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NEWSPAPER

# Billboard®

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YEAR

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## NAB Confab Faces Technological Reality

By DOUGLAS E. HALL

NEW ORLEANS—The sizzle of promising new technologies like satellites, AM stereo and digital audio which has added sparkle to National Assn. of Broadcasters Radio Programming Conferences for several years was missing this year. The four-day gathering that ended Wednesday (1) came face to face with reality, and it was a sobering experience.

By the usual yardstick, the fifth annual gathering of radio program-

mers was an unqualified success. A record number of 2,107 attended, a 14% gain over last year's 1,800.

But while previous years' gatherings have looked with optimistic anticipation toward technological developments, this conference came at a time when corporate blood is being spilled in technological ventures gone awry. It's less than two months since ABC "postponed" its costly and heralded Superadio satellite network service. Other corporate leaders in radio are anxiously looking for the light of profits at the end of the technological tunnel.

There was a consensus here that satellites will continue to be important in radio programming, but that they are not the panacea they seemed to some only last year.

During a session on "What Programmers Must Know About The New Technologies," Dr. Al McBride

(Continued on page 54)

## Trade Seeking Pricing Tier On 1-Sided 45

By JOHN SIPPPEL

LOS ANGELES — Awaiting shipments Tuesday (7) of the initial flow of eight single-sided, small-holed, non-returnable singles from CBS, retailers, one-stops and rackers are attempting to structure appropriate pricing on the new concept.

Retailers surveyed laud CBS for its innovation, but some take pot shots at the label for its lack of large scale marketing and advertising support for the line, which carries a wholesale price of 29 cents.

One-stops admit the 45s have possibilities and cite proper pricing as their biggest concern.

(Continued on page 53)

## 'Star Trek II' Video Set At \$39.95 List

By EARL PAIGE

DALLAS — Paramount Home Video is setting records for video-cassette pricing. The company will release "Star Trek II: The Wrath Of Khan" in November at \$39.95, a new low for a major motion picture.

The move is presumably being made to encourage video dealers to stress sales over rentals and to inhibit tape pirates.

The announcement by Paramount president Mel Harris at the Video Software Dealers Assn. conference Monday (30), elicited enthusiastic response from retailers in attendance. More than one dealer promised to double normal initial orders because of the lower price. For example, Arthur Morowitz, head of New York's Video Shack chain, said he would order twice as many copies of "Star Trek II" as he did of the \$79.95-list "Star Trek I."

RCA will release "Star Trek II" on videodisk in November, probably at a list price of about \$27.95. Accord-

ing to vice president for programs and business affairs Seth Willenson, "We'll look for a significant price differential between disk and cassette."

(Continued on page 26)

## U.K. Chains Quitting Video Rental Business

By PETER JONES

LONDON—Two of Britain's biggest chains, Woolworth and W.H. Smith, are quitting the videocassette rental business, the former levelling most of the blame for the closedown on video pirate activities.

In fact, Woolworth abruptly closed its video rental division on Aug. 31, while the W.H. Smith operation is set to end Oct. 1.

(Continued on page 54)

### IMIC SET

LOS ANGELES—The revitalization of the music/record industry and the assurance of its strong future comprise the primary thrust of the forthcoming International Music Industry Conference (IMIC). The 15th

(Continued on page 9)

### —Inside Billboard—

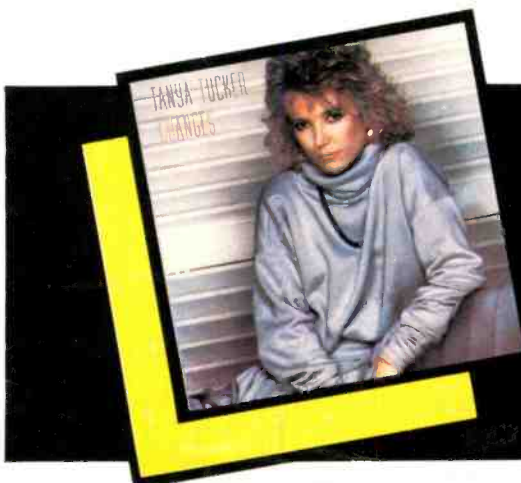
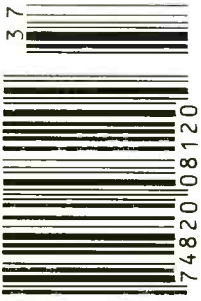
- **SAN FRANCISCO** has proven to be fertile ground for new independent labels. But things are a bit tougher in Chicago. Page 9.
- **NAB PANEL** coverage: promotion, AOR, urban contemporary, consultants, country, top 40, production and research techniques. Pages 17-24.
- **WHO LISTENS** to the radio? Who watches tv? How many of them listen to records and tapes? Research information from NAB. Page 3.
- **FRANK BARNAKE** has been re-elected president of the Video Software Dealers Assn. Page 4. Extended coverage of the VSDA convention in Dallas. Pages 15, 26.
- **MTV HAS** the ability to sell records where it is locally available, a Billboard survey shows. New Music acts that are not getting radio play are benefiting especially well. Page 3.
- **THE HARVARD COOP** is the place for jazz in Boston. The store has an average stock of at least 2,000 active titles. Page 14.
- **WITH ADVANCE** ticket sales slow, success at the door was seen as the key to the prospects for the weekend's US Festival. Page 33.



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Billboard's Video Entertainment/Music Conference will be held November 18-21, 1982 at the brand new Vista Hotel in N.Y.C. Watch for exciting details regarding action-packed agenda, top name speakers and panelists and news about the Video showcase. Retailing panel Saturday (20) AM, open to all retailers. Note: Special arrangement for low-cost airfares have been arranged for all registrants via TWA Airlines. For details re airfares, registering, etc., contact Kris Sofley, (213) 859-5319. (Advertisement)



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## Survey Finds MTV Strongly Affecting Record Sales

This story was prepared by John Sippel in Los Angeles, Laura Foti in New York and Edward Morris in Nashville.

NEW YORK—MTV: Music Television has a strong—and positive—effect on recording sales, especially of new artists, according to a national survey by Billboard. In particular, retailers in smaller cities around the country report sales increases on product shown on MTV. Many even keep the channel tuned in in their stores.

"We're feeling its impact really big," says Joe Agny, head buyer for distributor Rhody Record and Tape Service in Warwick, R.I. which services 20 stores. "It's giving older

groups new life and new groups a way to promote their albums."

Artists such as Flock of Seagulls, Men at Work, the Human League, Bow Wow Wow, Adam and the Ants and Judas Priest are the main beneficiaries of MTV exposure, retailers assert. They add that these artists receive little if any support from radio, due to tight playlists.

"These innovative groups are up 15% to 20% because of MTV," says John Irwin of Flipside in Lawton, Okla. Repeated runs of video clips by Van Halen, the Rolling Stones and J. Geils result in renewed catalog sales, he adds.

Buyer Carl Keel of Flipside in Lubbock, Tex. where the channel is also carried, backs up Irwin's experi-

ence. Flipside has two tv sets showing MTV in its stores. "John Cougar sold better after he was seen on MTV, even though he was already a hit," Keel says. MTV video jock Martha Quinn did in-store appearances in Lubbock which were well received, he adds.

"Absolutely, it's helping us," reports Tony Santone, manager of Schoolkids' Records in Athens, Ohio. "A lot of new wave and obscure stuff is selling that I'm sure wouldn't sell otherwise."

Since his store is located in a university town, Santone says that summer sales are usually abysmal—but not this year, partly owing, he thinks, to MTV's promotional strength. "Our business is up for the summer

by about 20% over last year," he estimates.

"But it's more than sales being up that I link to MTV. It's also the increased variety of stuff we're selling." Santone adds that the main sales impetus from MTV is not the concert specials so much as the individual video clips. He points to Split Enz as an act helped by MTV in his region.

Among those showing MTV in-store is Record Theatre of Buffalo, N.Y. Bill Still there says, "It seems to spur sales of obscure groups, and it helps because radio stations won't play new artists." The store has shown MTV for about nine months and, Still says, "It's had a direct effect on sales, both how much they

buy and what they buy."

He adds that he's received dozens of requests for an Adam and the Ants album that is not even available but that has been featured on MTV. Other retailers, too, report requests for product they weren't even aware existed.

Jean Kopecky, ad director for Danjay Music of Seattle, puts it this way: "While the MTV universe is small, it's heavy in record buyers." Kopecky and Allison Morgan of Budget Tapes & Records, Tacoma agree that MTV VJ Mark Goodman's in-store appearances there helped to boost interest.

Only college radio in Boise played any new acts, says Connie Ruelas of (Continued on page 60)

## Study Shows What The Future Holds For Radio

By ROBYN WELLS

NEW ORLEANS—Thirty-five percent of Americans 18 years and older listen to the radio in their leisure time, while only 8% listen to records and tapes. This is one of the findings outlined in "Tomorrow's Radio," a special study examining how radio will be affected by changing demographics, overall media usage and new technologies.

Presented by Paul Bortz of Browne, Bortz & Coddington, the study was commissioned by the NAB for its fifth Radio Programming Conference.

Of the 1,500 surveyed on the telephone, 51% named television viewing as their primary leisure time activity. Thirty-six percent engage in sports and fitness programs, with radio listening ranking third on the list. Record and tape listening placed eleventh.

Sixty-four percent of those surveyed listen to radio for relaxation and entertainment, compared to 15% who listen for news. Conversely, when people were asked to name up (Continued on page 11)



Billboard photo by Chuck Pulin  
**TENNIS LEAP**—Meat Loaf makes an attempt to leap across the net after a charity tennis match in Forest Hills, N.Y. where he and John McEnroe played against Carlos Santana and Vitas Gerulaitis. Meat Loaf was not hurt in the spill.

## Seven AM Frequencies Hit By Cuban Jamming

By DOUGLAS E. HALL

NEW ORLEANS—Cuban interference on seven AM frequencies Monday night (31) set the NAB Radio Programming Conference here

buzzing Tuesday.

As local tv crews interviewed NAB officials and broadcasters, NAB radio board chairman Marty Beck of Beck-Ross Communications was one of the most outspoken radio executives here on the subject. "It's the best thing that could have happened to us," he said of the Cuban jamming, which lasted for two hours on frequencies ranging from 570 to 1380 kHz.

Baron," will be among the speakers, as will publisher Lou Levy. Fran Warren will sing some of the songs Addy wrote, and a host of artists are expected to be represented by taped messages.

All who knew Addy are welcome to attend, says Randy Poe, general manager of the Hall of Fame, especially those with stories to tell. The "We Remember Mickey Addy" event is scheduled for 5 p.m. on Sept. 14 at the Songwriters Hall of Fame, 1 Times Square. Further information may be obtained from Poe at (212) 221-1252.

Ross was referring to broadcasters' general opposition to the Reagan Administration's push to put Radio Marti on the air, beaming into Cuba on the middle of the AM band (Billboard, Aug. 21). Cuban leader Fidel Castro has indicated that Americans would be hearing a lot of Cuban programming if plans for Radio Marti went ahead.

But Cullie Tarleton of Jefferson-Pilot Broadcasting of Charlotte, N.C., who chairs the NAB's task force on Cuban interference, took a more cautious position. He said his committee would be in touch with the Reagan Administration, noting that the NAB had not taken a position on Radio Marti. "We have gently suggested that they get it off the AM band and perhaps move it to short wave," he said.

The frequencies jammed with Cuban programming were: 570, 600, 650, 670, 1040, 1160 and 1380 kHz. Stations affected included WFAA Dallas, WMCA New York, WSYR Syracuse, WAAX Gadsden, Ala., (Continued on page 16)

## See Next 12 Months As Decisive For CD

By JIM SAMPSON

MUNICH—The next 12 months will prove decisive for the compact disk (CD) digital audio system, launched officially last month at PolyGram's Hannover pressing plant (Billboard Aug. 28, 1982), assert industry observers here.

By the time CD reaches the U.S. on a large scale, seen as 1984 at the earliest, the system may already have demonstrated whether it has the potential to become the primary medium of recorded music for the '90s.

System developers Philips, Sony and PolyGram promise several major announcements this fall, including agreement on a mechanical royalty rate for CD disks and the decision of several more software firms to join the CD bandwagon, bringing the system closer to being a world digital audio standard.

The Japanese launch this fall will enjoy industrywide hardware/software support, and here in Europe hardware manufacturers will be bolstered by Philips and Grundig. Software commitment is more limited, though. At present, CBS, WEA, RCA and EMI are not set to join the initial marketing campaign next March in Germany, France, Holland and the U.K.

Other companies are taking a more positive stand towards the new system.

Ariola's Friedel Schmidt confirms agreement to make his top repertoire available on CD, adding that no time frame has been set. The Ariola disks will be custom pressed by Poly-

gram in Hannover—Ariola's Sonogram affiliate has as yet no manufacturing plant (Continued on page 62)

## More Country Crossing Over

By CARTER MOODY

NASHVILLE—Crossover radio play for country acts—once a luxury—is becoming carefully orchestrated by label country and pop promotion staffs. Crossover is seen as a way to maximize airplay and sales for country artists who show potential outside the country format.

Even as the traditional country sound expands through radio (Billboard, June 26), most labels' co-promotion for crossover starts out of the box, instead of when a slow build at (Continued on page 38)

## Tribute To Addy Set For Sept. 14

NEW YORK—Friends and former associates of Mickey Addy will gather at the Songwriters Hall of Fame here next week to pay tribute to the legendary music business figure who died last July 13.

The salute to Addy, whose career as a songplugger began in 1914 and who in recent years was associated with Billboard Magazine, will feature personal reminiscences by industry personalities and an exhibit of photographs tracing his life and activity.

Bandleader Sammy Kaye, who is credited with dubbing Addy "The

## Billboard Debuts Vid Games Chart

LOS ANGELES—Starting this issue is Billboard's Video Games chart, designed to help record and tape dealers as well as video retailers track the fastest-growing items at retail, as indicated by the Electronic Industries Assn., which reports sales to dealers nearly doubling each year.

Software unit sales to dealers, according to EIA, have zoomed from \$4 million in 1979 to an ex-

pected \$55 million this year. Indications are that the market is maturing. The four-year curve: 1979—\$4 million; 1980—\$9 million; 1981—\$30 Million; 1982—\$55 million.

Hardware sales show a similar quantum pattern: 1979—400,000 units; 1980—2.2 million; 1981—4.2 million; 1982—8 million units sold to dealers.

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## New Slate Of Officers Elected At VSDA Meet

DALLAS — Incumbent Video Software Dealers Assn. president Frank Barnake and secretary Weston Nishimura were re-elected to one-year terms here at the group's first annual meeting, and a new treasurer, Linda Rosser, was elected.

