rabbitt (E. Rabbitt, D. Malloy, E. Stevens), Elektra 47239 (Briarpatch, Debbave, BMI)	★	78	NEW ENTRY	TOO MANY HEARTS IN THE FIRE—Bobby Smith (W. Newton, T. DuBois, J. Hurt), Liberty 1439 (House Of Gold, BMI)	
★	14	9	FOURTEEN KARAT MIND—Gene Watson (D. Frazier, L. Lee), MCA 51183 (Acuff-Rose, BMI)	★	59	4	DROPPING OUT OF SIGHT—Bobby Bare (T.T. Hall), Columbia 18-02577 (Unichappell, Morris, BMI)	★	79	NEW ENTRY	CHEROKEE COUNTRY—Sold Gold Band (R. Russell), NSD 110 (Trail Of Tears, BMI)	
★	16	8	YOU'RE MY FAVORITE STAR—Bellaamy Brothers (D. Bellaamy), Warner/Curb 49815 (Famous, Bellaamy Bros., ASCAP)	★	60	3	THE ROUND UP SALOON—Bobby Goldsboro (B. Goldsboro), Curb/CRS 02583 (House Of Gold, BMI)	★	80	82	3	LOOKS LIKE A SET-UP TO ME—Cedar Creek (A. Rhody), Moonshine 3001 (Tree, BMI)
★	19	8	THE WOMAN IN ME—Crystal Gayle (S.M. Thomas), Columbia 18-02523 (O.A.S., ASCAP)	★	61	2	LORD I HOPE THIS DAY IS GOOD—Don Williams (D. Hanner), MCA 51207 (Sabal, ASCAP)	★	81	49	5	THERE'S NO ME WITHOUT YOU—Sue Powell (D.W. Morgan, K. Fleming), RCA 12287 (Hall-Clement, Weik, BMI)
★	15	9	THEM GOOD OL' BOYS ARE BAD—John Schneider (J. Pennig, J. Harrington, K. Espy), Scotti Bros. 35-02489.3 (Flowering Stone, ASCAP/Holy Moley, BMI)	★	48	5	SLIP AWAY—Mel Street & Sandy Powell (J. Deaton), Sunbird 7568 (Levisa, Red Ribbon, BMI)	★	82	NEW ENTRY	CHEAT ON HIM TONIGHT—David Heavener (D. Heavener), Brent 1017 (I.S.P.D., ASCAP)	
★	24	5	I WOULDN'T HAVE MISSED IT FOR THE WORLD—Ronnie Milsap (K. Fleming, D.W. Morgan, C. Quillen), RCA 12342 (Hall-Clement and Jack & Bill Music Company, Weik, BMI/ASCAP)	★	56	4	SHE'S GOT A DRINKING PROBLEM—Gary Stewart (D. Morrison, T. Dubois, W. Newton), RCA 12343 (House Of Gold, BMI)	★	83	NEW ENTRY	WHERE THERE'S SMOKE THERE'S FIRE—R.C. Bannon & Louise Mandrell (K. Fleming, D.W. Morgan), RCA 12359 (Hall-Clement, Weik, BMI)	
★	16	17	DOWN AND OUT—George Strait (D. Dillon, F. Dycus), MCA 51170 (Hall-Clement, Weik and Golden Opportunity, BMI/SESAC)	★	62	2	SHINE—Waylon Jennings (W. Jennings), RCA 12367 (Waylon Jennings, BMI)	★	84	63	10	SLOWLY—Kippi Brannon (T. Hill, W. Pierce), MCA51166 (Cedarwood, BMI)
★	17	18	JUST ONE TIME—Tommy and The Glaser Bros. (D. Gibson), Elektra 47193 (Acuff-Rose, BMI)	★	65	2	I JUST CAME HOME TO COUNT THE MEMORIES—John Anderson (G. Ray), Warner Bros. 49860 (Contention, SESAC)	★	85	NEW ENTRY	OKLAHOMA CRUDE—The Corbin/Hanner Band (B. Corbin), All 7010 (Sabal, ASCAP)	
★	21	7	HEADED FOR A HEARTACHE—Gary Morris (J. Dowell, K. Blazy), Warner Bros. 49829 (New Albany, BMI/Hoosier, ASCAP)	★	52	7	CATCH ME IF YOU CAN—Tom Carlile (T. Carlile), Door Knob 81-167 (Milene, ASCAP)	★	86	64	7	I'LL STILL BE LOVING YOU—Mundo Earwood (J. Earwood), Excelsior 1019 (Music West Of The Pecos, BMI)
★	22	8	HUSBANDS AND WIVES—David Frizzell & Shelly West (R. Miller), Warner/Viva 49825 (Tree, BMI)	★	68	2	ONLY ONE YOU—T.G. Sheppard (B. Jones, M. Garvin), Warner/Curb 49858 (Cross Keys, ASCAP/Tree, BMI)	★	87	66	15	SLEEPIN WITH THE RADIO ON—Charly McClain (S. Davis), Epic 14-02421 (Aigee, BMI)
★	25	7	RODEO ROMEO—Moe Bandy (D. Mitchell), Columbia 18-02532 (Baray, BMI)	★	54	8	HEART ON THE MEND—Sylvia (K. Fleming, D.W. Morgan), RCA 12302 (Hall-Clement, Weik, BMI)	★	88	67	15	TEACH ME TO CHEAT—The Kendalls (T. Skinner, K. Bell, J.L. Wallace), Mercury 57055 (Hall-Clement, BMI)
★	26	7	TELL ME WHY—Earl Thomas Conley (E. T. Conley, J. B. Acklen), RCA 12344 (Blue Moon, Easy Listening, April, ASCAP)	★	55	9	IT'S ALL I CAN DO—Anne Murray (R. Leigh, A. Jordan), Capitol 5023 (United Artists & Jack & Bill Music Company, Weik, ASCAP)	★	89	73	4	EVERLOVIN' WOMAN—Pat Garrett (D. Lunde, D. Devaney), Gold Dust 104 (Combine, BMI/Music City, ASCAP)
★	27	6	YEARS AGO—The Statler Brothers (D. Reid), Mercury 57059 (American Cowboy, BMI)	★	56	10	ONE NIGHT FEVER—Mel Tillis (B. Morrison, J. Macrae), Elektra 47178 (Southern Nights, ASCAP)	★	90	77	14	SHE'S STEPPIN' OUT—Con Hunley (T. Bradfield, W. Aldridge), Warner Bros. 49800 (Rick Hall, ASCAP)
★	23	9	MOUNTAIN DEW—Willie Nelson (B.L. Lunsford, S. Wiseman), RCA 12328 (Tree, Tannen, BMI)	★	57	29	WHEN YOU WALK IN THE ROOM—Stephanie Winslow (J. De Shannon), Warner/Curb 49831 (Unart, BMI)	★	91	78	13	CRYING IN THE RAIN—Tammy Wynette (C. King, H. Greenfield), Epic 14-02439 (Screen Gems, BMI)
★	28	6	YOU'RE MY BESTEST FRIEND—Mac Davis (M. Davis), Casablanca 2341 (Songpainter, BMI)	★	58	30	PATCHES—Jerry Reed (R. Dunbar, N. Johnson), RCA 12318 (Gold Forever, BMI)	★	92	80	11	THE CLOSER YOU GET—Don King (J. P. Pennington, M. Gray), Epic 14-02468 (Chinnichap, Careers, Down 'N Dixie, BMI)
★	31	7	WHO DO YOU KNOW IN CALIFORNIA—Eddy Raven (E. Raven), Elektra 47216 (Milene, ASCAP)	★	69	3	HEARTACHES OF A FOOL—Willie Nelson (W. Nelson, W. Breeland), Columbia 18-02558 (Tree, Pardner, BMI)	★	93	NEW ENTRY	LOSIN' MYSELF IN YOU—Gary Goodnight (L. Schoonmaker), Door Knob 81-166 (Chip 'n' Dale, ASCAP)	
★	34	6	THE SWEETEST THING—Juice Newton (D. Young), Capitol 5046 (Sterling, Addison, ASCAP)	★	71	3	THE COWBOY AND THE LADY—John Denver (B. Goldsboro), RCA 12345 (House Of Gold, BMI)	★	94	81	6	I WISH YOU COULD HAVE TURNED MY HEAD—Peggy Forman (S. Throckmorton), Dimension 1023 (Tree, BMI)
★	35	5	RED NECKIN' LOVE MAKIN' NIGHT—Conway Twitty (T. Seals, M.D. Barnes), MCA 51199 (Warner-Tamerlane/Face The Music, Blue Lake, Plum Creek, BMI)	★	72	3	I CAN'T SAY GOODBYE TO YOU—Terry Gregory (B. Hobbs), Handshake 02563 (Al Gallico, BMI)	★	95	83	3	THE SHOE'S ON THE OTHER FOOT—Montana (R. Bean), Waterhouse 15005 (Quist, Slender Willow, ASCAP)
★	37	4	LONELY NIGHTS—Mickey Gilley (K. Stegall, S. Harris), Epic 14-02578 (Blackwood, BMI)	★	62	14	MY BABY THINKS HE'S A TRAIN—Rosanne Cash (L. Preston), Columbia 18-02463 (Bug, Whiskey Drinkin', Paw, Paw, BMI)	★	96	84	3	ALWAYS LATE WITH YOUR KISSES—Leona Williams (L. Frizzell, B. Crawford), Elektra 47217 (Peer, Rightsong, BMI)
★	40	4	IT'S HIGH TIME—Dottie West (R. Goodrum, B. Maher), Liberty 1436 (Weilbeck, Blue Quill, Random Notes, ASCAP)	★	63	2	ONLY YOU AND YOU ALONE—Reba McEntire (B. Ram, A. Rand), Mercury 57062 (Tro-Hollis, BMI)	★	97	86	7	SEND ME SOMEBODY TO LOVE—Calamity Jane (T. Krekel), Columbia 18-02503 (Combine, BMI)
★	30	8	STARS ON THE WATER—Rodney Crowell (R. Crowell), Warner Bros. 49810 (Coolwell, Granite, ASCAP)	★	64	2	TEARDROPS IN MY HEART—Marly Robbins (V. Horton), Columbia 18-02575 (Tro-Cromwell, ASCAP)	★	98	88	15	NEVER BEEN SO LOVED—Charley Pride (N. Wilson, W. Holyfield), RCA 12294 (Al Gallico, Dusty Roads, BMI/Bibo, ASCAP)
★	36	11	IT TURNS ME INSIDE OUT—Lee Greenwood (J. Crutchfield), MCA 51159 (Duchess, Red Angus, BMI)	★	65	38	CHEATIN IS STILL ON MY MIND—Cristy Lane (R. Jenkins), Liberty 1432 (Kevin Lee, Robchrs, BMI)	★	99	89	10	I WANNA BE AROUND—Terri Gibbs (J. Mercer, S. Vimmerstedt), MCA 49809 (20th Century Fox, ASCAP)
★	41	4	HAVE YOU EVER BEEN LONELY—Jim Reeves and Patsy Cline (P. DeRose, G. Brown), RCA 12346 (Shapiro, Bernstein, ASCAP)	★	66	42	SHARE YOUR LOVE WITH ME—Kenny Rogers (A. Braggs, D. Malone), Liberty 1430 (Duchess, BMI)	★	100	90	6	CAROLINA BY THE SEA—Super Grit Cowboy Band (C. Matlocks), Hoodswamp 8003 (Hoodswamp, BMI)
★	43	3	BLAZE OF GLORY—Kenny Rogers (J. Slate, D. Morrison, L. Keith), Liberty 1441 (House Of Gold, BMI)	★	67	70	YOUR DADDY DON'T LIVE IN HEAVEN—Michael Ballew (M. Ballew, B. Moulds), Liberty 1437 (Phooey, Black Mountain, BMI)					
★	34	2	WISH YOU WERE HERE—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 51171 (Hall-Clement, Weik, BMI)	★	68	NEW ENTRY	STUCK RIGHT IN THE MIDDLE OF YOUR LOVE—Billy Swan (B. Morrison, J. MacRae), Epic 14-02601 (Southern Nights, ASCAP)					

★ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ★ Stars are awarded to those products showing greatest airplay and sales strength. ● Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 2,000,000 units. indicated by triangle.)

## COUNTRY SINGLES A-Z (Producers)

All My Rowdy Friends (Jimmy Bowen)..... 9	Have You Ever Been Lonely (Owen Bradley)..... 32	Lady Lay Down (S. Popovich, B. Justis)..... 72	Play Something We Could Love To (Larry Butler)..... 69	The Round Up Saloon (Larry Butler)..... 46
All Night Long (Steve Gibson)..... 42	Headed For A Heartache (M. Morgan, P. Worley)..... 18	Looks Like A Set Up To Me (L. White)..... 80	Preachin' Up A Storm (Larry Rogers)..... 40	The Shoe's On The Other Foot (Randy Bean)..... 95
All Roads Lead To You (Tom Collins)..... 5	Heartaches Of A Fool (Willie Nelson)..... 59	Lonely Women (T. Migliore)..... 77	Red Neckin' Love Makin' Night (C. Twitty, R. Chancey)..... 27	The Sweetest Thing (Richard Landis)..... 26
Always Late With Your Kisses (D.G. Bowen)..... 96	Heart On The Mend (Tom Collins)..... 54	Lonely Nights (Jim Ed Norman)..... 28	Rodeo Romeo (Ray Baker)..... 20	The Woman In Me (Allan Reynolds)..... 13
Bet Your Heart On Me (Jim Ed Norman)..... 3	It Turns Me Inside Out (Jerry Crutchfield)..... 31	Lord I Hope This Day Is Good (D. Williams, G. Fundis)..... 47	Send Me Somebody To Love (Billy Sherrill)..... 97	Them Good Ol' Boys Are Bad (Tony Scotti, John D'Andrea)..... 14
Blaze Of Glory (Lionel B. Richie Jr.)..... 33	I Can't Say Goodbye To You (Mark Sherrill)..... 61	Love In The First Degree (Alabama, L. McBridge, H. Shedd)..... 8	Share Your Love With Me (Lionel B. Richie Jr.)..... 66	There's No Me Without You (Jerry Bradley)..... 81
Carolina By The Sea (Clyde Matlocks)..... 100	I Just Came Home To Count The Memories (F. Jones)..... 51	Never Been So Loved (N. Wilson)..... 98	She's Got A Drinking Problem (Eddie Kilroy)..... 49	Too Many Hearts In The Fire (B. Montgomery)..... 78
Catch Me If You Can (Gene Kennedy)..... 52	I Wanna Be Around (Ed Penney)..... 99	Now That The Feeling's Gone (Jimmy Johnson)..... 38	She's Steppin' Out (Tom Collins)..... 90	Watchin' Girls Go By (Buddy Killen)..... 35
Cheat On Him Tonight (D. Heavener, B. Harris)..... 82	I Wish You Could Have Turned My Head (Ray Pennington)..... 94	Midnight Rodeo (R. Dean, I. Everette)..... 37	Shine (Chips Moman)..... 50	Who Do You Know In California (Jimmy Bowen)..... 25
Cheatin' Is Still On My Mind (Bob Jenkins)..... 65	I Wouldn't Have Missed It (R. Milsap, T. Collins)..... 15	Miss Emily's Picture (Bud Logan)..... 2	Sleepin With The Radio On (N. Wilson)..... 87	What Are We Doin' Lonesome (The Gatlin Bros.)..... 7
Cherokee Country (Jim Rowland)..... 79	If I Needed You (B. Ahern, G. Fundis, D. Williams)..... 4	Mountain Dew (not listed)..... 23	Slip Away (J. Deaton, N. Larkin, J. Prater)..... 48	When You Walk In The Room (Ray Ruff)..... 57
Crying In The Rain (Chips Moman)..... 91	I'll Still Be Loving You (J. Collier, J. Darrell)..... 86	My Baby Thinks He's A Train (R. Crowell)..... 62	Slowly (Charles Howard Jr.)..... 84	Where There's Smoke There's Fire (Tom Collins)..... 83
Diamonds In The Stars (Ray Pennington)..... 43	I'm Gonna Take My Angel Out Tonight (T. West)..... 70	My Favorite Memory (L. Falley, M. Haggard)..... 1	Someone Could Lose A Hart Tonight (D. Malloy)..... 44	Why Am I Doing Without (D. Wells, W. Kemp)..... 75
Down And Out (Blake Mevis)..... 16	It Turns Me Inside Out (Jerry Crutchfield)..... 31	Oklahoma Crude (Tommy West)..... 85	Stars On The Water (Rodney Crowell)..... 30	Wish You Were Here (Tom Collins)..... 34
Dropping Out Of Sight (Rodney Crowell)..... 45	It's All I Can Do (Jim Ed Norman)..... 55	One Night Fever (Jimmy Bowen)..... 56	Still Doin' Time (Billy Sherrill)..... 6	Years Ago (Jerry Kennedy)..... 22
Ever Lovin' Woman (Pat Garrett)..... 89	It's High Time (B. Maher, R. Goodrum)..... 29	Only One You (Buddy Killen)..... 53	Teardrops In My Heart (M. Robbins, E. Fox)..... 64	You May See Me Walkin' (R. Scaggs)..... 10
Everyone Gets Crazy Now And Then (Buddy Killen)..... 74	It's Who You Love (Jimmie Bowen)..... 36	Only When I Laugh (Ron Chancey)..... 39	Tell Me Why (N. Larkin, E.T. Conley)..... 21	You're Daddy Don't Live In Heaven (John English)..... 67
Family Man (Buddy Killen)..... 41	Jacamo (Stan Silver)..... 76	Only You And You Alone (Jerry Kennedy)..... 63	The Cowboy And The Lady (Larry Butler)..... 60	You're My Bestest Friend (Rick Hall)..... 24
Fancy Free (Ron Chancey)..... 71	Just One Time (Jimmie Bowen)..... 17	Patches (Rick Hall)..... 58	The Closer You Get (Steve Gibson)..... 92	You're My Favorite Star (Michael Lloyd)..... 12
Fourteen Karat Mind (Russ Reeder, G. Watson)..... 11				You're The Best Break (Tommy West)..... 73



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COMEDY, DRAMA, HORROR FLICKS

## Nashville Music Community Is Delving Into Soundtrack Field

By ROBYN WELLS

NASHVILLE—Now that country music has been given the mass appeal stamp of approval, more artists and Nashville-based songwriters are finding themselves in film and soundtrack projects.

But unlike last year's "Urban Cowboy" explosion, country artists and songwriters have lately been involved with a variety of genres, ranging from the comedy/mystery, "They All Laughed," to the comic adventure, "The Pursuit Of D.B. Cooper," to the television horror flick, "The Killing At Hell's Gate."

Most recent to hit the theaters is Peter Bogdanovich's "They All Laughed," which carries Roy Acuff, Johnny Cash, Waylon Jennings and Rodney Crowell on its soundtrack. The movie, which stars Audrey Hepburn, Ben Gazzara, John Ritter and the late Dorothy Stratten, premiered Nov. 18 in Nashville, with proceeds going to the Country Music Foundation.

"They All Laughed" joins the ranks of the recently released "The Pursuit Of D.B. Cooper," with Waylon Jennings, Jessi Colter, Rita Coolidge, the Marshall Tucker Band and several bluegrass-instrumentals gracing the PolyGram soundtrack. The theme song, "Shine," is also Jennings' current RCA single.

Also making the movie circuit is Neil Simon's "Only When I Laugh," which bears the same name as Brenda Lee's current MCA single. (Although the music to the theme song is played during the film, Lee's vocals are not).

Upcoming films featuring country artists on their soundtracks include Francis Ford Coppola's "One From The Heart." Crystal Gayle will sing several of the film's songs, all of which were written by Tom Waits.

Also in the works is "The Best Little Whorehouse In Texas," with costar Dolly Parton contributing a good bit of original material to the soundtrack. George Strait will appear briefly in Avco-Embassy's upcoming spy movie, "The Soldier," singing a tune penned by Nashville writers Byron Hill and Blake Mevis.

Johnny Rodriguez is slated to costar with Anthony Quinn in a drama "Pop Star," while Jerry Reed is the star/executive producer in "Roper and Goodie." Hoyt Axton, who has written songs for a number of feature films including "The Black Stallion," "Outlaw Blues" and "Buster And Billie," is finishing up the score for a police movie called "The Junk Man." In the can is the soundtrack for "Uforia," which contains songs by Hank Williams Jr. and Eddy Raven, among others. And reportedly, Combine Music writers have several songs lined up for the sequel film, "Grease II."

Television projects include the recent CBS horror movie, "The Killing At Hell's Gate," for which Capitol artist/CBS Songs writer Keith Stegall composed and sang two tunes. Fellow CBS Songs tunester Holly Dunn recently wrote two songs for the tv drama series, "Flamingo Road."

MCA artist Ed Bruce, who costars with James Garner in NBC's new "Bret Maverick" series, which premieres Tuesday (1), also composed the show's theme song with Patsy Bruce and Glenn Ray. The Thrasher Brothers recorded the theme song for CBS's detective series, "Simon & Simon," set to air Tuesday (24). Entitled "Best Of Friends," the tune will be released in early December on MCA. And Ronnie McDowell has recorded the theme song for the upcoming tv series, "Filthy Rich." The song was penned by Tree writer Bucky Jones.

Recent country artist television projects include Kenny Rogers' performance in "The Coward Of The County," based on his No. 1 tune. And earlier in the year, Johnny Cash played the lead role in the drama, "The Pride Of Jesse Hallam," which prominently featured Billy Joe Shaver's "I'm Just An Old Chunk Of Coal," a nominee for the CMA song of the year.

Nashville publishers are bullish

on the prospect of increasing activity in feature film and tv projects for local writers. Among those reporting current and upcoming projects are CBS Songs, ATV Music, Warner Bros. Music, Acuff-Rose, Tree International, Screen-Gems/Colgems-EMI and MCA Music.

"It's a coming thing for Nashville, because Nashville music and songs are natural, not pretentious or oversophisticated. It's their kind of music for the people going to movies and watching tv," says Wesley Rose, president of Acuff-Rose. Rose indicates that soundtracks are a major thrust for his firm, with upcoming tv projects including "The Show He never Gave," focusing on Hank Williams and his music, and a tribute to Roy Acuff for his 50 years in the industry.

"People are really aware of Nashville music now," concurs Buddy Killen, president, Tree International. "Everyday we get calls asking us to submit material for various projects."



Billboard photo by Chuck Pulin  
**JANIE JAMS**—Janie Fricke performs during the recent "Hats Off To Country" concert at Madison Square Garden.

## MCA's Greenwood: Slow But Steady Chart Rise

NASHVILLE—Against the odds, newcomer Lee Greenwood finds himself entering Billboard's top 30 with his first MCA single. Not only is "It Turns Me Inside Out" Greenwood's debut in country music, it's also the first outing for Panorama Productions, the new in-house production division of MCA Music in Nashville.

The road to the upper third of the Hot Country Singles chart hasn't been an easy one for "It Turns Me Inside Out." Like a buoy on waves, the record has managed to lose and reclaim its starred position no fewer than three different times in its struggle to climb.

Erv Woolsey, MCA Records' vice president of promotion, calls the single "a reaction record." He likens its success with MCA's earlier unexpected hit from the box, "Somebody's Knockin'" by Terri Gibbs, which also developed its staying power slowly over a period of weeks.

"This is what radio calls a 'request record,'" says Woolsey. "When a single moves too slowly, or loses its star along the way, stations usually just go ahead and drop it. With Lee's record, it's the reverse. It just keeps getting more adds."

As momentum builds behind "It Turns Me Inside Out," the label is working to turn Greenwood into more than just an unknown name to programmers. He was featured on MCA's October DJ Convention show, and will be making a series of personal radio promotion visits.

Caught by the surprise timing of what appears to be his first commercial hit, Greenwood is assembling a group and negotiating for a booking agency. Also in the works now is a debut Greenwood album to be released by MCA during the first quarter of 1982.

Jerry Crutchfield, Green-



**GREENWOOD GALVANIZES**—Lee Greenwood blows his sax for an SRO crowd at the Stockyards in Nashville.

wood's producer and vice president of MCA Music, thinks that the singer's musical versatility, honed during years of live performing around the West Coast, will be a key factor in his career. Greenwood is skilled on piano and horns, often doubling on two saxophones simultaneously (he played horns at one point behind country artist Del Reeves). Greenwood also writes, with material recorded by Dottie West, T.G. Sheppard and Mel Tillis.

Although it's early yet to tell whether "It Turns Me Inside Out" is going to be MCA's next "Somebody's Knockin'," the song's chart strength has given a solid boost to Greenwood's launch. Says Crutchfield: "We felt it was a good song to start with for Lee. And we felt even more confident about it after we found out that Kenny Rogers and Conway Twitty had cut it as well."  
**KIP KIRBY**

## Newsbreaks

- **NASHVILLE**—In a joint promotion, MCA Records and Top Billing International have combined to support Bill Anderson's current single, "The Whiskey Made Me Stumble, But The Devil Made Me Fall." The promotional campaign will involve delivery of individualized Jack Daniels shot glasses as a tie-in with the record's theme. The shot glasses will go to key country radio stations and will be coupled with personal visits and phoners from Anderson. "The Whiskey Made Me Stumble, But The Devil Made Me Fall" was written by Hugh Moffatt, co-author of "Old Flames Can't Hold A Candle To You."

- **NASHVILLE**—BMI is featuring a special exhibit of music memorabilia from its extensive Carl Haverlin collection at the Blair School of Music in Nashville. The display presents a range of documents that trace the evolution of Nashville's musical background, including such items as Civil War-era sheet music and various lyric scores and arrangements by well-known area writers. More than 150 articles are on display.

- **NASHVILLE**—John Anderson embarks on a 22-city tour in January which will take him through the Carolinas, Alabama, Georgia, Ohio, Kentucky, Oklahoma, Texas, Missouri and Louisiana, as well as appearances in Tennessee. The tour is scheduled to encompass coliseums and major clubs and to support Anderson's current album, "I Just Came Home To Count The Memories."

- **LITTLE ROCK**—Jim Ed Brown has been chosen as spokesman for the Arkansas Children's Hospital. The singer's involvement with the hospital will include appearances at telethons, fun-raisers, tournaments and concerts to aid the facility.

- **NEW YORK**—Moe Bandy will be a featured participant in the annual Macy's Thanksgiving Day parade when he performs on the Stetson Co.'s "Stetson Presents America" float. For home viewers, Bandy's current single, "Romeo Rodeo," will be the focal point of his appearance.

## Country Time Opry To Go Weekly

CARLISLE, Iowa—The Darrell Thomas Music Corp. here has established the Country Time Opry with the objective of making it into a weekly event. The pilot show was held Nov. 14 at the 1,640-seat Hoyt Sherman Auditorium in Des Moines and drew an estimated audience of 1,200.

Janis Burrell, secretary-treasurer for the corporation, reports that ticket prices for the two and one-half hour show are \$3.50 for adults and

\$2.50 for children under 12. The next Opry is set for Saturday (28). Burrell says the show is union.

Early editions of the Opry will feature local acts, Burrell notes, but she adds that national country music acts are being looked at.

Besides the Opry, the corporation includes Mid-Empire Records, Mid-Empire Music Publishing (BMI), the Billboard Cowboys (a dance band) and manages and books more than 20 local country music acts.



**DOUBLE TROUBLE**—John Conlee and Sylvia share a laugh during a recent taping of the tv show "Country Top 20" in Las Vegas. The couple paired up for an oldies medley. It was Conlee's second appearance on the show in two months.



**PENSIVE McDOWELL**—Ronnie McDowell pauses a moment before launching into "Watchin' Girls Go By" during a recent showcase performance in Nashville.

# Leadership Struggle At Nashville's AFM

• Continued from page 9

"With as many sessions as we have here," DeGeorge maintains, "it's impossible to police them all" for union compliance. "But we do have a business agent who circulates and a work card system we can check contracts against."

Recruitment, he says, is a particularly delicate matter because of right-to-work restrictions—and, to a degree, unnecessary because of the local's high visibility and the fact that the most lucrative gigs are open to union members only. In addition, he says, "99% of the country artists are union," and that most urge their band members join.

Concerts sponsored and paid for by the AFM's Music Performance Trust Fund, says DeGeorge, are another "good promotional tool." He points out, though, that the fund is not used to relieve members who are out of work. "We try to get known groups," he says. "Each local is given an allocation out of this fund, but all we can do is recommend. The MPTF pays the musicians directly—

which is a good thing, since it cuts out any possibility of chiseling or anything like that."

DeGeorge contends it's a compliment that Nashville is widely known as a town with "no union problems." Instead of that being a euphemism for management domination, DeGeorge says it's a testimony to a straightforward recognition of mutual interests. "We recognize the employer's problems also," he asserts. "I feel if I can sit down and talk to somebody, we can come up with something both sides can live with."

Part of his job, says DeGeorge, is responding to the special character of Nashville's music scene, including the fact that one local station, WSM-AM, has the country's only remaining in-house band. Alluding to the contract he recently negotiated for the band, he says, "I'm sure the local scale for this would not be worth a dime in L.A.—but, of course, if you were there you'd have to drive 50 miles to get to the job. Here, the musicians are through with their radio work early in the morning, so they have the rest of the day for sessions or whatever."

A moderate like DeGeorge, Day cites few specific complaints about how the local is now being run—other than saying there is lack of interest and some discontent among the membership. "I'd like to get feedback from the members in meetings—not just have them talk together at gigs and in restaurants."

This year, the election will be conducted via mailed-in ballots. The winner of the three-year term, which pays a salary of \$27,800 a year, will be announced on Dec. 14.

## Mandrell Benefit Nets \$240,000

MONTGOMERY, ALA. — A three-day benefit weekend hosted by Barbara Mandrell last month has netted a total of \$240,000 for six Alabama Sheriffs's Boys and Girls Ranches in the state. The series of events featured a concert by Mandrell with guests R.C. Bannon and Louise Mandrell, along with a golf and tennis tournament and fashion show. Since 1978, Mandrell's involvement has brought approximately \$500,000 into the charity.



**SONNY SHINES**—Sonny Curtis performs during a recent Elektra showcase at the Stockyards in Nashville.



**EXECUTIVE PRIVILEGE**—Singer Charley Pride, seated, watches as RCA Records president Bob Summer counts up the total number of albums Pride has recorded for the label (answer: 37) prior to his re-signing in New York. Watching are Joe Galante, left, division vice president of marketing, RCA Nashville; and Jerry Bradley, right, RCA Nashville vice president of operations.

# Nashville Scene

By KIP KIRBY

Somewhere between Lolita and the Geritol set lies a nebulous category of females known as "older women" (nebulous, because no one seems sure any more what actually constitutes an "older woman"). Anyway, if things continue, singer **Ronnie McDowell** may become their champion spokesman. First, his single, "Older Women," soared to the top of the country charts to give him his first No. 1 hit record. Next, he found himself mobbed along his recent "Older Women" concert tour by, uh, females eager to join the ranks of "over-30."



Now we learn that McDowell has spoken with **Ms. Magazine** about the subject of "older women" for a feature that will run in January. The magazine plans to print Ronnie's comments plus the lyrics to the song. (Considering that Ms. Magazine's readership is predominantly female, it might be a bonus for the editors to run a picture of McDowell along with his interview!)

A recent **Jerry Reed** appearance at the Palomino in Los Angeles drew more than just ordinary country fans to the club: it also lured Reed's old film buddies, **Burt Reynolds** and **Dom Deluise**. After his set, Reed dispersed with Reynolds and Deluise to Burt's backstage trailer where the threesome presumably traded backslaps and greetings. Reynolds, of course, has been on the set of "The Best Little Whorehouse In Texas" with **Dolly Parton**, while Jerry Reed is producing and starring in his own production, entitled "Roper and Goodie."

From mentalism to country music is a bit of a stretch, but Stephen Woods is navigating the seas successfully. Woods used to be road manager for the Amazing Kreskin (who performs the impressive feats of mind and powers of concentration stunts). Now Woods is joining the Wrangler Country Starsearch team as associate producer for the national talent search.

**Gram Parsons** fans take heart: there's a new issue on the late singer due out soon on Sierra Records. The album will contain live concert cuts recorded during an on-air show at WLIR-FM in Hempstead, N.Y. in 1973 as part of Gram's final tour. (This tour preceded Parson's posthumous "Grievous Angel" LP.) Members of his band at the time who will be heard on the Sierra album include **Emmylou Harris** (then an unknown); **Kyle Tullis** on bass; **Neil Flanz** (now with **Joe Sun's** band) on pedal steel; **N.D. Smart II** on drums and **Jock Bartley** on lead guitar. The LP, to be titled "**Gram Parsons and the Fallen Angels: Live 1973**," will be released in November by consumer request, pending a major distribution pact now under negotiation.

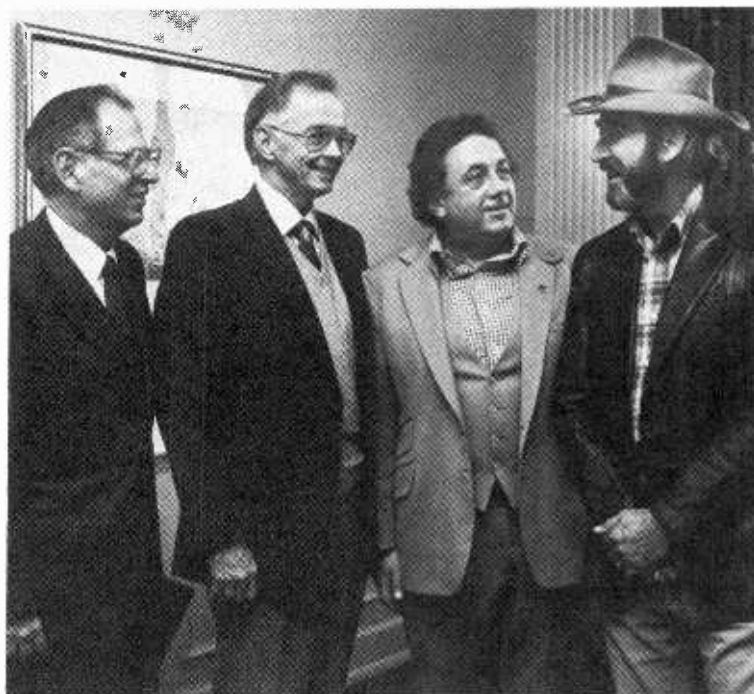
According to Sierra's president, John Delgatto, the label is being formed "to release albums by important artists who have been somewhat neglected by the major labels." The Gram Parsons package will include such cuts as "Love Hurts" (which also appears on Warner Bros.' "Grievous Angel" LP), "Big Mouth Blues," "Streets Of Baltimore" and "Drug Store Truck Driving Man." This project will be in conjunction with Eastern Pacific Sounds.

The theme song for NBC's new "Bret Maverick" series has been composed by the most logical team to write it. Since **Ed Bruce** co-stars with James Garner in the show, Bruce penned the original score with his wife Patsy and writer Glenn Ray. (The Bruces, of course, authored what's now become a country anthem, "Mamas Don't Let Your Babies Grow Up To Be Cowboys.")

Hugh Bennett of Bennett Stage Productions will be booking Nashville's Cantrell's club from now on, as well as producing his original, trademarked "Writer's Night" series at Goodie's Warehouse downtown on a weekly basis. Hugh has given a career boost to more than one local writer around town, and it's nice to know he's reinstating the event. Bennett will also continue to direct the Radio Luxembourg shows from the Tennessee Performing Arts Center.

## For The Record

NASHVILLE—The new address for the Nashville Music Assn. was incorrectly listed last week. The correct address is 14 Music Circle East, Nashville, Tenn. 37203. The telephone number is (615) 242-9662.



**INTERNATIONAL WILLIAMS**—Don Williams, right, discusses plans for his upcoming European tour. Slated for early 1982, the tour will include concerts, tv appearances and special album releases overseas. Firming up details are, from left, Lou Cook, president, MCA/international, Los Angeles; Jim Fogle-song, president, MCA, Nashville; and Jim Halsey, president, Halsey Co.

# Chart Fax

By ROBYN WELLS

**Merle Haggard's** debut Epic release, "My Favorite Memory," becomes his 26th No. 1 tune as a solo artist since first striking the summit in 1966 with "The Fugitive." And it's the Hag's 27th country topper when including "Bar Room Buddies," his duet with **Clint Eastwood** plucked from the "Bronco Billy" soundtrack.

And "My Favorite Memory" is also Haggard's 49th top 10 solo effort since "(My Friends Are Gonna Be) Strangers" topped out at 10 for Tally Records in 1965. Coupled with two duet numbers (the aforementioned Eastwood pairing, plus a doubling with **Leona Williams** in 1978 for "The Bull And The Beaver,") brings Haggard a grand total of 51 top 10 singles.