Barnake heads the Video Place in Washington. Nishimura heads Video OnVideo in Seattle and Rosser's store is Entertainment Systems of America, Phoenix. She was also named an advisory board member.

Six other new advisory board members were named: George Atkinson, Video Station, Los Angeles; Steve Goodman, Video Warehouse, Atlanta; Jack Messer, Video Vault, Cincinnati; John Pough, Video Cassette Unlimited, Santa Ana, Calif.; Richard Railey, Video Spectrum, New Orleans; and Robert Singer, Video Entertainment Centers, Denver.

The gathering here had a registration of 280 according to VSDA executive vice president Joseph Cohen with representation from 200 companies. (For additional coverage see the retailing and video sections.)

VSDA, which was formed in January, has a membership exceeding 200 firms, according to Cohen. He is also executive vice president of the National Assn. of Recording Merchandisers (NARM). VSDA now has a staff of 10.

## E.G. Planning To Expand U.S. Activities

By ROMAN KOZAK

NEW YORK—E.G. Management Inc., the English-owned company which manages Roxy Music, King Crimson and Brian Eno, is looking to expand its U.S. management activities.

Roxy and King Crimson record for Warner Bros. under an E.G. Records logo, while the company releases more esoteric product through JEM-distributed Editions E.G. Records (such acts as Eno, Killing Joke, John Halsall and the Lounge Lizards).

Patrick Spinks, managing director of E.G. Management, explains, "When E.G. was first set up in the U.S., the emphasis was on the record label, but now it's the feeling of the two principals, Mark Fenwick and Sam Alder, that the bias should be toward management. There are management opportunities in the U.S., though it may involve managing English acts here."

However, says Spinks, who has been the managing director of E.G. in the U.S. since May, he would like to see the company begin signing American acts.

"We are not looking specifically for someone to be signed to both management and the label. It could be either/or. If a manager comes to me with an act that is particularly good, I would be prepared to sign it to E.G. Records, and place it with Warner Bros. We are like an extra a&r department for Warners."



**SONG DEAL**—Maurice White gets symbolic payment from Michael Stewart, president of CBS Songs, following CBS Songs' acquisition of White's entire Earth, Wind & Fire catalog. CBS will administer all of White's material beginning with the "Raise" LP.

## Only Two Black Acts Cop Platinum LPs This Year

By PAUL GREIN

LOS ANGELES—In the first eight months of this year, only two black artists earned platinum albums—Diana Ross on RCA and Quincy Jones on A&M. That's only 5% of the total number of platinum LPs awarded so far this year, a figure well below black music's usual share of the platinum pie.

Last year black acts accounted for 18% of all platinum albums; in 1980 the figure was 15% and in the peak dance year of 1979 it was a whopping 26%. The decline may be attributable to two factors: a more restrictive crossover climate at pop radio and a severe economic and employment picture which has hit blacks hardest.

In terms of gold albums, which require only 500,000 sales, black music continues to account for a large percentage of the total, though here too there has been a significant decline since 1979. For the first eight months of this year, black acts represented 20% of all gold albums, compared to 22% in 1981, 23% in '80 and 35% in '79.

While black artists' share of platinum albums is way down this year, the share for country acts is way up. Of the 37 albums that have gone platinum since Jan. 1, eight are by country acts. That's 22% of the total, up from 12% last year and 14% in 1980, the year of "Urban Cowboy" and "Kenny Rogers' Greatest Hits." From 1976 to '79, country's platinum LP share inched from 5% to 7%.

RCA's Alabama and Columbia's Willie Nelson have each earned two platinum albums so far this year, followed, with one LP apiece, by Juice Newton (Capitol), the Oak Ridge Boys (MCA) and Kenny Rogers and Crystal Gayle (both Liberty). (Rogers has since signed with RCA; Gayle moved over to Columbia three years ago, and is now with Elektra.)

Also in August, Survivor's Scotti Bros. smash "Eye Of The Tiger" became one of only three rock singles to go platinum without significant black radio exposure since the RIAA introduced platinum awards six years ago.

A total of 37 singles have been certified for sales of two million units since 1976, but only six have reached that level without scaling Billboard's black chart.

These include two other rock records (Queen's "We Are The Champions" and Nick Gilder's "Hot Child In The City"), two pop/country hits (Debby Boone's "You Light Up My Life" and the Oak Ridge Boys' "Elvira") and one teen pop smash (John Travolta & Olivia Newton-John's "You're The One That I Want").

All of the other rock-oriented singles that have gone platinum have been aided by strong black sales and radio play, notably Queen's "Another One Bites The Dust," Rod Stewart's "Do Ya Think I'm Sexy," the Bee Gees' "Stayin' Alive," Donna Summer's "Hot Stuff" and Wild Cherry's "Play That Funky Music."

In addition to the certification for the "Eye Of The Tiger" single, both Survivor's studio album and the "Rocky III" soundtrack on Liberty went gold in August. That makes "Tiger" the first platinum single to be concurrently featured on two gold albums.

Debby Boone's "You Light Up My Life" and Meco's "Star Wars Theme" were both cover versions and are not the treatments included in those movie soundtracks. And Diana Ross' solo version of "Endless Love" on her debut RCA album is not the hit duet found on the PolyGram soundtrack.

"Tiger" is the third single to be certified platinum so far this year, but it's the first 1982 hit to earn platinum stripes, since both of the previous honorees peaked in '81: the Oak Ridge Boys' "Elvira" and Olivia Newton-John's "Physical."

August was the second month in a

(Continued on page 54)

## Suit Vs White Is Dismissed

LOS ANGELES—Superior Court here has dismissed a suit originally filed by Wells Fargo Bank charging breach of contract and seeking unpaid funds owned by American Recording, the partnership founded by Maurice White of Earth, Wind & Fire.

Dismissal was granted at the plaintiff's request, following payment in full of the outstanding monies sought in the litigation.

## Executive Turntable



Cranston



Braverman



Courtright



Biniaz

### Record Companies

Fern Cranston is upped to vice president of royalties and licensing at Warner Bros. Records in Los Angeles. She has been director of royalties and licensing at the label since 1965. . . . Laurence Braverman is promoted to associate national albums promotion director for Elektra/Asylum Records in New York. He joined the label in 1980 as national college promotion rep. . . . Hernando Courtright is named East Coast a&r rep at A&M Records in New York. He was East Coast a&r manager. . . . Robert Biniaz is appointed senior attorney for the records section of the CBS law department in Los Angeles. He was assistant U.S. attorney in Los Angeles. . . . John Brodey is named to the new post of director of national album promotion at Network Records in Los Angeles. He was with his independent promotion firm, Brodey-Perry & Associates, prior to which he was head of East Coast promotion for Casablanca Records.

### Marketing

John H. Marmaduke is elected president and chief operating officer of Western Merchandisers in Amarillo. He was president of the retail division. Founder Sam H. Marmaduke remains chairman of the board and chief executive officer. Also at the chain, Walter McNeer is upped to corporate vice president of retail. He was division vice president.

### Publishing

Allan Rider is promoted to general manager of publishing for Almo/Irving in Los Angeles. He has been with the firm since 1980, serving most recently as



Rider

professional manager. . . . At BMI in New York, Alan Smith is named to the new post of vice president of administration; Lawrence Sweeney is appointed vice president of licensing; and Salvatore Fernandez is named supervisor of salary and general services administration. Smith was vice president of licensing; Sweeney was controller; and Fernandez was director of employee relations. . . . Tom Bogan is upped to controller for the PolyGram music publishing division (Chappell and Intersong Music) in New York. He was a financial analyst for the division. . . . John Smith joins Screen Gems/

Colgems-EMI Music in Nashville as professional manager. He held a similar position at the OAS Music Group.

### Video/Pro Equipment

Stephen Mandy is named U.K. managing director of CBS-Fox Video in London. He was joint chairman of Virgin Records Ltd. At CBS-Fox Video in Los Angeles, Jack Dreyer steps down as vice president and general manager of consumer products to pursue other interests. . . . At Panasonic's audio-video systems division, Richard Salam is named manager of professional audio systems; Larry Ingenito is named national sales manager; and Milton Landau is appointed group manager of the closed circuit television-commercial sound systems group. All have served in various executive positions at the firm. . . . Jerome Smith is upped to director of marketing for Cerwin-Vega in Arleta, Calif. He was director of digital development. . . . James Wellnitz is appointed national sales manager of audio/video products at Proton in Santa Monica. He was Western regional sales manager for Kloss Video.

June Shelley is promoted to the new post of director of advertising and promotion for ABC Video Enterprises in New York. She was manager of advertising and promotion. . . . At Activision in Mountain View, Calif., Clifton E. Crowder is named director of sales development; Robert G. Chapman is appointed national merchandising manager; Kevin S. Maguire is named Western regional sales manager; JoDee J. Fuentes is appointed sales communication manager; and Dianne Drosnes is named merchandiser associate. All have been with Activision for some time. . . . Steve Monson joins S.A.L. Cable Communications in Melville, N.Y. as Northwest sales representative. He was with Anixter Pruzan. . . . Roy L. Komack is upped to manager of business development for Bose in Framingham, Mass. He joined the firm in 1970, serving most recently as marketing manager for professional products.

### Related Fields

Ken Yates is named to the new post of vice president and chief operating officer for Kragen and Co. in Los Angeles. He was director of project development. . . . Elizabeth Scott is named director of public relations for the National Assn. of Music Merchants in Chicago. She was a professional musician. . . . James E. Moore is named vice president of international sales for RCA Sales Corp. and is named executive vice president of RCA Distributing in Indianapolis. He was manager of export sales. . . . Amanda George is appointed executive director of Farr Products in New York. She was a staff writer for Don Kirshner Entertainment. . . . Nelle Morphy is named marketing director at Columbia Pictures Publications in Hialeah, Fla. She was with the Music Sales Corp. in New York. . . . Nick Krassowki named national plant manager for Capitol's magnetic products division in Glenbrook. He was plant manager. . . . Jane Geraghty named vice president of Premier Talent in New York. She has been with the firm for 10 years.

## Artistes Ball Gala Postponed

LOS ANGELES—The Artistes Ball, the black tie supper gala organized by Aretha Franklin, has been postponed until October 28.

A spokesman for the vocalist said

the show, slated to feature Franklin, the Four Tops and other name acts, will still be held at the Beverly Hilton in Beverly Hills, as originally planned.



# Barbara Mandrell

KEEPING TURNTABLES AND CASH REGISTERS HOT  
RIGHT THROUGH CHRISTMAS!



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...in Black & White  
("IN BLACK AND WHITE")  
MCA-5295

FEATURING THE #1 SINGLE,  
"TILL YOU'RE GONE" AND THE  
CURRENT SMASH "OPERATOR,  
LONG DISTANCE PLEASE"



Barbara Mandrell  
...THE SET MY LIFE TO MUSIC  
("THE SET MY LIFE TO MUSIC")  
MCA-5331

NOW AVAILABLE, HER VERY  
SPECIAL NEW RELEASE,  
FEATURING SOME VERY  
SPECIAL GUEST ARTISTS

AND THE BEST-SELLING BARBARA MANDRELL CATALOG...



MIDNIGHT ANGEL  
MCA-641



THIS IS BARBARA MANDRELL  
MCA-672



LOVERS, FRIENDS, AND STRANGERS  
MCA-673



Love's Ups  
and Downs  
Barbara Mandrell  
LOVE'S UPS & DOWNS  
MCA-674



JUST FOR THE RECORD  
MCA-3165



MOODS  
MCA-3286



BEST OF BARBARA MANDRELL  
MCA-3282



LOVE IS FAIR  
MCA-5136



LIVE  
MCA-5243

MCA RECORDS



MCA DISTRIBUTING CORP.



## Pacific Arts Eyes New Projects Bean Bullish On Original Video Programming's Future

With the video majors already pondering the exhaustion of available theatrical features for home video exploitation, one company has already made original programming its primary "window," not just an ancillary market. Pacific Arts Video Records, founded by Michael Nesmith, is already gearing up for future projects, and in the following profile, one of a continuing series, president David Bean reviews the field's emergence and offers an update on how Pacific Arts is positioning itself for what he sees as a bullish future.

By SAM SUTHERLAND

LOS ANGELES—Will original home video programming be the spur to push the video software trade into its own creative and economic maturity? Current sales tallies for one of the few feature-length original video programs already available offer a powerful argument to

the affirmative: "Elephant Parts," Michael Nesmith's acclaimed music and comedy special, is still selling as many videocassettes and appears poised to push videodisks after nearly two years in the market.

That's the upbeat report card tendered by David Bean, president of Pacific Arts Video Records, the small but ambitious company founded by Nesmith to foster his vision of a new home video art form. Bean, who still concedes a gauntlet of problems challenging original programming in its pilgrimage to market, sees a number of developments offering new hints at what the brave new world of original programming may entail:

- Effective marketing will draw from different businesses, including the record retail trade, much as original programming itself will need to synthesize technical and creative elements of its parent media.

- Videodisks and videocassettes may be able to build sizable hits from original programs, but those titles may not translate to equivalent success when exploited to cable TV, pay systems, broadcast television or theatrical exhibition.

- Proper marketing for strong video programs may indeed trigger "piggyback" sales for any accompanying record or tape product—a scenario Bean says has already been proven internationally by "Elephant Parts."

- Video program promotion will need to equate narrowcast opportunities with radio's role in promoting audio records and tapes—up to, and including, the development of video "singles," which Bean believes may prove viable as commercial sales items, not just avenues for exposure to full-length videocassettes and videodisks.

- Despite the music industry's frequent infatuation with videotape as the master program source, home video's short-term future may lie more in the use of film techniques

prior to transfer onto actual playback videotape cassettes.

- Companies seeking to make original programs their first priority will still need to build product flow through rereleases of titles originally conceived for other markets.

Overall, Bean characterizes the embryonic state of the home video field as dictated by the shifting perspectives held by its various parent industries. Recalls the former radio, records and motion picture veteran, "At the time I was given 'Elephant Parts' to promote, I was handed what was virtually an unknown entity. At the time, all the home video trade was doing was recycling old movies, but I was giving the dealers what was a totally new product for their market.

"The record retail business couldn't really relate to video, in that it was a much more expensive product that was sold on a 30-day payable basis, without returns, marking sharp differences from what they were accustomed to.

"The video retail business, on the other hand, couldn't readily understand the creative terms of the product. They wanted to know what 'stars' were in it for proven boxoffice appeal. The fact that it hadn't seen

(Continued on page 26)

### 'E.T.' Picture Disk

LOS ANGELES—MCA Records is shipping a picture disk of its soundtrack album from "E.T.—The Extra-Terrestrial" this week.

The \$9.98 list package features two different full-color scenes from the movie hit.

## Conductor Lehman Engel Dies In New York At 71

NEW YORK—As a conductor, writer, teacher and force in recording, Lehman Engel, who died here Sunday (29) of cancer at the age of 71, was a mightily advocate of the American musical theatre.

Engel, who conducted the Broadway run of more than 100 musicals, including the first American performance of "Three Penny Opera," "Call Me Mister," "Wonderful Town," "Fanny" and "Take Me Along," was for more than two decades the head of BMI's Musical Theatre Workshop.

Even apart from his appearances as conductor of cast albums, Engel's participation in musical theatre recording projects was impressive.

In the early '50s, Engel was music director for a number of "recreation" albums produced by the late Goddard Lieberson for Columbia Records. Often using original orchestrations, the label marketed the most complete version of "Porgy & Bess" up to that time and complete scores of "Pal Joey," "Babes In Arms," "Oh, Kay!," "On Your Toes," "Girl Crazy," and others. The "Pal Joey" album was, in fact, credited with stimulating a revival of the 1940 Rodgers & Hart musical that proved even more successful than its original run.

Engel's other recording projects included an album of Broadway overtures, also on Columbia, and an album of Broadway ballet music, originally cut for RCA, but released years later on Ben Bagley's Painted Smiles label.

One of his most ambitious recording projects—which included a

## Chartbeat

### Cougar In Chart Heaven; Soft Cell In Rock Top 10

By PAUL GREIN

John Cougar this week becomes the first artist in more than 18 months to simultaneously have Billboard's No. 1 album and two singles in the top 10. Cougar's "American Fool" (Riva/Mercury) dislodges Fleetwood Mac's "Mirage" (Warner) as the No. 1 LP, while his new single "Jack And Diane" leaps to number four as the old "Hurts So Good" recedes to eight.

The last act to have the No. 1 album and two top 10 singles at the same time was John Lennon, who did it in February, 1981 with "Double Fantasy" and the hits "Starting Over" and "Woman." Lennon also pulled off this chart coup several times with the Beatles, most recently in November, 1969 with "Abbey Road" and the hit sides "Come Together" and "Something."

Only four other acts in the past decade have achieved this double feat: Linda Ronstadt in December, 1977 with "Simple Dreams" and the hits "Blue Bayou" and "It's So Easy"; the Bee Gees in the spring of '78 with "Saturday Night Fever" and three hit singles; Olivia Newton-John in September, '78 with "Grease" and the hits "Hopelessly Devoted To You" and "Summer Nights," and Donna Summer in July, 1979 with "Bad Girls" and the singles "Bad Girls" and "Hot Stuff."

"American Fool" is PolyGram's third No. 1 album in less than 15 months, following the Moody Blues'

"Long Distance Voyager" (Threshold) and Vangelis' "Chariots Of Fire" soundtrack (Polydor).

In the past 15 months only WEA has had more No. 1 albums—six—with CBS equalling PolyGram's mark of three. CBS has reached No. 1 in this period with REO Speedwagon, Journey and Paul McCartney; WEA with Foreigner, Stevie Nicks, the Rolling Stones, AC/DC, Asia and Fleetwood Mac.

★ ★ ★

Endless Run: Soft Cell's "Tainted Love" (Sire) this week becomes one of the 10 longest-running chart hits of the rock era. The single, which reached the top 10 two months ago, has now been listed on the Hot 100 for 35 weeks.

Here are the singles that have amassed 35 or more weeks on the pop charts since 1955, according to Joel Whitburn's endlessly useful

"Top Pop Artists & Singles" tome.

1. "Rock Around The Clock," Bill Haley & His Comets, Decca/MCA, 1955/'74, 43 weeks.
2. "I Go Crazy," Paul Davis, Bang, 1978, 40 weeks.
3. "The Twist," Chubby Checker, Parkway, 1960/62, 39 weeks.
4. "Honky Tonk," Bill Doggett, King, 1956/'61, 39 weeks.
5. "Wonderful! Wonderful!," Johnny Mathis, Columbia, 1957, 39 weeks.
6. "So Rare," Jimmy Dorsey, Fraternity, 1957, 38 weeks.
7. "Why Me," Kris Kristofferson, Monument, 1973, 38 weeks.
8. "The Wayward Wind," Gogi Grant, Era, 1956/'61, 37 weeks.
9. "Monster Mash," Bobby "Boris" Pickett & the Crypt-Kickers, Garpax/Parrot, 1962/'70/'73, 37 weeks.
10. "Tainted Love," Soft Cell, Sire, 1982, 35 weeks.

In the past few years, four other singles have logged 30 or more weeks on the Hot 100. Rick Springfield's "Jessie's Girl" (RCA) had 32 weeks, Queen's "Another One Bites The Dust" (Elektra) had 31, and Kool & the Gang's "Celebration" (De-Lite) and the Go-Go's' "Our Lips Are Sealed" (I.R.S./A&M) each had 30.

For more information about the (Continued on page 60)



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## Independents Thrive In Bay Area

### Labels Live Up To Region's Avant Garde Reputation

By JACK McDONOUGH

SAN FRANCISCO—The Bay Area has long been identified with the unusual and the avant garde, with worthy product from acts signed to independent labels as well as from those signed to the majors.

But this year, the independents have been particularly active, and in at least one instance—that of the 415 label—nationally recognized, via a distribution deal with CBS Records (Billboard, May 14). First release under this arrangement was Translator's "Heartbeats And Triggers," produced by David Kahne, who has worked with almost all the 415 acts.

This has now been followed by the Romeo Void LP, "Benefactors," done in Boston.

415's Howie Klein says that the planned Units album has been scratched, but that the second Red Rockers LP may be recorded at the new CBS facility in Costa Rica. The band recently finished tour dates opening for the Clash.

Next to 415, the most visible label is Solid Smoke, which has added three more to its series of soul reissues. These are "No Man Is An Island" by the Van Dykes, 14 sides licensed from Arista; "Chi-Town Showdown" featuring the Esquires and the Marvelows; and "Golden

Teardrops" by the Flamingos, which puts back into circulation masters unavailable for 15 years.

The most avant garde labels in the area are Subterranean, Ralph and Metalanguage. Subterranean is almost a cross between an art colony and a record label. One of its singles, for example, by Stefan Weiser, is a presentation of both audio and visual material, with the disk accompanied by 12 printed originals of various typed words and letters on 7-inch squares. Subterranean's most recent LP from Flipper simply carries on both sides the words "Album: Generic Flipper" in bold type on a yellow background, with an oversize bar-code in the corner. Other recent LPs are from Minimal Man and Nervous Gender. The label also has a "Red Spot" collection of eight avant-garde new wave San Francisco bands, plus a variety of singles from the Inflatable Boy Clams, Wilma and Dead Kennedys. The Kennedys' disks are on Alternative Tentacles, distributed by Subterranean.

Ralph has recently released "Tunes Of Two Cities" from principal band the Residents, and new product from the Residents is again expected in the fall, when the band plans to do theatrical-rock performances, beginning with dates in San Francisco and L.A. Jay Clem at Ralph says the label will also mark its 10th anniversary this fall with a "Greatest Hits" package, with selections based on votes solicited from Ralph's large mail-order lists.

Henry Kaiser's "Aloha," a double-record set of lengthy guitar-electronic improvisations mixed with shorter blues-based pieces, is the most recent offering from Berkeley's Metalanguage. Larry Ochs at the label expects two new albums in by September: "Like A Breath" from an Italian group, Trio Improvvisazione, and "Construction Of Ruins" from San Francisco pianist Greg Goodman.

Olivia Records, the Oakland-based women's label, is planning to record its first live album at the end of this year at a Carnegie Hall Crisis

(Continued on page 54)

## Indie New Music Labels Proliferating In Chicago

By MOIRA McCORMICK

CHICAGO—Local independent new music labels are proliferating here, as the possibility of signing a major-label contract continues to dwindle for most local bands, and fears of the majors' stability in general continue to increase.

Almost every new music band on the Chicago circuit has released independent product. Some are already on their second full-length LP, while others continue to concentrate on singles. A few bands are actually making a little money at it, but most accept financial loss as they keep their little labels solely as promotional vehicles.

Observers have long wondered why Chicago has never sustained an identifiable new music label on the order of San Francisco's 415, L.A.'s Slash, and Minneapolis' Twin-Tone. The main problem, it appears, is that

the majority of local labels are run by the bands represented thereon, who have neither the time, the energy, nor the capital to get the label off the ground.

That situation seems to be changing, however. Three-year-old Autistic Records boasts a roster of seven bands, and its founder, Art MacQuilkin, is intent upon establishing the label as Chicago's first major independent recording entity for new music.

In MacQuilkin's opinion, Chicago's lack of a strong new music image is due to the fact that local artists don't stay around long enough to make it in the city. However, he says, "I'm personally committed to staying in Chicago."

MacQuilkin started Autistic in 1979 to promote his band, the Mentally Ill, with whom he still performs. As the label grew, however, it became his first priority. Signing critically-acclaimed local bands Book of Holy Lies, Scarlet Architect, and the Ama-dots increased Autistic's progress, he says.

Now, MacQuilkin employs a staff of three to assist with Autistic business, including a graphics designer and office manager. He has also incorporated a holding company, Snat 5 Ltd., of which Autistic is a division. As Autistic grows, MacQuilkin plans to start a small video company as well.

MacQuilkin finances the operation with the earnings from running his father's manufacturing company. "I spend about 20% of my time there, and 80% on Autistic," he says. "The label's not a hobby—it's

(Continued on page 54)

## Market Quotations

As of closing, Sept. 2, 1982

Annual High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
13/16	1/2	Altec Corporation	—	12	9/16	9/16	9/16	-1/16
45%	26%	ABC	8	1758	46%	44%	46%	+ 1/4
35%	25%	American Can	9	261	31 1/2	31	31 1/2	- 1/4
7%	4	Automatic Radio	4	13	6%	6%	6%	Unch.
47 1/2	33%	CBS	7	1476	46%	44%	46%	+ 1/2
7 1/4	5	Craig Corporation	13	31	6%	6%	6%	+ 1/4
59 1/4	47	Disney, Walt	16	2153	55%	53%	55	+ 1 1/2
4	2%	Electrosound Group	—	15	2 1/2	2 1/2	2 1/2	+ 1/4
17	11 1/4	Gulf + Western	4	950	14%	14%	14%	+ 1/2
15 1/2	10%	Handleman	6	214	15%	15%	15%	+ 1/2
6 1/4	1%	Integrity Entertainment	4	24	2	1 1/2	2	+ 1/2
7	3%	K-tel	7	8	4 1/4	4 1/4	4 1/4	+ 1/4
59	36	Matsushita Electronics	9	408	44 1/2	43 1/2	44 1/2	+ 1
67 1/2	38	MCA	16	1072	68 1/2	66 1/4	68	+ 2
62%	48%	3M	11	4308	61%	59%	61%	+ 1
75%	49	Motorola	15	3695	77	73%	76%	+ 2 1/2
41%	30	North American Phillips	6	356	41%	40%	40%	- 1/4
10%	5 1/2	Orox Corporation	—	58	7%	6%	7%	+ 1/4
16%	10	Pioneer Electronics	20	5	13%	13%	13%	+ 1/4
23%	15%	RCA	10	6368	22	21	21%	+ 1/4
18	11	Sony	10	5083	13%	13%	13%	+ 1/4
34 1/2	19	Storer Broadcasting	15	224	24%	24	24%	+ 1/4
3%	2	Superscope	—	64	2%	2%	2%	- 1/4
37	27 1/4	Taft Broadcasting	9	71	35%	33 1/2	35%	+ 1 1/2
63 1/4	35	Warner Communications	8	6190	40%	37%	39 1/2	- 1/4

OVER THE COUNTER	Sales	Bid	Ask	OVER THE COUNTER	Sales	Bid	Ask
ABKCO	—	1/2	1%	Kustom Elec.	—	1 1/2	1%
Certron Corp.	24	3/4	1%	Recoton	—	2%	2%
Data Packaging	—	6	6%	Reeves	—	—	—
Josephson Int'l	28	9 1/4	9 1/2	Comm.	80	28	28 1/4
Koss Corp.	17	4	4%	Schwartz Bros.	2	1%	2%

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 91505, (213) 841-3761, member of the New York Stock Exchange, Inc.

## RCA Declares 22 1/2-Cent Dividend

NEW YORK—RCA Corp. has declared a quarterly dividend of 22 1/2 cents on common stock, payable Nov. 1, 1982, to holders of record on Sept. 15.

RCA directors also declared dividends of 87 1/2 cents per share on the \$3.50 cumulative first preferred stock, \$1 per share on the \$4 cumula-

tive convertible first preferred stock, 19 1/4 cents per share on the \$3.65 cumulative preference stock, and 53 1/2 cents per share on the \$2.125 cumulative convertible preference stock, all for the period from Oct. 1 to Dec. 31, 1982, and all payable Jan. 3, 1983 to holders of record Dec. 10, 1982.

## Irvin Litkei Signs Deal With CBS

NEW YORK—New York wholesaler/composer Irvin Litkei has made a deal with CBS Records that calls for the release of five albums of Litkei's music over the next five years.

According to Litkei, the first album, "March America March," a salute to Presidents from FDR to Reagan, will be released in October. The

album will also contain Litkei's composition in honor of the Iranian hostages, "The Captured Fifty." Performances are by the National All Star Band conducted by Bernard Ebbinghouse.

Litkei's composition, "Peace & Remembrance," a concerto for piano and orchestra, was recently marketed by Mercury Records.



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## IMIC Set

• Continued from page 1

annual conclave will be held May 2-5, 1983 at the Alvor Praia Hotel on the Algarve, Portugal.

Sessions will treat such topics as "How The Industry Will Benefit From The Recession," "The New Home Entertainment Industry—Its Impact On The Record Business," "Technology And The Music Business—Partners For Profit," "The Changing Needs Of The Consumer—How These Are To Be Served," and others.

Young executives of the worldwide industry will be provided a special forum, according to Lee Zhito, Billboard publisher and director of IMIC. This, he says, will assure delegates the benefit of fresh thinking and new solutions to existing challenges.

Young executives will be included in each of the panels and roundtable discussions. In addition, a separate panel, "Youth Speaks Out," will be devoted exclusively to young executives, a number of whom will be first-time registrants at an IMIC.

Other agenda features, topics, speakers and panelists will be announced in the near future, Zhito says.



## Jorgensen Sues 20th Over 'Greek Suite'

LOS ANGELES—Jodie Records and its president, J.J. Jorgensen, have filed a Superior Court suit against 20th Century-Fox Records and Transamerican Video here, seeking more than \$10 million in punitive and exemplary damages.