"My Favorite Memory" also moves Haggard into a tie with **Conway Twitty** for scoring the most country chart-toppers as a solo artist since 1965. Here's a list of the top 10 country artists since 1965 with the number of No. 1 tunes they've scored in parentheses:

- Merle Haggard (26)
- Conway Twitty (26)
- Charley Pride (25)
- Sonny James (22)
- Ronnie Milsap (18)
- Tammy Wynette (16)
- Buck Owens (15)
- Dolly Parton (13)
- Mickey Gilley (12)
- Loretta Lynn (11)
- Don Williams (11)

Epic has three songs in the top 10 this week. Joining Haggard in this elite group are **George Jones** at superstar six and **Ricky Skaggs** at starred 10. With Columbia's **Larry Gatlin** and the **Gatlin Brothers Band** jumping to superstar seven, the CBS group has 40% of this week's top 10 singles.

**Straight From The Heart:** It's not Valentine's Day, but almost 20% of this week's Hot Country Singles carry some reference to love or the heart in their title. Heart-felt numbers include **Johnny Lee's** "Bet Your Heart On Me," **Sylvia's** "Heart On The Mend," **Gary Morris'** "Headed For A Heartache," **Eddie Rabbitt's** "Someone Could Lose A Heart Tonight," **Willie Nelson's** "Heartaches Of A Fool," **Marty Robbins'** "Teardrops In My Heart," **Ed Bruce's** "You're The Best Break This Old Heart Ever Had" and **Bobby Smith's** "Too Many Hearts In The Fire."

Love tunes include **Alabama's** "Love In The First Degree," **Conway Twitty's** "Red Neckin' Love Makin' Night," **Kenny Rogers'** "Share Your Love With Me," **Kieran Kane's** "It's Who You Love," **Mundo Earwood's** "I'll Still Be Loving You," **Pat Garrett's** "Everlovin' Woman," **Calamity Jane's** "Send Me Somebody To Love," **Charley Pride's** "Never Been So Loved," **Billy Swan's** "Stuck Right In The Middle Of Your Love" and **Diane Pfeifer's** "Play Something We Could Love To."

**Jingle Bells:** Two Christmas albums bow this

week—**Anne Murray's** "Christmas Wishes" at starred 58 and **Kenny Rogers'** "Christmas" at starred 60.

Country Christmas LPs that have charted in recent years include **Emmylou Harris'** "Light In The Stable" and **Slim Whitman's** "Christmas With Slim Whitman," which peaked at 22 and 47 respectively in 1980.

Other charted Christmas LPs, release dates and peak positions include **John Denver and the Muppets'** "A Christmas Together" (13, 1979); the **Statler Brothers'** "The Statler Brothers Christmas Card" (17, 1978); and **Elvis Presley's** "Elvis Sings The Wonderful World Of Christmas" (13, 1977).

**Alabama** bounces back to the top of the album chart with "Feels So Right." It's the 16th week that this potent quartet has held the top spot, longer than any other group since the inception of the album chart in 1964.

Although some top scoring album artists like **Buck Owens** and **Merle Haggard** have included the name of their back-up groups on their LPs, full-fledged groups did not begin making inroads at the top of the album chart until the **Charlie Daniels Band** hit with "Million Miles Reflections" for four weeks in 1979.

No groups reached the country album summit in 1980. This year, the **Oak Ridge Boys** cracked the top for two weeks with "Fancy Free." So Alabama's see-saw tenure at the top of the album chart since May of this year puts them way out in front for No. 1 group LPs.

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**SPECIAL MOMENT**—Crystal Gayle, right, visits with songwriter Susan Thomas following Gayle's recent concert in Atlanta. Thomas wrote Gayle's current single, "The Woman In Me."

## Gospel Scene

Pat and Shirley Boone will be honored at the Jubilate Celebration with the fifth annual Christian Achievement Award. The event is scheduled to take place on New Year's Eve at the Sheraton-Universal Hotel in North Hollywood. Some former recipients of the award have been Ralph Carmichael, Roy Rogers and Dale Evans. President of World Wide Pictures, Bill Brown, said last year's attendance was 600. The celebration will start at 7 p.m. with Bill and Gloria Gaither, Sandi Patti and Roy Husmann scheduled to entertain. Proceeds from the benefit will go to Wycliffe Bible Translators.

Tramaine Hawkins has recently completed a

commercial for McDonald's restaurants. She is now planning to begin her new Light Records album in January with Walter Hawkins producing.

Andrae Crouch will be playing himself in an appearance on "The Jeffersons" which will be taped this month.

B.J. Thomas was the guest of honor at groundbreaking ceremonies for a \$3 million chapel at the Baptist College in Charlestown, S.C. The addition will house the college's religion and music departments. Thomas was also presented a doctorate of humanities degree from the college in recognition of his accomplishments in religious music.

## Pa. Station Gets Gospel

SOMERSET, Pa.—WVSC-FM has established a weekly contemporary Christian music program, "The Main Connection," as a part of its usual secular contemporary format. Hosted by Bill McDonald, the show operates on a playlist compiled through consultation with four local Christian record retail outlets and from requests and call-outs.

Aired Sunday from 6:30 to 9 p.m., the program's top 10 album cuts for last month were, in order, "Rejoice," 2nd Chapter Of Acts; "Soldier Of The Light," Andrus, Blackwood & Co.; "Come Back," Benny Hester; "Singing A Love Song," Amy Grant; "Any Good Time At All," Imperials; "Never Had A Reason," Silverwind; "I'll Keep My Eye On Jesus," Bob & Pauline Wilson; "Never Say Die," Petra; "Only For The Love Of The Lord," Brush Arbor; and "Just A Moment Away," Phil Keaggy.

## Chalace Testing

TACOMA, Wash.—The Christographics division of Chalace Music here will do a state-wide test marketing of its photo and musical essay book, "Water Song." The 42-page book, which features a built-in record, will be shipped to retail outlets throughout Washington in self-contained display boxes of three sizes: 10, 12 and 24 copies.

Priced at \$6.95 each, the books are available at 55% off to distributors and 35% off to stores.

# Billboard® Hot Country LPs™

Survey For Week Ending 11/28/81  
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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 2	37	2	FEELS SO RIGHT ▲ Alabama, RCA AHL1 3930	40	45	4	WAITIN' FOR THE SUN TO SHINE Ricky Scaggs, Epic FE 37193
2	25	3	FANCY FREE ▲ The Oak Ridge Boys, MCA 5209	41	41	5	THE NEW SOUTH Hank Williams Jr., Elektra/Curb 5E 539
☆ 6	10	6	GREATEST HITS Willie Nelson, Columbia KC2 37542	42	48	32	I LOVE EM ALL T.G. Sheppard, Warner/Curb BSK 3528
4	12	1	THERE'S NO GETTING OVER ME Ronnie Milsap, RCA AHL1 4060	43	47	10	HABITS OLD & NEW ● Hank Williams Jr., Elektra/Curb 6E 278
5	12	4	LIVE Barbara Mandrell, MCA 5243	44	42	107	THE BEST OF EDDIE RABBITT ● Elektra 6E 235
6	13	5	THE PRESSURE IS ON Hank Williams Jr., Elektra/Curb 5E 535	45	39	30	LIVE Hoyt Axton, Jeremiah 5002
7	14	7	STEP BY STEP ● Eddie Rabbitt, Elektra 5E 532	46	46	2	SONGS FOR THE MAMA THAT TRIED Merle Haggard, MCA 5250
8	16	9	GOOD TIME LOVIN' MAN Ronnie McDowell, Epic FE 37399	47	43	15	YOU DON'T KNOW ME Mickey Gilley, Epic FE 37416
9	10	10	HOLLYWOOD, TENNESSEE Crystal Gayle, Columbia FC 37438	48	51	61	GREATEST HITS ▲ Anne Murray, Capitol S00 12110
10	21	11	SHARE YOUR LOVE ▲ Kenny Rogers, Liberty L00 1108	49	55	5	FRAGILE, HANDLE WITH CARE Cristy Lane, Liberty LT 51112
11	6	12	BET YOUR HEART ON ME Johnny Lee, Full Moon/Asylum 5E 541	50	NEW ENTRY	→	RODEO ROMEO Moe Bandy, Columbia FC 37568
12	19	8	ESPECIALLY FOR YOU Don Williams, MCA 5210	51	50	186	STARDUST ▲ Willie Nelson, Columbia JC 35305
13	4	14	GREATEST HITS Charley Pride, RCA AHL1 4151	52	53	27	CARRYIN' ON THE FAMILY NAMES David Frizzell & Shelly West, Warner Bros. BSK 3555
14	58	16	GREATEST HITS ▲ Kenny Rogers, Liberty L00 1072	53	57	2	I JUST CAME HOME TO COUNT THE MEMORIES John Anderson, Warner Bros. BSK 3599
15	36	17	JUICE ● Juice Newton, Capitol ST 12136	54	60	18	ENCORE George Jones, Epic FE 37346
16	61	15	I AM WHAT I AM ● George Jones, Epic JE 36586	55	59	5	RODNEY CROWELL Rodney Crowell, Warner Brothers BSK 3587
17	8	19	TOWN & COUNTRY Ray Price, Dimension DL 5003	56	61	18	RAINBOW STEW Merle Haggard, MCA 5216
18	36	13	SEVEN YEAR ACHE Rosanne Cash, Columbia JC 36965	57	44	5	I'M A LADY Terri Gibbs, MCA 5255
19	7	22	NOT GUILTY Larry Gatlin & the Gatlin Brothers Band, Columbia FC 37454	58	NEW ENTRY	→	CHRISTMAS WISHES Anne Murray, Capitol SN 16230
20	27	18	SURROUND ME WITH LOVE Charly McClain, Epic FE 37108	59	49	6	MIDNIGHT CRAZY Mac Davis, Casablanca NBLP 7257
21	77	23	MY HOME'S IN ALABAMA ● Alabama, RCA AHL1-3644	60	NEW ENTRY	→	CHRISTMAS Kenny Rogers, Liberty 51115
22	21	28	MR. T Conway Twitty, MCA 5204	61	58	29	WHERE DO YOU GO WHEN YOU DREAM Anne Murray, Capitol S00 12144
23	43	20	ROWDY Hank Williams Jr., Elektra/Curb 6E 330	62	68	20	URBAN CHIPMUNK ● The Chipmunks, RCA AFL1 4027
24	59	27	GREATEST HITS ● Ronnie Milsap, RCA AAL1 3772	63	67	19	SHOULD I DO IT Tanya Tucker, MCA 5228
25	18	29	WITH LOVE John Conlee, MCA	64	54	5	LOVIN HER WAS EASIER Tompall and the Glaser Brothers, Elektra 5E 542
☆ 37	3	3	BIG CITY Merle Haggard, Epic FE 37593	65	73	9	LETTIN' YOU IN ON A FEELIN' The Kendalls, Mercury SRM 16005
27	56	32	GREATEST HITS ● The Oak Ridge Boys, MCA 5150	66	62	67	I BELIEVE IN YOU ▲ Don Williams, MCA 5133
28	10	24	FAMILY TRADITION Hank Williams Jr., Elektra/Curb 6E 194	67	65	55	LOOKIN' FOR LOVE Johnny Lee, Asylum 6E 309
29	17	21	TAKIN IT EASY Lacy J. Dutton, Columbia FC 37327	68	63	32	OUT WHERE THE BRIGHT LIGHTS ARE GLOWING Ronnie Milsap, RCA AAL1 3932
30	9	31	STRAIT COUNTRY George Strait, MCA 5248	69	66	7	SLEEPING WITH YOUR MEMORY Janie Fricke, Columbia FC 37535
31	43	26	I'M COUNTRIFIED Mel McDaniel, Capitol ST 12116	70	69	6	OLD LOVES NEVER DIE Gene Watson, MCA 5241
32	107	36	WHISKEY BENT AND HELL BOUND Hank Williams Jr., Elektra/Curb 6E-237	71	52	30	ONE TO ONE Ed Bruce, MCA 5188
33	72	33	HORIZON ▲ Eddie Rabbitt, Elektra 6E-276	72	56	27	MAKIN' FRIENDS Razzy Bailey, RCA AHL1 4026
34	20	25	SOME DAYS ARE DIAMONDS John Denver, RCA AFL1 4055	73	64	32	DRIFTER Sylvia, RCA AHL1 3986
35	5	34	ONE NIGHT STAND Hank Williams Jr., Elektra/Curb 5E 538	74	70	9	HEART TO HEART Reba McEntire, Mercury SRM 16003
36	4	38	DESPERATE DREAMS Eddy Raven, Elektra 5E 545	75	71	72	THAT'S ALL THAT MATTERS Mickey Gilley, Epic JE 36492
37	20	30	YEARS AGO The Statler Brothers, Mercury SRM 16002				
38	22	35	NOW OR NEVER John Schneider, Scotti Bros. FZ 37400 (CBS)				
39	135	40	GREATEST HITS ▲ Waylon Jennings, RCA AAL1-3378				

★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)



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## Jazz

## ALBUM SERIES REVIEW

## Long Moribund, Atlantic Jazz Gets A Second Life

LOS ANGELES—For most of the past decade Atlantic Records' once daunting jazz roster has remained pruned to a handful of acts, leading some of the label's biggest fans to become its sharpest critics. Even its remarkable catalog of prime '50s, '60s and early '70s masters seemed underutilized, most of the strongest titles still active but seldom aggressively marketed.

The jazz market itself restricts costly merchandising campaigns owing to the small but steady turnover in catalog titles. Yet other majors were taking catalogs and extensively repackaging and anthologizing. Was Atlantic retreating?

On the strength of the label's new gourmet reissue line, Jazzlore, the answer is hardly. If anything, it now appears the label's adherence to a standard catalog of unedited or redesigned sets gives Atlantic the freedom to now launch a series of classic performances that could sell on its logo as much as for its obviously blue chip authors.

The trend toward restored original album art isn't followed here, suggesting perhaps the only vulnerable element, and that highly subjective. Collectors may miss the old layouts, but the unified graphic concept—hand-tinted full-cover portraits of the artists, block type cover copy and the numbered series logo, all printed on matte finish board—is as clean and timeless as the music inside.

And what music: Atlantic has wisely spread its first half-dozen Jazzlore sets across myriad styles, yet each resonates with the label's generic strongholds during its more active jazz recording days. From roiling r&b (Joe Turner) through free jazz (Ornette Coleman), chamber impressionism (Charles Mingus) and points between, the series coordinator, Ilhan Mimaroglu draws LPs at once valid on their own and yet representative of other Atlantic stylists as well.

• "Somewhere Before" by the Keith Jarrett Trio was originally issued on Vortex in 1969, making it one of the youngest masters in the opening stanza of the Jazzlore series, so its position as the first hints that Mimaroglu has little intention of building the line around mere chronology. This is Jarrett playing on the cusp of the extended improvisational slant that would come to dominate his '70s solo work. Here the performances are much briefer, yet in the relaxed sympathy of his rhythm section (Charlie Haden on bass and Paul Motion on drums, long Jarrett's preferred ensemble companions) he still essays a wide range of underlying ideas.

• "Pithecanthropus Erectus" offers Charles Mingus and an incarnation of his Jazz Workshop that would alone justify its inclusion. But the emphasis is again on the performance and its overview of the artist. Mingus' wit, sense of drama and sure hand as leader shine throughout.

• Ornette Coleman's "Twins" captures the pioneering altoist in a collection of shelf takes from various sessions between '59 and '61, backed by several different rhythm sections drawn from stalwarts like Ed Blackwell and Billy Higgins on drums and bassists Charlie Haden and Scott LeFaro. Add Eric Dolphy, Don Cherry and Freddy Hubbard, a program that taps humor as well as fury, and the overall set proves solidly rewarding.

• "Plenty, Plenty Soul" is a fitting title for one of Milt Jackson's strongest late '50s efforts. Sleek ensemble work from two different but equally credentialed bands, Quincy Jones' arrangements and Jackson's own fleet, ebullient vibes are all plusses.

• "The Boss Of The Blues" is Joe Turner, the Kansas City shouter whose first hit record was also one of Atlantic's. The postwar blues era it reflects now looms as centrally to pop and rock as it long has to jazz.

• "The Laws Of Jazz" was a turning point for flutist Hubert Laws, at least in career terms, and his partnership with pianist Chick Corea is caught on the eve of both players' commercial ascendance after this mid-'60s date.

Throughout, the series is exemplary in its annotation, frequently restoring original liner copy and always providing full session information. Whether or not Atlantic elects to step up its new recording activity in jazz, this new historical venture thus promises to keep the label's image alive. **SAM SUTHERLAND**

## BUT MONEY NEEDED

## Kansas Citians Eye Their Hall Of Fame

By DAVE DEXTER JR.

LOS ANGELES—A grant of \$9,000 from the National Endowment for the Arts will be used as seed money for the establishment of a Jazz Hall of Fame in Kansas City, Mo.

Carroll Jenkins, executive director of the Mutual Musicians Foundation, reports that a 1979 feasibility study placed the cost of a hall and an adjoining jazz cabaret at \$500,000. But today, says architect Lawrence Goldblatt, as much as \$1 million would be required to renovate three old buildings in the 18th St. and Highland Ave. area, once the headquarters of AFM Local 627 before it was combined with Local 34 in 1970.

Kansas City spawned more than its share of globally celebrated jazzmen in the 1930s. The list includes Count Basie, Charlie Parker, Ben Webster, Mary Lou Williams, Andy Kirk, Jay McShann, Bennie Moten, Julia Lee, Harlan Leonard, Joe Turner, Pete Johnson, Jesse Price, Gene Ramey, Jimmy Witherspoon, Gus Johnson and numerous other musicians, most of them affiliated with big bands.

Jenkins says his organization plans to rebuild the 57-year-old Scott's Theatre Restaurant-Show Bar, now in disrepair, into a jazz venue which would be the "finest between Chicago and the West Coast."

The old union building also would be renovated, and turned into a Hall of Fame, Jenkins notes.

But funding is the problem that must be faced, Jenkins admits. A possible source might be the endangered properties fund held by the National Trust for Historic Places. Another possibility is having the property designated as a local historic landmark, which could attract investors looking for a tax shelter.

Architect Goldblatt says the first step in the project would be to bring the properties up to Kansas City codes.

Kansas City's position as the hub of the U.S. jazz wheel began to dete-

## Moore TV Show Is Jazz, But A Secret

LOS ANGELES—Veteran singer Phil Moore is ignoring conventional television wisdom by tackling the whole spectrum of jazz for a syndicated tv show.

"Ad Lib." the new half-hour series now in production for a launch early next year, intentionally avoids jazz in its title, since Moore describes a projected talent lineup that will veer into fusion, blues and other genres.

## N.O. Festival April 30-May 9

NEW ORLEANS—The Greater New Orleans Tourist & Convention Commission has confirmed that the 1982 edition of its annual New Orleans Jazz and Heritage Festival will run from April 30 through May 9, 1982.

The 13th yearly presentation of jazz, rhythm & blues, Cajun, gospel and other styles influential in the city's musical development will feature evening concerts at various sites throughout the city, while daytime activities will again be held on the infield of the 109-year-old Fair Grounds Race Track.

The constant, though, is a format that breaks from commercial tv's usual strategy of hewing to safer mainstream styles in search of the largest audience.

Says Moore, "It's a musical show, featuring performances, not interviews. It has a broad scope of jazz, and will offer a lot of people you don't see too much on tv, like an Esther Phillips or a Jon Hendricks."

Moore, whose successful vocal career was followed by an equally influential second phase as a respected vocal coach, is confident that the television industry's recent narrow-cast approach to cable, pay and home video makes the timing right for "Ad Lib."

"We're shooting for people who like jazz, who like to see really creative people creating, and we believe there should be a sizable black viewing market already there for it," he

argues. In the past, that slant alone would likely have met with resistance from potential syndication clients, but Moore allows that the trend toward more specialized syndication packages is on his side.

"This was an idea I've had for a long, long time," he notes, "but about six or seven months ago the time was finally right." An old friend, director Duke Goldstone, went to syndicator Cinema Arts, pitched them on the concept, and got the green light to begin production.

Thus far, artists taped have included Maxine Weldon, Jerome Richardson, Esther Phillips, Eddie Vinson, Freda Payne, Kenny Burrell, Jimmy Smith, Linda Hopkins, Jimmy Witherspoon, Marilyn McCoo and Billy Davis, Ernie Andrews and O.C. Smith. In all, 40 programs are slated for completion by year's end.

Survey For Week Ending 11/28/81							
Billboard® Best Selling Jazz LPs™							
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	14	BREAKIN' AWAY ● Al Jarreau, Warner Bros. BSK 3576	26	22	30	RIT Lee Ritenour, Elektra GE-331
	2	7	STANDING TALL ● Crusaders, MCA MCA-5245	27	24	6	MORNING SUN Alphonze Mouzon, Pausa 7107
★	3	8	SOLID GROUND Ronnie Laws, Liberty LD 51087	28	30	8	THE LEGEND OF THE HOUR McCoy Tyner, Columbia FC 37375
☆	6	4	CRAZY FOR YOU Earl Klugh, Liberty LT 51113	29	18	16	FUSE ONE Fuse One, CTI CTI 9003
★	5	13	FREE TIME Spyro Gyra, MCA MCA 5238	★	36	2	FREE LANCING James Blood Ulmer, ARC/Columbia 37493
	6	12	SIGN OF THE TIMES ● Bob James, Columbia FC 37495	☆	40	2	SPLASH Freddie Hubbard, Fantasy F-9610
★	7	5	LOVE BYRD Donald Byrd, Elektra SE-531	★	38	2	A LADY AND HER MUSIC Lena Horne, QWest QW 3597 (Warner Bros.)
	8	24	AS FALLS WICHITA SO FALLS WICHITA FALLS Pat Metheny & Lyle Mays, ECM 1-1190 (Warner Bros.)	33	33	3	UNTOLD PASSION Neal Schon And Jan Hammer, Columbia FC37600
	9	19	THE MAN WITH THE HORN Miles Davis, Columbia FC 36790	34	32	10	ORANGE EXPRESS Sadao Watanabe, Columbia FC 37433
	10	11	VOYEUR David Sanborn, Warner Bros. BSK 3546	35	35	27	LIVE Stephanie Grappelli/David Grisman, Warner Bros. BSK 3550
★	13	6	ANTHOLOGY Grover Washington Jr., Motown M9-961A2	36	37	12	BLTYHE SPIRIT Arthur Blythe, Columbia FC 37427
★	15	6	MONDO MANDO David Grisman, Warner Bros. BSK 3618	37	23	17	YELLOW JACKETS Yellow Jackets, Warner Bros. BSK 3573
	13	29	THE DUDE ● Quincy Jones, A&M SP-3721	38	39	15	BLUE TATTOO Passport, Atlantic SD 19304
	14	10	REFLECTIONS Gil Scott-Heron, Arista AL 9566	39	41	19	MECCA FOR MODERNS Manhattan Transfer, Atlantic SD 16036
★	17	5	ENDLESS FLIGHT Rodney Franklin, Columbia FC 37154	★	NEW ENTRY		WANDERLUST Mike Manieri, Warner Bros. BSK 3586
	16	8	TENDER TOGETHERNESS Stanley Turrentine, Elektra SE-535	41	34	14	MAGIC MAN Herb Alpert, A&M SP-3728
☆	NEW ENTRY		THE GEROGE BENSON COLLECTION George Benson, Warner Bros. 2HW 3577	42	43	17	THIS TIME Al Jarreau, Warner Bros. BSK 3434
	18	20	54	43	28	18	LIVE IN JAPAN Dave Grusin & the GRP All Stars, Arista/GRP GRP 5506
	19	19	8	44	44	26	HUSH John Klemmer, Elektra SE-527
	19	8	MAGIC WINDOWS Herbie Hancock, Columbia FC 37387	45	31	29	THE CLARKE/DUKE PROJECT Stanley Clarke/George Duke, Epic FE 36918
☆	27	2	EVERY HOME SHOULD HAVE ONE Patti Austin, QWest QWS 3591 (Warner Bros.)	46	49	16	INVOCATIONS THE MOTH AND THE FLAME Keith Jarrett, ECM-D-1201 (Warner Bros.)
★	21	4	TRAVELIN LIGHT Tim Weisberg, MCA MCA-5245	47	42	26	FRIDAY NIGHT IN SAN FRANCISCO John McLaughlin, Al DiMeola, Paco De Lucia Columbia FC 37152
★	22	14	12	48	46	20	THREE QUARTETS Chuck Corea, Warner Bros. BSK 3552
★	23	26	3	49	29	19	WORD OF MOUTH Jaco Pastorius, Warner Bros. BSK 3535
☆	24	21	21	★	NEW ENTRY		DIRECTIONS Miles Davis, Columbia KC2-36472
	24	21	21	50	45	36	
			SOMETHING ABOUT YOU Angela Bofill, Arista AL 9576				

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★ Stars are awarded to those products showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

NOVEMBER 28, 1981, BILLBOARD



# New LP/Tape Releases

## POPULAR ARTISTS

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

**ADAM, & THE ANTS**  
Prince Charming  
LP Epic ARE37615  
8T AE37615  
CA AET37615

**ALL SPORTS BAND**  
All Sports Band  
LP Radio RR19321 ..... \$8.98  
8T TP19321 ..... \$8.98  
CA CS19321 ..... \$8.98

**ANDERSON, JOHN**  
I Just Came Home To Count The Memories  
LP Warner Bros. BSK3599 ..... \$8.98

**BAUM, BRUCE "BABY MAN"**  
Born To Be Raised  
LP Horn HR4003

**BEACH BOYS**  
Ten Years Of Harmony  
LP Caribou Z2X37445  
CA ZTX37445

**BLASTERS**  
Blasters  
LP Slash SR109

**BLONDIE**  
Best Of Blondie  
LP Chrysalis CHR1337 ..... \$8.98

**BOHANNON**  
Bohannon Alive  
LP Phase II FZ37695

**BOLCOM, WILLIAM, & JOAN MORRIS**  
The Rodgers & Hart Album  
LP RCA ARL14123 ..... \$9.98

**BOOKER T.**  
I Want You  
LP A&M SP4874

**BOSTON**  
Don't Look Back  
LP Epic Audiophile HE45050  
CA HET45050

**BOW WOW WOW**  
See Jungle! See Jungle! Go Join  
Your Gang Yeah! City All Over, Go  
Ape Crazy  
LP RCA AFL14147 ..... \$8.98

**BOXCAR WILLIE**  
Boxcar Willie  
LP Main Street SN73000 ..... \$5.98  
8T BN73000 ..... \$5.98  
CA 4N73000 ..... \$5.98

**BRISTOL, JOHNNY**  
Free To Be Me  
LP Handshake FW37666  
CA FWT37666

**BUCKINGHAM, LINDSEY**  
Law & Order  
LP Asylum 5E561 ..... \$8.98

**CARR, JERRY**  
This Must Be Heaven  
LP Cherie CR19330 ..... \$8.98  
8T TP19330 ..... \$8.98  
CA CS19330 ..... \$8.98

**CETERA, PETER**  
Peter Cetera  
LP Full Moon/Warner Bros.  
FMH3624 ..... \$8.98

**CHICAGO**  
Greatest Hits Volume II  
LP Columbia FC37682  
8T FCA37682  
CA FCT37682

**Chicago X**  
LP Columbia Audiophile HC44200  
CA HCT44200

**CHI-LITES FEATURING EUGENE RECORD**  
Me & You  
LP 20th Century-Fox/Chi-Sound  
T635 ..... \$8.98

**CHINA**  
China  
LP Epic FE37633  
CA FET37633

**CLARK, ROY**  
The Last Word In Jesus Is Us  
LP Songbird MCA5260 ..... \$8.98  
8T MCA5260 ..... \$8.98  
CA MCAC5260 ..... \$8.98

**CLIMAX BLUES BAND**  
Lucky For Some  
LP Warner Bros. BSK3623 ..... \$8.98

**COSTER, TOM**  
T. C.  
LP Fantasy F9612

**CREDENCE CLEARWATER REVIVAL**  
Credence Country  
LP Fantasy MPF4509 ..... \$8.98

**CURE**  
Happily Ever After  
LP A&M SP6020 ..... \$9.98

**DASH, SARAH**  
Close Enough  
LP Kirshner BFZ37659  
CA BZT37659

**DAY, ARLAN**  
I Surrender  
LP Pasha ARZ37693  
CA AZT37693

**DELLS**  
Whatever Turns You On  
LP 20th Century-Fox T633 ..... \$8.98

**DIAMOND, NEIL**  
On The Way To The Sky  
LP Columbia TC37628  
8T TCA37628  
CA TCT37628

**DICTATORS**  
The Dictators Live, F\*\*\* Em If They Can't Take A Joke  
LP Reach Out Int'l A102

**DOLL BY DOLL**  
Doll By Doll  
LP MCA 5269 ..... \$8.98  
CA MCAC5269 ..... \$8.98

**DUNBAR, SLY, & ROBBIE SHAKESPEARE**  
The Sixties, Seventies & Eighties  
LP Taxi MLPS9668

**ERICKSON, ROKY, & THE ALIENS**  
The Evil One  
LP 415 415A0005

**FAITHFULL, MARIANNE**  
Dangerous Acquaintances  
LP Island ILPS9648 ..... \$8.98

**FELICIANO, JOSE**  
Jose Feliciano  
LP Motown M8953M1 ..... \$8.98

**FIREFALL**  
The Best Of Firefall  
LP Atlantic SD19361 ..... \$8.98  
8T TP19316 ..... \$8.98  
CA CS19316 ..... \$8.98

**FLACK, ROBERTA**  
The Best Of Roberta Flack  
LP Atlantic SD19317 ..... \$8.98  
8T TP19317 ..... \$8.98  
CA CS19317 ..... \$8.98

**FLO & EDDIE**  
Rock Steady With Flo & Eddie  
LP Epiphany ELP4010

**G Q**  
Face To Face  
LP Arista AL9547 ..... \$8.98

**HAMMER, CHUCK**  
Guitararchitecture  
LP Guitararchitecture CEH1001

**HAYES, ISAAC**  
Lifetime Thing  
LP Polydor PD16329 ..... \$8.98

**HOLMES, RUPERT**  
Full Circle  
LP Elektra 5E560 ..... \$8.98

**HUMAN SEXUAL RESPONSE**  
In A Roman Mood  
LP Passport PB6012 ..... \$8.98

**JACKSONS**  
Live  
LP Epic KE237545  
8T EAX37545  
CA ETX37545

**JAMES, BOB**  
Sign Of The Times  
LP Columbia Audiophile HC47495  
CA HCT47495

**JOEL, BILLY**  
Songs In The Attic  
LP Columbia Audiophile HC47461  
CA HCT47461

**JONES, GEORGE**  
Still The Same Ole Me  
LP Epic FE37106  
8T FEA37106  
CA FET37106

**JONES GIRLS**  
Get As Much Love As You Can  
LP TSOP FZ37627  
8T FZA37627  
CA FZT37627

**KANO**  
New York Cake  
LP Mirage WTG19327 ..... \$8.98  
8T TP19327 ..... \$8.98  
CA CS19327 ..... \$8.98

**KHAN, CHAKA, see Rufus**

**KING CRIMSON**  
Discipline  
LP Warner EG RSK3629 ..... \$8.98

**KNACK**  
Round Trip  
LP Capitol ST12168 ..... \$8.98  
8T 8XT12168 ..... \$8.98  
CA 4XT12168 ..... \$8.98

**KNIGHT, JEAN, & PREMIUM RECORD**  
Jean Knight & Premium  
LP Cotillion SD5230 ..... \$8.98  
8T TP5230 ..... \$8.98  
CA CS5230 ..... \$8.98

**KOOL & THE GANG**  
Something Special  
LP De-Lite DSR8502 ..... \$8.98

**KWICK**  
To The Point  
LP EMI America ST17048 ..... \$8.98  
8T 8XT17048 ..... \$8.98  
CA 4XT17048 ..... \$8.98

**LAKE, GREG**  
Greg Lake  
LP Chrysalis CHR1357 ..... \$8.98

**LEE, DICKEY**  
Everybody Loves A Winner  
LP Mercury SRM16006 ..... \$8.98

**LORD, C. M.**  
C. M. Lord  
LP Montage ST72001 ..... \$8.98

**LOVE, MIKE**  
Looking Back With Love  
LP Broadwalk NB133242

**LUCIFER'S FRIEND**  
Mean Machine  
LP Elektra 5E559 ..... \$8.98

**MANHATTAN TRANSFER**  
The Best Of Manhattan Transfer  
LP Atlantic SD19319 ..... \$8.98  
8T TP19319 ..... \$8.98  
CA CS19319 ..... \$8.98

**MARDONES, BENNY**  
Too Much To Lose  
LP Polydor PD16336 ..... \$8.98

**MARTIN, STEVE**  
Steve Martin Bros.  
LP Warner Bros. 8SK3477 ..... \$8.98

**McLEAN, DON**  
Believers  
LP Millennium BXL17762 ..... \$8.98  
8T BXS17762 ..... \$8.98  
CA BXK17762 ..... \$8.98

**MEMPHIS SLIM**  
I'll Just Keep On Singin' The Blues  
LP Muse MR5219 ..... \$7.98

**MOLLY HATCHET**  
Take No Prisoners  
LP Epic FE37480  
8T FEA37480  
CA FET37480

**MOORE, MELBA**  
What A Woman Needs  
LP EMI America ST17060 ..... \$8.98

8T 8XT17060 ..... \$8.98  
CA 4XT17060 ..... \$8.98

**MORRIS, JOAN, see William Bolcom**

**MYERS, ALICIA**  
Alicia Again  
LP MCA 5263 ..... \$8.98  
8T MCAT5263 ..... \$8.98  
CA MCAC5263 ..... \$8.98

**NORMAN, NEIL**  
Music From The 21st Century  
LP GNP-Crescendo 2146 ..... \$7.98

**NUGENT, TED**  
Great Gonzos—The Best Of Ted Nugent  
LP Epic FE37667  
8T FEA37667  
CA FET37667

**OLNEY, DAVID, & THE X-RAYS**  
Contender  
LP Rounder 3064 ..... \$7.98

**OSBOURNE, OZZY**  
Diary Of A Madman  
LP Jet FZ37492  
8T FZA37492  
CA FZT37492

**PAGE, PATTI**  
Aces  
LP Plantation PLP548

**PAUL, HENRY, BAND**  
Anytime  
LP Atlantic SD19325 ..... \$8.98  
8T TP19325 ..... \$8.98  
CA CS19325 ..... \$8.98

**PINK FLOYD**  
A Collection Of Great Dance Songs  
LP Columbia TC37680  
8T TCA37680  
CA TCT37680

**POINTER SISTERS**  
Retrospect  
LP MCA 3275 ..... \$8.98  
8T MCAT3275 ..... \$8.98  
CA MCAC3275 ..... \$8.98

**PRIDE, CHARLEY**  
Greatest Hits  
LP RCA AHL14151 ..... \$8.98

**PRINCE**  
Controversy  
LP Warner Bros. BSK3601 ..... \$8.98

**QUEEN**  
Greatest Hits  
LP Elektra 5E564 ..... \$8.98  
8T 5E564 ..... \$8.98  
CA 5E564 ..... \$8.98

**REO SPEEDWAGON**  
Hi-Infidelity  
LP Epic Audiophile HE46844  
CA HET46844

**ROSS, DIANA**  
Why Do Fools Fall In Love  
LP RCA AFL14153 ..... \$8.98  
8T AFS14153 ..... \$8.98  
CA AFK14153 ..... \$8.98