It is the plaintiff's second suit against the label in which his "The Greek Suite" album is the focal point.

Jorgensen of Laguna Beach filed in July, 1981 in the same court, alleging his album had been mishandled generally by the label which acquired it in a master production deal January, 1978.

Jorgensen claims the label has not lived up to a settlement agreement negotiated February this year.

Jorgensen's main claim is that he has not received master audio/visual masters of his "Greek Suite." He alleges that he set up a \$200 rental of Dr. Musix quarters to audition the tape for prospective investors. He claims that he had arranged an April 19 showing for an investor who was coughing up \$185,000 for global distribution rights. The distribution deal died when he could not demonstrate his tape.

He also involves the tape house, claiming they have the master tapes, which are worth \$750,000.

The settlement pact, filed with the court, provides the label was to loan \$15,000 to Jorgensen for a two-year period at no interest if repaid in 24 months.



**WAITRESSING**—PolyGram executives visit with the Waitresses following the group's appearance at the Dr Pepper Music Festival in New York. Pictured from left are: Chris Butler of the Waitresses; Jerry Jaffe, vice president, rock music department; the Waitresses' Patty Donahue; and Chip Taylor, senior vice president of a&r.

## Rock'n'Rolling

### Caution: MTV May Be Hazardous To Your Mind

By ROMAN KOZAK

Is MTV bad for your mental health? It appears so at the Institute for Living, a private mental hospital in Hartford, Conn., where the cable music channel recently became the first and only tv channel blocked

from television sets at the hospital.

"A decision has been made to ban the music television station (MTV)," reads an internal memo signed by Richard M. Bridberg M.D., clinical director of the hospital.

"Just as the hospital makes choices about what movies are shown at evening entertainment, similarly we feel it necessary to regulate cable tv when we believe its effects are detrimental to the hospital milieu and patient care. In addition to the fact that there have been several complaints by patients about this particular channel, we have observed ill effects on certain of our patients as a result of viewing MTV," the memo continues.

"Thus as of 8:00 a.m., Monday, Aug. 2, we expect that MTV will no longer be viewed on any unit in the hospital," it ends.

The memo sounded right out of "One Flew Over The Cuckoo's Nest," so we called Dr. Bridberg to ask him about it. He's on vacation, but Robert Fagan, p.r. man for the hospital called back (yes, even mental hospitals have them).

We asked him what's the beef about MTV. After all, it's only pop music, which is pop culture, and about the only culture we have left these days, and if the hospital can't let its patients see it, how can it ever expect them to make any sort of adjustment once they get out into the real world?

True enough, says Fagan, and the hospital is not waging any war on rock'n'roll. They allow radios and stereos in the hospital, but MTV is just "too inciting." He says it was a "clinical decision" to ban MTV, after some patients complained about it and others were observed to be adversely affected by it.

"This institute is a longterm psychiatric hospital with many very severely disturbed people, many experiencing a psychotic state," he says. "These patients are very vulnerable and we have to be very careful with them and we try to monitor what they see. Many of them are hallucinating. And when you have

(Continued on page 60)

## Steve Backer Still Bucking The System

By SAM SUTHERLAND

LOS ANGELES—One of the past decade's most influential executives behind both the creative and commercial development of modern jazz continues to make "bucking the system" a cornerstone to his business style.

Steve Backer's current activities underline that approach in that he's now wearing twin label hats: in addition to serving as a creative consultant to Island's ambitious Antilles line, whose initial roster has been shaped under his guidance, Backer has more recently tackled a second assignment as the east coast general manager for the tiny but successful Windham Hill Records, based in Palo Alto, Calif.

Keeping two different employers happy would normally be tough enough from a music industry mecca like Los Angeles or New York, but Backer's offbeat style finds him based in Chester, N. H., within comfortable driving distance of Boston.

"I need the distance from the point of view of creative autonomy and avoiding bureaucracy," explains the former MGM/Verve and Elektra pop and rock promotion executive. "Balance is a key word for me, on both a personal and a professional level; I wouldn't have been able to survive under the pressure as it exists in New York or L. A."

That formula apparently works, and has since he first moved to ABC/Impulse in a national promo slot in the early '70s. "They were based in Los Angeles, but I was on the North Shore near Boston, where I found I could effectively cover that whole northeastern region," recalls Backer.

His stewardship of ABC/Impulse is generally acknowledged as the final burst of important new jazz recording activity for the influential Impulse line, where he oversaw emerging jazz talent like Keith Jarrett and directed the label's efforts in anthology development.

Even more dramatic, given the industry's then prevalent swing

toward amplified, hybrid styles aimed at rock and black fans, was Backer's tenure with Arista as its director of jazz a&r. From his New England retreat, Backer handled that post and its accompanying assignments as executive producer for Savoy's historical jazz reissues, U. S. coordinator for releases on the Freedom label, and direction of the ambitious Novus line, which bucked the fusion trend to showcase some of the jazz community's most daring new innovators like Muhal Richard Abrams, Air, Oliver Lake and Henry Threadgill, among others.

Yet Backer, both then and now, doesn't assume a condescending attitude toward fusion, having balanced his mid-'70s involvement with avant-gardists like Anthony Braxton against more accessible commercial projects with the Brecker Brothers, Mike Mainieri, Larry Coryell, John Klemmer and Dave Grusin and Larry Rosen's GRP roster.

His new label ties follow a year of self-imposed "retirement," which he now justifies as a smart move given the industry's general retreat from jazz amid a climate of general economic anxiety. "It was just a very dry period," he now says in describing 1981.

"Everyone was retrenching, and trying to come to grips with not being successful, not so much in jazz itself as in pop and rock. But that affected jazz a great deal. It became non-productive, so I just took a hiatus and stayed away from the business until about eight months ago."

(Continued on page 31)

## Radio Wave

LOS ANGELES—Dusty Street, DJ at highly-rated KROQ-FM here, and Mike Harrison of Goodphone Communications are set to team on a nationally syndicated radio special, "In Search Of The New Wave: The Future Of Rock." The show, combining music, interviews and overview, is produced by Goodphone.



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A memorial tribute to Lehman Engel,  
Monday, September 13, 1982,  
at 12 noon, at the Shubert Theatre,  
225 West 44th Street, New York City.

All of Lehman's friends and associates  
are welcome.

Broadcast Music, Inc.  
(BMI)



# General News

## Industry Events

A weekly calendar of upcoming conventions, awards shows, seminars and other notable events.

Sept. 12-15, **National Radio Broadcasters Assn.** annual convention, MGM Grand Hotel, Reno, Nev.

Sept. 13-17, **London Multi-Media Market**, Tower Hotel, London.

Sept. 17-19, **Monterey Jazz Festival**, Monterey County Fairgrounds, Monterey, Calif.

Sept. 18-26, **Georgia Music Week**, Atlanta.

Sept. 29-30, **CBS FM Radio** national sales seminar, St. Regis Hotel, New York.

Sept. 30-Oct. 4, Eighth annual **Musexpo '82**, Sheraton Bal Harbour, Bal Harbour, Fla.

Sept. 30-Oct. 4, **Videxpo '82**, Sheraton Bal Harbour, Bal Harbour, Fla.

Oct. 4-8, 17th **Castlebar International Song Contest**, Castlebar, Ireland.

Oct. 5, **National Assn. of Recording Merchandisers** one-stop advisory committee meeting, Warwick Post Oak Hotel, Houston.

Oct. 6-8, **National Assn. of Recording Merchandisers** retailers advisory committee meeting, Houstonian, Houston.

Oct. 7, **Recording Industry Assn. of America/National Assn. of Recording Merchandisers** regional traffic and transportation workshop, WEA Corp., Burbank.

Oct. 8-11, **Country Music Talent Buyers** seminar, Hyatt Regency, Nashville.

Oct. 11, **Country Music Assn. tv awards show**, Grand Ole Opry, Nashville.

Oct. 12-14, **International Tape/Disc Assn.** second annual European home video seminar, Palais des Festivals, Cannes.

Oct. 12-16, **Grand Ole Opry** birthday celebration, Opryland, Nashville.

Oct. 14-16, **National Music Sound & Video Show**, Hilton Hotel, New York.

Oct. 15-20, **VIDCOM**, Cannes.

Oct. 18-22, 13th annual **Video Expo New York**, New York Passenger Ship Terminal.

Oct. 19-20, **Wax Works/Video Works** second annual Mid-America wholesale sound & video show, Executive-Inn Rivermont, Owensboro, Ky.

Oct. 20-22, **National Assn. of Recording Merchandisers'** rackjobbers conference, Registry Resort, Scottsdale, Ariz.

Oct. 23-27, **Audio Engineering Society**, Disneyland Hotel, Anaheim.

Oct. 28-31, **Neewollah International Festival**, Independence, Kan.

Oct. 29-31, **Yamaha World Popular Song Festival**, Tokyo.

Nov. 4-6, **National Assn. of Recording Merchandisers** independent distributors' conference, Intercontinental Hotel & Spa at Bonaventure, Miami.

Nov. 8-10, **Subscription Television Assn.** over-the-air pay tv conference and exposition, Airport Hyatt, Los Angeles.

Nov. 9-12, **ABC Radio Networks** affiliates board meeting, Sheraton Plaza, Palm Springs.

Nov. 12-14, **Nashville Music Assn.** entertainment expo '82, Municipal Auditorium, Nashville.

Nov. 13-15, **NCTA** national cable programming conference and ACE awards, Biltmore Hotel, Los Angeles.

## Survey Probes Radio's Future

• Continued from page 3  
to three types of radio formats they preferred, news ranked first, with 52% giving that as one of their re-

sponses. In second place was rock (44%), followed by country (32%). The rock category incorporated Hot 100, AOR and contemporary formats.

Rock is expected to be the format most affected by the nation's shifting demographics. During the 1980s,

the number of people between the ages of 16 and 24 will decline by one million. Eighty-nine percent of this age group listens to some type of rock format. The bulk of the population is moving into the 35 to 54 age bracket, the peak demographic for country listeners. Forty-two percent

of country listeners fall into this age group, compared to 27% of the rock audience.

New technologies, including personal stereos and wristwatch tvs, meet the same needs for the consumer in terms of portability and  
(Continued on page 62)

When times are tough  
SRDS ads pull harder for you

SEPTEMBER 11, 1982, BILLBOARD

Media decisionmakers are recommending, reviewing and approving schedules more selectively than ever—evaluating and re-evaluating factors such as costs per thousand, audience profiles, selling climates and media merchandising.

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# Billboard®



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Vol. 94 No. 36

# Commentary

## Managing Just To Survive

By IAN WALKER

It has been fashionable for some time now to blame the desperate decline of the record industry on the ravages of home taping. But it has been my considered view, for an even longer time, that there is another major contributory factor—the standard of senior management within our business.

I vividly recall a keynote speech by John Fruin, then managing director of Polydor U.K., at Billboard's International Music Industry Conference (IMIC) in London some eight years ago. Fruin's theme was that the best way for the industry to ensure future vitality and prosperity was to invest in its young people.

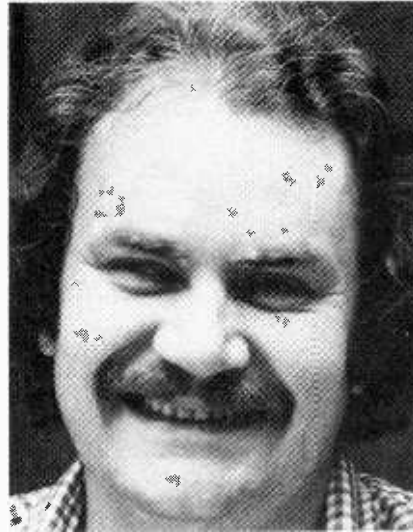
IMIC delegates have been muttering approvingly ever since. Muttering, but not speaking out. And certainly not acting. Cast your eyes over the names figuring on IMIC panels year after year and ask the question: "Where did all the young enthusiasts go? Where are the new generation names?"

The depressing fact is that the international record industry is being dragged down by the sheer dead weight of too many muttering, geriatric overlords. Their collective apathy and complacency is, in reality, at least as destructive an influence as the activities of pirates and the inevitable home tapers.

Few industries have such an abysmal record in preparing and building future management through education and experience.

The same unimaginative, sclerotic thinking is passed along from grey-haired, limousined executive to grey-haired, Rolls Royced executive, and the ranks are firmly closed against infiltration by aggressive young upstarts who actually know about music and have some fresh ideas about how to sell it.

It cannot therefore be surprising that the young, self-starting innovators elect to start their own companies and labels rather than remain subordinates, submerged in the rigid bureaucracy of a multinational.



Walker: "Few industries have such an abysmal record in preparing future management."

## 'The international record industry is being dragged down by the sheer weight of too many geriatric overlords'

Contrast this, just to quote one example of which I have special knowledge, with the approach of the independent radio industry in the U.K., which has already set up a National Broadcasting School to provide trained and aware radio executives of the future.

In comparison, the record industry's approach to management training appears to be a complete lottery. Employees are invariably locked firmly into their pigeon holes—promotion people, sleeve designers, label managers, a&r, etc.—and integration and mutual understanding are at a premium.

For example, the factory is a place in which (if he knows where it is) no self-respecting a&r man would wish to be seen. And if you ask the average young promotion man about his company's catalog, he'll be able to tell you precious little. He's paid to get radio plays. And he's fired if he doesn't.

So, if ineffectual management is the problem, what is the so-

lution? It seems elementary to me that each young employee should be encouraged to develop his overall awareness of his company's catalog, and its direction.

It seems unarguable that marketing men, spending time in endless and largely unproductive meetings vaguely convened to discuss singles, budgets, the agency, sales and so on, should more often visit the retail outlets where most of their campaigns win or lose.

Personnel departments are invariably ineffectual, and turnover of staff depressingly high. It's often seemed that the personnel department's principal responsibility is to fire people quickly and efficiently.

In the case of the U.K., I firmly believe the British Phonographic Industry (BPI) has to play a much more aggressive and constructive role, specially in forming structured staff training schemes.

The BPI should not content itself with a little light table-tapping (it declines to thump) over the home taping outrage, or with the convening of committees comprising the same rubber-stamping bunch of yesterday's yes men.

The appalling neglect of staff training which has characterized the record industry for the past decade or more could well encourage record company employees to form a trade union to defend their decimated ranks against further depletion arising from the persistent incompetence and ineptitude of management.

After all, it could be fairly argued that the massive redundancies and closures of the last few years have been the direct result of that management ineptitude.

Attempting serious change from the inside is much too difficult, not least because the elite are themselves plagued by insecurity. Hence frustration and, ultimately, alienation among the middle and lower staff echelons.