**RUFUS with CHAKA KHAN**  
Camouflage  
LP MCA 5270 ..... \$8.98  
8T MCAT5270 ..... \$8.98  
CA MCAC5270 ..... \$8.98

**SAXON**  
Denim & Leather  
LP Carrere ARZ37685  
CA AZT37685

**SCHENKER, MICHAEL, GROUP**  
MSG  
LP Chrysalis CHR1336 ..... \$8.98

**SCHWARTZ, EDDIE**  
No Refuge  
LP Atco SD38141 ..... \$8.98  
8T TP38141 ..... \$8.98  
CA CS38141 ..... \$8.98

**SHAKESPEARE, ROBBIE, see Sly Dunbar**

**SHALAMAR**  
Go For It  
LP Solar BXL13984 ..... \$8.98

**SHANNON, DEL**  
Drop Down & Get Me  
LP Network 5E568 ..... \$8.98

**SHEILA**  
Little Darlin'  
LP Carrere ARZ37675  
CA AZT37675

**SIMON & GARFUNKEL**  
Collected Works  
LP Columbia C5X37587 (5)

**SIMON, PAUL**  
Collected Works  
LP Columbia C5X37581 (5)

**SINATRA, NANCY, see Mel Tillis**

**SPUNK**  
Tighten It Up  
LP Gold Coast ST71001 ..... \$8.98  
CA 4XT71001 ..... \$8.98

**STARR, RINGO**  
Stop & Smell The Roses  
LP Boardwalk NB133246

**STEWART, AL**  
Indian Summer  
LP Arista A2L8607 (2) ..... \$13.98

**STOREY, JAN**  
Eleven Storeys High  
LP Red Lady RLR1134

**STREISAND, BARBRA**  
Memories  
LP Columbia TC37678  
8T TCA37678  
CA TCT37678

**SUBURBAN LAWN**  
Suburban Lawns  
LP IRS SP70024

**SUDANO, BRUCE**  
Fugitive Kind  
LP Millennium BXL17760 ..... \$8.98

8T BXS17760 ..... \$8.98  
CA 8XK17760 ..... \$8.98

**SUICIDE**  
Half Alive  
LP Reach Out Int'l A103

**SUZY Q**  
Get On Up & Do It Again  
LP Atlantic SD19328 ..... \$8.98  
8T TP19328 ..... \$8.98  
CA CS19328 ..... \$8.98

**SWITCH**  
Switch V  
LP Gordy G81007M1 ..... \$8.98

**SYNERGY**  
Audion  
LP Passport PB6005 ..... \$8.98

**SYREETA**  
Set My Love In Motion  
LP Tamla T8376M1 ..... \$8.98

**TANGERINE DREAM**  
Exit  
LP Elektra 5E557 ..... \$8.98

**TILLIS, MEL, & NANCY SINATRA**  
Mel & Nancy  
LP Elektra 5E549 ..... \$8.98

**TOM TOM CLUB**  
Tom Tom Club  
LP Sire SRK3628 ..... \$8.98

**TRIPP, GREGG**  
Never Surrender  
LP City Sounds CS103

**TYZIK**  
Prophecy  
LP Capitol ST12186 ..... \$8.98  
CA 4XT12186 ..... \$8.98

**U 2**  
October  
LP Island ILPS9680

**VARIOUS ARTISTS**  
The Best Of Philadelphia Int'l  
LP Philadelphia Int'l FZ37684  
8T FZA37684  
CA FZT37684

**VARIOUS ARTISTS**  
Live On Stage  
LP Philadelphia Int'l FZ37683  
8T FZA37683  
CA FZT37683

**VARIOUS ARTISTS**  
Rockabilly Stars—Rockabilly Stars Volume I  
LP Epic EG37618  
CA EGT37618

**Rockabilly Stars—Rockabilly Stars Volume II**  
LP Epic EG37621  
CA EGT37621

**VERGAT, VIC**  
Down To The Bone  
LP Capitol ST12187 ..... \$8.98  
8T 8XT12187 ..... \$8.98  
CA 4XT12187 ..... \$8.98

**WELCH, BOB**  
Bob Welch  
LP RCA AFL14107 ..... \$8.98

**WELLS, BRANDI**  
Watch Out  
LP WMOF FW37668

**WOMACK, BOBBY**  
The Poet  
LP Beverly Glen Music BG10000

**WOODS, STEVIE**  
Take Me To Your Heaven  
LP Cotillion SD5229 ..... \$8.98  
8T TP5229 ..... \$8.98  
CA CS5229 ..... \$8.98

**YES**  
Classic Yes  
LP Atlantic SD19320 ..... \$8.98  
8T TP19320 ..... \$8.98  
CA CS19320 ..... \$8.98

## JAZZ

**ADDERLEY, CANNONBALL, QUINTET**  
In Chicago  
LP Mercury EXPR1014 ..... \$9.98

**AMBROSETTI, FRANCO**  
Heartbop  
LP ENJA 3087 ..... \$9.98

**AMMONS, GENE**  
In Sweden  
LP ENJA 3093 ..... \$9.98

**ASHBY, HAROLD**  
Presenting Harold Ashby  
LP Progressive LP7040 ..... \$8.98  
CA C7040 ..... \$9.98

**BERTONCINI, GENE, see Bobbi Rogers**

**BROWN, CLIFFORD**  
Clifford Brown All Stars  
LP EmArcy EXPR1007 ..... \$9.98

**With Strings**  
LP EmArcy EXPR1011 ..... \$9.98

**BROWN, CLIFFORD, & MAX ROACH**  
Brown & Roach Incorporated  
LP EmArcy EXPR1010 ..... \$9.98

**BROWN, CLIFFORD, & THE MAX ROACH QUINTET**  
Study In Brown  
LP EmArcy EXPR1008 ..... \$9.98

**BROWN, CLIFFORD, & OTHERS**  
Jam Session  
LP EmArcy EXPR1012 ..... \$9.98

**COATES, JOHN, JR.**  
Pocono Friends  
LP Omni Sound Jazz N1038

**COBB, ARNETT**  
Funky Butt  
LP Progressive LP7054 ..... \$8.98  
CA C7054 ..... \$9.98

**COHN, AL, & THE ZOOT SIMS QUINTET**  
You 'N Me  
LP EmArcy EXPR1001 ..... \$9.98

**COLEMAN, ORNETTE**  
Twins  
LP Atlantic SD8810 ..... \$8.98  
8T TP8810 ..... \$8.98  
CA CS8810 ..... \$8.98

**DAVIS, EDDIE "LOCKJAW"**  
Jaws Blues  
LP ENJA Digital 3097 ..... \$11.98

**DeJOHNETTE, JACK, see Terje Rypdal**

**DOLPHY, ERIC**  
Last Date  
LP Limelight EXPR1017 ..... \$9.98

**DONALDSON, LOU**  
Sweet Poppa Lou  
LP Muse MR5247 ..... \$7.98

**DONEGAN, DOROTHY**  
The Explosive  
LP Progressive LP7056 ..... \$8.98  
CA C7056 ..... \$9.98

**ELIOVSON, STEVE, & COLLIN WALCOTT**  
Dawn Dance  
LP ECM ECM11198 ..... \$9.98

**ENRIQUEZ, BOBBY**  
The Wild Man  
LP GNP-Crescendo 2144 ..... \$7.98

**FARMER, ART, & THE BENNY GOLSON JAZZTET**  
Another Git Together  
LP Mercury EXPR1002 ..... \$9.98

**FERGUSON, MAYNARD**  
Hollywood Party  
LP EmArcy EXPR1005 ..... \$9.98

**FLANAGAN, TOMMY**  
The Magnificent  
LP Progressive LP7059 ..... \$8.98  
CA C7059 ..... \$9.98  
(Also see Phil Woods)

**FORMAN, BRUCE**  
River Journey  
LP Muse MR5251 ..... \$7.98

**FRIEDMAN, DAVID**  
Of The Wind's Eye  
LP ENJA 3088 ..... \$9.98

**GARBAREK, SAN**  
Eventyr  
LP ECM ECM11200 ..... \$9.98

**GELLER, HERB**  
The Herb Geller Sextette  
LP EmArcy EXPR1006 ..... \$9.98

**GOLSON, BENNY, JAZZTET, see Art Farmer**

**HANNIBAL**  
The Angels Of Atlanta  
LP ENJA 3085 ..... \$9.98

**HARRIS, EDDIE**  
The Versatile Eddie Harris  
LP Atlantic SD8807 ..... \$8.98  
8T TP8807 ..... \$8.98  
CA CS8807 ..... \$8.98

**HAWES, HAMPTON**  
Live At The Jazz Showcase In Chicago, Volume I  
LP ENJA 3099 ..... \$9.98

**HODES, ART**  
Someone To Watch Over Me  
LP Muse MR5252 ..... \$7.98

**HUBBARD, FREDDIE**  
Outpost  
LP ENJA 3095 ..... \$9.98

**JACKSON, MILT**  
Big Mouth  
LP Pablo 2310867

**Plenty, Plenty Soul**  
LP Atlantic SD8811 ..... \$8.98  
8T TP8811 ..... \$8.98  
CA CS8811 ..... \$8.98

**JAMAL, AHMAD**  
Live At Bubba's  
LP Who's Who In Jazz  
WWLP21021 ..... \$7.98

**JARRETT, KEITH, TRIO**  
Somewhere Before  
LP Atlantic SD8808 ..... \$8.98  
8T TP8808 ..... \$8.98  
CA CS8808 ..... \$8.98

**KLUGH, EARL**  
Crazy For You  
LP Liberty LT51113 ..... \$8.98  
8T BLT51113 ..... \$8.98  
CA 4LT51113 ..... \$8.98

**LAW, HUBERT**  
The Laws Of Jazz  
LP Atlantic SD8813 ..... \$8.98  
8T TP8813 ..... \$8.98  
CA CS8813 ..... \$8.98

**MARUCCI, MAT**  
Festival  
LP Marco MC112

**McCANN, LES, LTD**  
Live At Shelly's Manne-Hole  
LP Limelight EXPR1004 ..... \$9.98

**MERRILL, HELEN**  
The Nearness Of You  
LP EmArcy EXPR1018 ..... \$9.98

**MINGUS, CHARLES**  
Pithecanthropus Erectus  
LP Atlantic SD8809 ..... \$8.98  
8T TP8809 ..... \$8.98  
CA CS8809 ..... \$8.98

**Pre Bird**  
LP Limelight EXPR1015 ..... \$9.98

**MINGUS, CHARLES, QUINTET**  
Volume I  
LP ENJA 3049 ..... \$9.98

**Volume II**  
LP ENJA 3077 ..... \$9.98

**MITCHELL, RED, QUARTET**  
Red Mitchell Quartet  
LP Contemporary S7538 ..... \$8.98  
(Also see Phil Woods)

**MRAZ, GEORGE, see Jimmy Rowles**

**MULLIGAN, GERRY**  
Presenting The Gerry Mulligan Sextet  
LP EmArcy EXPR1003 ..... \$9.98

**NEW YORK JAZZ QUARTET**  
Oasis  
LP ENJA 3083 ..... \$9.98

**OLD & NEW DREAMS**  
Playing  
LP ECM ECM11205 ..... \$9.98

**PAICH, MARTY, BAND**  
I Get A Boot Out Of You  
LP Discovery DS829 ..... \$8.98

**PEPPER, ART**  
Saturday Night At The Village Vanguard, Vol. 3  
LP Contemporary 7644 ..... \$8.98

**PHILLIPS, FLIP**  
Flipstein  
LP Progressive LP7063 ..... \$8.98  
CA C7063 ..... \$9.98

**PREVIN, ANDRE, & HIS PALS**  
Pal Joey  
LP Contemporary 7543 ..... \$8.98

**RICH, BUDDY, & MAX ROACH**  
Rich Versus Roach  
LP Mercury EXPR1016 ..... \$9.98

**ROACH, MAX, see Buddy Rich & Clifford Brown**

**ROGERS, BOBBI, & GENE BERTONCINI**  
Crystal & Velvet  
LP Focus 338

**ROWLES, JIMMY**  
Plays Duke Ellington & Billy Strayhorn  
LP Columbia FC37639  
CA FCT37639

**ROWLES, JIMMY, & GEORGE MRAZ**  
Music's The Only Thing That's On My Mind  
LP Progressive LP7009 ..... \$8.98  
CA C7009 ..... \$9.98

**RYPDAL, TERJE, MIROSLAV VITOUS, JACK DeJOHNETTE**  
To Be Continued  
LP ECM ECM11192 ..... \$9.98

**SIMS, ZOOT, QUINTET, see Al Cohn**

**SMITH, DEREK, TRIO**  
Plays Jerome Kern  
LP Progressive LP7055 ..... \$8.98  
CA C7055 ..... \$9.98

**STEWART, HERB, QUINTET**  
The Three Horns Of Herb Stewart  
LP Famous Door HL139 ..... \$8.98

**STITT, SONNY**  
Meets Sadik Hakim  
LP Progressive LP7034 ..... \$8.98  
CA C7034 ..... \$9.98

**TRISTANO, LENNIE, QUARTET**  
Lee Konitz, Gene Ramey, Art Taylor  
LP Atlantic SD27006 (2) ..... \$13.98  
8T TP27006 ..... \$13.98  
CA CS27006 ..... \$13.98

**TURNER, JOE**  
The Boss Of The Blues  
LP Atlantic SD8812 ..... \$8.98  
8T TP8812 ..... \$8.98  
CA CS8812 ..... \$8.98

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## THEATRE/FILMS/TV

**CRYSTAL ODYSSEY: A CLASSICAL FANTASY**  
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Five Chromatic Dances; Pianoogogo  
Warburton  
LP CRI SD449 ..... \$8.95

**BACH, JOHANN SEBASTIAN**  
Brandenburg Concerto No. 2 In F (BWV 1047), No. 4 In G (BWV 1049), No. 1 In F (BWV 1046)  
Concentus Musicus Wien, Harnoncourt  
LP Telefunken Digital 6 42863 ..... \$12.98  
CA 4.42863 ..... \$12.98

**Cantatas Vol. 29**  
Huber, Esswood, Jacobs, Equiluz, Huttenlocher, Van Egmond, Holl, Schmidt-Garden, Toelzer

NOVEMBER 28, 1981, BILLBOARD

BOOK REVIEW

# Harrison Out Again—At \$12.95

"I Me Mine" by George Harrison, Simon & Schuster, 399 pages, hardbound. \$12.95.

As originally published at a limited edition, three-figure price, George Harrison's aptly titled memoir was an object of derision, despite Harrison's own tongue-in-cheek admission that its coupling of informal reminiscences, vest pocket philosophizing, photos and song lyrics is merely "the small change of a lifetime."

Now Harrison has reversed his original intention of confining the

project to a true vanity pressing by allowing a far more modestly priced regular edition to reach the book-stalls. Only the most reverent fan will be impressed, but then only the most sober-sided rock intellectuals will be able to completely dismiss it: granted Harrison's prose verges repeatedly on dewy-eyed rhetoric, he still offers enough glimpses of both his own celebrity and that of the Beatles to give us added detail to one of the most influential pop careers in the trade's history.

As shaped by the interjections and connecting prose of veteran publicist Derek Taylor, Harrison provides a candid and somewhat self-effacing thumbnail of his own childhood, and later offers a somewhat less even-handed sketch of his post-Beatles solo career. Where he proves oddly tight-lipped, however, is in discussing that most-vaunted quartet itself.

Apart from ruminating on the group's crucial self-confidence and Brian Epstein's role in fueling that drive, Harrison's remembrance of the Beatles is an oddly spiritless one. He does provide further evidence that the earliest attempts at chronicling the band were almost invariably bowdlerized portraits denuded of any real sense of the turbulent social context surrounding the band and, in part, created by it. Otherwise, he restricts his observations to a few vignettes of hectic touring life, and

his implied distance from his former bandmates yields minimal insight into the real chemistry between these four musicians.

Where the guitarist, writer and singer has already drawn the most rebuke is in the tome's extended side-trips into such enthusiasms as motor racing and Indian music and mysticism, yet students of good writing in general and biography in particular will be much more distressed by the book's priorities as reflected in its structure. The opening chapters, containing the actual memoir, comprise only 77 pages, the remainder given over the photographs and song lyrics, as well as faithful reproductions of the various scribbled incarnations of Harrison's songs, accompanied by his own remarks about their origins.

Wading through the last of these features does yield the occasional nugget of fresh information, even if his notes on musicians used, or rock friends involved as influences, are in many cases already available either in liner commentaries or other articles and books.

Even at less than a tenth of its original asking price, the sum total of these segments seems sparse indeed. Ironically, what began as a blue chip collectible may ultimately yield its greatest value when and if "I Me Mine" finally hits the mass paperback lists.

SAM SUTHERLAND



Billboard photo by Jeffrey Mayer

**CLOSE ENCOUNTER**—The post-concert soiree for Pat Benatar's recent Los Angeles Forum show draws none other than tv's Mork, Robin Williams, seen at center chatting with two of Benatar's Chrysalis roster mates. That's Charlie Dore at left, listening as Blondie's Nigel Harrison makes a point.

## Wizard Studio Sued In L.A.

LOS ANGELES — Caine & Weiner seek payment of alleged indebtedness of \$25,868.88 from Windfall Management, doing business as Wizard Recording Studio, and Hank Donig.

The local Superior Court complaint charges the Hollywood studio paid two \$674.56 monthly payments after contracting to make 36 consecutive payments to pay for goods received, leaving a \$22,942.70 balance since May, 1980.

In addition, the filing claims the defendants owe \$2,428.34 from a 10% rental lease fee and \$505.80 in late charges to the plaintiff.

## Signings

**Captain Beefheart**, a/k/a Don Van Vliet, to Epic/Virgin Records with first album "Ice Cream For Crow" expected in early 1982. . . . Elektra Records band **Riot** to Chappell Music with exclusive publishing agreement. . . . **Carl Carlton** to Adam's Dad Management. . . . Singer/songwriter **Joe Lewis** to Grabon Productions for production and personal management. Philo Records' **Kilimanjaro** to Brad Simon Organization for management and United Entertainment

Complex for bookings. . . . Saxophonist **Oliver Lake** and **Jump Up** to Gramavision Inc. with recording agreement. . . . **Rocky Tortorella** and **Judy Katz** to Rumpelstiltskin's publishing division. **Heather** and **E.J. Rice**, Platinum Records artists, to the Norby Walters Agency. . . . Country swing group **Highway Ghost** to MSP Records. . . . Country group **Arkansas** to Mascara Snake Productions for management. . . . **Southern Comfort** to Grass Mountain Records.

# New LP/Tape Releases

<p>Knabenchor, Knabenchor Hannover, Collegium Vocale, Leonhardt-Consort, Leonhardt, Concentus Musicus Wien, Harnoncourt LP Telefunken-Das Alte Werk 26.35577 (2) ..... \$21.96</p> <p><b>Concerti For 2, 3, &amp; 4 Harpisichords</b> Koopman, Amsterdam Baroque Orch. LP Philips 6769-075 (2) ..... \$21.96 CA 7654.075 (2) ..... \$21.96</p> <p><b>Sonatas &amp; Partitas</b> Kremer LP Philips 6769-053 (3) ..... \$32.94 CA 7654.053 (2) ..... \$21.96</p> <p><b>BARTOK, BELA</b> <b>Piano Works</b> Ranki LP Telefunken Digital 6.42822 ..... \$12.98</p> <p><b>Sonata; Shifrin; Responses; Kirchner; Sonata; Babbitt: Three Compositions For Piano</b> Taub LP CRI SD461 ..... \$8.95</p> <p><b>BEETHOVEN, LUDWIG VAN</b> <b>Complete Piano Sonatas; Andante Favori In F</b> Ashkenazy LP London CSP11 (12) ..... \$95.76</p> <p><b>Piano Sonatas Vol. 12</b> Ashkenazy CA London CS57191 ..... \$10.98</p> <p><b>String Quartets</b> Amadeus Quartet LP DG 2720 110 (10) ..... \$49.80</p> <p><b>Symphony No. 9 "Choral"</b> Norman, Fassbaender, Domingo, Berry, Concert Chorus Of The Vienna State Opera, Boehm, Vienna Philh. LP DG Digital 2741 009 (2) ..... \$25.96 CA 3382 009 ..... \$25.96</p> <p><b>BLITZSTEIN, MARC</b> <b>The Credle Will Rock</b> LP CRI SD266 ..... \$8.95</p> <p><b>BOCCHERINI, LUIGI</b> <b>Guitar Quintets Nos. 1, 2, 7</b> Romero, AMF Chamber Ensemble LP Philips 9500.985 ..... \$10.98 CA 7300.985 ..... \$10.98</p> <p><b>BRAHMES, JOHANNES</b> <b>Ballades Op. 10; Schubert: Sonata In A Minor, D. 537</b> Michelangeli LP DG Digital 2532 017 ..... \$12.98 CA 3302 017 ..... \$12.98</p> <p><b>German Requiem</b> Vienna State Opera Chorus, Vienna Philh., Haitink LP Philips Digital 6769.055 (2) ..... \$25.96 CA 7654.055 (2) ..... \$25.96</p> <p><b>Serenade No. 1</b> Masur, Leipzig Gewandhaus Orch. LP Philips 6514.081 ..... \$10.98 CA 7337.081 ..... \$10.98</p> <p><b>Sonata No. 1 In E Minor, Op. 38; Sonata No. 2 In F, Op. 99</b> Harrell, Ashkenazy LP London CS7208 ..... \$10.98 CA CS57208 ..... \$10.98</p> <p><b>Symphony No. 1 In C Minor (Op. 68)</b> Chicago Symph. Orch., Solti</p>	<p>CA London CS57198 ..... \$10.98</p> <p><b>BRUCKNER, ANTON</b> <b>Symphony No. 4 In E Flat "Romantic" (Norwak Edition)</b> Chicago Symph. Orch., Solti LP London Digital LDR71038 ..... \$12.98 CA LDR571038 ..... \$12.98</p> <p><b>Symphony No. 8; Te Deum</b> Norman, Minton, Rendall, Ramey, Chicago Symph. Orch. &amp; Chorus, Barenboim LP DG Digital 2741 007 (2) ..... \$25.96 CA 3382 007 ..... \$25.96</p> <p><b>CORELLI, ARCANGELO</b> <b>12 Sonate Per Violino, Op. 5</b> Gruniaux LP Philips 6768.178 (2) ..... \$21.96</p> <p><b>DONIZETTI, GAETANO</b> <b>L'Elisir D'Amore</b> Sutherland, Pavarotti, Cossa, Malas, Casula, Ambrosian Opera Chorus, English Chamber Orch., Bonyng CA London OSA513101 (2) ..... \$32.94</p> <p><b>DVORAK, ANTONIN</b> <b>Prague Waltzes; Czech Suite, Op. 39; Polonaise In E Flat Major; Polka "For Prague Students" In B Flat Major, Op. 53A/1; Nocturne for Strings In B Major, Op. 40</b> Detroit Symph. Orch., Dorati LP London Digital LDR71024 ..... \$12.98 CA LDR571024 ..... \$12.98</p> <p><b>FINE, IRVING</b> <b>Notturmo For Strings &amp; Harp; Childhood Fables For Grownups; Fantasia For String Trio</b> Brooklyn Philh., Foss, Wyner, Atlantic Quartet LP CRI SD460 ..... \$8.95</p> <p><b>FREDERICK THE GREAT</b> <b>Flute Concerti</b> Pro Arte Orch., Redel LP Philips 9502.058 ..... \$10.98 CA 7313.058 ..... \$10.98</p> <p><b>GEMINIANI, FRANCESCO</b> <b>12 Concerti Grossi, Op. 5</b> I Musici LP Philips 6768.179 (2) ..... \$21.96 CA 7699.156 (2) ..... \$21.96</p> <p><b>HANDEL, GEORGE FRIDERIC</b> <b>Six Concerti Grossi, Op. 3</b> Concentus Musicus Wien, Harnoncourt LP Telefunken-Das Alte Werk 26.35545 (2) ..... \$21.96</p> <p><b>HARRISON, LOU</b> <b>Main Bersama-Sama; Threnody For Carlos Chavez; Serenade; String Quartet Set</b> Gamelan Sekar Kembar, Kronos Quartet LP CRI SD455 ..... \$8.95</p> <p><b>HAYDN, FRANZ JOSEPH</b> <b>Symphonies Nos. 95 &amp; 97</b> Davis, Concertgebouw Orch. LP Philips 6514.074 ..... \$10.98 CA 7337.074 ..... \$10.98</p> <p><b>HENZE, HANS WERNER</b> <b>Tristan</b> Francesch, Cologne Radio Symph.</p>	<p>Orch., Henze LP DG 2530 834 ..... \$10.98</p> <p><b>HUSA, KAREL</b> <b>The Trojan Women</b> Louisville Orch., Endo LP Louisville LS775 ..... \$8.95</p> <p><b>JENCKS, GARDNER</b> <b>Selected Works For Piano / 1942-1980</b> Mikulak LP 1750 Arch 1781 ..... \$6.98</p> <p><b>KORNGOLD, ERICH WOLFGANG</b> <b>Concerto In D; Conus: Concerto In E Minor</b> Perlman, Previn LP Angel DS37770 ..... \$10.98</p> <p><b>LISZT, FRANZ</b> <b>Piano Concerti</b> Arrau, London Symph. Orch., Davis LP Philips 9500.780 ..... \$10.98 CA 7300.854 ..... \$10.98</p> <p><b>MAHLER, GUSTAV</b> <b>Symphony No. 8</b> Robinson, Blegen, Sasson, Quivar, Myers, Riegel, Luxon, Howell, Tangelwood Festival Chorus, Boston Boys' Choir, Boston Symph., Ozawa LP Philips 6769.069 (2) ..... \$25.96 CA 7654.069 (2) ..... \$25.96</p> <p><b>MENDELSSOHN, FELIX</b> <b>Violin Concerto In E Minor; Beethoven: Romance In G Major; Romance In F Major</b> LP CBS Masterworks Audiophile IM37204 CA HMT37204</p> <p><b>MILHAUD, DARIUS</b> <b>Le Boeuf Sur Le Toit; Chausson: Poeme; Vieuxtemps: Fantasia Appassionata Op. 35</b> Kremer, Chailly, London Symphony Orch. LP Philips 9500.930 ..... \$10.98 CA 7300.930 ..... \$10.98</p> <p><b>MOZART, WOLFGANG AMADEUS</b> <b>The Magic Flute</b> Popp, Gruberova, Lindner, Jerusalem, Bracht, Zednik, Bailey, Bavarian Radio Orch. &amp; Chorus, Haitink LP Angel DSCX3918 ..... \$33.94</p> <p><b>String Quartets Nos. 14-19, Dedicated To Haydn</b> Melos Quartet LP DG 2740 249 (3) ..... \$32.94</p> <p><b>Thamos, Koenig in Aegypten, K.345</b> Perry, Muehle, Thomaschke, Van Amtena, Van Der Kamp, Niederlaendischer Kammerchor, Collegium Vocale, Concertgebouw Orch., Harnoncourt LP Telefunken Digital 6.42702 ..... \$12.98</p> <p><b>PONCHIELLI, AMILCARE</b> <b>La Gioconda</b> Caballe, Baitsa, Pavarotti, Milnes, Ghiaurov, Hodgson, London Opera Chorus, National Philh. Orch., Bartoletti LP London Digital LDR73005 (3) ..... \$38.94 CA LDR573005 ..... \$38.94</p>	<p><b>PUCCINI, GIACOMO</b> <b>Tosca</b> Scotti, Domingo, Bruson, Levine LP Angel DS8X3919 ..... \$22.96</p> <p><b>RAVEL, MAURICE</b> <b>Histories Naturelles; Sati: Eight Songs</b> Crespin, Entremont LP CBS Masterworks M36666 CA MT36666</p> <p><b>RODRIGO, JOAQUIN</b> <b>Concierto De Aranjuez; Fantasia Para Un Gentilhombre</b> Bonell, Montreal Symph. Orch., Dutoit LP London Digital LDR71027 ..... \$12.98 CA LDR571027 ..... \$12.98</p> <p><b>SCARLATTI, LESSANDRO</b> <b>12 Symphonies</b> Carmirelli, I Musici LP Philips 9500.928 ..... \$25.96 CA 7654.066 (2) ..... \$25.96</p> <p><b>SCHOENBERG, ARNOLD</b> <b>Erwartung Op. 17; 6 Lieder, Op. 8</b> Silja, Vienna Philh. Orch., von Dohnanyi LP London Digital LDR71015 ..... \$12.98 CA LDR571015 ..... \$12.98</p> <p><b>SCHUBERT, FRANZ</b> <b>Quartet No. 14 In D Minor ("Death &amp; The Maiden")</b> Juilliard Quartet LP CBS Masterworks M37201 CA MT37201</p> <p><b>Sonata In B Flat Arrau</b> LP Philips 9500.928 ..... \$10.98 CA 7300.928 ..... \$10.98</p> <p><b>SCHUMANN, ROBERT</b> <b>Piano Concerto; Cello Concerto</b> Argerich, National Symph., Rostropovich, Rozhdestvensky, Leningrad Philh. LP DG 2531 357 ..... \$10.98 CA 3301 357 ..... \$10.98</p> <p><b>STRAVINSKY, IGOR</b> <b>The Firebird (Complete)</b> New York Philh., Boulez LP CBS Masterworks Audiophile HM43508 CA HMT43508</p> <p><b>The Recorded Legacy</b> LP CBS Masterworks LXX36940 (31)</p> <p><b>SZYMANOWSKI, KAROL</b> <b>Symphony No. 3 "Song Of The Night" (Op. 27); Symphony No. 2 (Op. 19)</b> Karczykowski, Kenneth Jewell Chorale, Detroit Symph. Orch., Dorati CA London Digital LDR571026 ..... \$12.98</p> <p><b>TCHAIKOVSKY, PETER ILYITCH</b> <b>The Nutcracker (Complete Ballet)</b> Toronto Symph., Davis LP CBS Masterworks Audiophile (2) H2M45196</p> <p><b>The Sleeping Beauty</b> Concertgebouw Orch., Dorati LP Philips 6769.036 (3) ..... \$32.94 CA 7699.125 (2) ..... \$21.96</p> <p><b>Symphony No. 4</b> Pittsburgh Symph., Previn LP Philips Digital 9500.972 ..... \$12.98</p>	<p>CA 7300.972 ..... \$12.98</p> <p><b>Symphony No. 5 In E Minor</b> Vienna Philh. Orch., Chailly LP London Digital LDR71033 ..... \$12.99</p> <p><b>Symphony No. 6 "Pathetique"</b> Los Angeles Philh. Orch., Giulini LP DG Digital 2532 013 ..... \$12.98 CA 3302 013 ..... \$12.98</p> <p><b>TELEMANN, GEORGE PHILIPP</b> <b>Musique De Table</b> Schola Cantorum Basiliensis, Wenzinger LP DG 2723 074 (6) ..... \$29.88</p> <p><b>Quartets</b> Quadro Hotteterre LP Telefunken-Das Alte Werk 6.42622 ..... \$10.98</p> <p><b>TIPPETT, SIR MICHAEL</b> <b>King Priam</b> Tear, Allen, Bailey, Palmer, Minton, Langridge, Harper, London Sinfonietta Chorus, London Sinfonietta, Atherton LP London Digital LDR73006 (3) ..... \$38.94</p> <p><b>WAGNER, RICHARD</b> <b>Der Ring Des Nibelungen</b> Nilsson, Flagstad, Crespin, Windgassen, Ludwig, Fischer-Dieskau, King, Hotter, Sutherland, London, Vienna Philh. Orch., Solti LP London RINGS (22) ..... \$151.62</p> <p><b>The Ring Of The Nibelungen</b> Hofman, McIntyre, Jones, Jung, Salminen, Egel, Zednik, Jerusalem, Becht, Hubner, Wenkel, Sharp, Bayreuth Festival Orch., Boulez LP Philips 6769.074 (16) ..... \$150.00</p> <p><b>Tristan Und Isolde (In German)</b> Mitchenson, Gray, Wilkens, Howell, Joll, Fellwell, Chorus &amp; Orch. Of The Welsh Nat'l Opera, Goodall LP London Digital LDR75001 (5) ..... \$64.90</p>	<p>LP DG Digital 2532 018 ..... \$12.98 CA 3302 018 ..... \$12.98</p> <p><b>PAVOROTTI, LUCIANO</b> <b>The Best of Pavarotti</b> LP London PAV2009 (4) ..... \$28.98 CA PAV52009 (2) ..... \$28.98</p> <p><b>PRICE, LEONTYNE</b> <b>Sings Verdi</b> LP London OS26660 ..... \$10.98</p> <p><b>SITKOVETSKY, DMITRY</b> <b>Bach, Paganini, Prokofiev, Andriasian Selections</b> LP DG Concours 2535 017 ..... \$6.98</p> <p><b>SOELLSCHER, GOERAN</b> <b>J. S. Bach, Fernando Sor Selections</b> LP DG Concours 2535 011 ..... \$6.98</p> <p><b>SUTHERLAND, DAME JOAN, &amp; RICHARD BONYNGE</b> <b>Serate Musicali</b> LP London OSA13132 (3) ..... \$32.94</p> <p><b>TEMIZ, OKAY</b> <b>Drummer Of Two Worlds...</b> LP Finnadar SR9032 ..... \$8.98 8T TP9032 ..... \$8.98 CA CS9032 ..... \$8.98</p> <p><b>WILLE, HANS-CHRISTIAN</b> <b>Mussorgsky, Ravel, Ginastera Selections</b> LP DG Concours 2535 016 ..... \$6.98</p> <p><b>WILLIAMS, JOHN</b> <b>"Echoes Of Spain" — Music Of Albeniz</b> LP CBS Masterworks Audiophile IM36679 CA HMT36679</p>
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CHRISTMAS

CLASSICAL COLLECTIONS

**BOYD, LIONA**  
**Miniatures For Guitar**  
LP CBS Masterworks M36732  
CA MT36732

**BUCKNER, TOM, GERALD OSHITA & ROSCOE MITCHELL**  
**New Music For Woodwind, & Voice**  
LP 1750 Arch 1785 ..... \$6.98

**HOWARTH, ELGAR**, see Philip Jones Brass Ensemble

**CARRERAS, JOSE**  
**Recital Of Neapolitan Songs**  
LP Philips 9500.943 ..... \$12.98  
CA 7300.943 ..... \$12.98

**JONES, PHILIP, BRASS ENSEMBLE with ELGAR HOWARTH**  
**Battles For Brass**  
CA London CS57221 ..... \$10.98

**MAAZEL, LORIN, & THE VIENNA PHILH.**  
**New Year's In Vienna**

**AMELING, ELLY**  
**Christmas With Elly Ameling**  
LP CBS Masterworks M3667  
CA MT36677

**DOMINGO, PLACIDO**  
**Christmas With Placido Domingo**  
LP CBS Masterworks FM37245  
CA FMT37245

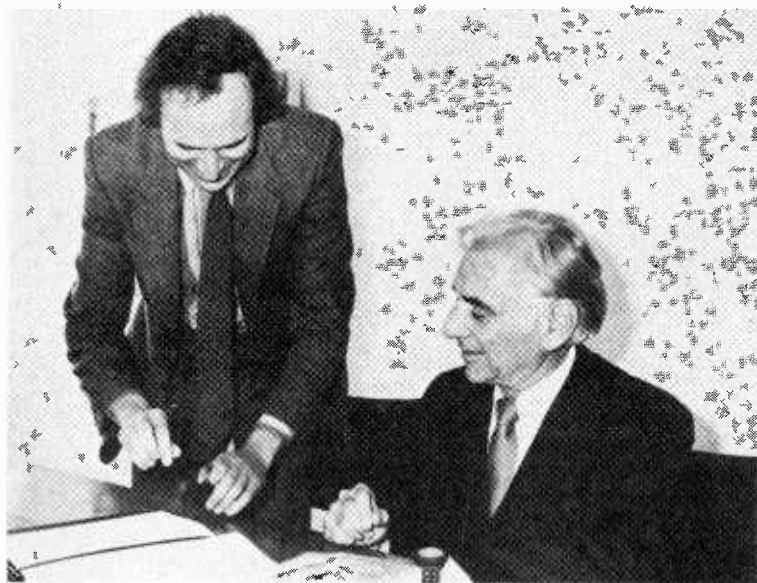
**MORMON TABERNACLE CHOIR**  
**"Silent Night" — The Greatest Hits Of Christmas**  
LP CBS Masterworks Audiophile IM37206  
CA HMT37206

**MURRAY, ANNE**  
**Christmas Wishes**  
LP Capitol SN16232 ..... \$5.98  
8T BN16232 ..... \$5.98  
CA 4N16232 ..... \$5.98

**RAMPAL, JEAN-PIERRE, ALEXANDRE LAGOYA, & Michel Legrand**  
**Pastorales De Noel**  
LP CBS Masterworks FM37205  
CA FMT37205

**SPECTOR, PHIL**  
**Christmas Album**  
LP Pavilion P237686  
8T PZA37686  
CA PZT37686





**DG DEAL**—Leonard Bernstein looks on as his new exclusive Deutsche Grammophon recording agreement is completed in Hamburg by Polydor International president Tim Harrold. The agreement specifies a full slate of Vienna Philharmonic recordings, including Brahms and Mozart symphonies, and Bernstein is scheduled to tape English repertoire (Elgar) with the BBC Symphony, French repertoire (Franck, Saint-Saens) with the Orchestre National de France, and works of U.S. composers including his own music with the Los Angeles Philharmonic. A new recording of Bernstein's greatest success, "West Side Story," is planned for 1983.

### HOME OF LSO

## Subscription Plan Key To New London Venue

By PETER JONES

LONDON—The Barbican Arts and Conference Centre here, providing the London Symphony Orchestra with its first permanent home, opens with a gala concert, March 3, 1982, just five years behind schedule and a final cost of some \$270 million against an initial estimate of a mere \$36 million.

Also resident in the new center will be the Royal Shakespeare Company.

For the LSO, there will be 107 concerts there between March and December next year. To attract audiences to the 2,000-seater concert hall, there will be the biggest concert subscription scheme operated in the U.K., giving, for instance, a 33% discount on 12 performances.

And for the first time, the LSO will be able to work intensively for extended periods with its various conductors. Claudio Abbado (principal), Andre Previn (conductor emeritus) and Sir Colin Davis (principal guest conductor).

Also in residence in March will be Vladimir Ashkenazy, Yehudi Menuhin and Rudolf Serkin, followed in June by Hans Werner Henze and Sir Michael Tippett in November.

Serkin has invited Abbado and the LSO to record for Deutsche Grammophon all the Mozart piano concertos with him, and that project is expected to take three years or more.

The concert auditorium is a three-tiered amphitheater enclosed and textured in wood, reckoned an excellent acoustic aid for music. But the vast expense involved is thought by music critics here to be well worth while.

Writes one: "A concert hall that is at once ample and intimate, resonant and clear in sound presence, represents a notable gain for London."

One performance innovation: early week concerts will start at 6:30 p.m. in a bid to lure London's 350,000 daily commuters.

## POLYGRAM TOPS Classics Have 15% Bite Of Swiss Market

By PIERRE HAESLER

ZURICH—Classical product sales account for approximately 15% of the \$140 million record and tape market in Switzerland, one of the highest market shares anywhere for this type of music.

That's in spite of the fact that classical records here retail at higher prices (generally in the \$10.50 to \$14 range) than pop or MOR material.

Of that 15%, PolyGram Switzerland now claims a 40% share, following the merger of classical and other catalogs of Phonogram and Polydor here into the one operation. Only EMI Switzerland gets anywhere near this figure.

But the success story is not due entirely to locally produced recordings. International PolyGram technician teams regularly visit Switzerland on recording missions. The international classical festivals of Lucerne, Vevey-Montreux, Lausanne, Zurich and Ascona-Locarno open up unique opportunities for local recordings of many of the world's leading musicians.

These recording activities are planned within the Swiss PolyGram group mainly for Deutsche (Continued on page 66)

## Davies Hall Sessions 'Wonderful'

SAN FRANCISCO—Despite recurring complaints of acoustical deficiency since the Davies Symphony Hall opened here in fall 1980, Philips producer Wilhelm Hellweg, who completed digital recording of three albums with the San Francisco Symphony Oct. 23, says "We had no trouble getting a wonderful sound. We are very happy with the results we got and so were all the artists."

During the past year, Hellweg himself had made various suggestions for modifications in the hall's reflectors and banners to improve the sound.

"As a recording studio, the hall sounded fine," says Hellweg. "It made our life very simple."

The orchestra's first recording in six years, featuring new music director Edo de Waart, include soprano Margaret Price in Mahler's Symphony No. 4; an all-Respighi recording including "The Pines of Rome," "The Fountains of Rome" and "The Birds"; and the third, an all-French recording: "Ravel's 'Scheherazade' featuring soprano Elly Ameling, Debussy's 'La Damoiselle Elue' with Ameling and mezzo-soprano Janice Taylor, and two songs by Henri Duparc, 'Chanson Triste' and 'L'Invitation Au Voyage,' with Ameling.

Hellweg, who has been with Philips since 1964, has done most of the label's work in England and has done several major recordings with de Waart since 1972.

Hellweg says he does not expect release of the records until next September, with a return visit for the second round of recording at about this time next year. Hellweg says there is discussion of a possible triple-LP package for special marketing in the San Francisco area.

## General News

### JIMMY DORSEY SINGER SUCCUMBS

## Bob Eberly's 2-Year Bout With Cancer Stops At 65

By DAVE DEXTER JR.

LOS ANGELES—Bob Eberly's two-year bout with cancer ended last Tuesday (17). He died at the home of a daughter in Glen Burnie, Md.

He was one of the most popular singers of the big band era of the 1930s and '40s with at least 10 gold records to his credit, all made with the late Jimmy Dorsey's orchestra.

Bob's friends called him "Eb" and he was celebrated for his laconic sense of humor. Along with Perry Como (Ted Weems), Jack Leonard (Tommy Dorsey), Kenny Sargent (Glen Gray's Casa Lomans), Dick Haymes (Harry James) and Frank Sinatra, who succeeded Leonard with Tommy Dorsey, Eberly was rated as an extraordinary baritone, second to none artistically.

When Sinatra went out on his own in 1942, he regarded Eb as the best of the band singers. In 1943, Sinatra told George T. Simon, editor of the influential *Metronome Magazine*, that he was fearful that Eberly would succeed as a single act before he (Sinatra) had a chance for solo success. But World War II killed Eberly's plans. He served in the army after departing Jimmy Dorsey in 1943 and watched Sinatra—his close friend—become the most acclaimed singer in the world.

Born in 1916 in Mechanicsville, N.Y., Eberly joined the Dorsey Brothers band in 1935, recording "Chasing Shadows," "You Are My Lucky Star" and other ballads when he was 19 years old. When the battling Dorsey siblings each went his own way, Bob remained with Jimmy.

Their versions of "I Was Doing All Right," "Body And Soul," "The Breeze And I," "I Understand," "Maria Elena," "Blue Champagne," "My Sister And I," "My Devotion" and other ballads of the period became major sellers, but the best was yet to come.

When blonde, Ohio-born Helen O'Connell joined the JD aggregation in 1939, arranger Toots Cam-

arata conceived a series of charts in which both Bob and Helen shared vocals on the same song. And thus were million-sellers like "Amapola," "Green Eyes," "Tangerine," "Brazil," "Yours," "Blue And Broken Hearted" and "Time Was" realized, all on the old Decca (now MCA) label.

Eberly's family name was spelled Eberle. "I got tired of fans calling me Eeeburl," he once told this reporter. "Adding the 'y' did the trick."

A younger brother, Ray, who also achieved stardom singing with the rival Glenn Miller orchestra, stubbornly stuck to the original Eberle spelling. Ray died in 1980. Another brother, Walter, also was a singer for a brief period 40 years ago.

Bob Eberly appeared in two motion pictures, "The Fleet's In" for Paramount and "I Dood It" for MGM. He married showgirl Florine Callahan in Chicago 40 years ago. They made their home in Great Neck, N.Y.

"When I first joined the JD outfit," Helen O'Connell recalls, "I had a crush on Eb. But he was so straight-arrow he never noticed my interest. When he married Florine I was shocked—but I got over it." O'Connell now lives in Beverly Hills and remains active, singing.

Many of Eberly's final months were spent undergoing treatment at Sloan-Kettering Institute in New York. His last engagement was about 18 months ago at the Top Of the World in Disney World, Fla. He had survived the removal of a lung and four heart attacks before succumbing last week.

Only a month ago, four of his recorded vocals were reissued in the Franklin Mint Record Society's Swing Era series. Many of his old masters are consistent sellers in an MCA "twofer" album featuring the Jimmy Dorsey orchestra.

Eb was 65. His family complied with his request that funeral services be private.

### OFF-BROADWAY REVIEW

## Score Is 'Crisp' Strength; Storyline, Acting Is Not

NEW YORK—Like the fan dancer in the oldtime burlesque show, "Crisp," the new musical now at the off-Broadway Intar Theatre, promises a whole lot more than it actually delivers.

The strongest feature of this production of the Hispanic American Theatre is the score, which has been credited in part to Galt McDermott of "Hair" fame, although, curiously, his name is not listed on the program. (Credit is given to Equadorian composer Manuel Del Fuego.)

This music, under the direction of Cuban born Tania Leon, whose Broadway credits include "The Wiz," "Carmencita" and "Godspell," is an uptempo mix of Afro-Cuban sounds with a generous sprinkling of Spanish classical thrown in. The blending of guitars, horns, electric piano and percussion instruments create some pleasing musical support for the more than 18 songs featured.

Alas, beyond the music, the show falls apart. Dolores Prida who has written some pretty and contemporary lyrics has in turn written a weak book that lacks originality. Her story is based on a pair of personable

vagabonds who drift into an unsuspecting town and proceed to con their way to fame and fortune. The problem is that there has been so many variations of this same theme in the past, that without an innovative angle it falls as flat as yesterday's soda pop.

Also plaguing the show is the blatant lack of real acting skills demonstrated by the cast. Most have pretty singing voices that show potential for the future, but, with the exception of Manuel Martinez, in the lead role of Crispin, their acting talents could use quite a bit of honing.

Martinez, a graduate of the Academy Of Performing Arts in Havana, practically carries the show as Crispin, a crafty wheeler-dealer intent on parlaying his gift of smooth talk into a comfortable livelihood for himself and his travelling companion, Leander, played by Felipe Gorostiza.

Given the limitations of the Intar stage, Larry Brodsky has designed some serviceable and flexible sets, and Max Ferra's direction moves the actors through the show with a relative degree of smoothness.

RADCLIFFE JOE

## Classical Notes

The St. Paul Chamber Orchestra's Jan. 8 lecture-concert will feature Deutsche Grammophon a&r manager and producer Stephen Paul, a noted Haydn authority. Paul discusses musical wit and humor in Haydn's work and there will be illustrations from symphonies and quartets. It's part of the Twin City orchestra's month-long festival of works by Haydn and Stravinsky... PBS-TV's "Previn And The Pittsburgh" series is returning in 1982 with three new hour-long episodes. Andre Previn's guests will be British composer's Sir Michael Tippett, Oliver Knussen and John McCabe in one new concert-interview installment. The series is produced by WQED, Pittsburgh... Gian Carlo Menotti's new children's opera will be premiered next September at the Wilmington Grand Opera House (Delaware). It was commissioned by the Wilmington Opera Society with Du Pont underwriting... Japanese entrants took five of the top six prizes in the Eighth International Henry Wienawski Violin Competition, held recently in Poznan, Poland. The gold medal went to 18-year old Keiko Urushikara, the youngest contestant and one of four prizewinners trained by Tokyo professor Yoshio Unno... Composers Recordings Inc.'s price is now \$8.95. The increase took effect Nov. 1... The Juilliard String Quartet's third recording of Schubert's "Death And The Maiden" opus

was released in November. The quartet, which has waxed a total of 95 works, is celebrating its 35th anniversary... Frederick Swann, chief organist at New York's Riverside Church, will be soloist at the Chicago Symphony's Moeller organ dedication concert, Dec. 7. The program, led by Erich Leinsdorf and also featuring soprano Lucia Popp, includes six works featuring organ. It's 30 years since orchestra hall has had a pipe organ... Gerald Schwarz and the New York Chamber Orchestra (formerly the Y Chamber Orchestra) will wax Beethoven's "Pastoral" for Delos.

Artists To End Hunger, a new non-profit organization spearheaded by pianist Ilana Verad, will stage its first benefit performance Dec. 6 at Carnegie Hall. All performers, including Verad, Grace Bumbry, Igor Kipnis, the Cleveland Quartet and actors Cliff Robertson and Estelle Parsons, have donated their services... The Eastman School Of Music has set up a \$5,000 annual composition prize honoring the late Dr. Howard Hanson. The competition is open to American composers 18 to 24 years old who have written works for chamber orchestra which have not yet been performed... Kiri Te Kanawa and Placido Domingo are lead singers at this month's CBS Records' waxing in London of Puccini's "La Rondine." The sessions are conducted by Lorin Maazel. ALAN PENCHANSKY

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## Uncle Sam Set For Video Boom Buffalo Club Upgrades, Expands Projection Systems

By HANFORD SEARL

BUFFALO—Uncle Sam's discotheque here has invested in excess of \$15,000 in new video equipment and accessories as part of a plan to expand and upgrade its use of video in promoting national, regional and local dance bands.

The video expansion is part of a \$100,000 major renovation at the 718 capacity venue, and also includes establishment of a videotape library, and the improvement of existing record company tie-ins.

"We'll use 15-20 video tapes a night to accompany the kids while they're dancing, or to enhance an appearing group's impact," reports Lynn Dietz, Uncle Sam's general manager.

Aiming for the 18-24 market, Dietz and DJ Bryan Bradley, a member of the Buffalo, N.Y. Disco DJ Assoc., utilize ¾-inch video trailers from companies as well as 60-second film promos.

Rick Springfield's "Jesse's Girl," Rick James' "Superfreak" and Pat Benatar's "You'd Better Run" video spots have been used along with Devo productions.

Talas, a local, three-piece band which toured as an opening act with Van Halen, and Cheater, a Rochester-based group, have been negotiating to produce videotapes at Sam's.

Joe Verange, video consultant for American Avents, Inc. in Cincinnati, Ohio, parent firm of the club helps package the newly integrated format here and at company outlets in New York, Boston, Detroit, Orlando and Milwaukee.

"We're planning to produce original tapes here too," says Dietz. "We'll have to consider the ceiling heights and angles but it can be done on an in-house basis."

The suburban club's video equipment includes a Quasar and ¾-inch Sony JVC playback machines with an Aqua-Star projector. A Tapco 2200 equalizer for sound and three tv screen monitors also comprise the system housed in the DJ booth.

JBL bass speakers and a JVC-KDA22 cassette deck with a reel-to-reel feature, also figure into the sound system layout.

A sprawling, warehouse-type space, Uncle Sam's main room also includes a 9 by 12 foot screen behind the newly erected stage. A 6 foot Sony screen is found in a semi-private, enclosed rear lounge area.

Located in Cheektowaga, N.Y., Uncle Sam's charges a cover, ranging from \$1 to \$2.50 Mondays to Saturdays. Concert tickets run from \$4-

\$7 with major acts booked Thursdays.

"Superman II" and "Heavy Metal" movie parties have included promotion tools such as soundtrack give-aways, T-shirts and passes to local theatres.

Concert tie-ins have been sponsored with local rock stations WGRQ-FM and WPHD-FM in showcasing such bands as Three Dog Night, Ian Hunter, the B-52's, Kings and Teenage Head.

Uncle Sam's nearest competitors in video are the Bay View Beach Club near Lake Erie and Mulligan's in North Buffalo, but each cater to different age groups. Uncle's Sam's reaches a rock-oriented, young adult crowd.

## Racism Charge Surfaces In N.Y. Disco Drug Bust

NEW YORK—Mass arrests of 419 disco patrons at the Gotham discotheque here earlier this month have brought charges of racism from the operators of the club, and have galvanized the New York Chapter of the American Civil Liberties Union into defending the rights of the arrested patrons.

The mass arrests, on a variety of drug-related charges, followed a number of investigations by state and city agencies including the Consumer Affairs Dept., which last found the Gotham in violation for operating without a cabaret license.

However, operators of the club have charged harassment, and maintain that the whole thing boils

down to the presence of a club catering to a largely black and hispanic clientele located in a predominantly white, residential neighborhood. The Gotham is located on Manhattan's East side.

A spokesman for the club claims that the room had complied with every official request to correct violations, that the place had been soundproofed, and was in the process of installing a fire alarm system, the final requirement for the issuance of a cabaret license.

"The only thing our patrons were guilty of was dancing," the spokesman says. He adds that if his crowd was the type that patronized the more trendy city discos such as Xenon and Magique, they would never have been bothered by the police.

The ACLU is less convinced that racism motivated the police bust. However, it feels that "there could not conceivably be cause for arresting that many people."

Working on this premise, the ACLU is negotiating with the police department to have the charges dropped. It is also seeking to have the police create regulations that would reduce the possibilities of such sweeping arrests in future.

According to Richard Emery of the ACLU, "we are making progress on both matters, and we feel confi-

(Continued on page 60)



**NERVOUS STAR**—Emergency Records artist Michelle Wallace is given some moral support by label v.p. Curtis Urbina, center, and Sergio Cossa, president, prior to her recent concert engagement at the Bond's discotheque here. Wallace's single, "Happy Days," is currently at No. 17 with a star on the Billboard Disco Charts.

## Visions Woos Older Crowd With Live MOR Format

By SARA LANE

MIAMI—Visions of Kendall has modified its music policy from an all-recorded, all-disco format, to one that features a mix of both live and recorded sounds. According to Royce Green, manager of the club, the new format runs the gamut of dance music styles from country to disco "and everything in between."

Dave Fielding, district supervisor of Shell City's lounges, which owns Visions Of Kendall, states that the new policy, which is designed to attract an older crowd to the room, is working very well.

Fielding's gradual change began with the presentation of a live band specializing in music of the 1950s, later he offered his audiences a band specializing in the sounds of the 1960s, and more recently a top 40 band.

Earlier this month, the club hired the Sonny Rhodes Band which plays a dance set alternating with a show set. Rhodes performs on the two show sets each night, featuring the music of Elvis Presley, Neil Diamond and others of that genre.

During the band's breaks, music is provided by one of the three alternating disk jockeys; Bob Barea, Mohammed Leroy and Gabe Campbell who use Billboard's Hot 100 charts as a basis for programming from the 1,000-plus record library which is constantly being updated.

With the switch to a live band format, certain renovations were necessary. The deejay booth, once the central spot of attraction, has been moved to the side of the spacious room.

A large bandstand that can accommodate 10 to 12 musicians is now the focal point. It overlooks a

plexiglass and parquet dance floor. Overhead in the black plexiglass ceiling are tube lights, spinner lights and mirrored balls.

In order to accommodate the older audience Visions of Kendall is now attracting, Green is programming the easy listening sounds of Barbra Streisand, Frank Sinatra and others with appeal to a broad audience.

Because of its prime location in Kendall, Miami's fastest growing area, and because of its late hour (5 a.m.) license, Visions of Kendall can draw from two sets of customers; the residents of the area, plus waitresses, bartenders and other night people.

"Basically, we're a late night spot," explains Green. "Things really get popping here about 1 a.m." With the change in format, the recent addition of the Sonny Rhodes Band, which has proved to be extremely popular, and its ideal site, Fielding believes his club will continue to grow and attract new customers.

He adds, "we have no competition in the kind of musical format we are offering. We are beginning to diversify our Sunday evening entertainment by featuring reggae occasionally, and are planning to use some of the area's jazz groups as well as the big band sound."

As part of the new format, the club is now beginning to feature name acts, and has appointed George Mora, president of Sunrise Theatrical Enterprises, to book talent for three Shell City lounges. Mora has already brought the Coasters, and Danny and the Juniors to Visions.

"Shell City has some 20 lounges throughout the state," says Fielding. "Most of them are small, intimate rooms. However, our club in Tampa can accommodate 700, and Visions of Kendall can hold about 400 so we have the venues for bigger name acts."

In order to better promote the club, Fielding has negotiated an affiliation with the Miami Dolphin football team's booster club. Fielding explains that under the accommodation the team's players use the room, and help focus the spotlight of publicity on it.

Visions also features Arthur Murray dance instructors one night a month, and has become associated with Air Florida. It recently hosted a party for 400 employees of the Florida-based airline.

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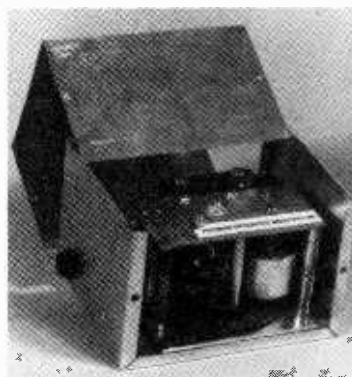
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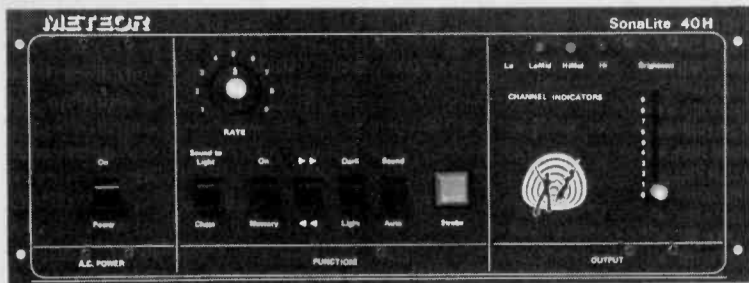
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## Disco Business

### Fantasia Disco Airing Top 40

LOS ANGELES—Downtown Los Angeles has a new club in Fantasia, a 600-capacity room located in the Bonaventure Hotel here. Open since Sept. 25, the disco programs top 40 rock by such acts as Devo, Rick James and the Go-Go's.

Two disk jockeys, Paul Ambrose and Bob Pendergrass, work in the room which is open from 4 p.m. to 2 a.m. on weekdays and until 4 a.m. on Fridays and Saturdays.

"When it opened, the plan was to have live entertainment from time to time," says Brooks Parriott, a spokesperson for Fantasia, which was founded by Robert Voskanian. "But that has been left out for the time being."

"It's designed for everybody," continues Parriott. "The first phase begins at 4 p.m. and gets an older crowd because there's no loud music then, just cocktail music. At around eight, that gives way to the younger people."

So far, Parriott says there have been no problems created by the club's location, which is removed from this city's other nightspots. "If you create a good atmosphere, people will come to you," he explains. "People in Malibu or Bel Air don't come down but we are the only club so we don't have any competition from right next door. We may have lost a little bit, but there was a vacuum that needed to be filled."

Advertising for the club is over KHTZ-FM and KWST-FM Los Angeles and in local newspapers.

### INSTRUMENTAL OVERDUBBING

## New Disco Format: Clyde's 'Live Style'

TIMMONSVILLE, S.C.—A musician turned club owner here is packing his 500 capacity discotheque. Celestial II, by entertaining patrons with a dance music format that allows him to interweave his own live instrumentations with the dance music sound tracks of popular dance music artists.

Man behind the venture is entertainer/entrepreneur, Clyde Perkins, who also calls himself King Clyde, the Cosmic Angel. Perkins, a frustrated musician whose first public performance at a South Carolina club called Poorboys, brought him a mere 50 cents, began experimenting with what he calls "Live Style" when he operated a mobile disco show in the mid 1970s.

"Live Style" quickly grew in popularity, and by 1977 Perkins was running his own club, the Celestial Lounge in Florence, S.C.

Perkins, who stresses that "Live Style" is a concept that transcends the much-worked idea of merely rapping over prerecorded tracks, discloses that one his early "Live Style" presentations featured the blending of his alto sax stylings into Evelyn King's hit record, "Shame."

"The arrangement," he says, "gave the tune a significantly different sound and people at the club would come up to me and ask whether it was a new version of the record."

Since then Perkins has added, with increasing success, such instruments as bass guitars, tambourines, a wide variety of percussive instruments, and more recently organ, synthesizer and voices.

He states that the success of his approach to programming dance music is proved by the fact that his club continued to flourish, while other clubs in the area faltered in the late 1970s.

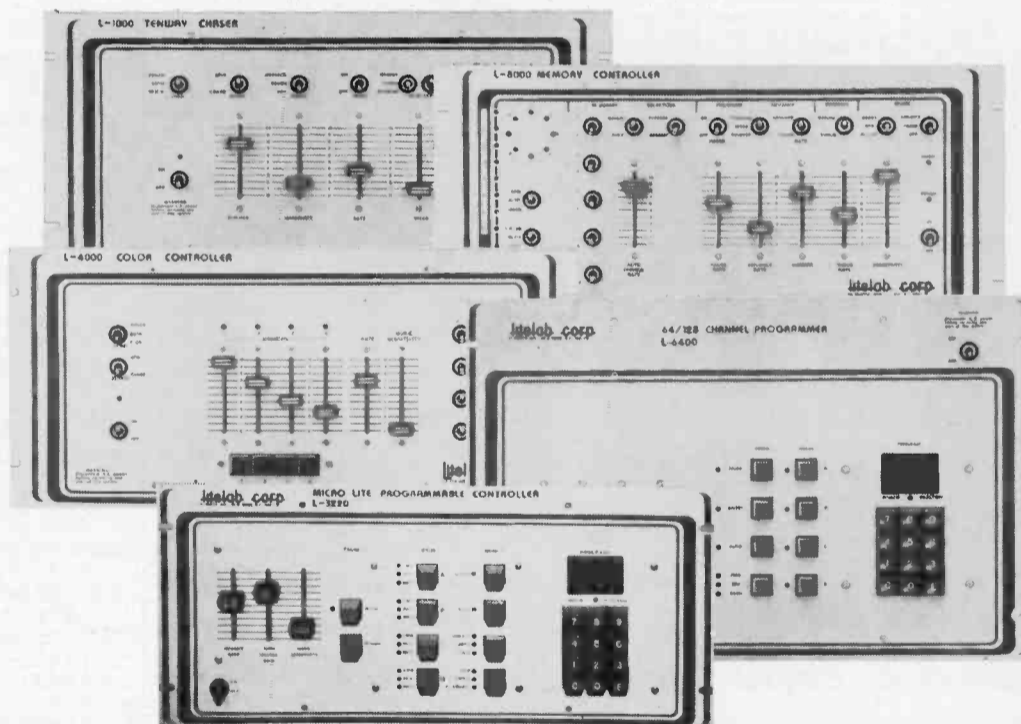
However, he warns that the "Live Style" concept cannot be developed into an overnight art. "It took me five years to get it to the level of sophistication it now enjoys," he states. Nevertheless, if a spinner has the talent, the inclination, and a little old-fashioned ingenuity, he can add more than a spark of new excitement to his club through "Live Style."

Perkins anticipates that his concept has the potential for both national and international development. He says "Live Style" offers the disco audience more than the conventional package of dancing to recorded music against a backdrop of special lighting effects.

### 'Fame' Music Set

NEW YORK—The Entertainment Co. is set to produce music and select musical talent for the upcoming MGM-TV series "Fame," based on the hit motion picture.

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# Disco Mix

**By BARRY LEDERER**

NEW YORK—Handshake Records is offering one of its most refreshing and delightful records with the release of Aneka's 12-inch 33 1/2 r.p.m. titled "Japanese Boy." This disk runs 6:34 minutes and is an extended version of the 45 that was a No. 1 hit in Europe. A definite Oriental flavor pervades the disk with the artist's high-pitched yet tantalizing and compelling vocals backed by Eurodisco arrangements that contain a steady driving beat. An instrumental break midway through the tune is reminiscent of the music of Abba. Produced by Neil Ross, the mix is by Rusty Gardner. A certain charisma is evident resulting from the combination of pop and disco-flavored elements. Deejays will definitely find favor with this "Red & Gray mix."

One of the more popular recent soundtracks is "Chariots Of Fire" composed by Vangelis. Ernie Watts has taken the theme music from this movie and given it a jazzed-up disco beat that is sure to catch on. Available on Qwest Records, this 12-inch runs 6:44 minutes. Produced by Quincy Jones and arranged by Michael Omartian, the original and haunting melody is kept intact and given a driving, danceable beat.

**Racism Charge Made**

Continued from page 58  
dent that we will eventually be able to have the charges against the defendants dropped." Those charges include alleged sale of narcotics, and loitering for the purpose of using drugs.  
Meanwhile, many of the arrested patrons who claim that when the police raided the place they put guns to the heads of everyone, handcuffed them and took them in paddy wagons to the station house, are contemplating bringing civil charges against the police.  
The Gotham disco remains closed pending resolution of the problem.

Emphasis is placed on saxophone instrumentation with effective synthesizer usage adding a gut feeling to the record.

Candi Staton's latest 12-inch 33 1/2 r.p.m. is titled "Count On Me," and contains the artist's familiar and grabbing vocals. The nitty gritty arrangements have a certain intensity that should keep the dance floor active. The all-too-short 4:05 length offers the deejay an instrumental version on the flipside that will certainly receive play. Written by the artist, this song was produced by Dave Crawford on Sugarhill Records.

Fans of Ringo Starr will not be disappointed by the artist's LP for Boardwalk Records titled "Stop And Smell The Roses." Starr has used the talents of former Beatles Paul McCartney and George Harrison by recording some of their tunes. "Private Property" contains an infectious dance mood and "Attention" is a pretty vocal. Both produced by McCartney. Harrison produced "Rack My Brain" and "You Belong To Me." Harry Nilsson gives a new treatment to Starr's own "Back Off Boogaloo," as well as a distinguished production to the LP's title, "Stop And Take Time To Smell The Roses." Not to be overlooked is the bluesy "Dead Giveaway," produced by the artist and Ron Wood. "Nice Way" produced by Stephen Stills is in a funkier mood and another worthwhile selection. Starr projects a likeable quality on all of the cuts, and this latest release is another accomplishment in his solo career.

Other 12-inchers that will attract play and positive response from deejays include Tracy Weber's "Sure Shot," mixed by New York deejay Larry Levan. This funk and brass driven tune maintains an energetic flow through its 7:18 length.

Lipps, Inc. returns with "Hold Me Down," produced by Stephen Greenberg and taken from the group's Casablanca LP, "Designer Music." Heavy vocoder and funky keyboard instrumentation is interwoven with twangy guitar riffs. This

group which has had tremendous success in the past has found a new direction.

The Tampa Bay Record Pool top 40 report, compiled by Bobby Stoner and Ralph Duncan, includes on its up and coming list, the following: "Inside You," Isley Bros., T-Neck; "Body Snatcher," RJ's Latest Arrival, Sutra; "Stay Away From My Lover," Satin Dream, Brunswick; "Hit And Run," the Barkays, Mercury; "Come

And Let Me Love You," Jeanette "Lady Day," Prelude.

The Virginia/D.C. Record Pool top 50 playlist, reported by director Randall B. Plaxa, reports the following showing fast upward movement on its charts: "Nobody Else," Karen Silver, RFC/Quality; "Happy Days" by North End, Emergency; "Spirit's In It," Patti LaBelle, Philadelphia Int'l; "You Got The Floor" Arthur Adams, Inculcator; "Up Periscope," by Novo Combo,

Polydor; "Killiamjaro," by Letta Mbulu, NJS; "Wanting You," Starpoint, Chocolate City.

Twelve inchers that should be checked out include Michael Henderson's "(We Are Here To) Geek You Up." Solar Records has released the Sylvers "Come Back Lover, Come Back" from the group's album "Concept." Arista's new GQ release is "Shake." It is produced by Jimmy Simpson.

## Billboard® Survey For Week Ending 11/28/81 Disco Top 80™

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	
☆	1	9	CONTROVERSY/LET'S WORK—Prince—Warner Bros. (LP) BSK 3601	☆	48	4	SPASTICUS (AUTISTICUS)—Ian Dury—Polydor (LP) PD 16337	
☆	2	8	CAN YOU MOVE—Modern Romance—Atlantic (12 inch) DMD 4819	☆	42	12	START ME UP—Rolling Stones—Rolling Stones/Atlantic (LP) COC 16052	
☆	8	6	LET'S GROVE—Earth, Wind & Fire—Columbia (LP) TC 37548	☆	43	14	LOVE HAS COME AROUND—Donald Byrd & 125th Street, N.Y.C.—Elektra (LP) SE531	
☆	6	12	WORDY RAPPINHOOD/GENIUS OF LOVE—Tom Tom Club—Sire/Warner Bros. (LP/12-inch) SFK 3628/DSRF 49817	☆	44	5	DO ME—Mona Rae—RFC/Quality (12-inch) QRFC 003	
☆	5	5	10 WALKING INTO SUNSHINE—Central Line—Mercury (12-inch) MDS-4013	☆	45	54	2 DON'T YOU WANT ME/OPEN YOUR HEART—Human League—Virgin (LP) Import	
☆	6	3	14 MENERGY/I WANNA TAKE YOU HOME—Patrick Cowley—Fusion (12 inch) FPSF 003	☆	60	2	COME LET ME LOVE YOU—Jeanette "Lady" Day—Prelude (12-inch) PRLD 619	
☆	7	4	14 DO YOU LOVE ME—Patti Austin—Qwest/Warner Bros. (LP) QWS 3591	☆	47	7	STREET MUSIC—Bang Gang—Sugarscoop (12-inch) SS-419A	
☆	8	7	10 MONY MONY—Billy Idol—Chrysalis (EP) CEP 4000	☆	48	15	GET IT UP/COOL—The Time—Warner Bros. (LP) BSK 3589	
☆	9	9	10 MAGIC NUMBER—Herbie Hancock—Columbia (LP) BL 37387	☆	49	2	THE SPIRITS IN IT—Patti La Belle—Philadelphia International (LP) EL 37380	
☆	10	11	7 HAPPY DAYS/TEE'S HAPPY—North End featuring Michelle Wallace—Emergency (12-inch) ENDS 6520	☆	50	2	TARGET FOR LIFE—Our Daughters Wedding—EMI (Mini LP) MLP 19000	
☆	11	16	6 YOU CAN/FIRE IN MY HEART—Madleen Kane—Chalet (LP) CH0702	☆	NEW ENTRY	1	MIRROR MIRROR/WORK THAT BODY—Diana Ross—RCA (LP) AFL1-4153	
☆	12	15	9 TAKE MY LOVE—Melba Moore—EMI (LP) ST 17060	☆	NEW ENTRY	1	ARE YOU LOVIN' SOMEBODY/YOU REALLY GOT A HOLD ON ME—Debra DeJean—Handshake (12 inch) 4W9-02541	
☆	13	19	6 R.R. EXPRESS—Rose Royce—Whitfield (LP) WHK 3620	☆	53	8	HOLD ON I'M COMIN'—Aretha Franklin—Arista (LP) AL9552	
☆	14	14	9 HOMOSAPIENS—Pete Shelley—Genetic (12-inch) Import	☆	NEW ENTRY	1	I CAN'T GO FOR THAT (No Can Do)—Daryl Hall & John Oates—RCA (LP) AFL1-4028	
☆	15	18	6 GIVE IT TO ME—Conquest—Prelude (12-inch) PRLD615	☆	55	2	CAN'T HELP MYSELF—Icehouse—Chrysalis (LP) CHR 1350	
☆	16	20	4 ROCK YOUR WORLD—Weeks & Co.—Chaz Ro/Brasilia Dist. (12 inch) CHDS 2519	☆	56	2	CHIHUAHUA—Bow Wow Wow—RCA (LP) AFL1-4157	
☆	17	10	12 LET'S START II DANCE AGAIN—Bohannon Featuring Dr. Perri Johnson—Phase II (12-inch) 4W902449	☆	57	NEW ENTRY	1	TOO THROUGH—Bad Girls—BC (12 inch) BC 4011
☆	18	23	5 NOBODY ELSE—Karen Silver—RFC/Quality (12-inch) QRFC 004	☆	58	2	B.Y.O.B. (Bring Your Own Body)—Take Five—Destiny (LP) DLA 10002	
☆	19	12	11 HUPENDI MUZIKI WANGU?!—K.I.D.—Sam (12-inch) S-12340	☆	59	NEW ENTRY	1	PHYSICAL—Olivia Newton-John—MCA (LP) MCA 5229
☆	20	25	7 PLAY TO WIN/PENTHOUSE & PAVEMENT—Heaven 17—Virgin (LP) Import	☆	60	5	JUST CAN'T GET ENOUGH—Depeche Mode—Mute (12-inch) Import	
☆	21	26	5 TAKE MY HEART/GET DOWN ON IT—Kool and the Gang—De-Lite/Polygram (LP) DSR 8502	☆	61	4	SUNNY DAYS/PAPA'S GOTTA BRAND NEW PIGBAG—Pigbag—Stiff (12 inch) TEES 1205	
☆	22	22	7 96 TEARS—Thelma Houston—RCA (LP) AFL 13842	☆	62	NEW ENTRY	1	BETTER TOGETHER/SECRET FRIEND/MUSIC MAN (The DJ. Song)—Rufus with Chaka Khan—MCA (LP) MCA 5270
☆	23	13	13 NEVER TOO MUCH—Luther Vandross—Epic (LP) FE3745	☆	63	2	YOUNG TURKS—Rod Stewart—Warner Bros. (LP) BSK 3602	
☆	24	27	14 TAINTED LOVE/WHERE DID OUR LOVE GO—Soft Cell—Sire/Warner Bros. (12-inch) DERE 49856	☆	64	NEW ENTRY	1	P.S.—Dolly Dots—Atlantic (12 inch) DM4822
☆	25	17	15 YOU'RE THE ONE/DISCO KICKS—Boystown Gang—Moby Dick Records (12 inch) BTG 242	☆	65	NEW ENTRY	1	NO FRILLS—Taana Gardner—Westend (12 inch) WES 22137
☆	26	28	11 OUT OF MY HANDS (Love's Taken Over)—Omni—Fountain Records (12-inch) FRD 81-1	☆	66	2	THIS MUST BE HEAVEN—Jerry Carr—Cherie/Atlantic (12-inch) DM4821	
☆	27	24	18 DON'T STOP THE TRAIN—Phyllis Nelson—Tropique (12 inch) TD104	☆	67	16	ZULU—The Quick—Pavillion (12-inch) 4Z9-02433	
☆	29	3	3 LOVE FEVER—Gayle Adams—Prelude (12 inch) PRLD 618	☆	68	25	NUMBERS/COMPUTER WORLD/COMPUTER LOVE—Kraftwerk—Warner (LP) HS 3549	
☆	30	7	7 TELECOMMUNICATIONS—Flock of Seagulls—Jive/CBS (12-inch) Import	☆	69	10	I HEARD IT THROUGH THE GRAPEVINE/SO RUFF SO TUFF—Roger—Warner Bros. (LP) BSK 3594	
☆	31	6	6 INSIDE YOU—Isley Brothers—T-Neck (LP) FZ 37533	☆	70	10	THIS KIND OF LOVIN'—The Whispers—Solar/RCA (LP/12-inch) PXL-3976/YD 12299	
☆	32	19	19 OUR LIPS ARE SEALED—GoGo's—I.R.S. (LP) SP 70021	☆	71	7	STEP BY STEP—Peter Griffin—EMI (12-inch) Import	
☆	33	10	10 FUNKY SENSATION/POYSON—Gwen McRay—Atlantic (LP) SD 19308	☆	72	15	INCH BY INCH—The Strikers—Prelude (LP) PRL-14100	
☆	34	7	7 JERKIN' BACK'N' FORTH/THROUGH BEING COOL/GOING UNDER—Devo—Warner Bros. (LP) BSK 3595	☆	73	8	I'LL CAST MY FATE TO THE WIND—Snaps Montigo—Tune Wizard (12-inch) TW002	
☆	35	5	5 TONIGHT YOU AND ME—Phyllis Hyman—Arista (LP) AL 9544	☆	74	31	SUPER FREAK/GIVE IT TO ME BABY/GHETTO LIFE—Rick James—Gordy (LP) G8-1002M1	
☆	36	3	3 DO IT AGAIN—Paulette Reaves—Dash/TK (12 inch) DD 6001	☆	75	3	GET LOOSE/DO YOU BELIEVE IN MAGIC—Wax—RCA (LP) AFL1-3918	
☆	37	9	9 EVERYBODY NEEDS SOMEBODY SOMETIMES—Ann-Margret—First American (12 inch) FA 1207	☆	76	4	ONE WORLD/TO MUCH INFORMATION/EVERY LITTLE THING SHE DOES IS MAGIC—Police—A&M (LP) SP 3730	
☆	38	5	5 I WILL FIGHT—Gladys Knight—Columbia (LP) FC 37086	☆	77	12	LOVE ACTION/HARD TIMES—Human League—Red (12-inch) Import	
☆	39	9	9 SNAP SHOT/PARTY LIGHTS—Slave—Atlantic (LP) SD 5227	☆	78	6	SOMETHING ABOUT YOU—Ebony Webb—Capitol (LP) ST12148	
☆	40	3	3 CALL ME/WHEN YOU TOUCH ME—Sky—Salsoul (12 inch) SG 365	☆	79	9	DISCO KICKS—The Original Mass—JDC (12 inch) JDC 12-10	
☆	40	10	10 HEART HEART—Geraldine Hunt—Prism (12-inch) PDS 412	☆	80	6	BACK TO THE 60'S—Tight Fit—Arista (12-inch) CP711SA	