It's also my view that the music trade press has a lamentable

record when it comes to supporting the cause, not to mention making the case, for industry training. There are no advertising dollars in the advocacy of education schemes, no news values in homilies about the need to train the managers of the future.

The product of the persistent myopia over management training is that this industry has no real statesmen. Its present captains are all aware that the SS Record Business has sprung a gigantic leak.

But there is still no move to give anyone swimming lessons.

*Ian Walker, ex-Polydor and WEA executive in the U.K., is now managing director of Creative Business Affairs Ltd., a group comprising management, publishing and production interests in London. He also lectures at the National Broadcasting School.*

## Letters To The Editor

### Getting Back To Work

There is something I would like to tell the "biggies" in the music industry, even though I fear they may not listen because I am a small publisher in a country which only has windmills and wooden shoes.

I believe the only way of surviving in the business and of making money is by "working." We have got to get to work again. A company is not saved from bankruptcy by releasing fewer records and cutting budgets for new talent and promotion. Record buyers are fed up with all those sound-alike tunes the record companies release every week.

That's why we believe there is a very important place for independent production companies in the music industry. But the biggies should help the indies by offering distribution and promotion services.

Working also means giving acts optimal support. One shouldn't wait to see which way the cat jumps. Acts should be pushed and people told their acts are the best. Artists deserve this support. Those who don't believe in their judgement shouldn't be in the music business.

Walther Ploos van Amstel  
Jonker Publishing & Productions  
Hilversum, The Netherlands

### Listing Small Labels

Billboard is to be commended for its expanded new release listings that include all new releases, no matter how small the label. Trade listings and record guides which claim to be complete would do well to follow your example.

In many cases, trade publications refuse to recognize the existence of small label product. This is a tremendous disservice to their subscribers as well as to the record buying public. Without these listings retailers are handicapped in filling special orders as well as stock orders. Please keep up the good work.

Dave Nives  
Rounder Distribution  
New York City

### Radio Training Hindered

It was encouraging to read in a recent Billboard piece on college radio that more young broadcasters are keeping one eye on the real world in their varsity pursuits. Perhaps this means the unfortunate trend of non-students insinuating themselves into college outlets is reversing itself.

Yet there are still those who will never see college radio as a stepping stone because others will not step away and make room for the broadcasters of tomorrow. I think the scarcity of new talent for commercial outlets has its roots in this phenomenon.

The influx of large numbers of non-students into college radio is analogous to college football squads signing players cut by the NFL. It wouldn't happen on the gridiron. It shouldn't happen in college radio.

Paul F. Pizzo  
Willimantic, Conn.

### There's Gold In Shipping

For the past several months two of the majors which recently raised prices found it more convenient to ship us boxes containing as little as one album, via a trucking company rather than UPS. As a result, the record companies have paid \$26 in freight charges to ship a \$5 order.

Is it any wonder that record prices continues to spiral?

Harry Wolf & Alicia Wines  
Flip Side  
Lexington, Va.

Articles and letters appearing on this page serve 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.



Featuring the hit single: "You Don't Want Me Anymore."


PB-13283

# Steel Breeze



There's a hot new  
'Breeze' on the air!  
First, it blew through California,  
now it's burning its way clear across America.  
STEEL BREEZE, from Sacramento, Calif., have taken  
American Radio by storm. Catch the 'Breeze'...STEEL BREEZE, AFL1-4424  
a debut album on RCA Records and Tapes...Featuring the gale force  
hit "You Don't Want Me Anymore."

Produced by Kim Fowley for Granaca Productions, Inc.

 Give the gift  
of music.

**RCA**  
Records and Tapes 



# Retailing

## More Mall-Media Rapport Urged Record Outlets Play Key Role, Says May Centers Exec

By EARL PAIGE

SAN DIEGO—Record/tape outlets add character and excitement to shopping centers and malls, but they, along with other tenants, need to key in more closely with media advertising and promotion activities.

That's the view of Sherry Johnson, who heads up May Center Inc.'s 22 locations nationally. Johnson, who recently addressed an International Newspaper Advertising & Marketing Assn. gathering here, says she welcomes record/tape tenants and encourages events built around appearances by recording acts. She adds that record retailers should be among the leaders in establishing better rapport between mall management and the media.

Johnson, who is May Center's associate director of marketing, told the gathering that shopping centers need to develop better and more interesting newspaper advertising supplements.

Mall newspaper sections suffer, according to Johnson, primarily because of a lack of involvement on the part of both newspaper advertising personnel and mall tenants.

With at least one and often two record/tape outlets in most of the May Centers, Johnson believes the merchandising excitement of music and home entertainment can add

much to shopping center and mall sections in newspapers.

As a step toward better media relationships, May Centers will conduct newspaper advertising seminars for management and tenants of centers in January, February and March of next year in the Los Angeles area.

One step Johnson suggests is for newspaper ad reps to visit malls more often. Similarly, she says, tenants should use the wealth of research available from newspapers.

Another step Johnson mentions is an improvement in the overall quality of the sections, both graphically and editorially, something she feels should involve more of the creative energy of newspaper staffs.

One of Johnson's gripes is that so many shopping center sections "look alike." She is delighted with a recent supplement from a Northridge, Calif. center that is 11½ inches square: "It's album size and stands out."

Johnson also feels the editorial content of the sections must grab readers fast. "If I were a typical consumer and read the first piece and found it mundane or boring, I wouldn't read further," she notes.

A key problem for record/tape retailers, she notes, is that at many stores in centers and malls the managers lack the authority to make advertising decisions, which tends to

further hinder the relationship between tenants and newspaper ad reps.

Johnson reports no loss of tenants at May Center properties despite the decline in the economy; in fact, she says, some of the company's major metro area centers are reporting volume increases of 15% or more over 1981.

Among current shopping center trends she notes are a new attention to inner city properties, a move to enclose older, established centers, and a steady upgrading of facilities.

While May Centers have always prominently featured national chains, they have also always had local and independent tenant participation. "It creates character. There is less excitement when tenants are cookie cutter profiles of each other."

As for how record/tape retailers fit into shopping center complexes, Johnson cites three factors: lease renewal and tenant rollover, new centers not fully leased, and centers which have added gross leasable area.

"We are looking for more financially sound tenants such as record/tape stores," she says, adding that she hopes they represent a vanguard of media-wise tenants.

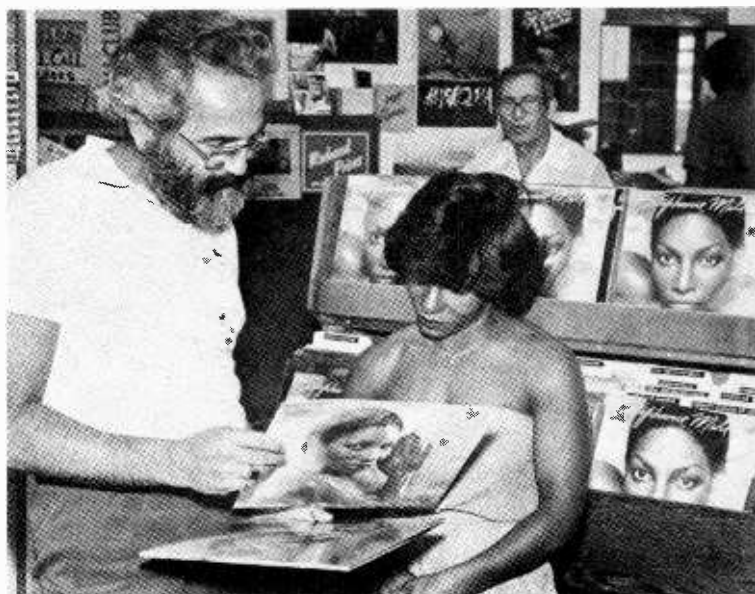
May Centers Inc. regional shopping center locations with record/tape store tenants include: Annapolis (Musicland); Enfield, Conn. (Music World); Meriden, Conn. (Music World); Bethesda, Md. (Jordan-Kitt's Music, Variety Records); Alton, Ill. (Musicland, Record Bar); St. Louis-Northland (Musicland, Record Bar); St. Louis-South County (Ludwig Music House, Musicland); St. Louis-West County (Ludwig Music, Record Bar); Fairview Heights, Ill. (Camelot Music, Ludwig Music, Record Bar); Cap Girardeau, Mo. (Camelot); Los Angeles—Eagle Rock (Wherehouse); La Jolla, Calif. (Musicland); San Diego (Wherehouse); National City, Calif. (Wherehouse Records); Carlsbad, Calif. (Musicland, Wherehouse); Canoga Park, Calif. (Goodman's Music, Wherehouse); Vancouver, Wash. (Musicland, Wherehouse); Lakewood, Colo. (Musicland).

## Jason Gilman Returning To Rainbow Chain

LOS ANGELES—The greener, more leisurely pastures envisioned by Rainbow Records' co-principal Jason Gilman when he went low profile four months ago, acquiring a single store and all its inventory in return for his share of the chain, have not developed.

Gilman is returning to Rainbow the bulk of his working time as a troubleshooter, after finding he was bored with operating his Embarcadero Records & Tapes outlet, previously a part of the Rainbow chain.

John Torell, who became Rainbow topper when his co-principal Gilman departed, noted that Gilman's Embarcadero store gross increased 35% when he took over the store fulltime. Based on that premise, Torell commissioned Gilman to spend "up to one month" in each of the 16 Bay area stores, seeking a formula to increase the location's business.



ONE STOP VISIT—Stephanie Mills discusses her latest Casablanca album, "Tantalizingly Hot," with Show Industries' president Lou Fogelman during a recent visit to the firm's One Stop in Los Angeles.

## New LP/Tape Releases

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; BT—8-track cartridge; CA—cassette. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

### POPULAR ARTISTS

- DANNON, R.C. see Louise Mandrell
- BISHOP, RANDY, & THE UNDERDOGS  
Dangerous Infatuation  
LP Pasha ARZ 38202 ..... No List  
CA AZT 38202 ..... No List
- BROWN, PETER  
Back To The Front  
LP RCA NFL1-8024 ..... \$6.98  
CA NFK1-8024 ..... \$6.98
- CARLTON, CARL  
The Bad C.C.  
LP RCA AFL1-4425 ..... \$8.98  
CA AFK1-4425 ..... \$8.98
- CASH, JOHNNY  
The Adventures Of Johnny Cash  
LP Columbia FC 38094 ..... No List  
CA FCT 38094 ..... No List
- CHILLIWACK  
Opus X  
LP Millennium BXL1-7766 ..... \$8.98  
CA BXX1-7766 ..... \$8.98
- CHIPMUNKS  
The Chipmunks Go Hollywood  
LP RCA AFL1-4376 ..... \$8.98  
CA AFK1-4376 ..... \$8.98
- CONJUNTO MICHOCAN  
La Picoteada  
LP Odeon OMS73195
- CREUZA, MARIA  
Poetico  
LP RCA 7100523
- DIAMOND, NEIL  
Heartlight  
LP Columbia TC 38359 ..... No List  
BT TCA 38359 ..... No List  
CA TCT 38359 ..... No List
- DOCTOR ROCKIT  
Great Big Fun  
LP Perfect Circle PC821 ..... No List
- DOUGLAS, STEVE  
Hot Sax  
LP Fantasy F-9620
- ENGLISH BEAT  
Special Beat Service  
LP A&M SP 70032 ..... \$8.98  
CA CS 70032 ..... \$8.98
- FLASH & THE PAN  
Headlines  
LP Epic ARE 37725 ..... No List  
CA AET 37725 ..... No List
- FORECAST  
Forecast I  
LP RCA NFL1-8031 ..... \$6.98  
CA NFK1-8031 ..... \$6.98
- FORTNOX  
Fortnox  
LP Epic ARE 38204 ..... No List  
CA AET 38204 ..... No List
- FRIPP, ROBERT, see Andy Summers
- GALWAY, JAMES  
The Wayward Wind  
LP RCA AFL1-4222 ..... \$8.98  
CA AFT1-4222 ..... \$8.98
- GANG'S BACK  
Gang's Back  
LP Handshake FW 38156 ..... No List  
CA FWT 38156 ..... No List
- GOWAN, LARRY  
Gowan  
LP Columbia ARC 38286 ..... No List  
CA ACT 38286 ..... No List
- HENLEY, DON  
I Can't Stand Still  
LP Asylum E1-60048
- INNER LIFE

- Inner Life II  
LP Salsoul SA 8554 ..... \$8.98  
CA SC 8554 ..... \$8.98
- JACKSON, JANET  
Janet Jackson  
LP A&M SP-6-4709 ..... \$6.98  
CA CS-6-4709 ..... \$6.98
- JACKSON, STONEWALL  
Solid Stonewall  
LP Phonorama 5554
- JENNINGS, WAYLON, & WILLIE  
NELSON  
WWII  
LP RCA AHL1-4455 ..... \$8.98  
BT AHS1-4455 ..... \$8.98  
CA AHK1-4455 ..... \$8.98
- JOHNSON MOUNTAIN BOYS  
Walls Of Time  
CA Rounder C-0160 ..... \$8.98
- KRAFT, ROBERT  
Retro Active  
LP RCA NFL1-8012 ..... \$6.98  
CA NFK1-8012 ..... \$6.98
- MAGAZINE  
After The Fact  
LP A&M SP 70030 ..... \$8.98  
CA CS 70030 ..... \$8.98
- MANDRELL, LOUISE, & RC BANNON  
(You're My) Super Woman, (You're My)  
Incredible Man  
LP RCA AHL1-4377 ..... \$8.98  
BT AHS1-4377 ..... \$8.98  
CA AHK1-4377 ..... \$8.98
- MANGIONE, CHUCK  
70 Miles Young  
LP A&M SP 4911 ..... \$8.98  
CA CS 4911 ..... \$8.98
- MAZZ  
Command Performance  
LP Cara 031
- MEDLEY, BILL  
Right Here & Now  
LP Planet BXL1-4434 ..... \$8.98  
CA BXX1-4434 ..... \$8.98
- NANTUCKET  
No Direction Home  
LP RCA NFL1-8017 ..... \$6.98  
CA NFK1-8017 ..... \$6.98
- NELSON, WILLIE, see Waylon Jennings
- NOWHEREFAST  
Nowherefast  
LP Scotti Brothers ARZ 38207 ..... No List  
CA AZT 38207 ..... No List
- ORRALL, ROBERT ELLIS  
Special Pain  
LP RCA AFL1-4511 ..... \$8.98  
CA AFK1-4511 ..... \$8.98
- PARTON, DOLLY  
Greatest Hits  
LP RCA AHL1-4422 ..... \$8.98  
BT AHS1-4422 ..... \$8.98  
CA AHK1-4422 ..... \$8.98
- ROBINSON, ERIC  
Walk In The Light  
LP RCA NFL1-8033 ..... \$6.98  
CA NFK1-8033 ..... \$6.98
- ROSS, DIANA  
Silk Electric  
LP RCA AFL1-4384 ..... \$8.98  
BT AFS1-4384 ..... \$8.98  
CA AFK1-4384 ..... \$8.98
- SAGA  
Worlds Apart  
LP Portrait ARR 38246 ..... No List  
CA ART 38246 ..... No List
- SCANDAL  
Scandal  
LP Columbia 5C 38194 ..... No List  
CA PCT 38194 ..... No List
- SILAS, ALFIE  
Alfie  
LP RCA NFL1-8026 ..... \$6.98  
CA NFK1-8026 ..... \$6.98
- SKAGGS, RICKY  
Family & Friends  
BT Rounder 8-0151 ..... \$8.98
- Highways & Heartaches  
LP Epic FE 37996 ..... No List  
BT FEA 7996 ..... No List  
CA FET 37996 ..... No List

(Continued on opposite page)

SEPTEMBER 11, 1982, BILLBOARD

## Jazz Fans Served By Harvard Coop

By SAM SUTHERLAND

LOS ANGELES—College audiences have traditionally been among the most active supporters of jazz, so it's hardly surprising that one of Boston's top-rated retail outlets for jazz, avant garde and fusion titles turns out to be the venerable Harvard Coop.

What is surprising, however, is that the Coop's expansion since the '60s now finds the department store addressing several discrete clienteles. Not only does the mix of product and level of demand now alter somewhat between four different area locations, but within jazz itself, Coop jazz buyer Rick Larko says he sees variance between stores.

Larko, who works from the Coop's landmark location on Massachusetts Avenue in Harvard Square, Cambridge, cites that location, the largest of the four, as representing the most balanced array of jazz interests. That mix includes mainstream acoustic jazz, avant

garde and progressive styles, historical jazz, newer folk-oriented chamber hybrids and fusion.

He contrasts that base, reflecting the store's concentration of Harvard students captured near the heart of their own campus, with two other institutional locations, one on the Massachusetts Institute of Technology grounds and the other near Children's Hospital. Each points up different tastes among its buyers, notably in the latter case.

"That store, which we call the medical branch, has more black customers than the others, so we see a corresponding increase in funk-related jazz," says Larko.

Then there's the fourth outlet, situated in the financial district at One Federal Street. There, Larko notes, classical and jazz records and tapes are the big sellers because of the influx of "over-30, adult consumers." Jazz preferences at the outlet thus favor older, traditional jazz.

Overall, Larko says Boston and Cambridge fans who buy at any of the Coop locations show a preference for acoustic jazz, "particularly older styles, starting with Dixieland and going up through the '60s. With so many music schools in the area, historical styles are important."

During the last year, however, the Coop has witnessed an upturn in the demand for avant garde, progressive jazz and "new music" artists building from both classical and jazz disciplines. Larko is also seeing strong gains for hybrid, folk-influenced music such as that sometimes generically linked to Windham Hill Records. "We had a hard time classifying that music at first, but now that we've definitely decided to include it under jazz, we're seeing strong interest," reports the chain buyer.

(Continued on page 31)

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# Retailing

## Vid Dealers Paint Rosy Picture VSDA Attendees Report High Increases In Volume

By EARL PAIGE

DALLAS—Video retailers gathering here for the Video Software Dealers Assn. meeting tend to report high increases in volume, often reflected in the growing number of new store openings.

As an example, Jack Grimes of Video Village, Philadelphia, is planning his fourth and fifth stores and reports a 45% increase in volume over a year ago. He opened his second store in 1981, his third in April and launched his business in November, 1980.

Moreover, he is planning to open a separate home computer outlet, believing that this area is a different business and requires specialist sales help on the floor and a different approach.

As key as any ingredient for Grimes has been his stores' access for parking. One outlet has only 48 spaces, but two others are strip stores with nearly unlimited parking.

Grimes' club plan is also potent. "When I opened, my club was totally innovative. Now every dealer in Philadelphia has some version of my club going," he says.

Another dealer, Michael Salomon of Camera Video Showplace in Freehold, N.J., has recently opened his third store, exclusively video. His second was opened a year ago April. Both are 1,200 square feet. His first store, two and a half years old, was originally a camera outlet. Now Salomon does 30% of his business there in photography and the rest in video.

Salomon's two pet gripes are that too many video games are being released, forcing him to rent them, and that there is too much videocassette piracy and bootlegging. "We sold more of 'Star Wars' than anything since we've been in business," he said, noting that for him, as for most video dealers at VSDA, sales play a minor role compared to rentals. "The reason is people were replacing their bootlegs of 'Star Wars' when the original finally came out."

As with other dealers hit by the rise of illegal duplicating, Salomon has suggestions. "The studios and distributors are not doing enough. They should put a watch on any dealer who just stocks one copy of hot titles." He added that he confronted one dealer personally who denied duplicating "Star Wars," only to have a customer come in at that moment demanding his duplicated copy. He says he's seen signs in store windows advertising duplicating services on unreleased product.

Salomon, who is among those video dealers here reporting a recent 30% increase in business, backed into renting video games. He charges \$1.50 and specializes in Atari. "There were seven new ones in one week, and kids just do not have seven times \$30."

Another dealer reporting a 30% increase in business in Gail Pierce of Video Exchange Unlimited in Bran-

don, Fla. She credits this to having punched up her VHS rental inventory from 800 to 1,200 titles. Beta inventory is only 350 pieces.

Pierce, in business two and a half years, sees increasing possibilities for sales despite her own 90/10 rental/sales ratio. She caters to the "collector" and badgers distributors for "onesy-twosy" orders. For club members she charges no premium for digging up "Wake Of The Red Witch" or other obscure titles, and she demands a deposit from non-club members.

"The best-selling movie tapes are not the good rentals," she declares. She sees the collector as more interested in a series, perhaps buying four or five videocassettes a week featuring a single star.

Though surrounded by chain video operations and experiencing more competition from mass merchandisers, Pierce maintains her growth by emphasizing tender loving care. "If a customer finds any little flaw in a tape they can bring it back," she says. "My customers are really spoiled."

## Dealers Offer Diversity Of Video Rental Concepts

DALLAS—A diversity of video dealer rental concepts persists, according to an exchange of dealer views at the VSDA conclave here.

Five panelists discussed various topics surrounding rental: Ed Aronowitz, Vibrations Video of Miami; Bob Bigelow, Bigelow Video of Minneapolis; Steve Goodman, Video Warehouse of Atlanta; John Pough, Video Cassette Unlimited of Santa Ana, Calif.; and Richard Railey, Video Spectrum of New Orleans. Bob Skidmore of Video Corner, St. Petersburg, Fla. chaired the session.

As an example of the diversity, Railey explained that he didn't actually rent at all. "We trade. There's a \$20 membership and \$5 fee. When I started, a lot of dealers were going through all this red tape the studios forced on us, and it took half an hour just to explain the plan. Ours was simple.

"Later, as the studios demanded I rent from them, I set up a case for lease stock."

Railey's experience was echoed by many retailers here, who still have exchange club members they might like to convert to conventional club card holders. Others, however, feel it's not worth the bother of converting.

Not everything is rented. Aronowitz said video games were selling too well to bother with renting them. Moreover, he has an arcade in one of his three stores that assists him in getting a handle on the most popular games.

Innovative promotions are the rule. Bigelow had a champagne party for 53 going full-blast when 75 copies of rental-only "Arthur" arrived at his store. "Before it was over, they were drunk and nearly buying me out of a everything."

EARL PAIGE



**TAPE TABLEAU**—More than 35 suppliers participated in Record Bar's Vendor Day at its recent "Summer Summit" convention. Shown here are Record Bar employees surrounding the Maxell Booth.

## New LP/Tape Releases

Continued from previous page

- SKYY**  
**Skyjammer**  
 LP Salsoul SA-8555.....\$8.98  
 CASC-8555.....\$8.98
- SPECTRUM**  
**It's Too Hot For Words**  
 CA Rounder C-1061.....\$8.98
- SPRINGSTEEN, BRUCE**  
**Nebraska**  
 LP Columbia TC 38358.....No List  
 8T TCA 38358.....No List  
 CA TCT 38358.....No List
- SUMMERS, ANDY, & ROBERT FRIPP**  
**I Advance Masked**  
 LP A&M SP 4913.....\$8.98  
 CACS 4913.....\$8.98

- THOROGOOD, GEORGE, & THE DESTROYERS**  
**Bad To The Bone**  
 LP EMI America ST-1 7076
- VANITY 6**  
**Vanity 6**  
 LP Warner Bros. 23716
- VARIOUS ARTISTS**  
**The Bluegrass Album, Vol. 2**  
 LP Rounder 0164.....\$8.98
- VARIOUS ARTISTS**  
**Deutschland Compilation**  
 LP Burno/Cachalot BUR01
- VARIOUS ARTISTS**  
**Guitar Wars**

(Continued on page 47)

**Billboard**® Survey For Week Ending 9/11/82

# Top 15 Video Games

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These are the best selling home video games compiled from retail outlets by the Billboard research department.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner/Manufacturer, Catalog Number
1	-	1	BEZERK	Atari CX-2650
2	-	1	DEFENDER	Atari CX-2609
3	-	1	DONKEY KONG	Coleco 2451
4	-	1	PAC-MAN	Atari CX-2646
5	-	1	STAR MASTER	Activision AX-016
6	-	1	FROGGER	Parker Bros. 5300
7	-	1	YAR'S REVENGE	Atari CX-2655
8	-	1	CHOPPER COMMAND	Activision AX-015
9	-	1	EMPIRE STRIKES BACK	Parker Bros. 5050
10	-	1	SPACE INVADERS	Atari CX-2630
11	-	1	DEMON ATTACK	Imagic 3200
12	-	1	COSMIC ARK	Imagic 3204
13	-	1	ATLANTIS	Imagic 3203
14	-	1	NIGHT STALKER	Intellivision 5305 (Mattel)
15	-	1	FREEWAY	Activision AX-009

## Study Finds Rental Still Prevails

DALLAS—Rental continues to outpace sales activity, and VHS is more popular than Beta, according to two studies presented to the Video Software Dealers Assn. here. The studies are examples of the group's resolve to furnish industry guidelines.

The VSDA/A.C. Nielsen pilot program studying five metro Chicago stores found rental activity 95% of business.

The far more elaborate UCLA Graduate School of Management video retailing survey was presented by Felicity Wohltman. It

reflected 650 responses to a mailing sent to 5,200 U.S. stores. Findings: stores' transactions are 13% sales, 83% rental. VHS is 74% of prerecorded videocassette stock.

Of the stores surveyed, 40.7% carry videodisks as of April. Of the 53.3% who did not stock disks, 32.9% of these planned to stock them for sale only, 63.2% for sale and rental and 3.9% for rental only.

A high percentage of the stores' customers—85.4%—are club members, meaning regular return business.

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# Cuba Jams Seven Frequencies

## AM Interference Is Response To Radio Marti Plan

• Continued from page 3.

WGMS Washington (at 570); WICC Bridgeport, WOKV Jacksonville, WCAO Baltimore (at 600); WSM Nashville (at 650); WMAQ Chicago (at 670); WHO Des Moines (at 1040); WJJD Chicago, KSL Salt Lake City (at 1160); WNVR Naugatuck, Conn., WAMS Wilmington, Del., WDAT Daytona Beach, Fla., WNSI St. Petersburg, Fla., WAOK Atlanta, WYNK Baton Rouge and KWK St. Louis (at 1380).

Vince Cremona, vice president and general manager of WICC

Bridgeport, which covers southern Connecticut, says the jamming was "mild but perceptible." Occasionally, he notes, Radio Moscow or Radio Cuba will "creep underneath" the station's signal late at night, but he calls last week's incident "lower than the normal degree we've experienced in the past."

WMAQ Chicago was broadcasting a Chicago White Sox baseball game at the time, and Bill Ryan, manager of technical operations, says there were no listener complaints. "It would be easy to flip a

big switch to drown the Cubans out, but that's not the answer," he notes. "I'd like to see the problem resolved diplomatically, if that's possible. There seems to be reasonable support in the broadcast community to do that, but it's really a matter for the State Department. Castro is jamming to get people riled up because he knows that's the only way to stop Radio Marti. If I were him, I'd probably do the same thing."

In Jacksonville, Fla., the jamming went unnoticed at WOKV, according to Bob Glasure, the assistant chief engineer. "I'd like to see us open up power and not worry about Cuba, but I don't know what the State Department can do about preventing them from interfering. It's really in their hands."

Outgoing NAB president Vince Wasilewski called Cuba's action "an affront to the United States listening public as well as to American broadcasters."

Wasilewski called Cuba "a renegade nation" that has been "ignoring international treaties... that all nations agree to use in broadcasting. Clearly this is a political problem. Jamming is a weapon that any nation can employ. We urge our government to employ all diplomatic efforts necessary to resolve this dilemma."

## Vox Jox

### WNBC's Stern Is Rendered Speechless

The day after his broadcast debut over WNBC New York, air personality Howard Stern was home in bed with a strep throat.

His doctor told him to gargle with salt water and to keep his mouth shut," says program director Kevin Metheny, who confirms that he will monitor a seven-second delay on the volatile broadcaster's microphone until the station "gets a feel" for his audience.

Stern, who frequently communes with God before reading the weather report, comes to the station from WWDC-FM Washington, D.C. with a reputation that can turn "a normal telephone call-in situation into utter mayhem," according to Metheny.

"It was okay for him to talk about oozing sores in D.C. because he was entertaining 12-24-year-olds on a rock format. But that's exactly what we'd like to avoid at NBC. Our 25-49 core likes Willie Nelson and James Taylor, has 2.2 kids, a dog, a cat, a sedan and a mortgage."

Metheny notes that Stern, who will host the 4-8 p.m. shift, should withstand comparisons to the station's Don Imus. "Obviously, we feel that they're very different because two out of the same mold would not work. Imus is one of the most soulful white D.J.s when he stops talking, and Howard is a terrible D.J. In fact, he makes no pretense of being a good one. But he has such a catalytic effect that I don't mind giving up a couple of records when he's on the air because he's such an extraordinary entertainer."

\*\*\*

LeMarr Renee, the WBLN-FM New York air personality, has pro-

(Continued on page 23)



SOUTHERN HOSPITALITY—Bill Anderson, left, chats with WPLO Atlanta music director Len Anthony during a recent luncheon hosted by Southern Tracks Records in honor of Anderson's debut single for the label, "Southern Fried."

## Bob And Ray Return To Radio

WASHINGTON—The legendary comedy team of Bob and Ray will be bringing their special brand of wit and wisdom to National Public Radio's "The Sunday Show" this fall.