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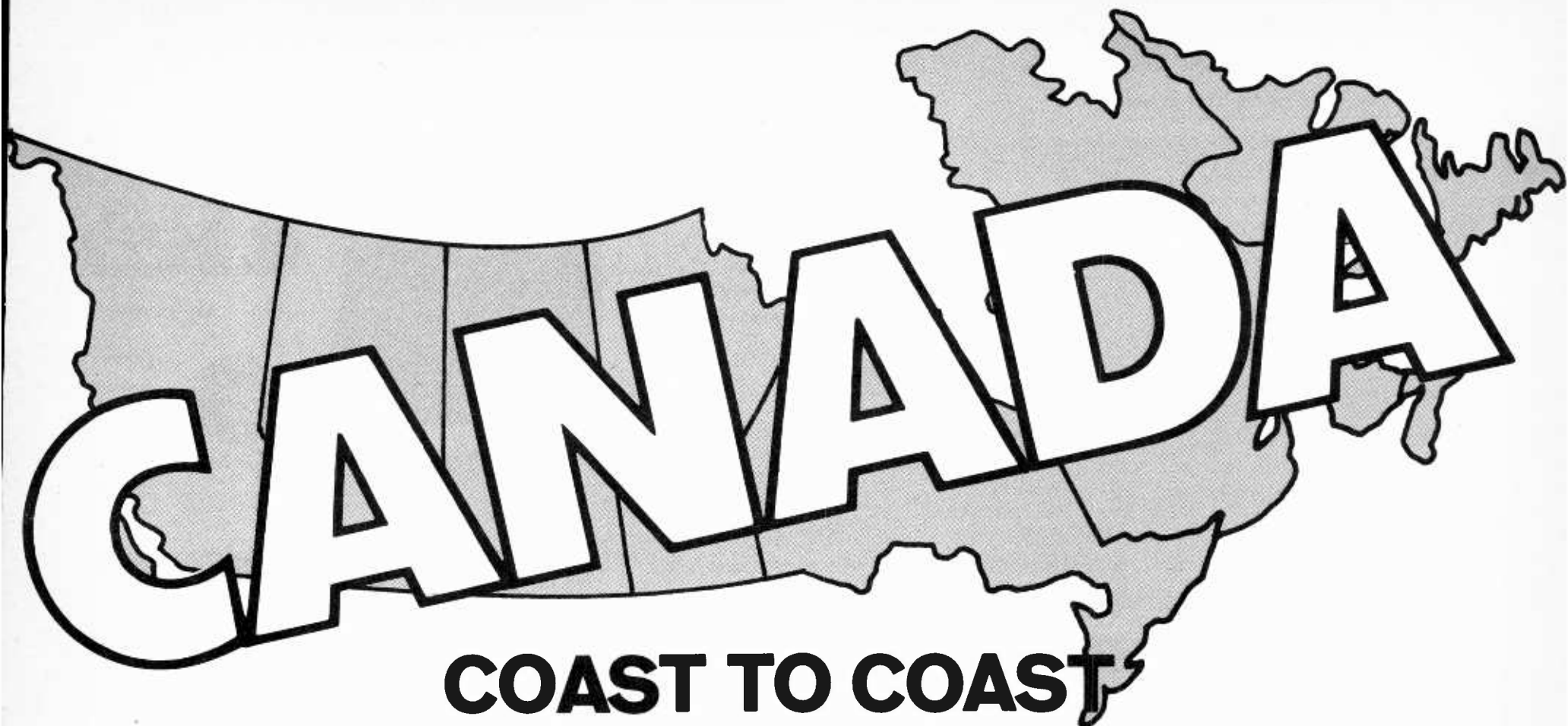
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## General News

Major Push  
For J. Geils

LOS ANGELES—EMI-America/  
Liberty is mapping a major market-  
ing campaign to support the J. Geils  
Band's new album "Freeze Frame."  
The push is tied into the band's  
15th anniversary world tour, de-  
scribed as the biggest in its history.  
The 70-date trek begins Dec. 3 in  
Orono, Me., and will take the act  
across the U.S. as well as to Europe,  
Japan, Australia and Canada.

Sneaker Promo  
By Handshake

NEW YORK—Handshake Rec-  
ords and CBS branches are distrib-  
uting merchandising material na-  
tionally on behalf of Sneaker,  
currently making Hot 100 and Adult  
Contemporary noise with its record-  
ing of "More Than Just The Two Of  
Us."

The material, including sneakers,  
key chains and buttons to key media  
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BOSTON MUSIC EXPO—Rebecca Moorash, center, and Billie Best, right, of  
Strawberries Records & Tapes, hand out free promo singles and posters to an  
attendee of Boston's first Music Expo, held at the Commonwealth Pier Exhi-  
bition Hall. Music and home entertainment merchants gathered, along with live  
entertainment, for the weekend of demonstrations, sales and giveaways.

## BROADWAY REVIEW

'Camelot' Retains Sparkle,  
Score Stands Time Test

NEW YORK—Although it is get-  
ting a little shopworn from over-  
work—this is its second go-around  
on the New York stage in less than  
two years—Lerner and Loewe's  
"Camelot" at the Winter Garden  
Theatre, remains a charming show  
with a score that often sparkles.

This time around Richard Harris  
is in the lead role of King Arthur, the  
harried monarch that epitomizes  
Shakespeare's observation that  
"uneasy lies the head that wears a  
crown."

Because Richard Burton's per-  
formance in the role is still so fresh  
in our memories (Harris took over  
the role from Burton when the latter

fell ill) the temptation is strong to  
compare the two actors. To succumb  
to such a temptation would be un-  
fair.

Harris brings his own unique style  
to the production. He shows ten-  
derness, tolerance and under-  
standing; and he wears the burdens  
of a troubled monarch with princely  
majesty.

True, his vocal skills are less than  
commanding, and he lacks that  
forcefulness of presence one has  
come to expect from the debonair vi-  
sionary he portrays. Nonetheless, his  
style, his wit and his charm, lend a  
compassion and sense of equilib-  
rium to the show that makes his  
performance more than just pedes-  
trian.

Meg Bussert as Guenevere, is win-  
some, competent, and has a voice  
that caresses Alan Jay Lerner's ro-  
mantic lyrics. Richard Muenz as the  
rambunctious Lancelot, Barrie In-  
gram as the idiosyncratic Pellinore,  
and Robert Backus as the brash,  
conniving Mordred, are all out-  
standing in their roles.

"Camelot" is not one of Lerner  
and Loewe's more outstanding mu-  
sicals. It is long, cumbersome, and it  
tends to drag, but there is some  
beautiful music in it. Woven  
through its fabric are such unforget-  
table tunes as "If Ever I Would  
Leave You," "How To Handle A  
Woman," and the title tune. Further,  
there is a tender, romantic subplot,  
with universal appeal.

Given the often plodding quality  
of the book, Frank Dunlop has done  
a remarkable job staging a show that  
moves, albeit sluggishly at times. For  
a travelling company, Desmond  
Heeley's costumes are extravagant  
in quality and design. His sets are  
serviceable, with primary considera-  
tion given to portability.

"Camelot" is produced by Mike  
Merrick and Don Gregory.  
RADCLIFFE JOE

Depeche Mode  
Writers To Sonet

LONDON—Vince Clarke and  
Martin Gore, songwriter members  
of British band Depeche Mode,  
have signed a three-year, worldwide  
publishing deal with Sonet. It coin-  
cides with the release of the group's  
debut album on Mute Records,  
"Speak And Spell," which shipped  
gold, a rare feat for a small U.K. in-  
dependent label.

Mute belongs to Daniel Miller,  
who says the new publishing deal  
follows Sonet's work on the first  
three Depeche Mode chart singles.



## Classical Taking Healthy 15% Of Swiss Music Mart

• Continued from page 56

Grammophon (West Germany), Philips (Holland) and France's Erato, which PolyGram distributes here.

Leading Deutsche Grammophon sellers in that 40% Swiss market share are Karl Boehm, Herbert von Karajan, Leonard Bernstein, Pollini, Abbado, Fischer-Dieskau and Werner Seyboth. Top Erato names are Armin Jordan, Michel Corboz, Jean-Pierre Rampal, I Solisti Veneti

and Maurice Andre, and the main Philips' artists here are Alfred Brendel, Claudio Arrau, Heinz Holliger, I Musici and the Academy of St. Martin-in-the-Fields.

What is most noticeable on the Swiss classical market today is a growing demand for budget releases, as individual records or as series. At series level, PolyGram has a powerful catalog, notably through Resonance, Favorit, Archiv-Resonance (DG), Sequenza (Philips) and Fiori Musicali (Erato). These releases retail between \$5 and \$8.

To stimulate further interest in top-price new classical product, PolyGram has launched its "Classic Of The Month" promotion campaign, in which albums sell for just \$10 during the first month on release, then go up to the normal \$14 mark later.

The October product offered in this way was a dual presentation: Edith Mathis' new recording of Haydn arias and Barbara Hendricks' interpretations of Gershwin material.

Swiss classical fans also favor the "complete series" marketing format. One recent big-selling example was PolyGram's 16-record (or tape) package of digital recordings of Wagner's "The Ring."

The growth in consumer support for digital production has been fast and consistent here, PolyGram being especially strong on releases from the Deutsche Grammophon label. Top-selling items come from the Philharmonic Orchestra of Berlin, conducted by von Karajan.

Says Werner Seyboth, who handles the Philips and Erato product here: "We're out to explore any possibility of increasing further interest in classical records here. To build consumer demand, we're offering extensive catalogs of classical material, in many cases much larger than in neighboring territories like Germany or France.

"Today, it's our policy to get new product out in the classical marketplace as soon as possible after release, in the same way as pop material is marketed. That marketing ploy has helped us build our present exceptional share of the overall classical business turnover here, and we're looking to get an even bigger share of the cake."

## IFPI, SPA Form Antipiracy Units

• Continued from page 1

He adds that there are thought to be six major pirate manufacturers and 10 smaller ones in Singapore.

Assistance in this story provided by Michael Chiang.

Existing copyright laws lay down a maximum fine of approximately \$5,000 for those convicted of piracy. IFPI opened a Singapore office in July.

## SACEM FINDS PARIS PIRATES

PARIS—Police here have released details of the latest major pirate operation to be discovered, based in Bordeaux and reckoned to be bigger than recently uncovered networks in Paris and on the French Riviera.

The initial investigation was conducted by SACEM operatives, who then informed the police. Eight people were arrested, among them Georges Vacard known as "Boris," whom an examining magistrate has now committed for trial, and at least one disk jockey.

The gang operated a double system, including both pirate copies of current cassette albums, and cassettes copied from the latest singles. Cases were produced by a Bordeaux printer whose inlay cards included every detail, including "Reproduction prohibited without permission" warnings.

## WEA Gears Low Choir LP For Tourists

SINGAPORE—Two million tourists visit Singapore every year, and WEA general manager Jimmy Wee sees every one as a potential customer for the third album by the Peter Low Choir, simply entitled "Singapore," released in September.

Designed to reflect the spirit and atmosphere of the Republic, the \$3.50, 14-track album is "special" in many ways, says Wee. "The local government has been promoting community singing since late last year through radio and television.

This LP is an extension of that effort, and hopefully Singaporeans of all ages will identify with it."

The Singapore Tourist Promotion Board is said to be involved indirectly in helping to promote sales, through its national carrier Singapore Airlines, hotels, and established trading centers. And the airline plans a European tour featuring the Peter Low Choir as part of its continuing efforts to promote the Republic.

The emphasis all through the al-



LONDON SONG—Rupert Holmes, right, welcomes to ASCAP's New York office Russ Shipton, left, and Zippy Azizollah, winners of the songwriting contest to find a promotion song for London, sponsored by BBC Radio. British officials hope that the winning song, "London, City With A Smile," will promote London as effectively as "New York, New York."

## French Retailer Fights High Tax With Discounts

By HENRY KAHN

PARIS—FNAC, leading French discount retail chain, is initiating another campaign in its fight to win a reduction in the current 33 1/3% Value Added Tax on records and pre-recorded tapes.

It again takes the form of the company paying at least some of the tax itself, so forcing down prices to the public and forcing up consumer levels of antagonism against the tax. FNAC is offering its records at a price which includes just 17.5% VAT levy. This will result, says the company, in a retail price reduction of around 12% and, hopefully, boost sales further in the pre-Christmas season.

The system was initially introduced during the presidential and parliamentary elections and FNAC reports substantial sales increases, plus attendant value from media publicity for its anti-VAT protest. Other stores followed suit, but the government made no response.

FNAC has timed its new campaign to follow the start of discussions on the Finance Bill, which requires parliamentary approval for there to be any change in VAT levels. The problem for FNAC and the record business in general is that

there's a large budget deficit in France, so that cuts in taxation are even less likely than before.

But the industry still insists that logic is on its side. An increase in sales would compensate for the loss of Value Added Tax revenue, would return prosperity to a slumping industry and would ensure jobs at a time of nationally high unemployment.

## Outspoken Polish Artist Hits With Topical Songs

By ROMAN WASCHKO

WARSAW—Asked what solution he suggested for finding a way out of Poland's current economic crisis, controversial musician/composer Jan Pietrzak says, "We should declare war on the United States, then surrender the next day."

And that's a fair sample of the kind of public utterance which has made the 44-year-old one of the biggest attractions in the Polish music business.

One of his recent triumphs was heading the Under Aegis Cabaret act at the Festival of Polish Songs in Opole (Billboard, July 25) when his song "Let Poland Be Poland," an epic tear-jerker, was a success.

He says: "In fact, I wrote that song four years ago when the Polish situation seemed equally hopeless. The creative artist has to show a sense of intuition. Sometimes he hits the bull's eye much later on. This song did just that."

## Hansen Runs EMI Denmark

COPENHAGEN—New managing director of EMI Denmark is H.P. Hansen, who takes over as of Jan. 1.

He is currently marketing director of Expert, the Danish wing of the European radio/television retail chain, and prior to that was in charge of the records and tapes division of Fona, Denmark's biggest retail chain.

## Celluloid In U.K.

LONDON—French label Celluloid has been launched in the U.K. by Island Records. First product is "Jukebox Babe," a single by Alan Vega.

## CBS Sets Malaysia Subsidiary

• Continued from page 6

EMI's foreign repertoire sales in Malaysia.

"Our local product has to be substantial," concedes Bond. "I haven't done an appraisal of recording standards here yet, but I realize we have to be quality conscious. We certainly don't want to take on too many acts at the start. We must exercise discrimination and build a strong base with a few acts, then work our way up."

Bonds adds that he sees an abundance of talent here, which the company eventually intends to explore and promote at home and abroad. He believes Malaysian consumers will increasingly support their own acts in years to come.

CBS intends to join the Malaysian Assn. of Phonogram Producers and Distributors (MAPPD). "We see ourselves as part of a burgeoning record industry, and we must form a united front against pirates," notes Bond.

The executive was involved in government negotiations over the formation of CBS Malaysia. Its evolution into a joint venture with local partners is an option for the future, he says.

Bond left Kuala Lumpur with hopes of setting up a similar arrangement in Singapore. He'll be interviewing industryites there, and a decision is expected soon.

## Yamamoto Joins Warner-Pioneer

TOKYO—Tokugen Yamamoto, former director of regional market development in Asia/Pacific for RCA Records, has joined the Warner-Pioneer Corp. in Japan as a co-managing director of the company and as a member of its board of directors.

He is taking over the functions

of Keith Bruce who is being promoted to vice president at Warner-Pioneer and who will remain in Tokyo for several months during the transition period. Bruce will then relocate to Los Angeles, where he will assume a newly created position within WEA International.

CHRISTIE LEO

## 2 New Artists Help Polydor Rise In France

PARIS—Polydor Records here is experiencing a sales surge, largely attributable to a pair of newly signed artists, Herbert Leonard and Pierre Bachelet.

Company president Alain Trossat, appointed to the post last spring after long service with Phonogram in Italy and Latin America, claims business for the first eight months of 1981 was 38% ahead of 1980's total for the year.

Leonard and Bachelet were presented with platinum disks after Polydor's recent convention, former for 1.4 million sales of "Pour Le Plaisir," latter for one million-plus of "Elle Est D'Ailleurs."

Leonard recently described how he had tried almost every other record company before placing the self-penned "Pour Le Plaisir" with Polydor. It was his first chart entry for six years; in between, he worked for a French aviation magazine. Leonard is now working on a new album with composer Julian Le Perse, to be released next spring.

At the convention Alain Trossat, who said when he was appointed that it would take six months to realign corporate structure, announced a series of major changes. Notably, Rene Guitton becomes head of creative services and Gilles Paire is appointed head of sales and marketing.

## Dutch Ban On 'Cha Chacha'

AMSTERDAM—Three Dutch broadcasting networks, NORV, AVRO and TROS, have banned the new single "Cha Chacha" by Raymond van het Groenewoud, Belgian singer, and his backup group the Centimers.

The problem is the song includes the words "Jesus Christus," otherwise "Jesus Christ," and the affronted network chiefs regard the setting in which they are used to be both "shocking" and "profane."

In an effort not to lose out on the promotional value of airplay in Holland, EMI, the record company involved, has released a new version of the 45, in which "Hare Krishna" replaces the offending "Jesus Christus."

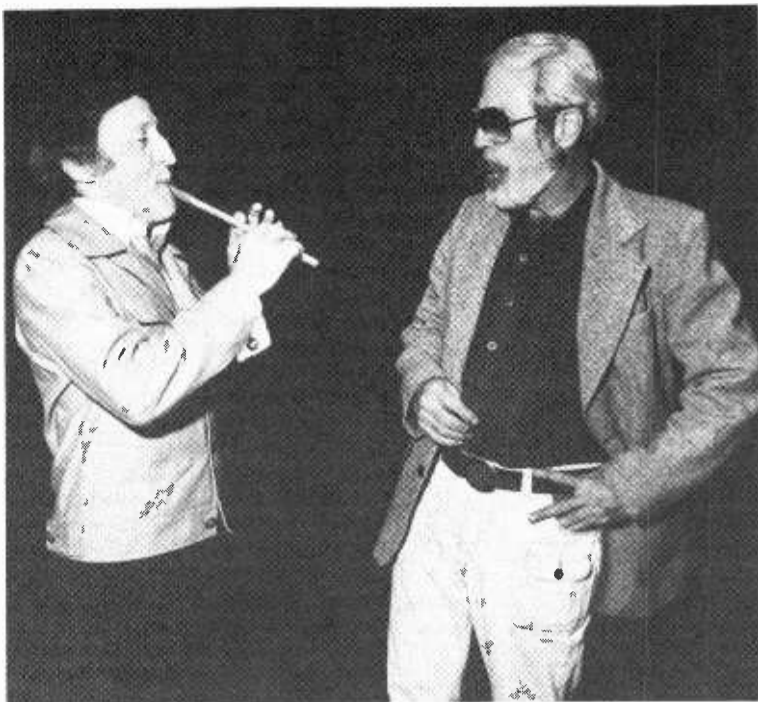
## Gott Recording All-Country LP

PRAGUE—Karel Gott, Czechoslovakia's best-selling artist, is working on an album for his home market using only country songs.

It's a natural development for a singer who has scored in the past with country titles such as "Cryin' Time" and "Green Green Grass Of Home" and who has appeared as a guest artist in Nashville.

The all-country album opens up new prospects for country copyrights here, since he sells around 150,000 LP units on each release in Czechoslovakia, East Germany and West Germany.

Final selection of songs for the album will depend on sub-publishing rights. A Gott spokesman explains that some Nashville publishers don't think it is worthwhile selling copyright to single titles to a small European territory, so Supraphon is likely to concentrate on titles from publishers already cooperating with the Czechoslovakian state record company.



Billboard photo by Chuck Pulin

**PADDY PLAYS**—Paddy Moloney, left, the chief of the Chieftains, plays the title track from his debut album "Cotton Eyed-Joe-Chieftains 10" for Dan Collins, president of his new U.S. label, Shanchie Records. The Chieftains return to the U.S. in December to headline the first "Irish Traditional Christmas" at Lincoln Center's Avery Fisher Hall.

## Lively Australian Scene Greet Returning Singer

SYDNEY—Five years ago, Brian Cadd surveyed his highly successful Australian career as a rock singer/songwriter in the Leon Russell vein, and concluded that the only way he could ensure creative growth was to move to Los Angeles.

Last month when he returned home to produce an album for singer Gillian Eastoe he was able to boast of a low key but very substantial half-decade of American operation which has seen his songs recorded by the Pointer Sisters, Glen Campbell, Cilla Black, Dobie Gray, Gene Pitney, Diana Trask, Papa John Creach, Johnny Halliday, Bonnie Tyler, Yvonne Elliman and Wayne Newton, among others.

Cadd is a veteran of Australian rock who first recorded in Melbourne in the '60s as a member of the Jackson Kings, Groop and Axiom. The latter group, with current Little River Band singer Glenn Shorrock, was part of the late '60s early '70 push toward world markets, with an album recorded in London under producer Shel Talmy. Like so many of his peers, Cadd was continually frustrated by the insular nature of the Australian music scene. But on his return home he has offered some startling observations.

"Of course, I've known about the great success of Australian music in America over the past few years, but I couldn't have imagined how monstrous the change was until I actually got here. There is just as much activity here as in L.A. or anywhere else in the world; in fact it is probably even more feverish. The whole country is so pro-Australian, it has just come of age overnight. This is what we all dreamed of back in those hard days in the '60s. Our dream really has come true; a vibrant, self-supporting rock industry which can hold its head up anywhere in the world."

Cadd is presently working in partnership with Len Lubin (producer of the recent Lulu hit), whom he met 18 months ago. The pair is operating as Shameless Productions and aims to work in America, England and Australia on a regular basis each year. An upcoming project is Cadd's sixth album, which may feature

Australian musicians who are currently backing him on a Melbourne/Sydney jaunt through selected pubs and clubs.

Still a close friend of Shorrock, Cadd is in the process of writing songs with the LRB leader for his upcoming solo album. He is also planning to return to regular live performance, after a long abstinence "I did a two month European tour early this year and it felt great that I knew I had to do it again when I got to Australia" he says.

GLENN A. BAKER

## Sony Counterfeits Destroyed On TV

By PETER JONES

LONDON—A consignment of 60,000 counterfeit blank cassettes were ordered destroyed following a High Court ruling here, and the ritualistic smashing of mountains of software was recorded on television and in other media here.

All that was left were a few samples, held back in case of further litigation.

But the destruction ended what is seen here as a key victory in the anti-counterfeit battle.

The order to destruct was directed to Tainhurst Ltd., against which injunctions were granted restraining infringement of the Sony registered trademark and "passing off." Additionally, Tainhurst had to pay the whole costs of the action, as yet not assessed, including the costs of three other defendants who were said to have been "innocent" parties to the main offenses.

These tapes were said to be part of a two million consignment originally found in Hong Kong and worth around \$2 million on the world marketplace. Sony had started its own investigations when customers started complaining about serious faults in CHF 90 tapes, packaged in the usual distinctive red-color Sony wrapper.

Only experts, Sony claimed, could tell the difference between the genuine and the counterfeit packaging. But even the least technically minded consumer could tell the difference in tape quality, as some of the counterfeits produced only 20 minutes playing time and gave appalling reproduction.

Sony lawyers here traced some of the offending tapes to an East London trader who, in turn, involved Tainhurst Ltd. The company insisted it had believed the tapes to be

genuine, adding that a further 60,000 blank cassettes were due to arrive by ship at a South coast port.

This consignment, packaged in unmarked boxes and invoiced simply as "blank tapes," went to a bonded warehouse and was confiscated on High Court orders. The Hong Kong export company involved was said to be Sotach Ltd. The manufacturers were based in Kowloon. Finally came the order to destroy the tapes.

Sony here reiterates that it will take action whenever possible against any company or individual it detects selling fake tapes under its logo. Apart from the sound reproduction quality, Sony warns that the counterfeits shed oxide very quickly and can cause great damage to pick-up heads on expensive equipment.

The previous week in the High Court here a judge granted injunctions in a Sony action against BMV Video and Hi Fi, alleging trademark and copyright infringement.

## Memorial LP For De Gaulle

PARIS—A new album commemorating the 11th anniversary of the death of General de Gaulle, in aid of various French charities, is expected to prove a big seller for its "collector's piece" appeal.

But the general does not figure in the production. His political views instead are read by Francois Beau-lieu, a noted thespian of the Comedie Francaise. The recording, produced by Discoreale and distributed by Musidisc, includes a mass staged in Notre Dame Cathedral for General de Gaulle.

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## Phonogram Honors Brassens In Album Set

PARIS—Though there will be no special promotional campaign built around it, a double-album released by Phonogram just a week before George Brassens' Oct. 29 death, will serve as the memorial album for a giant figure in the French song-writing and recording fields.

Brassens, who died of cancer at 60 in the Southern township of Sete here, sold around 20 million records over a 30-year career.

Following the death of Jacques Brel three years ago, Brassens, who wrote a total 135 songs and performed them to his own guitar accompaniment, became probably the last of that talent line unique to France, the singer-poet. Their works, in the main, were barely known outside the French-speaking world.

Brassens produced 12 albums for Phonogram, many later re-issued in updated compilations. None of his work was translated into English, a language basically unsuited to his complex and highly stylized ironic humor mix, though he did record one LP in Spanish many years ago.

He performed regularly at the Bobino, his favorite Paris theater, usually solo but sometimes with a small rhythm section.

Now Phonogram can look for a surge of catalog interest in his works, specially in that last double album which included many of his most successful compositions.



**LAST SHOW**—Alice waves goodbye to fans after their last concert before disbanding the group that has been together for 10 years. The concert in the Korakuen Baseball Stadium climaxed a 70-concert sayonara tour of the country and drew 50,000 fans.

## U.S. Country Artist Wins Song Festival In Korea

By SUH BYUNG HOO

SEOUL—America's Sami Jo Cole, Elektra recording artist, took the \$15,000 grand prize at the World Song Festival here Nov. 7-8 at Sejong Cultural Center. She won with "I Can't Help Myself," written by Eddie Rabbitt and Even Stevens.

Cole was one of the 22 entrants from 18 countries competing at the Seoul fest, sponsored by the Korea Broadcasting System.

Toni "La Novia" Dallara from

Italy won the \$7,000 gold prize singing "Melodia D'Amore," while two \$5,000 silver prizes went to West German quartet Veronica Unlimited for "Daddy-O" and Celeste Legaspi of the Philippines for "Never Ever Say Goodbye," respectively.

Three bronze prizes with the awards of \$3,000 each went to Korea's Jung Hoon Hee for "Your Beautiful Voice," Hedva of Israel for "Woman" and Rhonda Heath of Belgium for "Forever And More."

The annual song festival, now in its third year, was originally initiated by the now defunct Tongyang Broadcasting Station (TBC) that has been merged to KBS, Korea's largest public broadcasting conglomeration.

In obvious competition with MBC Radio & TV which hosts similar international song galas, KBS reportedly poured over \$500,000 into the three-day fest, kicked off by a premier show featuring Italian songbird Lara Saint Paul on Nov. 6.

Dionne Warwick alone scored \$100,000 guest-performing at the Seoul bonanza (the total prize money awarded to contestants amounts to \$50,000). Bobby Vinton, another guest star at the Seoul festival, endeared himself with his vintage hit "Mr. Lonely" to the Korean audience who later joined Bobby singing "My Melody Of Love."

A panel of jurors included Giuseppe Di Stefano from Italy; Roger Bouillot, French music critic; Daniel Ben Ave who heads Daniel Ben Ave Productions U.S.; Prince Kemal Tursan representing FIDOF; Yasushi Abe of Japan; and Bob Austin of Record World.

Kim Sun of Korea was selected as the recipient of the foreign jurors' award for "Everlasting Love," while the Di Stefano special award went to Kim Taekon, also from Korea, for "Don't Cry Little Child."

The most outstanding performance and the most outstanding composition awards went to Piera Martell from Switzerland for "Loving You" and to Lesley Hamilton of Austria for "Give And Take," respectively.

The Babe, female trio from the Netherlands, won the most outstanding arrangement award for "Bouzouki Player" along with the best national costume award.

Two outstanding performance awards went to Korea's Lee Eun Ha for "My White Dove" and Bessy from Greece for "I Feel So Wonderful."

## West Germany

### Ariola Sells Brazil Wing To PolyGram

• Continued from page 3

worse. And when WEA Brazil refused to enter a long-term agreement, Ariola Brazil began discussions with several other record companies.

"The product side was developing quite encouragingly, but there were increasing problems on the economic side," says Wim Schipper, head of the Ariola International group in Munich. "If we had started earlier, there would not have been so many problems." Schipper estimates Ariola Brazil's market share at 5%.

According to a joint statement from Ariola/Munich and PolyGram/Hamburg, the "artist and label policies of Ariola Brazil will not be affected. Ariola Brazil will continue to operate independently, maintaining its labels and company name. This assures a steady continuation of the production and marketing policies, until now so successful."

Schipper says Ariola Brazil will continue to represent Island, MCA, Bronze and Hansa as well as the Ariola and Arista labels. Ariola Brazil product now distributed internationally by Ariola will be sold off. PolyGram will control international rights to all Ariola Brazil domestic product.

Ariola's withdrawal from the Brazilian market apparently does not reflect a change of policy by its corporate parent, Bertelsmann. The firm's club division maintains a 54% share in a Rio-based book club. And Schipper asserts Ariola will continue its policy of "developing new companies and creative units, possibly also in Latin America." In Mexico, Bertelsmann/Ariola is quite successful, according to Schipper.

Although Brazil becomes the fourth country where PolyGram represents Ariola/Arista (after Greece, Japan and Portugal), Schipper denies the move marks increasing cooperation between Continen-

tal Europe's biggest recording companies. "It's just part of an economic trend that record companies are trying to do things together," he says.

PolyGram Brazil, formerly Phonogram, is one of that nation's largest music companies, with its own record company, manufacturing plant, studio, music publishing and direct marketing operation. A PolyGram spokesman estimated the number of PolyGram Brazilian record company/club employees at 350.

At press time, it was not known how many of Ariola Brazil's employees would be absorbed by PolyGram, or whether there would be any changes at management level. Neither PolyGram nor Ariola would comment on the price of the transfer.

### Stolz Catalog Is Published

MUNICH—A 520-page "catalog of works," set for publication Dec. 3, will document in "unprecedented detail" every known piece of music written by the late Robert Stolz.

Says Josef Bamberger, head of UFA music publishing which controls most of the Stolz music, stresses that previously a catalog of such detail was reserved for classical "giants" in the Bach, Mozart or Schubert category.

Commissioned by the Robert Stolz Foundation and three years in preparation, the book includes a concordance of all works in a new numbering order (RSWV numbers) by date of composition or publication. Author Stephan Pflicht also provides extensive first performance information, a 50-page discography and melody lines for 200 of the Austrian composer's most popular works. The text is in German. The cost: \$100 a copy.

### Jurgens Loses Case To Manager

MUNICH—The long-running legal battle between German star Udo Jurgens and his former manager

Hans Beierlein has ended in victory for the latter.

The German Supreme Court in Karlsruhe has ruled that Jurgens was not entitled to remove song titles from Beierlein's publishing company, Montana. The artist wanted 116 compositions removed from the catalog, on the grounds that the personal confidence between him and Beierlein had broken down.

It was in 1977 that the suit started, the year when Jurgens quit Beierlein's management. Now the disputed titles will remain with Montana under the usual publishing agreements.

### Contest Songs Via PolyGram

HAMBURG—PolyGram here has put out a double album comprising the winning songs from the annual Eurovision Song Contest over the quarter-century 1956-1981.

Also coming is a special German-language version of the package, released on the Red Cross label. Initial ship-out was of some 250,000 units.



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# German Charts Hit By Italian Invasion

By WOLFGANG SPAHR

COLOGNE — Italian-produced pop music has been spreading its wings through various key European territories in the past year. Now Germany is the latest to succumb, following chart successes in France, Benelux and Switzerland.

At the heart of the German-Italian trend is the deal between EMI Electrola and the Milan-based independent Baby Records, founded and headed by Freddy Naggiar.

While the Naggiar artist roster is small as a matter of policy, names like Pupo, Ricchi e Poveri, La Bionda, Rondo Veneziano, Al Bano and Romina Power, Armonium, Daniele Pace, Roberta Kelly, Stephen Schlaks and Gepy & Gepy are, in varying degrees, becoming known here.

First release under the deal was "Sara Perque Ti Amo," by Ricchi e Poveri. It had been No. 1 in Italy for a couple of months, with sales of 700,000 units. In France, it sold 800,000 copies. And in Germany it went straight into the charts, has stayed there for more than four months, and has sold 200,000-plus units.

And the Ricchi e Poveri album "... E Penso A Te" sold 30,000 units soon after release here.

Baby outfit Rondo Veneziano gained popularity in Germany after exposure on two major local television shows. The group features a classical-style music base, using modern rhythms, the musicians wearing authentic 18th century Venetian costumes. Its debut album quickly topped the 50,000 mark in Germany and is now playing a key part in the pre-Christmas sales period.

EMI also introduced Al Bano and Romina Power, a duo popular for a decade in Italy, to Germany, and the single "Sharazan" is a big local seller. And there are early signs that Pupo, 26-year-old singer composer, will break big in Germany, as in other European territories. He is launched via the album "Lo Devo Solo A Te" and the single of the same title.

In Cologne to oversee promotional efforts in Germany for his product, Freddy Naggiar claims his success through Europe is attributable to tailored promotion for each individual territory. His first release was "Tornero," by Santo California, rejected by many Italian companies, but promoted worldwide by Naggiar and his team into a five million seller.

## Repertoire Success In High-German

HAMBURG—New company Repertoire Records, founded by noted music publisher Rudi Slezak and ex-WEA executive Killy Kumberger, has gotten off to a good start with Swiss group Vera Kaa, who sing not in the usual Swiss-German dialect, but in High German.

"I want the German public to understand what I sing," says Kaa. "It's bad enough in English, but I'm sure Swiss-German sounds more like Chinese to German ears."

Marketing and distribution will

He says: "My main goal now is to prove that even the smallest record company can find an important place in the market, rubbing shoulders with the multinationals."

"But you have to analyze carefully all the options, especially at international level. We're really breaking through in Germany now, working alongside EMI Electrola. We have maybe 20 acts on the roster. Some are right for an individual territory and some are, maybe, not right at that time."

"Each Baby act, however, belongs to a different category. We take the greatest care not to sign two similarly orientated artists or groups in the same market area."

## DG, PolyGram Kenya Awarded Golden Wheels

HAMBURG—The Golden Steering Wheel awards, presented annually by PolyGram Record Operations, go this year to the Deutsche Grammophon division in Hamburg and to PolyGram Records in Nairobi, Kenya.

Werner Vogelsang, PRO president, making the announcement here underlined "the two companies' outstanding work in difficult market conditions."

Rudolf Gassner, managing director of DG, accepted the German award, but honored the whole company team, specially Richard Busch, vice president of PRO, who headed up DG until September, last year.

## Duplicator's Cologne Studio Closed Down

COLOGNE—A studio owner in Oberhausen who duplicated tapes of current albums and tapes to order has been fined \$5,000 and his studio closed down.

A court here heard that the owner invested \$24,000 on equipment and \$14,000 for suitable disks in an illicit business supplying tapes to bars, boutiques, discos and private customers. Over a period of years, he was estimated to have earned hundreds of thousands of dollars, without a cent getting back to the composers and artists concerned.

go through Teldec here. Managing director Gerhard Schulze explains: "The 20% increase we have achieved this year on domestic turnover is largely due to the creative input from our label partners, and we believe we can continue this policy with the Slezak/Kumberger team."

Repertoire will handle its own promotional work. Around 10 albums and 16 singles will be released annually, with a 50-50 balance between national and international product.

## CBS, Teldec Joint Cassette

HAMBURG—In an "unprecedented" collaboration between CBS and Teldec here, the two companies are putting tracks from five of their top catalog acts on cassette, under the project name "Rockarchiv."

CBS is featuring Janis Joplin, Santana, Johnny Winter, Bruce Springsteen and Jeff Beck, while Teldec has John Mayall, UFO, the Moody Blues, Ten Years After and the Rolling Stones.

Billboard

# Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 10/31/81  
SINGLES

This Week	Last Week	Artist
1	8	UNDER PRESSURE, Queen/David Bowie, EMI
2	1	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
3	7	BEGIN THE BEGUINE, Julio Iglesias, CBS
4	9	FAVOURITE SHIRTS, Haircut One Hundred, Arista
5	5	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Dindisc
6	3	WHEN SHE WAS MY GIRL, Four Tops, Casablanca
7	11	PHYSICAL, Olivia Newton-John, EMI
8	10	TONIGHT I'M YOUNG, Rod Stewart, Riva
9	20	LET'S GROOVE, Earth, Wind & Fire
10	4	LABELLED WITH LOVE, Squeeze, A&M
11	2	HAPPY BIRTHDAY, Altered Images, Epic
12	29	I GO TO SLEEP, Pretenders, Real
13	28	BED SITTER, Soft Cell, Some Bizarre
14	14	WHEN YOU WERE SWEET SIXTEEN, Fureys, Ritz
15	6	IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Stiff/Broken
16	12	GOOD YEAR FOR THE ROSES, Elvis Costello, F-Beat
17	23	AY AY AY MOOSEY, Modern Romance, WEA
18	25	STEPPIN' OUT, Kool & Gang, De-Lite
19	22	WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
20	13	HOLD ME, B.A. Robertson & Maggie Bell, Swan Song
21	15	OPEN YOUR HEART, Human League, Virgin
22	16	BIRDIE SONG, Tweets, PRT
23	27	VOICE, Ultravox, Chrysalis
24	17	LET'S HANG ON, Barry Manilow, Arista
25	26	RUSH LIVE (TOM SAWYER), Rush, Mercury
26	39	TEARS ARE NOT ENOUGH, ABC, Neutron
27	19	ABSOLUTE BEGINNERS, Jam, Polydor
28	18	IT'S RAINING, Shakin' Stevens, United Artists
29	31	LOVE ME TONIGHT, Trevor Walters, Magnet
30	37	THE LUNATICS HAVE TAKEN OVER THE ASYLUM, Funboy Three, Chrysalis
31	35	YES TONIGHT JOSEPHINE, Jets, EMI
32 NEW		CAMBODIA, Kim Wilde, Rak
33	32	VISIONS OF CHINA, Japan, Virgin
34	30	TWILIGHT, Electric Light Orchestra, Jet
35 NEW		PAINT ME DOWN, Spandau Ballet, Reformation Chrysalis
36 NEW		TURN YOUR LOVE AROUND, George Benson, Warner Bros.
37 NEW		DADDY'S HOME, Cliff Richard, EMI
38 NEW		FLASHBACK, Imagination, R&B
39	21	THUNDER IN THE MOUNTAINS, Toyah, Safari
40 NEW		ME & MR. SANCHEZ, Blue Rondo A La Turk, Virgin

## ALBUMS

This Week	Last Week	Artist
1	1	GREATEST HITS, Queen, EMI
2	2	PRINCE CHARMING, Adam & Ants, CBS
3	5	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Dn Disc
4	3	SHAKY, Shakin' Stevens, Epic
5	4	DARE, Human League, Virgin
6	7	BEST OF BLONDIE, Blondie, Chrysalis
7	6	GHOST IN THE MACHINE, Police, A&M
8	8	TONIGHT I'M YOURS, Rod Stewart, Riva
9	11	ALMOST BLUE, Elvis Costello, F-Beat
10	10	SPEAK AND SPELL, Depeche Mode, Mute
11	9	EXIT STAGE LEFT, Rush, Mercury
12	16	HOOKED ON CLASSICS, Louis Clark/Royal Philharmonic Orchestra, K-tel
13	30	PEARLS, Elkie Brooks, A&M
14 NEW		LA FOLIE, Stranglers, Liberty
15	24	RAVE, Earth, Wind & Fire, CBS
16	13	LOVE IS . . . , Various, K-tel
17	15	HEDGEHOG SANDWICH, Not The Nine O'Clock News, BBC
18	12	MOB RULES, Black Sabbath, Mercury
19	26	GEORGE BENSON COLLECTION, George Benson, Warner Bros.
20	18	IF I SHOULD LOVE AGAIN, Barry Manilow, Arista
21	14	DIARY OF A MADMAN, Ozzy Osbourne, Jet
22 NEW		CHART HITS '81, Various, K-tel
23	20	WHY DO FOOLS FALL IN LOVE, Diana Ross, RCA
24	17	DOUBLE TROUBLE, Gillan, Virgin
25	21	MADNESS 7, Madness, Stiff
26	22	SECRET COMBINATION, Randy Crawford, Warner Bros.
27	27	COUNTRY SUNRISE/COUNTRY SUNSET, Various, Ronco
28 NEW		BEST OF RAINBOW, Rainbow, Polydor

29	23	ABACAB, Genesis, Charisma
30	19	SUPER HITS 1-2, Various, Ronco
31	25	BODY TALK, Imagination, R&B
32	28	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l
33	32	THE PLATINUM ALBUM, Various, K-tel
34	35	TATTOO YOU, Rolling Stones, Rolling Stones
35 NEW		PRETENDERS II, Pretenders, Real
36 NEW		DISCO EROTIC, Various, Warwick
37 NEW		WIRED FOR SOUND, Cliff Richard, EMI
38	34	THE VERY BEST OF SHOWADDYWADDY, Showaddywaddy, Arista
39 NEW		JAZZ SINGER, Neil Diamond, Capitol
40	33	OCTOBER U2, Island

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 11/21/81  
SINGLES

This Week	Last Week	Artist
1	3	MY GIRL (Gone, Gone, Gone), Chilliwack, A&M
2	1	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
3	2	PRIVATE EYES, Hail & Oates, RCA
4	7	NO REPLY AT ALL, Genesis, Atlantic
5	6	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
6	9	WAITING FOR A GIRL LIKE YOU, Foreigner, Atlantic
7	5	TRYIN' TO LIVE MY LIFE WITHOUT YOU, Bob Seger, Capitol
8	8	START ME UP, Rolling Stones, Rolling Stones
9	4	ARTHUR'S THEME, Christopher Cross, Warner Bros.
10	10	HARD TO SAY, Dan Fogelberg, CBS
11	13	HERE I AM, Air Supply, Big Time
12	18	PHYSICAL, Olivia Newton-John, MCA
13	17	YOUNG TURKS, Rod Stewart, Warner Bros.
14	14	MAGIC POWERS, Triumph, CBS
15	11	THE NIGHT OWLS, Little River Band, Capitol
16	12	SAY GOODBYE TO HOLLYWOOD, Billy Joel, CBS
17	16	SAUSALITO SUMMERNIGHT, Diesel, Regency
18 NEW		OH NO, Commodores, Motown
19 NEW		ALL TOUCH, Rough Trade, CBS
20	19	I'VE DONE EVERYTHING FOR YOU, Rick Springfield, RCA

## ALBUMS

1	2	GHOST IN THE MACHINE, Police, A&M
2	1	TATTOO YOU, Rolling Stones, Rolling Stones
3	3	ABACAB, Genesis, Atlantic
4	4	4, Foreigner, Atlantic
5	5	FRIENDS OF MR. CAIRO, Jon & Vangelis, Polydor
6	7	BELLA DONNA, Stevie Nicks, Modern
7	6	NINE TONIGHT, Bob Seger, Capitol
8	8	LONG DISTANCE VOYAGER, Moody Blues, Threshold
9 NEW		EXIT STAGE LEFT, Rush, Anthem
10	10	GET LUCKY, Loverboy, CBS

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 11/23/81  
SINGLES

This Week	Last Week	Artist
1	4	TAINTED LOVE, Soft Cell, Vertigo
2	1	JA WENN WIR ALLE ENGLEIN WAEREN, Fred Sonnenschein & Freunde, Hansa
3	2	DANCE LITTLE BIRD, Electronics, Philips
4	3	JAPANESE BOY, Aneka, Hansa Int'l.
5	5	DICH ZU LIEBEN, Roland Kaiser, Hansa
6	7	ROCK 'N' ROLL GYPSY, Helen Schneider, WEA
7 NEW		POLONAEBELANKENAESE, Gottlieb Wendehals, Teldec
8	6	RAIN IN MAY, Max Werner, CNR
9	9	PHYSICAL, Olivia Newton-John, EMI
10	8	HOLD ON TIGHT, Electric Light Orchestra, Jet
11	10	PRINCE CHARMING, Adam & Ants, CBS
12	16	URGENT, Foreigner, Atlantic
13	11	FOR YOUR EYES ONLY, Sheena Easton, EMI
14	12	WE KILL THE WORLD (DON'T KILL THE WORLD), Boney M, Hansa Int'l.
15	13	IT'S RAINING, Shakin' Stevens, Epic
16	21	MAMA LORRAINE, Andrea Juergens, Ariola
17	14	NO ME HABLES, Juan Pardo, Polydor
18	17	TWILIGHT, Electric Light Orchestra, Jet
19	19	DREIKLANGDIMENSIONEN, Rheingold, Welt Rekord
20 NEW		DER BLAUE PLANET, Karat, Teldec
21	24	SHARAZAN, Al Bano & Romina Power, EMI
22	22	WOZU SIND DIE KRIEGE DA, Udo Lindenberg & Pascal, Teldec
23	15	WEM, Howard Carpendale, EMI
24	25	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M

25	18	GREEN DOOR, Shakin' Stevens, Epic
26	26	GOING BACK TO MY ROOTS, Odyssey, RCA
27	28	WIRED FOR SOUND, Cliff Richard, EMI
28 NEW		IT'S MY PARTY, Dave Stewart & Barbara Gaskin, Teldec
29	30	JUST FOR YOU, Spargo, Polydor
30 NEW		DU ENTSCHELDIGENI KENN DI, Peter Cornelius, Phonogram

## ALBUMS

1	1	QUIETSCHFIDELIO, Electronic-OS, Philips
2	2	GREATEST HITS, Queen, EMI
3	3	DICH ZU LIEBEN, Roland Kaiser, Hansa
4	4	IHRE SCHOENSTEN LIEDER, Joan Baez, Metronome
5	10	MUSIC WONDERLAND, Mike Oldfield, Virgin
6	9	SCHLIESS DIE AUGEN, LASS DICH VERWOHNEN, James Last, PolyGram
7	18	HITPARADE DER SCHLUEMPFE, Die Schlumpfe, K-tel
8	6	SHAKY, Shakin' Stevens, Epic
9	13	SUCH MICH IN MEINEN LIEDERN, Howard Carpendale, EMI
10	14	SCHNEIDER WITH A KICK, Helen Schneider, WEA
11	5	TIME, Electric Light Orchestra, Jet
12	17	DER ERNST DES LENENS, Ideal, WEA
13	12	OTTO VERSAUT HAMBURG, Otto, Ruzel
14	7	IDEAL, Ideal, IC
15 NEW		BOONOOOONOOS, Boney M, Hansa Int'l.
16	8	GHOST IN THE MACHINE, Police, A&M
17 NEW		TRAEUMERIEIEN 3, Richard Clayderman, Teldec
18	19	ROCK'N'ROLL DISCO, Rocky & Rockets, Arcade
19	15	DOLCE VITA, Spider Murphy Gang, Electro
20 NEW		JA WENN WIC ALE ENGLEIN WAEREN, Fred Sonnenschein & Freunde, Hansa

## SOUTH AFRICA

(Courtesy Springbok Radio)  
As of 11/20/81  
SINGLES

This Week	Last Week	Artist
1	1	URGENT, Foreigner, Atlantic
2	3	ENDLESS LOVE, Diana Ross & Lionel Richie, Motown
3	2	WIRED FOR SOUND, Cliff Richard, EMI
4	5	GREEN DOOR, Shakin' Stevens, Epic
5	4	QUEEN OF HEARTS, Juice Newton, Capitol
6	6	HOLD ON TIGHT, Electric Light Orchestra, Jet
7	8	START ME UP, Rolling Stones, Rolling Stones
8	7	ROCK'N'ROLL DREAMS COME TRUE, Jim Steniman, CBS
9	9	HOOKED ON CLASSICS, Royal Philharmonic Orchestra, RCA
10 NEW		SLOW HAND, Pointer Sisters, Planet

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 11/21/81  
SINGLES

This Week	Last Week	Artist
1	1	EVERY LITTLE THING SHE DOES IS MAGIC, Police, A&M
2	3	PRETEND, Alvin Stardust, Stiff
3	4	RR EXPRESS, Rose Royce, Whitfield
4	5	PHYSICAL, Olivia Newton-John, EMI
5	2	SUPER FREAK, Rick James, Motown
6	10	LET'S GROOVE, Earth, Wind & Fire, CBS
7	9	AIN'T NO MOUNTAIN HIGH ENOUGH, Boys Town Gang, Moby Dick
8 NEW		LOVE GAMES, Level 42, Polydor
9 NEW		O SUPERMAN, Laurie Anderson, Warner Bros.
10 NEW		YOUR XOVE STILL BRINGS ME TO MY KNEES, Marcia Hines, Friends

## ALBUMS

1	2	GHOST IN THE MACHINE, Police, A&M
2	1	ALL ALONE AM I, Timi Yuro, Dureco
3	4	RAISE, Earth, Wind & Fire, CBS
4	3	GEWOON ANDRE, Andre Hazes, EMI
5	5	DE REGEN VOORBIG, Rob De Nijs, EMI
6	10	PHYSICAL, Olivia Newton-John, EMI
7	7	SEVEN, Madness, Stiff
8 NEW		LEVEL 42, Level 42, Polydor
9	6	SHADES OF DESIRE, Anita Meyer, Ariola
10	8	FRIENDS, BZN, Mercury

For Spanish-language hits in Spanish-speaking countries, see Billboard En Espanol.



# Billboard® Hits Of The World™

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## AUSTRALIA

(Courtesy Kent Music Report)  
As of 11/23/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	PHYSICAL	Olivia Newton-John, Interfusion
2	2	START ME UP	Rolling Stones, Rolling Stones
3	3	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
4	6	EVERY LITTLE THING SHE DOES IS MAGIC	Police, A&M
5	5	THE STROKE	Billy Squier, Capitol
6	8	WIRED FOR SOUND	Cliff Richard, EMI
7	4	YOU WEREN'T IN LOVE WITH ME	Billy Field, WEA
8	10	(SI SI) JE SUIS UN ROCK STAR	Billy Wyman, A&M
9	12	BOYS IN TOWN	Divinyls, WEA
10	7	PRINCE CHARMING	Adam & Ants, CBS
11	9	QUEEN OF HEARTS	Juice Newton, Capitol
12	11	PRECIOUS TO ME	Phil Seymour, Epic
13	NEW	LOVE IN MOTION	Icehouse, Regular
14	17	BEAUTIFUL WORLD	Devo, Warner Bros.
15	14	TOO MANY TIMES	Mental As Anything, Regular
16	16	BEACH BOY MEDLEY	Beach Boys, Capitol
17	13	HOLD ON TIGHT	Electric Light Orchestra, Jet
18	NEW	UNDER PRESSURE	Queen & David Bowie, Elektra
19	15	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, RCA
20	NEW	NEVER SO LIVE (EP)	Angels, Epic

## ALBUMS

1	1	TATTOO YOU	Rolling Stones, Rolling Stones
2	2	GHOST IN THE MACHINE	Police, A&M
3	3	PHYSICAL	Olivia Newton-John, Interfusion
4	19	GREATEST HITS	Queen, Elektra
5	4	SIROCCO	Australian Crawl, EMI
6	17	GREATEST HITS	Beach Boys, Capitol
7	5	NEW TRADITIONALISTS	Devo, Warner Bros.
8	6	CATS AND DOGS	Mental As Anything, Regular
9	7	BAD HABITS	Billy Field, WEA
10	8	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, K-tel
11	10	TIME	Electric Light Orchestra, Jet
12	9	BELLA DONNA	Stevie Nicks, Modern/WEA
13	13	CHARIOTS OF FIRE	Vangelis, Polydor
14	11	SONGS IN THE ATTIC	Billy Joel, CBS
15	NEW	PRINCE CHARMING	Adam & Ants, CBS
16	16	SUNNYBOYS	Sunnyboys, Mushroom
17	15	UNDERNEATH THE COLOURS	Inxs, Deluxe
18	12	TIME EXPOSURE	Little River Band, Capitol
19	18	ABACAB	Genesis, Vertigo
20	14	DEAD RINGER	Meat Loaf, Epic/Cleveland Int'l

## JAPAN

(Courtesy Music Labo)  
As of 11/23/81  
SINGLES

This Week	Last Week	Title	Artist
1	4	AKUJU	Miyuki Nakajima, Canyon (Yamaha)
2	1	GINGIRAGIN NI SARIGENAKU	Masahiko Kondo, RVC (Janny's)
3	2	KAZE TACHINU	Seiko Matsuda, CBS/Sony (Sun/JCM)
4	3	GOOD LUCK LOVE	Toshihiko Tahara, Canyon (Janny's)
5	5	KISS WAS ME NI SHITE	Venus, Tokuma (Geiei)
6	7	STRIPPER	Kenji Sawada, Polydor (Watanabe)
7	10	SAYONARA MOYOU	Toshihiro Ito, Nippon Phonogram (Yamaha)
8	6	MICHINOKU HITORI TABI	Jouji Yamamoto, Canyon (Nichion/Kitajima)
9	8	HIGH SCHOOL LULLABY	Imokin Trio, Four Life (Fuji)
10	9	TSUPPARI HIGH SCHOOL ROCK'N'ROLL SHIKENJEN	Yokohama Ginbae, King
11	12	HELLOGOODBYE	Yoshie Kashiwabara, Nippon Phonogram (Watanabe)
12	14	SENTIMENTAL JOURNEY	Iyo Matsumoto, Victor (Nichion)
13	16	AISHUU HERO	Hikomi Go, CBS/Sony (Burning)
14	17	A MEN DE KOI WO SHITE	Niagara Triangle, CBS/Sony (Watanabe)
15	11	SHOUJO NINGYO	Tsukasa Ito, Japan (Yui/JCM)
16	13	FURUSATO	Chiharu Matsuyama, News (STV Pack/Panta)
17	15	ANATA HITOSUJI	Miyuki Kawanaka, Telchiku (Geion/OBCM)
18	20	MISTY TWILIGHT	Miki Asakura, King (PMP/Burning)

19	18	RENGESOU NO KOI	Hiroshi Iwasaki, Victor (NTV/Geiei)
20	19	HEARTS	Marty Balin, Toshiba-EMI

## ALBUMS

1	1	SAKUBAN OAI SHIMASHOU	Yumi Matsuyama, Toshiba-EMI
2	2	KAZE TACHINU	Seiko Matsuda, CBS/Sony
3	5	THE BEST	Seiko Matsuda, CBS/Sony
4	3	BEST	Chanel, Epic/Sony
5	4	LOVE POTION NO. 1	Venus, Tokuma
6	7	SONGS IN THE ATTIC	Billy Joel, CBS/Sony
7	6	RISING SUN	Eikichi Yazawa, Warner-Pioneer
8	8	YABURETA HEART WO URIMONO NI	Kai Band, Toshiba-EMI
9	13	PHYSICAL	Olivia Newton-John, Toshiba-EMI
10	10	SELECTION 1978-1981	Off Course, Toshiba-EMI
11	14	YOU COULD HAVE BEEN WITH ME	Sheena Easton, Toshiba-EMI
12	20	BUCCHIGIRI	Yokohama Ginbae, King
13	12	SHINUNOWA IYADA	KOWAI, SENSOU HANTAI, Snakeman Show, Alfa
14	9	THE 10th ODYSSEY	Tulip, Toshiba-EMI
15	16	3606 NICHU	Alice, Polystar
16	NEW	RAISE	Earth, Wind & Fire, CBS/Sony
17	17	FOLLOW ME	Iruka, Crown
18	15	PORTRAIT	Maria Takeuchi, RVC
19	NEW	GREATEST HITS	Queen, Warner-Pioneer
20	11	TSUKASA	Tsukasa Ito, Japan

## SWEDEN

(Courtesy GLF)  
As of 11/10/81  
SINGLES

This Week	Last Week	Title	Artist
1	2	TVA AV OSS	X-Models, Parlophone
2	1	JAPANESE BOYS	Aneka, Hansa
3	8	HELA NATTEN	Attack, CBS
4	4	FOR YOUR EYES ONLY	Sheena Easton, EMI
5	3	RAISING MY FAMILY	Steve Kekana, EMI
6	9	TAINTED LOVE	Soft Cell, Bizzare
7	6	HANDS UP	Ottawan, Carrere
8	NEW	LUJDET AV ETT ANNAT HJARTA	Gylene Tider, Parlophone
9	5	JAG VILL HA DIG	Freestyle, SOS
10	10	LIKE THEY DO IN THE MOVIES	Anna, RCA

## ALBUMS

1	2	DEAD RINGER	Meat Loaf, Cleveland Int'l/Epic
2	1	FANTASY	Freestyle, SOS
3	3	TIME	Electric Light Orchestra, Jet
4	NEW	PHYSICAL	Olivia Newton-John, Polar
5	4	DANGEROUS ACQUAINTANCES	Marianne Faithfull, Island
6	6	GHOST IN THE MACHINE	Police, A&M
7	5	TATTOO YOU	Rolling Stones, Rolling Stones
8	NEW	YOU COULD HAVE BEEN WITH ME	Sheena Easton, EMI
9	NEW	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, K-tel
10	NEW	WHY DO FOOLS FALL IN LOVE	Diana Ross, Capitol

## SPAIN

(Courtesy El Gran Musical)  
As of 11/21/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	MA QUALE IDEA	Pino D'Angio, RCA
2	2	HOLD ON TIGHT	Electric Light Orchestra, Jet
3	4	EVERY LITTLE THING SHE DOES IS MAGIC	Police, A&M
4	3	HOY NO ME PUEDO LEVANTAR	Mecano, CBS
5	5	BETTE DAVIS EYES	Kim Carnes, EMI
6	9	POR TU AUSENCIA	Manzanita, CBS
7	7	FUNK IT	Eddy Rosemond, RCA
8	6	STARS ON 45/MORE STARS	Stars On 45, Fonogram
9	NEW	ALL THE LOVE IN THE WORLD	Korgis, Zafiro
10	NEW	SERA PORQUE TE AMO	Riocchi & Poveri, CBS

## ALBUMS

1	2	TIME	Electric Light Orchestra, Jet
2	3	GHOST IN THE MACHINE	Police, A&M
3	4	40 CANCIONES DE LA VIA DE UN HOMBRE	Frank Sinatra, Reprise
4	1	EN TRANSITO	Joan Manuel Serrat, Ariola
5	5	TATTOO YOU	Rolling Stones, Rolling Stones
6	6	TALCO Y BRONCE	Manzanita, CBS
7	NEW	MAS ALLA	Miguel Bose, CBS
8	7	LONG PLAY ALBUM VOL. 2	Stars On 45, Fonogram
9	NEW	AQUELLAS MANOS EN TU CINTURA	Adamo, EMI
10	10	CORAZON DE POETA	Jeanette, RCA

## NEW ZEALAND

(Courtesy Record Publications)  
As of 11/8/81  
SINGLES

This Week	Last Week	Title	Artist
1	1	SAY I LOVE YOU	Renee Geyer, Festival
2	2	GREEN DOOR	Shakin' Stevens, Epic
3	3	THEME FROM GREAT AMERICAN HERO	Joey Scarbury, Elektra
4	5	ENDLESS LOVE	Diana Ross & Lionel Richie, Motown
5	6	MAKING YOUR MIND UP	Bucks Fizz, RCA
6	4	LADY (YOU BRING ME UP)	Commodores, Motown
7	8	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, RCA
8	NEW	ISLAND IN THE SUN	John Rowles, EMI
9	9	ROCK AND ROLL DREAMS COME THROUGH	Jim Steinman, Epic
10	7	BEACH BOYS MEDLEY	Beach Boys, Capitol

## ALBUMS

1	NEW	QUEEN'S GREATEST HITS	Queen, Elektra
2	3	VERY BEST OF ELTON JOHN	DJM
3	1	HOOKED ON CLASSICS	Royal Philharmonic Orchestra, K-tel
4	5	RAGE IN EDEN	Ultravox, Chrysalis
5	6	TATTOO YOU	Rolling Stones, Rolling Stones
6	4	MAKING MOVIES	Dire Straits, Vertigo
7	7	PRECIOUS TIME	Pat Benatar, Chrysalis
8	NEW	MAYBE	Sharon O'Neill, CBS
9	2	PRACTICAL JOKERS	Swingers, CBS
10	NEW	LONG DISTANCE VOYAGER	Moody Blues, Threshold

## Orchestra Uses Queen's Hits In Charity Gig

LONDON—The hit songs of Queen make up the program for a charity concert to be staged here Dec. 8 by the Royal Philharmonic Orchestra and the Royal Choral Society.

It's in aid of the Solid Rock Foundation charity, London-based, and is set for the Royal Albert Hall. Louis Clark, whose "Hooked On Classics" single and album with the Royal Philharmonic charted here, is orchestrating Queen songs for the show.

EMI Music, which is underwriting the concert, is to record the program for a worldwide album release next year and EMI Music and Video will film the show for television and for videocassette and videodisk.

The Solid Rock Foundation's fund-raising plans for 1982 include a series of jazz and gospel concerts to be staged in various U.K. cathedrals.

## U.K. Harmonia Mundi Expands

LONDON—Harmonia Mundi U.K. Ltd., the British branch of the independent French record company, is moving its London office from Chalton Street to larger premises at 19/21, Nile Street in North London as from Jan. 1 next year.

The new premises will house sales, accounts, credit control, advertising and marketing departments together with all the stock of Harmonia Mundi's own and represented labels—Deutsche Harmonia Mundi's own and represented labels—Deutsche Harmonia Mundi, Acanta, Astree, Calliope, INAGRM, MPS, Tudor and Valois.

The move is part of a general expansion program being undertaken by Harmonia Mundi which includes the establishment next year of offices in Heidelberg, West Germany, and in Los Angeles.

## Canada

# Retail Sales Slow Before Holiday Push

By DAVID FARRELL

TORONTO—A survey of major racks and retailers across the country reveals that although the countdown is on for Christmas, the market is still sluggish.

One major downtown store in this city, which asked not to be named, reports its top seller moved just over 400 copies last week, whereas in brisker times a front line seller might move 3,000 copies. Most stores surveyed indicate that the midprice catalogs offered by the majors this year have substantially improved business conditions. Many cited the WEA midline series as being especially attractive.

According to Greg Malta at the Records On Wheels warehouse in this city, WEA and Capitol catalogs have done exceptionally well. He points out that Capitol was late introducing its line, but adds that the selections offered make large wholesale purchases an attractive buy. "It is the kind of stuff one can sell all year," he explains.

MCA general manager George Burns figures that his midprice line has done well over \$2 million in business for the company this year. He says he fully expects that the catalog, which includes titles by the Who and Steely Dan, will continue generating strong sales right through 1982.

Capitol estimates its midprice line could account for as much as 30% of its overall sales this year, a figure borne out in talks with national buyers who praise the company for its generous distribution of easy-to-sell titles.

For the Handleman Co. of Canada and Kelly's in the western half of the country, the big sellers right

now are the London Symphony Orchestra's "Hooked On Classics" and Olivia Newton-John's comeback album, "Physical."

Canadian records are a big factor these days as well. The second Loverboy album, "Get Lucky," created instant top 10 store reports in major store outlets from Winnipeg through to Vancouver, creating sell-through that equalled initial sales reports on new product by Genesis and the Rolling Stones in some store locations.

At D.J.'s Music Service in Calgary, one of the largest singles racks in the western half of the country, Chilliwack's hit single, "My Girl," has been the top best seller now for two weeks. According to buyer Margo Frazer, this is the third time a Canadian act has topped their chart in the company's history. Previous high rollers included Sweeney Todd with "Roxy Roller" and the Rovers with "Wasn't That A Party."

While a check of top 10 album sales turns up predictable sellers like Genesis, the Rolling Stones and Foreigner, an increasing number of big sellers are showing up as a result of more adult-oriented airplay, names like Dan Fogelberg, the "Hooked On Classics" medley LP, Olivia Newton-John, Juice Newton and Sheena Easton.

While the market has yet to erupt with line-up crowds at the cash desks, most interviewed said they have no sinking feelings about this Christmas season yet. Says one buyer: "I'm expecting to do at least as well as last year, if not better. But my guess is that the first quarter of next year is going to be real quiet. But that's next year."

## Cano, Telemann Have Fresh Identities

TORONTO—Two established acts here have changed names to freshen their image and generate new audiences.

Better known of the two is Masque, the new moniker for Ontario folk/rock band Cano. With four albums in its catalog for A&M, the new lineup is minus longtime lead singer Rachael Paiement, and sporting a more electric, rock-oriented sound on its latest album, "Camouflage."

Cano began its A&M recording career by mixing French and English songs, but now leader Marcel Aymar observes, "Frankly, we've had enough of bilingualism. It confused everyone, including us."

Violinist and songwriter in the band, Wasyl Kohut, died suddenly last week after going into a coma. Cause of death was attributed to a brain aneurysm. Ironically it is the second sudden death in Cano. Sev-

eral years back co-founder Andre Paiement committed suicide.

The time is right for a name change, he adds, and even necessary so that European releases would not be confused with disco-oriented Italian band, Kano.

The other Canadian act that has undergone a name change is the heavy metal band Telemann, now known as Wrabit. The band has a debut album shipping on MCA late this month and has already garnered publicity for itself on the basis of a legal wrangle over contract agreements for the disk.

Initially, the album was to go out worldwide on MCA, excluding Canada where CBS had the album. According to one insider, MCA balked at the non-Canadian clause and the band's management had to negotiate with CBS to get out of the one-territory deal. MCA Canada is now geared up for an aggressive marketing campaign to launch the album.

## 'Two Bernies' Management Dissolved

TORONTO—One of the most successful management partnerships in the country is being dissolved as Bernies Finkelstein and Fiedler officially end a 10-year-old relationship, handling the careers of Bruce Cockburn, Murray McLauchlan, Dan Hill and Rough Trade.

Known as the two Bernies, the Finkelstein-Fiedler Co. Ltd. is being wound down, leaving Fiedler management of Hill and singer/songwriter Graham Shaw and Finkelstein doing likewise for McLauchlan and Cockburn. Additionally, Fin-

kelstein will continue in the front seat of True North Records which records all the acts, save Dan Hill who is currently signed to Epic.

Fiedler downplays the significance of the split, simply stating that "we've been together for an awfully long time and we need a change." The split is described as amicable.

Fiedler will continue operating out of the True North office on Queen St. in Toronto until such time as he decides where to set up shop for his new solo management enter-

# World Popular Song Festival in Tokyo '81

World Popular Song Festival

# Powerful Performance and International Spirit Mark 12th Popular Song Festival

The World Popular Song Festival in Tokyo '81 climaxed Nov. 1 with Osvaldo Rodriguez of Cuba claiming the International Grand Prix with "Digamos Que Más Da" (Never Mind) which he sang and composed.

Aladdin took home the Japanese Grand Prix with their rousing "The Incredible Rock'n'Roller" written by lead vocalist Shigehito Takahara.

A Most Outstanding Performance Award was presented to Maria Del Sol from Mexico for "You've Gotta Have Someone" composed and arranged by Tino Geiser which also won a special Kawakami Award. The other Most Outstanding Performance Award went to Udo Jürgens of Austria who composed and sang "Leave A Little Love", also an Outstanding Song Award winner.

Best Song Awards included the U.S. entry "Music Power", written by Freddie Perren and performed by Peaches & Herb; "Another Night" from the U.K., composed by Andy

Grand Prix



Osvaldo Rodriguez, Cuba

Best Song



Bucks Fizz, United Kingdom

Best Song



Nadda Viyakarn, Thailand

Most Outstanding Performance Kawakami Award



Maria Del Sol, Mexico

Best Song



Peaches & Herb, U.S.A.

Best Song



Gianni Togni, Italy

Most Outstanding Performance Outstanding Song



Udo Jürgens, Austria

Outstanding Song



Anita Meyer, Holland

Hill and Nichola Martin and sung by Bucks Fizz: "Vivi" composed and presented by Gianni Togni of Italy; and "Happiness" sung by Nadda Viyakarn and written by ten-years old Indhuon Srikananda of Thailand. Outstanding Song presentations went to Dutch composers Martin Duiser and Piet Souer for "Too Young To Know" sung by Anita Meyer; French entry "Sentimentale" performed by Marie Myriam and

written by Jean Claude Capillon & Jerome Desjardins; and Japanese entry "I Love You Forever" written by Akihiko Furukawa and done by his group Spunky. This year's staging represented Yamaha's most spectacular yet, transforming the massive Budokan into the ruins of ancient Greece complete with marble columns and starlight, plus a special revolving stage. The 60-piece Yamaha Pops

Orchestra literally outdid themselves with the added power of a new 6-way P.A. system, assembled exclusively for the cavernous Budokan. Details for Festival '82 will be announced in the near future.



Marie Myriam, France

For further information:

**FESTIVAL COMMITTEE '81**  
**YAMAHA MUSIC FOUNDATION**

3-24-22, Shimomeguro, Meguro-ku, Tokyo, Japan  
Phone: Tokyo (03) 719-3101  
CABLE: WORLD FESTIVAL TOKYO  
TELEX: 2466571 YAMAHA J



## Pop

**GROVER WASHINGTON JR.—Come Morning, Elektra 5E562. Produced by Grover Washington Jr., Ralph McDonald.** Washington's Elektra debut earlier this year produced a major hit in "Just The Two Of Us" with Bill Withers on lead vocal. Grady Tate handles lead vocal on "Be Mine (Tonight)," although it lacks the grace of the Withers track. The album's strength lies in the impeccable playing of Washington and the featured musicians which includes Ralph McDonald, Eric Gale, Steve Gadd, Richard Tee, Paul Griffin and Marcus Miller.