The two will perform their off-center, nonsequitur routines on NPR's weekly arts showcase on all four Sundays in October on 24 NPR member stations nationwide. Broadcast times will vary.

The Bob and Ray performances are a production of The Radio Foundation of New York City and are made possible through grants from the National Endowment for the Arts, with additional funding from the Corporation for Public Broadcasting.

Executive producer Larry Josephson, president of The Radio Foundation, noting that the team recently celebrated their 35th anniversary in broadcasting, said, "It is particularly exciting that they have agreed to mark the occasion with a return to radio, their original medium."

Bob and Ray will bring some of their best loved oddball characters to life on the series—roving reporter Wally Ballou, world famous storyteller Martin Le Seur, sportscaster Biff Burns, and the president and recording secretary of the Slow Talkers of America.

Also to be presented will be a new eight-part serial written exclusively for "The Sunday Show" to be called "Garish Summit," a soap opera following the lives and loves of the power-and-money-hungry Murchfield clan.

"We're delighted that 'The Sunday Show' has invited us to renew our friendship with radio," says Ray Goulding. Bob Elliott sees another blessing: "We can reuse our old material." Classic Bob and Ray routines such as Dr. Darryl Deckster's expert discussion of the world's largest living lizard, the komodo dragon, and dim-witted sagas such as "Barry Campbell, Broadway Actor" are all expected to foist their way into the special October series.

## Out Of The Box

### HOT 100/AC

FREDERICKSBURG, Va.—Atlantic Starr's "Perfect Love" (A&M) has "a nice soft touch, a smooth sound," says WFVA-AM-FM program-music director Dick Rossi, who has also added Stevie Wonder's stunning ballad, "Ribbon In The Sky" (Motown). "That's an automatic. I wouldn't have minded something uptempo, along the lines of 'Do I Do'." Still, he gets better with age." Other new tunes include Air Supply's "Young Love" (Arista), Neil Diamond's "Heartlight" (Columbia), Fleetwood Mac's "Gypsy" (Warner Bros.) and Soft Cell's "What!" (Sire).

### AOR

BABYLON, N.Y.—"Tell me one 24-year-old who can't relate to a song called 'I Like Girls?'" The Speaker, WBAB-FM music director Ralph Tortora, is discussing Alice Cooper's new single from his forthcoming LP, "Zipper Catches Skin" (Warner Bros.). "The sound is much closer to what he used to do, but I wouldn't call it dated at all. It has a very modern feel." He also likes Toni Basil's new Chrysalis single, "Mickey," which reminds him of a cross between "a high school cheerleading team and the New York rock group Blotto." He adds "Eyes Of A Stranger," a cut from the Payola's "No Stranger To Danger" LP (A&M), is "a great tune with a hypnotic reggae hook," and that vocalist Graham Bonnet makes a strong impression on the Michael Schenker Group's new single, "Dancer" and "Girl From Uptown" (Chrysalis import).

### BLACK/URBAN

LOS ANGELES—April Ellington is enthused about the crossover potential of "Look At All The Time We've Wasted" by Greg Forbes on the local indie Airwaves label. The KDAY assistant program director says the ballad is "super-strong. When he sings, you feel the pain. I know that he's hurting. It's a hot tune." She also likes "the religious feel" to Alicia Meyers' "I Want To Thank You" (MCA) and the spirituality of Jimmy Cliff's "Special" (Columbia), in addition to the new Tierra single, "Hidden Tears" (Boardwalk).

### COUNTRY

VALDOSTA, Ga.—Is Steve Wariner "a modern-day Glen Campbell"? WGAF program-music director Bob Harrison seems to think so, noting that the singer successfully bridges the pop and country genres on his new RCA single, "Don't It Break Your Heart." The broadcaster is impressed with Dottie West's "She Can't Get My Love Off The Bed" (Liberty), which "falls right in line with our contemporary country orientation. It's smooth for her, a quality that producer Larry Gatlin helped to achieve, I'm sure." Harrison also likes the close harmony of Alabama's "Close Enough To Be Perfect" 45 (RCA). "They're a safe bet, but it also happens to be a pretty song." LEO SACKS

Survey For Week Ending 9/11/82

# Billboard Chart Breakouts

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**Country Hot 100**

- ★ NEIL DIAMOND  
Heartlight, Columbia 38-03219
- ★ RICK SPRINGFIELD  
I Get Excited, RCA 13303
- ★ ABC  
The Look Of Love, Mercury 76168 (Polygram)

**Black**

- ★ RONNIE McDOWELL  
Step Back, Epic 03203
- ★ DOTTIE WEST  
She Can't Get My Love Off The Bed, Liberty 1479
- ★ LARRY GATLIN & THE GATLIN BROTHERS BAND  
Sure Feels Like Love, Columbia 18-03159

**A/C**

- ★ STEVIE WONDER  
Ribbon In The Sky, Tamla 1639
- ★ PEABO BRYSON  
Give Me Your Love, Capitol 5157
- ★ JEFFREY OSBORNE  
On The Wings Of Love, A&M 2434

- ★ NEIL DIAMOND  
Heartlight, Columbia 38-03219
- ★ KARLA BONOFF  
Please Be The One, Columbia 18-03172
- ★ STEVIE WONDER  
Ribbon In The Sky, Tamla 1639

This week's highest superstar/starred chart entries in the formats listed.



**AOR TEAM**—KLOS Los Angeles program director Tommy Hedges, right, discusses a fine point of AOR programming as consultant John Sebastian considers what he might add. The two hosted the Sunday night format room during the NAB Radio Programming Conference.

## Programmers Concerned Over Country's Growth

By ROBYN WELLS

NEW ORLEANS — The limited growth potential for country radio stations was cited as a major concern for programmers at a format roundtable discussion at the NAB Radio Programming Conference Sunday (29).

Reasons cited for the concern were the demise of the urban cowboy craze; the growing number of country stations in a market; the increasing number of country songs appearing on AC playlists; the threat of beautiful music and AC stations aiming directly at country's target audience; and the lack of new, traditional-sounding singles.

"Country is basically an ethnic format with limited growth," said Joel Raab, program director of WHK Cleveland. "You have to look for the edge beyond the music by beefing up news, emphasizing personalities or promoting that you're the best farm station."

J.D. Spangler, program director of KSAN San Francisco, advised, "Know the lifestyle of your listeners—do they go to bars, did they vote for Reagan, are they football fans—

and figure out how that fits in with the skew. Play to win, don't play to lose."

"You have to play the hits," stressed Dene Hallam, program director of WHN New York. "Look at all of the crossover AC play as a positive, as a way for country to increase its mass appeal. Artists like Dolly Parton might be losing a little bit of their base audience, but no matter what they do, they will always be country artists. Adult contemporary is the format which is becoming difficult to define."

"You should do whatever works in your market," advised Bill Maness, operations manager of KBET Reno. To beef up the station's list of current traditional songs, KBET is programming more album cuts, he added.

"We know what we have; we've seen billing figures for country stations go through the roof," said Bill Figenshu of Viacom, who moderated the session. "It's time to see where we can reasonably go from here."

## Urban Formats Provoke Debate Commitment To Black Community Questioned

By WANDA FREEMAN

NEW ORLEANS—Sunday night discussion in the Urban Contemporary Format Room at the NAB Radio Programming Conference here quickly developed into a debate between successful urban contemporary stations and skeptics—some of whom spent time distinguishing urban from pure black-music formats, some of whom felt uneasy with the stations' apparent lessening of commitment to the black community.

Barry Mayo, assistant program director of WRKS-FM New York and co-panelist with Tim Watts of WXYV Baltimore, explained: "The music on an urban contemporary station may be predominantly black, but what you put around it—the news and public affairs—doesn't necessarily have a commitment to the black community."

"Urban contemporary is a marketing strategy. Black music has been mass appeal for years. It was listened to by non-ethnics when it wasn't hip to say so."

Scott Williams of WCAO Baltimore remembered growing up as a "white guy who liked black music, but didn't relate to the jive" of black disc jockeys. He found urban contemporary an appealing format for

white listeners to enjoy and relate to.

As for the definition of urban contemporary, one audience member said, "What you call urban contemporary, in one market might be called black in another."

Barry Richards, program director of top-rated urban contemporary WAIL New Orleans, said, "Urban contemporary to me is knowing your market—knowing what the streets want to hear. A lot of people in New Orleans are from the country and uptown music won't happen here."

"You program the people, but you let the people program you too, if you want to be number one."

Amos Brown of WTLC Indianapolis said, "When you've reached 85 percent of the blacks in your market, the only thing to do is branch out." He cited his own station's positive experience when his personalities were invited to make a public appearance in a white community that strongly opposed busing.

Don Kelly, program director of WRKS, said he hears "sour grapes" from adult contemporary and black music station executives who don't seem to understand the move toward urban formatting.

"A bunch of young aggressive guys got together and said, 'Let's not talk about black music or white mu-

## Two AOR Veterans Offer Tips Sebastian, Hedges Dispense Advice On Programming

By DOUGLAS E. HALL

NEW ORLEANS—With little disagreement between them, consultant John Sebastian and KLOS Los Angeles program director Tommy Hedges teamed to dispense some solid programming advice during the AOR session of Sunday night format rooms at the NAB Radio Programming Conference here.

Both agreed that the format, like much of radio, is fractionalizing. But Sebastian argued that he could have stopped the inroads of KROQ Los Angeles and its new music blend against KMET and KLOS if he had been in the market. Sebastian, who heads the consulting firm of Sebastian, Casey & Assoc. Phoenix, said the key to competing with Rick Carroll's AOR approach—that used by Carroll at KROQ—is to "be in the forefront of the hits" by such artists as Human League and Soft Cell.

Hedges added that AOR's reliance on oldies "can't go on. We have a problem of fatigue. Records are burning out rapidly. Something has to take the place of the older songs, no matter how well they test. It's important that there be new music."

Sebastian said that listeners are "craving for variety," but he warned that, particularly in major markets, "You can't be all things. You have to decide which way to go." He noted that the station he once programmed and now consults, WCOZ Boston, "is now going for an older audience, so they must have more variety." He suggested this variety should include old and less known tracks by the Rolling Stones, the Beatles and other "well accepted artists."

Hedges argued that "chasing the upper demos" brings the format into direct competition with other formats that are seeking the 25 to 34-year-old listener.

Both Hedges and Sebastian reasoned that programmers "can be looser and do different things," in the words of Sebastian, from midnight to 6 a.m. "You can go off the wall a bit in the hours when you have fewer listeners," Hedges said.

Sebastian complained that "record companies are using radio stations as a scapegoat for their own problems. Today's product is not up to where it should be. That's why the Beatles are the hit of all time. There's been no one since to come along that's close to them."

Both spoke against commercial-free periods, with Sebastian being the more vocal. "The key is to work on commercials that are acceptable to listeners," Sebastian said. "We need to learn from the beginning what types of commercials our listeners will accept." With a reference to Doubleday Broadcasting, which is running WAPP New York commercial-free for three months, Sebastian questioned if a station could ever recoup the loss of all that commercial time.

Hedges quipped he was happy to see that Doubleday had purchased its seventh FM—the maximum allowed by FCC regulation—without buying one in his market of Los Angeles. Sebastian urged stations to run a low commercial load and sell these commercials at a high rate. "You must believe in your product," he advised.

Some programmers in the audience expressed concern that MTV is creating new competition for AOR radio, but Hedges said that the cable programming service provides images for music an AOR station can later play, and that "Some of these images can help less successful music."

## TOP 40 LIVES Panelists Say 'Excitement' Of The Format May be Returning

By ROLLYE BORNSTEIN

NEW ORLEANS — "Remember the excitement you felt as a kid when you listened to the radio?" asked Bobby Rich, KFI Los Angeles evening personality. "Whatever happened to that excitement? Can we get it back? And what about the people listening to the radio today? The people who will fill this room in 10 years. Based on what they're hearing now, will they be business oriented pre-programmed automats?"

That question opened the top 40 format room moderated by Rich and Michael O'Shea, general manager of First Media's KUBE in Seattle Sunday night at the NAB Radio Programming Conference in New Orleans.

"Top 40 music is once again coming alive," maintained Rich. "It's exciting. The way it was in 1963 and 1964. Remember pick hits? I used to get goosebumps waiting for the new Leslie Gore record. Music today is getting back to that feeling. Are you playing it?"

The room seemed evenly divided on that issue, ranging from Ken Maness of WQUT Johnson City, Tenn., who relies heavily on research to determine his playlist (Maness chaired a Monday panel, "Microprocessors For PDs," dedicated to the value of the computer in day-to-day operations) to Gary Rodriguez, general manager of KBEQ Kansas City, who said he feels a station should be as instrumental in determining hits as its audience is. "If you're perceived as the hot station in town and you play a record, listeners have got to feel that it's a hit. We make hits. We don't wait for them."

In addressing the question of

whether a top 40 station should play Melissa Manchester and Barbara Streisand along with Soft Cell and the Human League, Rodriguez commented, "It's not the artists that are important, it's the songs. Sure, we play Melissa Manchester's current song, but we don't play some of her oldies. Top 40 should be like Casey Kasem. He's got the highest rated show in our market ("American Top 40"). People are listening to him because they want to feel that they're aware of what's going on musically. He plays the hits regardless of if they're by Neil Diamond or Men At Work. That's what top 40 is all about."

"What about personalities?" asked O'Shea. "Are they out there? I contend they are, but where jocks in the past were beating down our doors to get to a Chicago or L.A., today many are content in medium markets. Before, they came to us. Now we've got to aggressively seek them out." Buddy Scott, program director of Hot Hits KBBM-FM in Chicago agreed that personalities still exist but cautioned, "Don't equate personalities with talk. A great personality is often a guy who can get it across in three words."

## See Key Role For Consultants

NEW ORLEANS—With radio becoming more and more competitive, it's nice for a programmer to have all of the help he can get.

This thinking prevailed at a Monday session on "Life With/Without Consultants" at the NAB Radio Programming Conference, bringing the consensus down on the side of living with consultants.

The panel of three included two consultants: Dave Klemm of Klemm Media of Washington, Conn. and E. Alvin Davis of Landen Farms, Ohio. The third panelist, Chuck DuCoty of WYYY Baltimore, is consulted by Burkhart/Abrams/Michaels/Douglas & Assoc.

DuCoty said the main thing to understand is that consultants do not take over the programming of a station, but rather advise the program director.

Davis said he often comes into a market and helps a station "reinvent the wheel and avoid mistakes that I see happen over and over again."

Asked if there is a common thread of things that go wrong at stations, Klemm suggested that he starts with basics. "You look for consistency, creativity and follow-through." Davis also advised, "You must look for ways to beat the competition." Klemm said it was "very important that someone at a station have a pair of ears."