**Best cuts:** All.

**KISS—Music From The Elder, Polygram NBLP7261. Produced by Bob Ezrin.** On this LP, Kiss finally makes the transition from a one dimensional gimmick attraction to a multifaceted not-to-be-taken-for-granted group. Maybe it was Ezrin's production or the group's realization that all those adolescent fans are growing up, but Kiss has delivered a mature concept LP which will surprise skeptics. "A World Without Heroes," the first single, just might be the softest sounding Kiss yet. Well balanced between rockers and slower material, with even some dreamy Pink Floyd like aural textures mixed in, this album turns a new page for the group.

**Best cuts:** "A World Without Heroes," "Under The Rose," "Odyssey," "Dark Light."

**MOLLY HATCHET—Take No Prisoners, Epic FE37480. Produced by Tom Werman.** One thing to be said about Molly Hatchet is that this band is consistent. Album after album the cover art motif remains the same, as does the band's brand of sweaty Southern rock'n'roll. The music is heavy hard rock dominated by three guitars, while the lyrics put down wandering women, while celebrating good time carousing with the boys and girl friends who are "one hot piece of property." This may not be feminists' favorite band, but a lot of adolescent boys like them, and they buy more records.

**Best cuts:** "All Mine," "Don't Mess Around," "Loss Of Control."

**CHIC—Take It Off, Atlantic SD19323. Produced by Bernard Edwards, Nile Rodgers.** The sole criticism which could be levied against Chic's "Real People" last year is that it wasn't adventurous enough: Chic seemed rutted in its instantly-identifiable sound. Here, though, the group takes some chances. Several of the cuts have a harder instrumental edge, leaning more toward rock than r&b at times. (That aspect of the music is reflected in the cover illustration and lettering which makes this look like a B-52's album). Songs like "So Fine" and "Just Out Of Reach" are looser and more expansive than Chic's usual ultra-tight approach. And "Baby Doll," the closing track, is a hot instrumental with a tenor sax solo worthy of Jr. Walker. Now if only rock stations will ease up on their restrictive programming, this can get the across-the-board exposure it deserves.

**Best cuts:** Those cited plus "Your Love Is Cancelled."

**FRANK SINATRA—She Shot Me Down, Reprise FS2305 (Warner Bros.) Produced by Don Costa.** Herewith, Sinatra does it to Sonny Bono: the title of the chairman's 35th Reprise album comes from "Bang Bang," the pop novelty Sonny wrote for Cher in 1966. If that sounds like a bit of a reach, it is, though Sinatra and Costa deserve credit for trying. Better suited to Sinatra's classic ballad style is the medley of Harold Arlen's "The Gal That Got Away" (one of the best torch songs of all time) and Rodgers & Hart's "It Never Entered My Mind." Another highlight is a special lyric adaptation of Bob Hope's theme song, "Thanks For The Memory." Last year's "Trilogy" proved that a market still exists for Sinatra's records, so display prominently.

**Best cuts:** Those cited plus "Good Thing Going" (from "Merrily We Roll Along").

**CHICAGO—Greatest Hits, Vol. II, Columbia FC 37682. Produced by James William Guercio, Phil Ramone, Chicago.** Chicago scored its only No. 1 hit, "If You Leave Me Now," a year after its first greatest hits set shot to No. 1 in 1975. It's included here, along with such lesser recent hits as "No Tell Lover" and several early hits that were left off the jam-packed first singles collection. Chicago isn't what it used to be—it's no even signed to CBS anymore—but this set shows why it was once the hottest American band in the business.

**Best cuts:** "Happy Man," "Alive Again," "Old Days," "Dialogue," "If You Leave Me Now."

**VARIOUS ARTISTS—In Harmony 2, Columbia BFC37641. Produced by Lucy Simon and David Levine.** Bruce Springsteen singing "Santa Claus Is Coming To Town;" Billy Joel doing "Nobody Knows But Me;" and Lou Rawls and Deniece Williams teaming up for "The Owl & The Pussycat," are only some of the highlights of this delightful LP for children of all ages. Other artists featured on this project are James Taylor, Teddy Pendergrass, Janis Ian, Crystal Gayle, Dr. John, Kenny Loggins and Carly and Lucy Simon. A royalty from this LP is being donated to the Children's Television Workshop.

**Best cuts:** All.

## Soul

**LAKESIDE—Keep On Moving Straight Ahead, Solar BXL13974. (RCA). Produced by Lakeside.** It would be a shame if this album were buried in the Solar crunch of near-

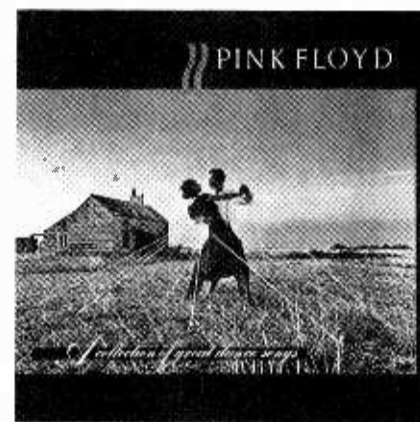
## Spotlight



FOR THOSE ABOUT TO ROCK

**PINK FLOYD—A Collection Of Great Dance Songs, Columbia TC37680. Produced by Pink Floyd, David Gilmour, James Guthrie, Bob Ezrin, Roger Waters.** In essence, this is a Pink Floyd greatest hits package encompassing material from 1971's "One Of These Days" through a 1981 re-recording of "Money." Also included are "Another Brick In The Wall," "Wish You Were Here," "Sheep," "Shine On You Crazy Diamond." Throughout its career, Pink Floyd has been at the forefront of progressive rock and this LP is a solid indication of why.

**Best cuts:** All.



**BARBRA STREISAND—Memories, Columbia TC37678. Executive Producer: Charles Koppelman.** This is superstar holiday product whose sole reason for being is that Streisand is a superstar, these are the holidays and CBS needed product. Thus, we have the fourth CBS album appearance of "The Way We Were," the third of "You Don't Bring Me Flowers," "My Heart Belongs To Me" and "Evergreen." The concept seems to be love songs, but Streisand's quintessential love song, "People" is not here, while her trendy disco foray, "No More Tears," is (for those fans of the song who don't own Streisand's "Wet" album. Donna Summer's "On The Radio" LP, the seven inch Columbia single or the 12-inch Casablanca disco disk.) Streisand's singing is superb, the cover photo is striking, the two new cuts are lovely, but, to quote a line from a hit within, "enough is enough."

**Best cuts:** "The Way We Were," "Evergreen," "New York State Of Mind," "Comin' In And Out Of Your Life."

simultaneous E/A and RCA releases, because it's an excellent record, easily one of the most engaging black music sets of the year. The album features the sprightly midtempo material that is Solar's stock-in-trade, but with a bit more of a rock-inflected bite. The cover art is indistinguishable, but the music inside is top-of-the-line.

**Best cuts:** "Keep On Moving Straight Ahead," "It's Got To Be Love," "All For You," "Back Together Again."

**PEABO BRYSON—I Am Love, Capitol ST12179. Produced by Peabo Bryson, Johnny Pate.** Bryson continues to shine as one of the best singers in black music. It seems just a matter of time before he moves beyond his already-respectable sales figures to hit the top ranks of pop crossover stars. The material on his latest album should help him do it, ranging from pretty ballads like "Impossible" to deep, soulful material like "I Am Love" to midtempo outings like "There's No Guarantee."

**Best cuts:** Those cited plus "Move Your Body," "You."

## Country

**CON HUNLEY—Ask Any Woman, Warner Bros. BSK3617. Produced by Tom Collins.** The material here is varied and well-suited to Hunley's bluesy-pop voice—which is reminiscent of a less intense Ray Charles. The production, while uniformly supportive, never overwhelms nor distracts from the effortless flexibility of Hunley's stylings. Adding to the blues quality of the project are the recurring images of loss.

**Best cuts:** "Don't It Break Your Heart," "I'm Back To Putting Up A Front Again," "She's Steppin' Out."

**ELVIS PRESLEY—Greatest Hits, Vol. One, RCA AHL2347. Produced by Joan Deary.** Elvis fans will delight in this new collection, which contains four previously unreleased live tunes. Several of his trademark numbers are nestled here, including "Suspicious Minds" and a live version of "The Wonder Of You." There's also a potent live version of "Steamroller Blues." Backing Presley on different songs are the Imperials Quartet, the Sweet Inspirations, J.D. Sumner and the Stamps and the Jordanaires. The late Felton Jarvis produced about half of the songs.

**Best cuts:** Take your pick, the title says it all.

## Jazz

**JOHN McLAUGHLIN—Belo Horizonte, Warner Bros. BSK3619. Produced by John McLaughlin.** A decade ago, the guitarist's canny grasp of that era's fiery rock lexicon yielded a fusion breakthrough with the Mahavishnu Orchestra. Now McLaughlin's first album since moving to Warners offers yet another shift in style that augurs wide acceptance: here he's assembled a lush, lyrical ensemble background with more subdued electronic elements as a backdrop for his quieter acoustic guitar musings. Recalling Weather Report's more meditative musings, this set plays down the rapid-fire arpeggios and dramatic dynamic changes of his electric efforts to showcase McLaughlin as melodist.

**Best cuts:** "Belo Horizonte," "Very Early (Homage To Bill Evans)," "Staruost On Your Sleeve," "Manitas D'Oro" with Paco deLucia guesting on second guitar.

**JOHN KLEMMER—Solo Saxophone II-Life, Elektra 5E566. Produced by John Klemmer.** With the exception of vocals by Clint Holmes, this is Klemmer and Klemmer alone in a very intimate setting. Playing tenor sax, some piano among other instruments, Klemmer creates an ethereal mood piece with each composition flowing smoothly. This may not be Klemmer's most commercial outing, yet it remains a very personal statement.

**Best cuts:** All.

## Billboard's Recommended LPs

### pop

**DUANE ALLMAN—The Best Of Duane Allman, Polydor PD1633 Various producers.** What isn't found on the "Best Of The Allman Brothers" LP ("Midnight Rider" is duplicated) can be found on this collection that also contains Duane

Allman's work with Eric Clapton on "Mean Old World," with the Hourglass and some solo work. The music is first class, but the packaging is shoddy. The late Duane Allman is one of the seminal figures in the history of rock, and that there is no discography or notes explaining where this material came from, and what it has meant, is insulting not only to old and new fans, but to the memory of a great artist as well. **Best cuts:** All.

**BOB WEIR—Bobby & The Midnights, Arista AL 9568. Produced by Gary Lyons.** Fronted by the Grateful Dead's Bob Weir, this band also features such illustrious musicians as Billy Cobham, Bobby Cochran, Alphonso Johnson and Brent Mydland. Echos of the Dead can be heard here, especially on the compositions penned by Weir, but this band also has its own sound, somewhat harder-edged and more funky than the gentle boogie of the Dead. It has a solid AOR radio sound. **Best cuts:** "Haze," "Josephene," "Far Away."

**TIM HARDIN—The Tim Hardin Memorial Album, Polydor PD26333. Produced for reissue by Ted Daryl.** Nearly a year after Tim Hardin died, at a time when none of his recorded work was in print, Polydor is releasing this LP of some of his best known songs, including "If I Were A Carpenter," "Reason To Believe," "Lady Came From Baltimore," and "Don't Make Promises." The music is haunting, and unlike the Duane Allman collection, there are sensitive and sensible liner notes to remember the artist. **Best cuts:** Those mentioned.

**GARY MYRICK & THE FIGURES—Living In A Movie, ARE37429. Produced by Geoff Workman.** Coming from the Los Angeles club scene, Myrick is a singer/songwriter who writes interesting and intelligent songs within a commercial context. He also plays some pretty good guitar, while his band easily keeps up with his musical changes. But it is the songs, full of striking images, that are the most interesting element in this LP. There is, in fact, an unmistakable feeling that somebody else may do them better justice. **Best cuts:** "Penetrate My Heart," "Promises, Promises," "I'm Not A Number," "Died On Television."

**JIMMY CLIFF—Give The People What They Want, MCA 5217. Produced by Jimmy Cliff, Oneness.** It is perhaps unfortunate that Cliff has chosen as this album's title one recently used by the Kinks. Cliff however is hardly moving over to rock—if anything he is in a reggae groove more than ever. His last effort was very commercial and dealt with politics in a softened way. This one, while retaining an air of commerciality, is the Cliff that reggae fans know and love. **Best cuts:** "Give The People What They Want," "Let's Turn The Tables," "Son Of Man," "Majority Rule."

**BEST OF RITCHIE VALENS, Rhino/Del Fi 200. Produced by Bob Keane.** Mastered from original tapes that have been out of print for 15 years, this collection features the best of Valens' short lived life. Included are "Donna," "LaBomba," "C'mon Let's Go" and others that any record collector would love to have. **Best cuts:** Those mentioned.

**TOM FOGERTY—Deal It Out, Fantasy Records F96-11. Produced by Mark Springer, David Hayes with Tom Fogerty.** The current revival of interest in Creedence Clearwater Revival may mean this very worthy album will receive a little extra attention. If so, listeners will discover that Fogerty still knows how to deliver songs, some of which he wrote or co-wrote. The connection of his producers with Van Morrison is apparent from the phrasing of many of the songs, including two written by Morrison: "Real Real Gone" and "You Move Me." **Best cuts:** Those cited, plus "Deal It Out," "Tricia Suzanne," "Champagne Love."

**GLENN BRANCA—The Ascension, 99 Records 9901LP. Produced by Ed Bahlman.** Alternatively inspiring and banal, fascinating and boring, Branca's first LP (there was an EP before) is a lesson in the synthesis of multi-guitar technique with new music and modern classical influences. This is not pop, jazz or classical, but a bit of all. Using four guitarists on this project, Branca creates a thick sonic stew. **Best cuts:** "The Spectacular Commodity," "Light Field."

**GREGORY ISAACS—More Gregory, Mango MLP59669, (Island). Produced by Gregory Isaacs.** Isaacs wrote and arranged all the songs here, and while some of them touch on reggae's traditional political concerns, more impressive by far are the love songs. These are beautiful and heartfelt, and while there is no denying the sincerity of Isaacs' political concerns, the love songs work much better. **Best cuts:** "Front Door," "Permanent Lover," "Hush Darling," "If I Don't Have You."

**PABLO MOSES—Pave The Way, Mango MLP59633 (Island). Produced by Geoffrey Chung.** Chung has also engineered, mixed and arranged this effort by Moses who was active in the reggae music scene in the early '70s, before a four year silence that began in 1976. But now he is back and his is a gentle yet insistent LP. Nothing special really happens here, but not a note is wasted either. Everything is perfectly in place. It sounds seductive. **Best cuts:** "Pave The Way," "A Step Before Hell," "Africa Is For Me."

**THE COMPLETE TOMMY DORSEY, VOL. 7, RCA Bluebird AXM25582. Reissue produced by Frank Driggs.** There's con-

(Continued on page 75)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; Reviewers: Dave Dexter Jr., Laura Foti, Paul Grein, Douglas E. Hall, Kip Kirby, Pat Nelson, Roman Kozak, Irv Lichtman, Ed Morris, Ed Ochs, Alan Penchansky, Sam Sutherland, Robyn Wells, Adam White, Jean Williams.



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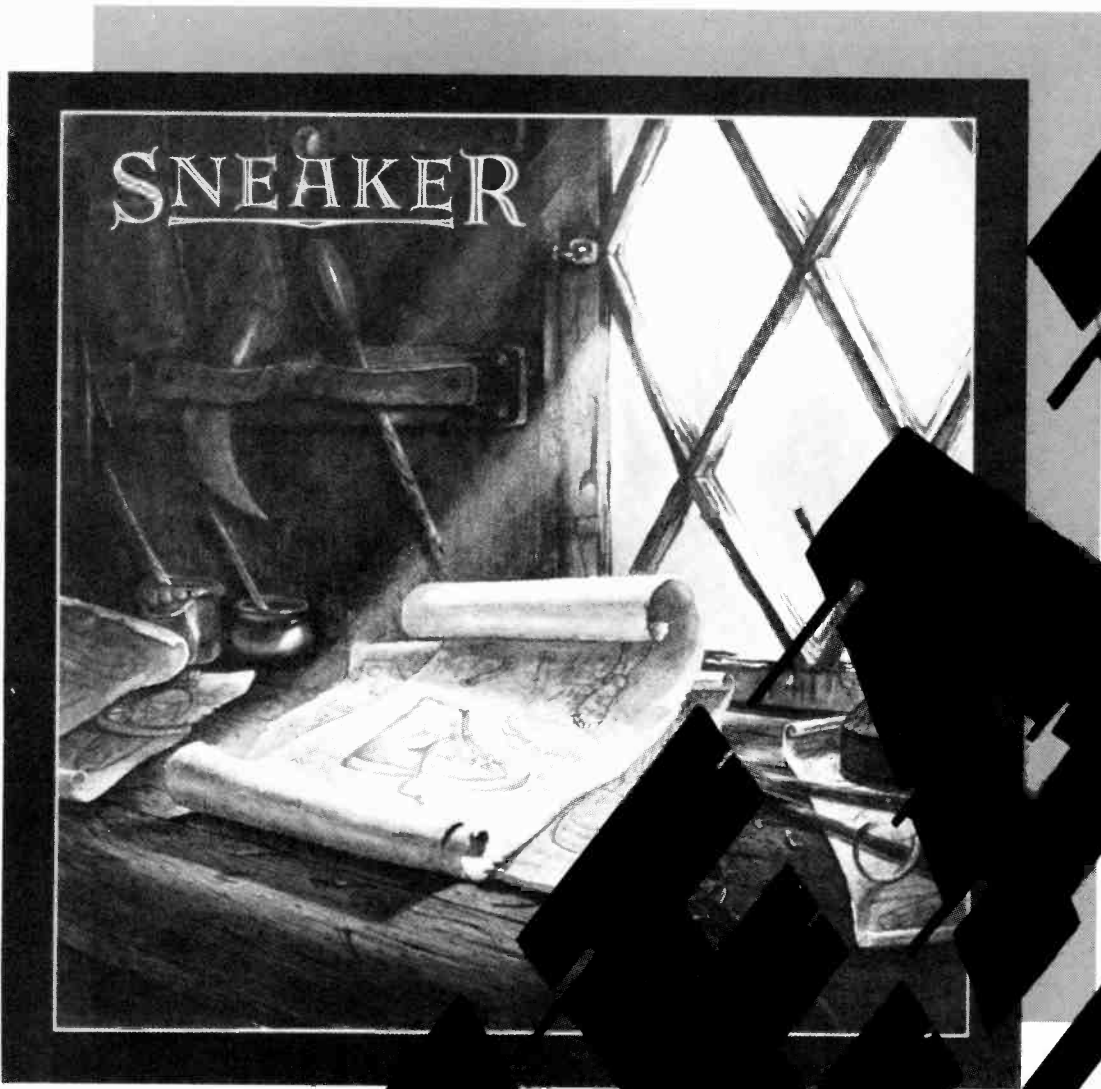
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# Top \$ Seen In ATV Music Buy

• Continued from page 1

for as much as \$70-75 million.

Although Lord Grade is believed to favor the sale of the company as a package, he is entertaining offers for the Northern Songs portion of the ATV catalog, containing most of the key material written by Paul McCartney and John Lennon.

One of the bids for Northern—hovering at the \$50 million mark—is by McCartney himself and out of London, McCartney Productions Ltd. confirms that it's put in a bid at this level.

But, McCartney interests are not alone in pursuing Northern and/or the remaining ATV copyrights. Bidders, sources say, include CBS Songs, EMI, Warner Communications, Paramount Pictures, the Entertainment Company and Yoko Ono, widow of Lennon.

Lord Grade, returning to London

Wednesday (18) after meetings with McCartney interests and the chief of his U.S. operation, Sam Trust, admits that altogether he's had five different offers for Northern, but he won't name the contenders.

Trust, who has informed key members of his staff of the possibility of the company's sale, is said to be considering a role in acquiring an interest in ATV.

Northern was purchased by Lord Grade in 1969 from Dick James for about \$20 million. Many think McCartney deeply regrets the original sale of Northern, in which he has a 15% interest.

The negotiations to buy Northern in the first place were conducted by Jack Gill, then chairman of ATV's publishing division. He left ATV suddenly and controversially only a few months ago, getting reportedly \$1 million in contract compensation.

McCartney has already built a

music publishing empire, including acquisitions of such prestigious firms as E.H. Morris and Frank Music, formed by the late writer Frank Loesser.

Lord Grade's music publishing interests are said to be one of the few guaranteed profit-making centers of the ACC conglomerate, beset by deep financial problems on the motion picture end. It's felt that Lord Grade seeks to meet certain financial obligations by Dec. 15, so is eager to conclude a deal (or deals) by that time. There are some 100 employees at ATV units in the U.K., U.S., Canada and Australia.

If Lord Grade gets an aggregate price of anything approaching \$70 million, this would be by far the biggest outlay ever for a music publishing operation. Current title-holder is Chappell Music, which PolyGram acquired more than a decade ago for around \$40 million.

# Rock 'n' Rolling

• Continued from page 10

punky enough for them."

Formed three years ago, disbanded two years ago, and reformed again in the beginning of this year, the band on stage comes across more as a collection of happy anarchists and pranksters than sullen punks. It is fronted by Wolinsky, once the doorman at the Bottom Line, who now performs in three-piece suits or a doctor smocks. Snooky & Tish are the featured singers.

"We have come on as nuns in drag, as bloody nurses, girl scouts, cheer leaders, battered housewives, and once as raped prom queens," says Tish (Bellomo). She and sister Snooky were singers in Blondie in 1975, and have appeared as the Pin-ups, and also on their own as Tish & Snooky.

The two also design clothes and own Manic Panic, an East Village clothing store specializing in new wave and rock'n'roll clothes.

"I have designed a costume for Cher, and Elvis Costello came in to buy a suit, back when we were selling them for \$10," says Tish.

She is not the only one in the band involved in outside projects. Jason Wilkins lead guitarist for the band, has his own label, Spot Records, available through JEM. He is recording a St. Louis singer and Broadway afficionado, Randy Mitchell, who is doing new wave, Gary Numan-type versions of Broadway songs. First release will be a single, "Tomorrow" from "Annie" with "Corner The Sky," from "Pippin" on the B side. It will come out in the new year.

Also, manager Bruce Feldman and rhythm guitarist Bob Hopeless work together doing jingles. The "Oh Oh Sergio" ad for Sergio Valente jeans is theirs, says Tish.

The Sic F\*\*\*s play around the New York area cheerfully doing such songs as "Chop Up Your Mother," "Spanish Bar Mitzvah," "Insects Rule My World," "We Are Jerry's (Lewis) Kids" and "Jack Benny's Dead." An EP's worth of material has been recorded, and the band is shopping for a deal.

"I think first we should release the record as a Sic F\*\*\*s record on the Sic F\*\*\*s label," says Tish. "Otherwise it would be no fun. If we have to change it later, then we can say we were forced to do it. But in my heart I feel it should be released as the Sic F\*\*\*s." \* \* \*

"Electronic music is very individualistic, and there may be a specific need for something, and nobody makes it. So I build it," says Larry Fast, whose fans know him as Synergy, a "one-man electronic

band," who has just released "Audion," his fifth LP for Passport Records.

But, says Fast, Synergy, is more of a do-it at home project, which he works on between his other gigs. He is the "electronic producer" and member of Peter Gabriel's band, and he brings his boxes of electronics to other people's sessions, as well. Most recently he has worked on LPs by Hall & Oates, Meat Loaf, Jim Steiman and Garland Jeffries.

"With Peter Gabriel, there is a heavy emphasis on electronics. We radically change the sound of the guitars and drums. We do a number on Peter's voice. We do a number of effects. So for lack of a better word we call it electronic production," he says.

Fast is also called in as a consultant for companies which make electronic instruments. And though he can take apart and put together synthesizers, Fast says he has no engineering degree.

"I know enough to get me by, but I have no engineering background. In school, before you can specialize in anything you have to become a general purpose engineer, designing roads and buildings, and studying electrical engineering. They give you everything. But I passed all that by, and went straight to what I wanted to do. And for that you don't need a degree. When somebody calls you on a session, they don't ask for a degree. They say this is the effect we want, and if you can do it, fine. If not, take a walk.

Fast is heading back to England, his second home, where he is working to complete the next Peter Gabriel LP. That should be finished early next year, and then it is on the road with Gabriel.

"That should take up a bit of time," he says. "But in the interim, and afterwards, I would like to pursue soundtrack projects. I always thought my music was applicable for that kind of thing, and more and more people are telling me so. That will be the next offensive."

## Cherry Lane Secures Deals

• Continued from page 4

closely with Keiser in developing sales, advertising and marketing concepts.

And in view of this growth, the overall company has just moved to new quarters in Portchester, New York, increasing its square footage from 5,000 square feet (in Greenwich, Conn.) to 60,000 square feet.

# MCA Economy Lines To Hit TV

• Continued from page 1

works while others will air on local independent stations.

Burns says that the spots will be backed by retailer point-of-purchase display material for those accounts tied into the campaign. Merchandising aids include dump bins,

bin cards, header cards, flat wall posters and hanging material all carrying the "Superstars At Super Savings" theme.

Print ad campaigns will coincide with the television spots in certain markets as well.

Additionally, MCA has a series of

individual national tv spots highlighting current product by Olivia Newton-John, the Oak Ridge Boys and Barbara Mandrell.

The Newton-John "Physical" spots will run through the end of the year and will include retail tie-ins in the markets where the spots are carried.

## U.S. Retail Album & Singles Pricing

Store Name Home Base	No. of Stores	\$5.98 List		\$8.98 List		\$9.98 List		Singles
		Special	Shelf	Special	Shelf	Special	Shelf	
Lyric Records Indianapolis	5	\$5.98	\$5.98	\$5.98	\$7.98	\$6.98	\$8.98	\$1.45
BeBop Records Jackson, Miss.	8	\$3.99	\$4.95	\$5.99	\$7.57	\$6.99	\$8.29	\$1.43
World of Music Hartford, Conn.	3	\$4.49	\$4.49	\$5.69	\$7.99	\$6.09	\$8.98	\$1.49
Everybody's Records Portland, Ore.	10	\$3.99	\$4.99	\$5.99	\$7.99	\$6.99	\$8.99	\$1.39
Peaches (Great Lakes) Los Angeles	10	\$3.98	\$4.96	\$6.68	\$7.96	Not Set	Not Set	\$1.49
Rock 'N' Easy Brunswick, Ga.	3	\$5.98	\$5.98	\$6.73	\$8.08	\$7.49	\$8.98	\$1.49
Peaches (Southeast) Hialeah Gardens, Fla.	11	\$4.96	\$5.65	\$6.98	\$7.99	\$7.98	\$8.96	\$1.69
Strawberries Boston	21	\$4.49	\$4.49	\$5.99	\$7.29	\$7.48	\$8.49	\$1.29
Record Factory San Francisco	29	\$3.97	\$5.97	\$5.99	\$7.97	\$7.97	\$8.97	\$1.29
Rainbow Records San Francisco	17	\$3.99	\$5.66	\$5.99	\$7.99	\$7.99	\$8.99	\$1.49
Crazy Larry's Grand Rapids	5	\$3.99	\$4.99	\$5.77	\$7.99	\$7.77	\$8.99	\$1.69
Q Records Miami	3	\$4.59	\$5.49	\$6.69	\$7.99	\$7.99	\$8.99	\$1.49
Mr. Music Houston	15	\$3.99	\$5.98	\$5.88	\$8.98	\$7.99	\$9.98	\$1.49
Licorice Pizza Los Angeles	31	\$3.99	\$4.99	\$5.99	\$7.99	\$6.49	\$8.99	\$1.49
Tape Town Seattle	14	\$3.99	\$4.99	\$5.99	\$7.49	\$6.99	\$8.49	Not Stocked
Harmony House Detroit	14	\$4.00	\$5.94	\$6.94	\$8.94	\$7.94	\$9.94	\$1.69
Texas Tapes & Records S. Houston	1	\$3.99	\$4.99	\$5.99	\$7.99	\$7.99	\$8.99	\$1.69
Camelot N. Canton, Ohio	125	\$3.99	\$5.98	\$6.49	\$7.99	\$7.99	\$8.99	\$1.69

## Bubbling Under The HOT 100

- 101—THE WOMAN IN ME, Crystal Gayle, Columbia 18-02523
- 102—SHARING THE LOVE, Rufus With Chaka Khan, MCA 51203
- 103—BEAUTIFUL WORLD, Devo, Warner Bros. 49834
- 104—SANDY BEACHES, Delbert McClinton, Capitol 5069
- 105—FOOL ME AGAIN, Nicolette Larson, Warner Bros. 49820
- 106—CLOSER TO THE HEART, Rush, Mercury 76124 (Polygram)
- 107—OH, WHAT A NIGHT, The Temptations, Gordy 7213 (Motown)
- 108—ALL ROADS LEAD TO YOU, Steve Wariner, RCA 12307
- 109—LOVED BY THE ONE YOU LOVE, Rupert Holmes, Elektra 47225
- 110—TWO TO DO, Bob Welch, RCA 12356

## Bubbling Under The Top LPs

- 201—BOB WELCH, Bob Welch, RCA AFL1-4107
- 202—BILL SUMMERS & SUMMERS HEAT, Jam The Box, MCA MCA-5266
- 203—NORMAN CONNORS, Mr. C, Arista AL 9575
- 204—ROBERTA FLACK, The Best Of Roberta Flack, Atlantic SD 19317
- 205—MELBA MOORE, What A Woman Needs, EMI-America ST-17060
- 206—TWENNYNINE FEATURING LENNY WHITE, Just Like Dreamin', Elektra 5E-551
- 207—JIMMY CLIFF, Give The People What They Want, MCA MCA-5217
- 208—IAN DURY, Lord Upminster, Polydor PD-1-6337 (Polygram)
- 209—THE JOHN HALL BAND, All Of The Above, EMI-America SW-17058
- 210—JOHN SCHNEIDER, White Christmas, Scotti Bros. FZ 37617 (Epic)

# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart				
																					THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)
★	1	19	FOREIGNER 4 Atlantic SD 16999	▲	8.98		★	36	41	4	LINDSEY BUCKINGHAM Law And Order Asylum SE 561 (Elektra)		8.98				71	61	15	EDDIE RABBITT Step By Step Elektra SE 532	●	8.98	CLP 7	
	2	12	THE ROLLING STONES Tattoo You Rolling Stones Records COC 16052 (Atlantic)	▲	8.98		★	37	40	6	DIANA ROSS All The Greatest Hits Motown M 13-960C2		13.98	SLP 14				72	72	11	WILLIE NELSON Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	●		CLP 3
★	3	6	POLICE Ghost In The Machine A&M SP 3730	▲	8.98			38	36	51	REO SPEEDWAGON Hi Infidelity Epic FE 36844	▲						73	73	94	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	8.98	
	4	17	JOURNEY Escape Columbia TC 37408	▲				39	27	11	LITTLE RIVER BAND Time Exposure Capitol ST 12163		8.98		★	82	39	JUICE NEWTON Juice Capitol ST-12136	●	8.98	CLP 15			
★	6	3	EARTH, WIND & FIRE Raise ARC/Columbia TC 37548			SLP 1	★	49	12	THE KINKS Give The People What They Want Arista AL 9567		8.98			75	52	7	THE WHO Holligans MCA MCA 2-12001		13.98				
	6	10	BOB SEGER AND THE SILVER BULLET BAND Nine Tonight Capitol STEK-12182	▲	12.98		★	54	3	LOVERBOY Get Lucky Columbia FC 37638					76	59	18	SOUNDTRACK Endless Love Mercury SRM-1-2001 (Polygram)	●	8.98	SLP 54			
	7	16	STEVIE NICKS Bella Donna Modern Records MR 38139 (Atlantic)	▲	8.98			42	42	25	AIR SUPPLY The One That You Love Arista AL 9551	▲	8.98			77	60	8	ROSSINGTON COLLINS BAND This Is The Way MCA MCA-5207		8.98			
	8	10	DARYL HALL AND JOHN OATES Private Eyes RCA AFL1-4028	●	8.98		★	55	2	THE DOOBIE BROTHERS Best Of The Doobies, Vol. II Warner Bros. BSK 3612		8.98			78	80	67	PAT BENATAR Crimes Of Passion Chrysalis CHE 1275	▲	8.98				
★	9	7	GENESIS Abacab Atlantic SD 19313		8.98		★	54	NEW ENTRY	NEIL DIAMOND On The Way To The Sky Columbia TC 37628					79	79	10	ONE WAY Fancy Dancer MCA MCA-5247		8.98	SLP 11			
★	12	5	OLIVIA NEWTON-JOHN Physical MCA MCA-5229		8.98		★	46	29	25	MOODY BLUES Long Distance Voyager Threshold TRL-1-2901 (Polygram)	▲	8.98		★	102	4	PLACIDO DOMINGO Perhaps Love Columbia FM 37243						
★	15	3	RUSH Exit Stage Left Mercury SRM-2-7001 (Polygram)		12.98			47	31	8	DEVO New Traditionalists Warner Bros. BSK 3595		8.98			81	63	21	BLUE OYSTER CULT Fire Of Unknown Origin Columbia FC 37389					
★	13	7	KOOL & THE GANG Something Special De-Lite DSR 8502 (Polygram)		8.98	SLP 2	★	69	5	QUARTERFLASH Quarterflash Geffen GHS 2003 (Warner Bros.)		8.98		★	128	2	ANGELA BOFILL Something About You Arista AL 9576		8.98	SLP 36				
	13	12	DAN FOGELBERG The Innocent Age Full Moon/Epic KE2 37393	▲			★	65	2	BEE GEES Living Eyes RSD RX-1-3098 (Polygram)		8.98		★	98	5	GREG LAKE Greg Lake Chrysalis CHR 1351		8.98					
	14	7	BARRY MANILOW If I Should Love Again Arista AL 9573		8.98		★	58	3	ELVIS COSTELLO & THE ATTRACTIONS Almost Blue Columbia FC 37562		8.98		★	91	9	CHILLIWACK Wanna Be A Star Millennium BXL-1-7759 (RCA)		8.98					
★	15	19	PAT BENATAR Precious Time Chrysalis CHR 1346	▲	8.98		★	51	51	8	RONNIE LAWS Solid Ground Liberty LO-51087		8.98	SLP 22	★	96	3	BAR-KAYS Night Cruisin' Mercury SRM-1-4028 (Polygram)		8.98	SLP 21			
★	18	4	DIANA ROSS Why Do Fools Fall In Love RCA AFL1-4153		8.98	SLP 9	★	NEW ENTRY	THE JACKSONS The Jacksons Live Epic KE2-37545					86	86	25	OAK RIDGE BOYS Fancy Free MCA MCA-5209	▲	8.98	CLP 2				
★	22	3	QUEEN Greatest Hits Elektra SE-564		8.98		★	67	2	GEORGE BENSON The George Benson Collection Warner Bros. ZHW 3577		16.98	SLP 30		87	87	9	PATTI AUSTIN Every Home Should Have One Q West Records QWS 3591 (Warner Bros.)		8.98	SLP 26			
★	20	18	THE GO GO'S Beauty And The Beat I.R.S. SP-70021 (A&M)		8.98		★	54	56	35	QUINCY JONES The Dude A&M SP-3721	●	8.98	SLP 24		88	88	68	DARYL HALL & JOHN OATES Voices RCA AQL1-3646	●	8.98			
	19	9	BILLY JOEL Songs In The Attic Columbia TC 37461					55	32	9	TEDDY PENDERGRASS It's Time For Love P.I.R. TZ 37491 (Epic)			SLP 6	★	99	5	IRON MAIDEN Maiden Japan Capitol MLP-15000		5.98				
	20	15	AL JARREAU Breakin' Away Warner Bros. BSK 3576	●	8.98	SLP 13		56	57	21	THE COMMODORES In The Pocket Motown M8-955W1	●	8.98	SLP 12		90	90	13	RONNIE MILSAP There's No Getting Over Me RCA AHL1 4060		7.98	CLP 4		
★	44	2	ROD STEWART Tonight I'm Yours Warner Bros. BSK-3602		8.98		★	57	34	13	SOUNDTRACK Arthur The Album Warner Bros. BSK 3582		8.98			91	64	44	STYX Paradise Theatre A&M SP 3719	▲	8.98			
	23	11	LUTHER VANDROSS Never Too Much Epic FE 37451			SLP 4		58	37	12	THE FOUR TOPS Tonight Casablanca NBLP 7258 (Polygram)		8.98	SLP 17		92	92	7	JOAN ARMATRADING Walk Under Ladders A&M SP-4876		8.98			
	24	31	BILLY SQUIER Don't Say No Capitol ST-12146	▲	8.98		★	75	3	EARL KLUGH Crazy For You Liberty LT-51113		8.98	SLP 16		93	93	4	THE KNACK Round Trip Capitol ST-12168		8.98				
	25	11	TRIUMPH Allied Forces RCA AFL1 3902		8.98		★	130	3	THE ROYAL PHILHARMONIC ORCHESTRA Hooked On Classics RCA AFL1-4194		8.98			94	94	11	SHOOTING STAR Hang On For Your Life Virgin/Epic NFR 37407						
	26	31	RICK JAMES Street Songs Gordy GB-1002M1 (Motown)	▲	8.98	SLP 15		61	38	17	SOUNDTRACK Heavy Metal Full Moon/Asylum DP 90004 (Elektra)	●	15.98			95	66	57	THE DOORS Greatest Hits Elektra SE-515	▲	8.98			
★	48	2	OZZY OSBOURNE Diary Of A Madman Jet FZ 37492 (Epic)					62	62	59	KENNY ROGERS Greatest Hits Liberty L00-1072	▲	8.98	CLP 14		96	68	10	DIESEL Watts In A Tank Regency RY 19315 (Atlantic)		8.98			
★	33	3	THE STEVE MILLER BAND Circle Of Love Capitol ST-12121		8.98			63	43	17	RICKIE LEE JONES Pirates Warner Bros. BSK 3432	●	8.98			97	71	8	JOHN ENTWISTLE Too Late The Hero Atco SD-38-142 (Atlantic)		8.98			
	29	36	ALABAMA Feels So Right RCA AHL1-3930	▲	7.98	CLP 1		64	45	5	THE ISLEY BROTHERS Inside You T-Neck FZ-37533 (Epic)			SLP 8		98	77	15	E.L.O. Time Jet FZ 37371 (Epic)	●				
	30	38	RICK SPRINGFIELD Working Class Dog RCA AFL1-3697	●	7.98		★	NEW ENTRY	BLACK SABBATH Mob Rules Warner Bros. BSK 3605		8.98				99	101	6	SURVIVOR Premonition Scotti Bros. ARZ 37549 (Epic)						
★	NEW ENTRY		THE CARS Shake It Up Elektra SE-567		8.98			66	46	8	SLAVE Show Time Cotillion SD 5227 (Atlantic)		8.98	SLP 7		100	78	8	CRUSADERS Standing Tall MCA MCA-5245		8.98	SLP 29		
★	35	5	BLONDIE The Best Of Blondie Chrysalis CHR 1337		8.98			67	47	21	KENNY ROGERS Share Your Love Liberty L00-1108	▲	8.98	CLP 10		101	103	9	THE ROLLING STONES Hot Rocks, 1964-71 London ZPS-60617		10.98			
	33	9	ROGER The Many Facets Of Roger Warner Bros. BSK 3594		8.98	SLP 5		68	70	12	RED RIDER As Far As Siam Capitol ST-12145		8.98		★	111	5	RUFUS WITH CHAKA KHAN Camouflage MCA MCA-5270		8.98	SLP 20			
★	76	2	NEIL YOUNG & CRAZY HORSE Re-Ac-Tor Reprise HS 2304 (Warner Bros.)		8.98			69	50	7	CARLY SIMON Torch Warner Bros. BSK 3592		8.98			103	81	6	MICHAEL SCHENKER GROUP MSG Chrysalis CHR 1336		8.98			
★	39	3	THE J. GEILS BAND Freeze-Frame EMI America S00-17062		8.98			70	74	12	THE TIME The Time Warner Bros. BSK 3598		8.98	SLP 10	★	114	4	U2 October Island ILPS 9680 (Warner Bros.)		8.98				

★ Stars are awarded to those product showing greatest sales strength. ☆ Superstars are awarded to those products showing greatest upward movement on the current week's chart (Prime Movers). ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by dot.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.)

NOVEMBER 28, 1981, BILLBOARD



## Closeup

**EARL THOMAS CONLEY—Fire & Smoke, RCA AHL14135. Produced by Nelson Larkin & Earl Thomas Conley.**

He isn't exactly an unknown; artists rarely are, when the result is an album this crafted. On the other hand, he's not exactly a household word in country music, either. Yet.

Conley is a songwriter of keener-than-average sensitivity whose time as an artist has arrived. And in that delicately shaded mix of writer and performer lies a depth of soul many often succeed in only imitating.

If what constitutes great country is a question no one seems ready to resolve, it becomes almost a matter of transparency in light of an album like this. "Fire & Smoke" is a textbook case of what ought to occur when all the components—material, arrangements, vocals, instrumentation—fall precisely into place. Together, with the studio as backdrop, producer and artist have conspired to create an album that in its inspiration and execution takes country far beyond what's expected or sometimes delivered.

Conley's voice carries the texture

of one used to shading human emotions into lyrics. Traces of George Jones linger wistfully in his phrasing, and in his inflections, but they are subconscious, since Conley is not a shadow carbon of anyone. Perhaps it's the pain and poetry of his semi-autobiographical songs that bring such naked honesty into his performances. A singer who has spent many of his nights laboring in fiery steel mills, and has given days of his life to railroad yards, is no stranger to grit or compassion.

His songs stand on their own. This is not a writer content to churn out the mundane, the synthetic, the obviously commercial endeavor to chase a dollar or the charts. A Conley original snares you, hooks you with its imagery, makes you listen to the words, think about the feelings.

In "Like Cinderella," Conley sings: "You stood there in the doorway, bathed in golden candlelight/ While helpless hearts were melted by your style/ So many gazing faces swaying softly in the night/ Whose thoughts were making love to your sweet smile." In but one more verse, the fragile mood will be punctuated by sorrow, and it is the singer who suffers the most.

Or, in "Silent Treatment": "You proved to me that I don't need to be all by myself to feel alone/ But lately conversation only comes when someone's calling on the phone/ Oh, but I'm not asking questions/ Afraid that I might find out what's really wrong."

In the hands of a less-suited producer, talent as subtle as Conley's might be lost in overcooked arrangements. But Larkin is noteworthy for his lack of musical contrivances. He isn't a formula producer given to layering instruments en masse and soldering them together with lavish orchestrations. For Conley, he has zeroed in on the essence and mood of each song. Percussion and rhythm tracks are driving washes of energy, keyboards and steel guitar sparkling slices of sound, background harmonies bright, strong and unsaccharine.

There are a number of standout cuts on this album: "This Time I've Hurt Her More (Than She Loves Me)," "Tell Me Why," "Your Love Is Just For Strangers (I Suppose)," "After The Love Slips Away." Although four of the cuts—including the title one—have been previously released, the rest of the material is all new. But the core of the album is Conley, who is emerging as one of country's newest heroes. **KIP KIRBY**

## Bow Mag Video Rent/Lease Deal

• Continued from page 3

president and general manager of consumer products for the company. "That's what we'll sell."

Titles recently pulled by the company for moratorium will "not necessarily" be reintroduced as rental items. "That's not why they went into moratorium," says Roberts.

The program—which utilizes specially designed videocassette rental packages serially numbered on both cassette and package for location and expiry date monitoring—will accommodate leasing distributors appointed on a non-exclusive basis and direct dealers.

Currently, 41 distributors—who will now be responsible for entering lease agreements with retailers and posting a \$50 bond per title—are associated with Magnetic Video. Most are expected to participate in the scheme, which also requires them to assist the company in eventual disposition of product.

Lease/rental titles fall into two categories determined by "market forces." Suggested release price to dealers for Class A titles is \$75 (\$2.88 a week for 26 weeks) and \$45 (\$1.73 per week) for Class B. Distributors—who receive "normal functional discounts"—will purchase product for "under \$30." There is no minimum package order.

Although the company declines to

go into detail and admits that home taping is "a fact of life," the encoded serialization plan is intended to emphasize the company's commitment to ameliorating the piracy situation.

"Piracy is a crime against the retailer," stresses Dreyer. "We will do anything rational, reasonable and attainable in cases of abuse," adds sales director Leonard White.

Except for direct dealers, the onus for misappropriated or otherwise-misused product will fall on distributor-leasees, who have posted a per-title bond.

The rental program also affirms Magnetic Video's responsibility to the "creative community" via copyright and other controls retained to it while product is in the rental mode.

"Rental gives us access to product we might not otherwise get," comments Bud O'Shea, group vice president of Fox Telecommunications. "The creative community is concerned about unauthorized rental, and unless there is a viable plan, product might not be available to the home video market."

The nature of product distribution will remain unchanged. While affirming support for the small independent dealer, the company hopes that the program will offer market stabilization for the entry of "major retailers" into the video arena.

"This program will help the dealer's cash flow and allow him to make a respectable profit," comments White. "We addressed the demands of the marketplace and introduced rental as well as sales to support the retailers who built this business."

Forty titles in the optical laser videodisk DiscoVision catalog for 1982 will be offered for sale only by Magnetic Video. The company does not anticipate renting disk titles until the final quarter of the year.

Backed by local advertising, retail promotions and public relations support, January lease/rental titles include "History Of The World Part I," "Dr. No," "The Great Muppet Caper" and "A Fistful Of Dollars."

Other titles released for rent in the first quarter feature "La Cage Aux Folles II," "Eye Of The Needle," "Return Of The Pink Panther" and "What's New Pussycat?"

Worldwide program roll-out begins in January. The scheme will begin in Australia and the United Kingdom; the launch follows a current period of test marketing in Germany.

## Lifelines Births

Boy, Thomas Patrick, to Donna and Tommy Teague. Father is national head of promotion for Kat Family Records.

Girl, Amber Catarina, to Daniele and Terrence Ellis, Nov. 12, in London. Father is co-chairman of the Chrysalis International group of companies.

Boy, Grant, to Vickie and Jerry Douglas, recently in Madison, Tenn. Father records for Rounder Records.

## Marriages

Robyn Frey to Barry Kove, Oct. 25, in Brooklyn, N.Y. Bride is Arista Records a&r administrator.

## Deaths

Paul Crockett, 33, lighting manager for the Atlanta Rhythm Section, crushed to death, Oct. 28, when the band's lighting equipment collapsed at the Stargate Theatre in Dover, N.J.

Bob Eberly, 65, of cancer Nov. 17 in Glen Burnie, Md. He was one of the most popular singers of the big band era in the '30s and '40s (separate story, page 56).

## Overstock Club

• Continued from page 3

counters Club offers to send 20 of the top albums for \$50 if a member chooses this quantity. An ad that appeared in the general news section of the Nov. 14 edition of the Sunday New York Times does not list albums, but singles product by such acts as the Rolling Stones, Bob Seger, Foreigner, the Kinks, Stevie Nicks, Genesis, Journey.

A person answering the 'phone at the Rochester address claims this was in error, but indicates that the club had previously been in operation offering singles product.

The ad has apparently been placed in other publications, since the toll free operator requests of the caller where the ad had been seen. The club is said to be planning further ads in the Times and TV Guide.

Attempts to obtain further information on the club's operation were fruitless, and several record wholesalers in Rochester were unaware of its existence.

## Counterpoint

• Continued from page 61

radio personalities **Kae Williams** and **Milton "Butterball" Smith**. Tickets are \$75 each.

Williams, who has hosted programs in both Philadelphia and New Jersey, and often called Philly's father of black radio, has been ill for some time. Smith, from whom Tamburro took his air name, Butterball, recently had a leg amputated. Smith was at Miami's WMBM-AM.

**Al Green**, recently in concert at a church, reportedly got so carried away while performing he jumped on the church's glass communion table, shattering it. I hear that portion of his show shocked some, embarrassed some and thoroughly upset others.

**Patti Labelle's** next LP is expected to be recorded live (in an effort to fully capture the singer's energy and excitement) while she makes her swing through some of the nation's smaller facilities, including New York's Savoy.

**Ben Branch**, head of the Chicago-based America's Music & Entertainment Hall of Fame, recently huddled with **Sammy Davis Jr.** in Las

Vegas discussing Davis' hosting the organization's Hall of Fame induction ceremony next year. This year's event, Oct. 5, was highly successful.

Davis, honorary chairman of the board, was the group's first inductee three years ago. A Davis scholarship was established at that time.

The organization has decided to hold its annual presentation the first Monday in October each year from now on.

America's Music & Entertainment Hall of Fame, which also operates a school for aspiring musicians and industry executives, recently lost its government funding as a result of budget cuts. The program will now be funded through private donations.

General public tickets for the **Richard Pryor** concerts, benefiting Operation PUSH, at L.A.'s Palladium sold out in less than one day. Tickets for the Dec. 9-10 performances are \$12.50.

The organization held 200 \$100 tickets for each evening for those entertainers wishing to make special donations to Operation PUSH of \$100 or more.

The concerts will be taped for a feature length film. For additional information contact **Bill Cherry** at PUSH's Chicago headquarters (312) 373-3366.

## Chartbeat

• Continued from page 6

"All'n'All" and "I Am."

On this week's pop chart, "Raise" jumps to number five, becoming the fourth album by a black act to crack the top five so far this year.

**Stevie Wonder's** "Hotter Than July" and **Rick James' "Street Songs"** both climbed as high as number three; **Grover Washington Jr.'s** "Winelight" also reached five.

Other albums by black acts to hit the pop top 10 so far this year are **Al Jarreau's** "Breaking Away" and **Diana Ross & Lionel Richie's** "End-

less Love" soundtrack, both of which hit nine; and **Kool & the Gang's** "Celebrate" and **Smokey Robinson's** "Being With You," both of which made 10.

That gives the Motown family three of the year's top eight r&b crossover LPs, with PolyGram and WEA each claiming two and CBS accounting for one.

Babbling Brooke: The ubiquitous **Brooke Shields** is the star of both of this week's top two videocassettes, "The Blue Lagoon" and "Endless Love."

Is there no escaping this woman?

Outside Help: Our last two items this week came in unsolicited from a pair of eagle-eyed chart mavens. Cary Darling points out that **the Go-Go's** are the first all-female rock

## Retail Price Survey

• Continued from page 1

as in the prior price survey (Billboard, Aug. 8).

The 18 retail sources canvassed represent more than 330 stores across the U.S.

# TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
105	105	22	JOHN DENVER Some Days Are Diamonds RCA AFL1-4055		8.98	CLP 34
106	106	26	THE CHIPMUNKS Urban Chipmunk RCA AFL1-4027	●	8.98	CLP 62
107	83	17	Z Z TOP El Loco Warner Bros. BSK 3593	●	8.98	
108	108	8	NAZARETH Snaz A&M SP-6703		13.98	
109	84	17	CARL CARLTON Carl Carlton 20th Century Fox T-628 (RCA)		8.98	SLP 23
110	150	2	KENNY ROGERS Christmas Liberty L00-51115		8.98	CLP 60
111	113	33	AC/DC Dirty Deeds Done Dirt Cheap Atlantic SD 16033	▲	8.98	
112	121	3	RINGO STARR Stop And Smell The Roses Boardwalk NB1-33246		8.98	
113	117	67	AC/DC Back In Black Atlantic SD 16018	▲	8.98	
114	116	58	THE POLICE Zenyatta Mondatta A&M SP 3720	▲	8.98	
115	115	7	NEAL SCHON AND JAN HAMMER Untold Passion Columbia FC 37600		8.98	
116	131	7	VANGELIS Chariots Of Fire Polydor PD-1-6335 (Polygram)		8.98	
117	118	5	BOB MARLEY Chances Are Cotillion SD 5226 (Atlantic)		8.98	SLP 32
118	123	2	THE CHIPMUNKS A Chipmunk Christmas RCA AQL1-4041		8.98	
119	85	31	KIM CARNES Mistaken Identity EMI-America SD 17052	▲	8.98	
120	120	5	STARS ON Stars On Long Play II Radio Records RR 19314 (Atlantic)		8.98	
121	89	11	ATLANTA RHYTHM SECTION Quinella Columbia FC 37550		8.98	
122	122	391	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	▲	8.98	
123	95	14	SPYRO GYRA Freetime MCA MCA 5238		8.98	SLP 59
124	97	14	PRETENDERS Pretenders II Sire SRK 3572 (Warner Bros.)		8.98	
125	100	17	JON AND VANGELIS The Friends Of Mr. Cairo Polydor PD-1-6326 (Polygram)		8.98	
126	126	90	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	
127	104	7	MARIANNE FAITHFULL Dangerous Acquaintances Island ILPS 9648 (Warner Bros.)		8.98	
128	129	39	RUSH Moving Pictures Mercury SRM-1-4013 (Polygram)	▲	8.98	
129	119	41	JOURNEY Captured Columbia KC-2-37016	●	8.98	
130	134	26	KRAFTWERK Computer World Warner Bros. HS 3549		8.98	SLP 33
131	132	13	HANK WILLIAMS JR. The Pressure Is On Elektra/Curb SE-535		8.98	CLP 6
132	141	2	VARIOUS ARTISTS In Harmony 2 Columbia BFC 37641		8.98	
133	133	33	OZZY OSBOURNE Blizzard Of Ozz Jet JZ 36812 (Epic)	●	8.98	
134	NEW ENTRY		L.T.D. Love Magic A&M SP 4881		8.98	SLP 53
135	135	3	STEVE MARTIN The Steve Martin Brothers Warner Bros. BSK 3477		8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
136	107	10	DONNIE IRIS King Cool MCA/Carousei MCA 5237		8.98	
137	148	3	AL STEWART Live/Indian Summer Arista AL-8607		13.98	
138	142	4	THE BABYS Anthology Chrysalis CHR 1351		8.98	
139	109	13	BARBARA MANDRELL Live MCA MCA 5243		8.98	CLP 5
140	110	17	DEF LEPPARD High N' Dry Mercury SRM-1-4021 (Polygram)		8.98	
141	143	22	AIR SUPPLY Lost In Love Arista AL 9530	▲	8.98	
142	155	2	SKYY Skyline Salsoul SA-8548 (RCA)		8.98	SLP 39
143	146	16	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236		8.98	
144	144	22	MAZE FEATURING FRANKIE BEVERLY Live In New Orleans Capitol SKBK-12156	●	9.98	SLP 19
145	145	6	SHALAMAR Go For It Solar BXL1-3948 (RCA)		8.98	SLP 18
146	112	55	THE ALAN PARSONS PROJECT The Turn Of A Friendly Card Arista AL 9518	▲	8.98	
147	124	11	GRATEFUL DEAD Dead Set Arista A2L 8606		11.98	
148	125	28	TOM PETTY AND THE HEARTBREAKERS Hard Promises Backstreet BSR 5160 (MCA)	▲	8.98	
149	127	10	GIL SCOTT-HERON Reflections Arista AL 9566		8.98	SLP 49
150	160	3	RAINBOW Jealous Lover Polydor PK-1-502 (Polygram)		5.98	
151	NEW ENTRY		CAROL HENSEL Carol Hensel's Exercise And Dance Program Vintage VNI 7713 (Mirus)		8.98	
152	136	21	POINTER SISTERS Black & White Planet P-18 (Elektra)	●	8.98	SLP 56
153	137	38	PHIL COLLINS Face Value Atlantic SD 16029	●	8.98	
154	154	9	DONALD BYRD AND 125th ST., N.Y.C. Love Byrd Elektra SE-531		8.98	SLP 27
155	165	3	G.Q. Face To Face Arista AL 9547		8.98	SLP 38
156	139	11	MEAT LOAF Dead Ringer Epic/Cleveland International FE 36007		8.98	
157	138	10	NILS LOFGREN Night Fades Away Backstreet BSR-5251 (MCA)		8.98	
158	162	4	MARSHALL TUCKER BAND Greatest Hits Warner Bros. BSK 3611		8.98	
159	159	5	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523		10.98	
160	140	14	ARETHA FRANKLIN Love All The Hurt Away Arista AL 9552		8.98	SLP 25
161	147	6	JOHNNY LEE Bet Your Heart On Me Full Moon/Asylum SE-541 (Elektra)		8.98	CLP 11
162	149	6	GROVER WASHINGTON JR. Anthology Motown MS-961AZ		13.98	SLP 44
163	151	12	BOB JAMES Sign Of The Times Columbia/Tappan Zee FC 37495			SLP 61
164	152	19	SOUNDTRACK For Your Eyes Only Liberty L00-1109		8.98	
165	153	25	TEENA MARIE It Must Be Magic Gordy G8-1004M1 (Motown)		8.98	SLP 31
166	156	25	MANHATTAN TRANSFER Mecca For Moderns Atlantic SD 16036		8.98	
167	NEW ENTRY		TED NUGENT Greatest Gonzos Epic FE 37667		8.98	
168	168	33	JEFFERSON STARSHIP Modern Times Grunt BZL1-3848 (RCA)	●	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Soul LP/Country LP Chart
169	169	6	ULTRAVOX Rage In Eden Chrysalis CHR 1338		8.98	
170	173	5	PIECES OF A DREAM Pieces Of A Dream Elektra GE-350		8.98	SLP 37
171	171	3	JOURNEY Departure Columbia FC 36339		8.98	
172	172	57	BRUCE SPRINGSTEEN The River Columbia PC 236854	▲	8.98	
173	NEW ENTRY		DON McLEAN Believers Millennium BXL1-7762 (RCA)		8.98	
174	NEW ENTRY		ANNE MURRAY Christmas Wishes Capitol SM 16232		5.98	CLP 58
175	158	11	THE ROLLING STONES Some Girls Rolling Stones Records COC 39108 (Atlantic)		8.98	
176	187	2	SWITCH Switch Gordy G8-1007M1 (Motown)		8.98	SLP 48
177	177	19	JOURNEY Infinity Columbia JC 34912		8.98	
178	188	2	BOB WEIR Bobby And The Midnites Arista AL 9568		8.98	
179	181	4	MERLE HAGGARD Big City Epic FE 37593			CLP 26
180	NEW ENTRY		GEORGE JONES Still Same Ole Me Epic FE 37106		8.98	
181	NEW ENTRY		PEABO BRYSON I Am Love Capitol ST-12179		8.98	
182	184	10	LULU Lulu A&M AAA 11006		8.98	
183	NEW ENTRY		SHEENA EASTON You Could Have Been With Me EMI-America SW-17061		8.98	
184	164	9	THE WHISPERS This Kind Of Lovin' Solar BXL1-3976 (RCA)		8.98	SLP 28
185	185	11	THE ROLLING STONES Emotional Rescue Rolling Stones Records COC 16015 (Atlantic)		8.98	
186	186	6	TOM TOM CLUB Tom Tom Club Sire SRK 3628 (Warner Bros.)		8.98	
187	166	4	JOURNEY Evolution Columbia FC 35797		8.98	
188	167	11	MICHAEL HENDERSON Slingshot Buddah BDS 6002 (Arista)			SLP 42
189	191	2	THE ALLMAN BROTHERS The Best Of The Allman Brothers Polydor PD-1-6399 (Polygram)		8.98	
190	190	2	CHARLEY PRIDE Greatest Hits RCA AHL1 4151		8.98	
191	178	10	JERMAINE JACKSON I Like Your Style Motown M8-952M1		8.98	SLP 45
192	192	2	BOW WOW WOW See Jungle See Jungle RCA AFL1-4147		8.98	
193	199	9	FOREIGNER Double Vision Atlantic SD-19999		8.98	
194	174	9	BERNADETTE PETERS Now Playing MCA MCA 5244		8.98	
195	195	2	TANGERINE DREAM Exit Elektra SE-557		8.98	
196	196	41	.38 SPECIAL Wild Eyed Southern Boys A&M SP-4835	●	7.98	
197	197	52	JOHN LENNON/YOKO ONO Double Fantasy Geffen GHS 2001 (Warner Bros.)	▲	8.98	
198	198	53	NEIL DIAMOND The Jazz Singer Capitol SWAY-12120	▲	9.98	
199	175	11	CRYSTAL GAYLE Hollywood, Tennessee Columbia FC 37438			CLP 9
200	176	27	THE TUBES The Completion Backward Principle Capitol S00-12151		8.98	

## TOP LPs & TAPE

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NOVEMBER 28, 1981, BILLBOARD

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# Will Cable Clobber Prerecorded Video?

• Continued from page 3

prime distribution of movies will appear as a blip."

During a later session, Harlan Kleiman, president of the Harlan Kleiman Co., slammed this view in his talk on "Cable And Home Video/Friends Or Foes?" "It's not a question of cable or home video. In certain areas, they will be compatible," he said.

New releases will appear simultaneously in theaters, on a pay-per-view cable basis, and on cassette and disk, he said, with the second market being subscription cable, and then the networks, and finally syndication.

"The advantage of cassette and disk is simply being able to play it when you want." Random access and the ability to store information such as a glossary of terms is the real advantage of the videodisk, he noted. "The key advantage of the disk is the ability to demonstrate a process, and to repeat actions." VCRs will become a component in a television set sale, he said, allowing viewers to tape and then preview what's available on the eventual 100-plus cable channels. "What we are talking about is modularity. The only thing holding us up is the technology.

Henry Brief, executive vice president of the ITA, welcomed the attendees, and also noted the fast pace of video industry sales. "Forty % more video cassettes, twice the number of video cameras, and three times the number of projection tv receivers have been sold than the same time last year. The world market for video will be limited only by the ability of the industry to produce."

And the same goes for the expecting videotape market, said Bill Madden, marketing manager for 3M. "No one tape company can offer a full range of product," Madden said, noting that individual companies will specialize in certain area and carve out unique marketing areas.

He pinpointed 1981 tape sales at \$2 billion, and believes that sales will top \$10 billion by 1985. Sales figures are for all magnetic tape media, including audio, video, and floppy disks. Videocassette sales will total out to 115 to 120 million units

in 1981, spurred by active home video sales.

Madden also noted that according to 3M figures, 40% of VCR owners bought or rented prerecorded video cassettes (24% of this figure bought outright), and that 45% of VCR owners polled said they intended to rent prerecorded programming in the next 12 months. The mean number of titles rented or bought per year is 20.

"The investment to get into the tape business is growing astronomically, and tape companies will become more selective," Madden said. "Our capital spending budget at 3M will be hundreds of millions of dollars in the next few years. Tape companies will be more selective. Videotape manufacturers are assessing their strengths and concentrating in these areas."

In other ITA news, Sam Burger, senior vice president of manufacturing operations for CBS Records, was elected chairman of the board of directors, succeeding Irwin Tarrx, who held that post for two years. John Povolny, vice president of magnetic/video products for 3M is the new president, succeeding Burger.

Other new officers include Gordon Bricker, division vice president of SelectaVision Videodiscs, as senior vice president; Willim Gort, president, film division, American Hoechst Corp., as vice president of planning; and J. Philip Stack, senior vp of Sony Video Products as East coast vice president.

The new Midwest vice president is Anthony Mirabelli, group director, special products, Quasar Electronics, and West coast vice president is Steve Roberts, president, 20th Century Fox Telecommunications. Arnold Norregaard, managing director, Bellevue Studio, Copenhagen is now European vice president and Larry Finley, Larry Finley Associates, assumes the position of vice president, membership/events. Secretary is James Jimirro, president Walt Disney Communications; treasurer is Maria Curry, director of sales, Magnetic Tape division, Agfa-Gevaert and executive vice president is Henry Brief.

If you happened to see a lot of new cars and faces at the Niles, Ill. HQ of Video Sound Unlimited last week, don't be alarmed. Early in the week, retail video biggies like George Port, Pickwick International; Arthur Morowitz, Video Shack, New York; Weston Nishimura, Video One, Seattle; Cheryl Benton, Video Station; Frank Borno, Maryland chain op; Craig Cartwright, Texas skein owner and Gene Kahn, Northshore Chicago stores' owner, among others, met and formed the long-awaited Video Dealers' Software Assn. Then later last week, Noel Gimbel found time on his schedule to host more than 100 Midwestern video software dealers for a day of discussion about rental-only programs. 'Tis said that 80% abhorred the Warner Home Video concept, while it was Splitsville over the Magnetic Video announcement. The association will soon have another development to ponder, the expected announcement of the CBS/MGM video rental policy on Dec. 7.

The controversy over black music's role in Warner Amex's MTV cable tv music channel, raised last week at Billboard's third International Video Entertainment/Music Conference (separate story, page 4), could heat up in the coming weeks: Track has learned that the Black Music Assn. has called a meeting by its governing council for Monday (23) to review the implications of MTV's avowed AOR slant. ... Don't expect to get personal phone calls from CBS personnel through the ranks in the U.S. from Jan. 18-22. The lords and their vassals hie to Puerto Rico almost 1,000 strong for a general confab. ... Los Angeles County and cities of Los Angeles and Glendale ordinances controlling drug paraphernalia display have been upheld by the California Court Of Appeals. The three judges overruled L.A. judges who deemed the statutes unconstitutional. The appellate court also rejected the arguments of plaintiff record store chain owners like Licorice Pizza and Music Plus that due process, equal protection under the law and freedom of speech were violated by the order to display such materials in a separate room, where minors would be prohibited.

House of Representatives' proposal (HR 4727), which would outlaw piracy of satellite transmissions, introduced jointly by Henry Waxman (D., Calif.) and Tim Wirth (D., Colo.) Oct. 7, passed muster last week in its first hearing. It is now headed for deliberation by the House's telecommunications committee, headed by Wirth. Bruce Wolpe of Waxman's staff predicts it will get its real test when the House reconvenes in February, 1982. ... Q Records, the three-store Florida chain, specials one single weekly at \$1.19, with in-store advertising at the cash register. ... Independent distributors wondering when Artie Mogull will come with more album releases on Applause label. They have had two albums since August. Most put up front money to get Applause. ... In abeyance, too, is the distribution route of resurgent Monument Records, since Fred Foster put out three singles by Kris Kristofferson, Charlie McCoy and the Strommen Bros., through indies about two months ago and there's been no word since. ... Jim Cleaver, executive editor of the L.A. Sentinel, the longtime black weekly, and husband of Billboard's Jean Williams, is being feted Dec. 10 at the University Hilton. For information about the cocktails/dinner event, call Frankie Curry (213) 298-0503. Tickets are \$35.

## Inside Track

Track commends Gil Friesen of A&M Records who has his brass spending a day working in L.A. retail stores. The street people concept includes finance's Mike Parkin, advertising's Rob Gold, marketing services' Bob Reitman, sales' Dave Steffen and promotion's Harold Childs. ... The move of Tom Whelan, chief of JetCo Distributing, Indianapolis, the house rackjobber for the Airways' 40-plus discount department record and tape division, to the Target stores' record/tape/accessories buyer perked rumors the chain would be going direct. Whelan denies such reports.

Steven Spielberg receives the first Board of Governors' award from the Composers & Lyricists Guild of America at their 28th annual dinner Dec. 14 at the Beverly Hills Hotel. C&LG is accolading his contributions toward the advancement of film music. ... Chuck Blacksmith of Roundup Music, the Seattle in-house racker for the Fred Meyer chain, reports the record departments are putting 50% of their Yule ad budget into tv, with Kathy Logan committing to a blitz campaign this week and then more two weeks prior to the 25th. Blacksmith reports all labels except Arista are participating.

Composer Gordon Jenkins suffered serious lung injury in an auto collision Sunday (15). He is confined in the intensive care unit at Westlake Village Hospital outside Los Angeles. ... Island Music's Lionel Conway, Peer Music's German rep Michael Karnstedt, Australia's Mushroom Music's Michael Godinsky and Ralph Peer II discuss global publishing Monday (23) at the Hyatt Sunset at 6:30 p.m. before the Music Publishers' Forum. ... Tom Grant, who had a recent hit on WMOT Records, is the son of the late Al Grant, who for years operated Oregon's most potent one-stop, Madrona Music Portland.

Judd Siegal, a longtime sales exec for a number of labels, last with Ovation, has surfaced as boss of marketing for Carl Davis' new Kelli-Arts label, which just released its first single. ... The Record Bar Boone, N.C. outlet walked off with the \$500 grand prize in the recent Memorex/Savoy display contest. The inventive store crew used a Shakespearean theme. "Much Ado About Memorex," with a 12-foot banner across the entrance and the entire show window set like a mini-theatre. Most important, they moved 345 Memorex tapes, 69% of their blank tape unit movement during the contest. ... California Copyright Conference hails the Christmas Season Dec. 5 at Carlos' 'n' Charlie's asking \$7.50 for appetizers and a no host bar. Reservations: (213) 784-3284.

Veteran distribution and rackjobbing exec Steve Kugel ended up in Scottsdale, Ariz., where he is representing a new advertising concept for four Western states. ... Shelby Singleton has negotiated with Faber Robinson, seminal country label entrepreneur, to release some golden oldies albums by Mitchell Torok, Ned Miller and Johnny Horton. ... Singleton's accounting whiz, Doris Kelley, has recovered from a severe heart attack and is convalescing at home. No definite date looms yet for her return to the abacus. ... The Bestway Group and DRG Records, the nostalgia/caster label, couldn't arrive at an agreement whereby Bestway would acquire DRG on a stock-for-stock basis.

Edited by JOHN SIPPEL

# Beta Still Chasing VHS Format, Say Eastern Dealers

• Continued from page 9

a rental program by the end of the year in five of its stores and gradually increase the number during 1982. He adds that males 20-40 still purchase most of the tapes at the chain, although the age demographic has lowered as machines have become more affordable.

Bill Northrup, sales manager for Artec Distributors in Shelburne, Vt., says that VHS tape sales hold a 2 to 1 edge over the Beta format in the

## ASCAP Seeking Double ABC Fees

• Continued from page 3

reaching an agreement before the end of the year," says Ed Cramer, BMI president.

BMI has been receiving interim rates of \$2.6 million each from ABC and NBC. Its settlement with CBS called for a package deal of about \$43 million, including supplemental payments for past years and a new payment schedule for the next five years.

New England and upstate New York region serviced by the company. Artec, which just opened a new 20,000-square-foot warehouse, does most of its business in blockbuster new movies, but Northrup says that music programming is playing a growing percentage in gross tape sales. "We've heard that Beta machines are on the upswing in our area," he reports, "and while the figures haven't shown it yet, we expect our Beta tape sales to rise." He adds that the firm works closely with small retailers and department stores in developing rental programs based on the unit's available space and market needs.

"We're in a funny market," says Dave Wynshaw, video sales manager for Pickwick Distributing in Opa Locka, Fla. "This is big export territory, so my figures can really throw you. VHS may outsell Beta by 3 to 1 nationally, but here it's 3 to 2, and sometimes it's even, since South American tourists generate strong Beta sales." According to Wynshaw, feature films outsell music programs by a healthy margin, but he feels the forthcoming CBS-MGM "MUSE

Concert" tape will bring new life to sales of contemporary music product for Pickwick.

In Toledo, Oh., Reba Bader of Video Connection says the company does a big business in renting VHS feature and adult films. "Most of the rentals we see are for old serials and westerns," she notes. "We do very little business when it comes to music tapes, even though we deal with a pretty contemporary age demographic." Bader says that most of the purchases and rentals at the store are made by males in their mid-20s to early 40s, with rental gross income nearing 35% of the firm's annual sales.

Rentals represent better than 80% of the business at Record Rendezvous in Richmond Heights, Oh. Store manager Al Kaston says that "our customers don't even think about buying a \$60 movie when they can rent it for a day and pay \$5. People don't seem to be as interested in amassing large video collections as they were six months ago." When it comes to videotape sales, he reports that the VHS format doesn't do as well as Beta, "largely because we

are one of the few dealers in the area who stock Beta tapes. I've found that it's to our advantage to keep our Beta inventory up."

Kaston feels that one of the reasons why his store sells more feature films than music programs is because "the concerts aren't marketed well enough. I usually have to make people aware that an ELO or REO tape is available, and then they're receptive. Otherwise, they seem to be in the dark." His customers average in age from 25-40, and sales are "evenly balanced" when it comes to sexes.

Another retailer with a booming rental business is Media Concepts, the parent company of four Video Corner stores in central and southern Florida. Office manager Glenda O'Neal says the firm's Prime Time club has over 1000 members who have paid a \$75 lifetime membership fee to exchange tapes for \$10 with no time limit. She says the bulk of the exchanges are in the VHS format, "because that's what kind of market we have here. As a distributor for 225 dealers in Florida and the

U.S., we do stock Beta tapes. But I don't see the percentages shifting anytime soon." Most of the company's sales and exchanges are in the feature film category, but O'Neal states that there is some demand from "a younger audience" for tapes of artists such as Blondie and Fleetwood Mac.

Brooke Distributors in Atlanta handles over 200 accounts, and buyer Jon Showe says that 90% of the company's business is in VHS cassettes. "There was a time when the figure was about even," he explains, "but now the Beta business is just dismal. I know of new dealers who are starting with 100% VHS inventory and only special-ordering Beta tapes." Of the stores that Brooke sells to, Showe says the majority rent cassettes. "The people who buy tapes in this market are loaded and few in number. HBO in particular has supplanted the need to go buy new movies for a lot of customers in our market. With four movie channels to choose from, they just don't need to lay out big money for new cassettes."





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