# NAB Conference '82

## New Orleans Highlights

Billboard photos by Andrew Jackson Pickett IV



Henry Bruen, right, of American Media Services, discusses the weekly, two hour show, "Coast To Coast Top 20," with Don Ford of KACU Amarillo.



New NAB joint board chairman Bill Stakelin of Bluegrass Broadcasting of Orlando, Fla. presents Mutual Broadcasting president Marty Rubenstein a plaque for his work as steering committee chairman of this year's NAB Radio Programming Conference. The presentation was made during Monday's "Making Money With Your Mouth" luncheon.



Joel Salkowitz, production director for ABC Enterprises, checks out a studio setup in the Pacific Recorders exhibit.



Darwin Lamm, right, of Creative Radio Shows, discusses the syndicator's new, weekly Frank Sinatra program with Bill Belche of WIDU Fayetteville, N.C. at the syndicators breakfast.



Leonard Kahn, developer of the Kahn-Hazeltine AM stereo system and president of Kahn Communications, shows a Mura personal radio to Rich Wood of Noble Broadcasting Consultants. The two met in Kahn's exhibit booth. Mura is planning to make an AM stereo personal radio.



Harris district manager Jack Ducart checks his company's display in the exhibit hall.

SEPTEMBER 11, 1982, BILLBOARD

## Secrets Of Stations' Success

### Clinic Outlines 'Top 30' Steps To Becoming A Winner

By WANDA FREEMAN

NEW ORLEANS—"The winners all have strikingly similar qualities," said John Lund of The Lund Consultants to Broadcast Management in opening the NAB Radio Programming Conference clinic, "Top 30 Trademarks Of Successful Stations." Tuesday morning. "And the losers have strikingly similar qualities also."

Lund's panel included Nellene Teubner of Radio Management Monthly, and June Lund and Brian Scott of Lund Consultants. They took turns explaining the 30 points (some overlapping) of their outline for success. The panel touched on everything from business organization to basic programming to talent, promotion and ratings.

The session began and ended with what the group called their "bottom line," triangular management—a team in which the general manager acts and works between the program director and the sales manager. Ideally, they found, the three managers have to agree on station objectives and understand one another's unique styles.

Teubner said that in a well organized station, "The station's policies should be on paper, and each employee should have a copy. Each employee must have a written job description: he should know what's expected of him, to whom he should report, and have a personal review once a year."

John Lund said the successful station sells one or two major points about itself, rather than the whole package. Therefore, he said, the station must know what its market posi-

tion is, why listeners like it.

News and public affairs must also harmonize with other programming, and appeal to target demographics as much as the music, the group said. "Young people have different interests from old people," said Scott. "You've got to select stories to appeal to your audience. You also have to write them to complement the sound of your station: you wouldn't use a word like 'bonkers' on a beautiful music station, nor would you use old, stodgy expressions on youth-oriented stations."

Said Teubner, "Successful stations find community involvement important. Listeners want to know you care about the things going on where they live.

"It's also a good way to get positive press," she added. She advised stations to publicize their community involvements, and make sure their station logos are on the press material: "Get identified with the public service groups."

John Lund gave pointers on tailoring PSAs to station needs. "Make sure that the PSA describes an activity that's fun, interesting and informative," he said. "Also, it must have mass appeal for your audience. It must be well written, be a programming asset: it must promote the station—get the call letters in there. It must be local only. We also advise no recruitment PSAs for the armed services; PSAs must be simple, dated, and for non-profit organizations only."

On the subject of air talent, Scott said they must promote the station and increase the time listened to. They should announce the calls fre-

quently, promote songs, news and contests ahead, give frequent time checks during morning drive, offer memorable information, and prepare their shows.

Critiquing is essential, he said. "You should have a critique meeting on a weekly basis with all your talent, full and part time, with the exception of your morning talent. Morning talent should have a daily critiquing, as soon as he gets off the air. News talent should be weekly."

The panel suggested spots be carefully spaced in small groups. "A 60-second spot should be placed before a 30," said Scott. "People are not as receptive to 60-second spots that come after 30s. Also, live spots should come before carts, and tag spots should be last. No greater than two units should run together; a third would promote tune-out. A recorded promo for your station should be used in place of commercial units, not added on—they're perceived as commercials by the listener."

Promotional ideas are easier to come up with than most people imagine, said Teubner. She recommended planning ahead, over the current and next months' calendars. "And always clip and file. Every time you see something on any holiday, National Boss' Day, Friday the 13th, anything, clip it and file it in a folder for that day. Then when you start planning promotions for that month, your file is thick with idea starters.

"Know the hot topics and trends in your community. Read the local daily and Sunday paper. Read trade publications for promotion ideas."

## 'Run With The Stars' Gets Serious

NEW ORLEANS—An early morning "Run With The Stars" feature of the NAB's Radio Programming Conference turned from an easy jog to a serious race Tuesday.

Pat Fane of General Foods came in first in a field of 53, 47 of whom finished, registering an 11:00 running time for two miles, four times around the Superdome. He was followed by Bob Pates of CNN Radio Network, who came in second in 11:04, and Michael Kriegel, editor of Rip'n'Read, who posted 12:34.

The fastest woman in the race was Helen Duhamel, daughter of Bill Duhamel of KOTA Rapid City, S.D., who ran the distance in 14:04. She was followed by Diane Shomper, wife of Bob Shomper, program director of KGRS/KBUR Burlington, Iowa, who registered 14:07. Third place among the women went to Kathy Barnette, wife of Jim Barnette, vice president & commercial manager of WIRK West Palm Beach, Fla. She posted 14:50.

Also in the race was TM Companies president Pat Shaughnessy, who ran the race in 13:29; ABC Radio programming vice president Rick Sklar, who posted 14:45; and NAB radio vice president Wayne Cornils, who registered at 16:46.

## Production Secrets Revealed At Clinic

NEW ORLEANS — Low-budget production with a high-tech sound was the promise made by Joel Salkowitz of ABC Radio Network in his production clinic at the NAB Radio Programming Conference here Monday.

"As the production director of a radio station," he said, "you may function as a one-person ad agency."

If you're limited to the very basics of equipment, you can still achieve a professional, sophisticated sound by taking advantage of the "tools" available to anyone, he explained. Among the tools are generic jingles, a sharp razor blade and "knowledge of your equipment, so that you can know how to get into the sounds you want.

"If I can't afford a harmonizer,"

he said, "I can still record a voice on two separate tape machines. . . . The same thing applies to multi-track recording. You can learn to work with a razor blade, two reel-to-reel recorders and one cart machine."

Salkowitz strongly recommended the use of generic jingles, in which a station simply inserts the appropriate client name and copy. "It sounds competitive with what Columbia Pictures can put out, and you may create an ongoing, quality campaign for a local client."

Salkowitz also suggested combing through comedy albums and the station's music library. "Most stations don't use a quarter of the music that comes in," he said, "and you might find 30 seconds of musical intro before the lyrics of a song that is exactly what you need."

# Billboard Singles Radio Action

Playlist Prime Movers ★ Playlist Top Add Ons • Breakouts

Based on station playlists through Tuesday (8/31/82)

## PRIME MOVERS-NATIONAL

JOHN COUGAR—Jack And Diane (Riva/Mercury)  
THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)  
CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)

## TOP ADD ONS -NATIONAL

FLEETWOOD MAC—Gypsy (Warner Bros.)  
OLIVIA NEWTON-JOHN—Heart Attack (MCA)  
MEN AT WORK—Who Can It Be Now (Columbia)

## BREAKOUTS-NATIONAL

NEIL DIAMOND—Heartlight (Columbia)  
RICK SPRINGFIELD—I Get Excited (RCA)  
JEFFREY OSBORNE—On The Wings Of Love (A&M)

★ **PRIME MOVERS**—those records registering good upward movement on the station's playlist as determined by station personnel.  
★ **KEY PRIME MOVERS**—the two records registering the greatest proportionate upward movement on the station's playlist as determined by station personnel.  
● **ADD-ONS**—All records added at the stations listed as determined by station personnel.  
●● **KEY ADD-ONS**—the two key records added at the stations listed as determined by station personnel.  
**BREAKOUTS**—Billboard Chart Department summary of Add On and Prime Mover information to reflect greatest record activity at regional and national levels.  
**ENTRY SYMBOLS**—  
N—Night Part, D—Day Part, H—Hit Bound, L—LP Cut, X—Extra, K—Key Add, A—Add, B—Debut, P—Prime Mover, Q—Key Prime Mover, RU—Reused Playlist From Last Week.

★ **SURVIVOR**—Eye Of The Tiger (The Theme From Rocky III) 12-16  
★ **TOTO**—Make Believe 13-18  
● **PAUL CARRACK**—I Need You  
● **THE GAP BAND**—You Dropped A Bomb On Me  
● **JUICE NEWTON**—Break It To Me Gently B  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B  
● **OLIVIA NEWTON-JOHN**—Heart Attack B  
● **THE WHO**—Athena A  
● **Laura Branigan**—Gloria A  
● **LAURA BRANIGAN**—Gloria A  
● **STEVE WINWOOD**—Still In The Game X  
● **FLEETWOOD MAC**—Gypsy X  
● **STEELE BREEZE**—You Don't Want Me Anymore X  
● **JOSIE COTTON**—He Could Be The One X  
● **JOE JACKSON**—Steppin' Out X

**KRLC-AM—Lewiston**  
(Steve MacKlovie—MD)  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 2-1  
★ **RAY PARKER JR.**—Let Me Go 5-3  
★ **DOLLY PARTON**—I Will Always Love You 7-4  
★ **WILLIE NELSON**—Let It Be Me 14-6  
★ **JOHN DENVER**—Seasons Of The Heart 10-5  
● **KARLA BONOFF**—Please Be The One B  
● **FLEETWOOD MAC**—Gypsy B  
● **ALABAMA**—Close Enough To Perfect B  
● **PAUL REVERE & THE RAIDERS**—Kicks  
● **STEVIE WOODS**—Woman In My Life A  
● **HERB ALPERT**—Fandango A  
● **NEIL DIAMOND**—Heartlight A  
● **BILLY PRESTON**—I'm Never Gonna Say Goodbye A  
● **PAUL CARRACK**—I Need You X  
● **STEVIE WONDER**—Ribbon In The Sky X  
● **RH FACTOR**—Glued To The Tube X  
● **GEORGE DUKE**—I'll Always Be Your Friend X  
● **JON STEVENS**—Lover My Love X  
● **MATTHEW WILDER**—Work So Hard X

★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 19-15  
★ **QUARTERFLASH**—Night Shift 23-19  
● **FLEETWOOD MAC**—Gypsy B  
● **GLENN FREY**—The One You Love B  
● **OLIVIA NEWTON-JOHN**—Heart Attack A  
● **TANE CAIN**—Holdin' On A  
● **NEIL DIAMOND**—Heartlight A  
● **ABC**—The Look Of Love A  
● **KIM CARNES**—Voyeur X  
● **.38 SPECIAL**—You Keep Runnin' Away X  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It X  
● **STEELE BREEZE**—You Don't Want Me Anymore X

★ **KENNY ROGERS**—Love Will Turn You Around 3-2  
★ **HERB ALPERT**—Route 101 5-3  
★ **ELTON JOHN**—Blue Eyes 11-7  
★ **AMERICA**—You Can Do Magic 20-14  
● **DIONNE WARWICK**—For You  
● **JUICE NEWTON**—Break It To Me Gently  
● **MICHAEL McDONALD**—I Keep Forgettin' B  
● **RONNIE MILSAP**—He Got You B

**KCPX-FM—Salt Lake City**  
(Gary Waldron—MD)  
★ **ASIA**—Only Time Will Tell 20-15  
★ **TOTO**—Make Believe 22-17  
★ **MICHAEL McDONALD**—I Keep Forgettin' 31-18  
★ **SYLVIA**—Nobody 35-25  
★ **RANDY MEISNER**—Never Been In Love 37-29  
★ **SHEENA EASTON**—Machinery B  
★ **KOOL AND THE GANG**—Big Fun B  
★ **ELTON JOHN**—Blue Eyes B  
★ **THE GAP BAND**—You Dropped A Bomb On Me B  
★ **ALABAMA**—Close Enough To Perfect B  
★ **THE FOUR TOPS**—Sad Hearts B  
★ **GLENN FREY**—The One You Love B  
★ **ABC**—The Look Of Love A  
★ **ORLEANS**—One Of A Kind A  
★ **NEIL DIAMOND**—Heartlight A  
★ **MICHAEL STANLEY BAND**—When I'm Holding You Tight A  
★ **ROBERT PLANT**—Burning Down One Side A  
★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It X  
★ **RONNIE MILSAP**—He Got You X

**KCNR-FM—Portland**  
(Richard Harker—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 1-1  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks 2-2  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 5-3  
★ **THE POINTER SISTERS**—American Music 7-4  
★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It  
● **SANTANA**—Hold On  
● **.38 SPECIAL**—You Keep Runnin' Away  
● **TOTO**—Make Believe B  
● **STEVIE WONDER**—Ribbon In The Sky  
● **STEELE BREEZE**—You Don't Want Me Anymore A  
● **GLENN FREY**—The One You Love A  
● **FLEETWOOD MAC**—Gypsy A  
● **JOE JACKSON**—Steppin' Out A

**KTAC-AM—Tacoma**  
(Bruce Cannon—MD)  
★ **AMERICA**—You Can Do Magic 12-7  
★ **WINNER MURPHY**—Themes From E.T.  
★ **DIONNE WARWICK**—For You 19-16  
★ **NICOLETTE LARSON**—I Only Want To Be With You 15-10  
★ **GREG GUDRY**—Into My Love 14-9  
● **JOHNNY MATHIS**—When The Loving Goes Out Of The Loving  
● **STEVIE WOODS**—Woman In My Life  
● **HERB ALPERT**—Fandango  
● **NEIL DIAMOND**—Heartlight  
● **FLEETWOOD MAC**—Gypsy X  
● **KARLA BONOFF**—Please Be The One X  
● **STEVEN BISHOP**—If Love Takes You Away X  
● **FLORENCE WARNER**—Only Love X  
● **AVERAGE WHITE BAND**—Easier Said Than Done X

**WBZZ-FM—Pittsburgh**  
(Chuck Taylor—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 1-1  
★ **FLEETWOOD MAC**—Hold Me 2-2  
★ **THE MOTELS**—Only The Lonely 3-3  
★ **JOHN COUGAR**—Jack And Diane 4-4  
★ **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 8-5  
● **ELTON JOHN**—Blue Eyes B  
● **OLIVIA NEWTON-JOHN**—Heart Attack B  
● **RICK SPRINGFIELD**—I Get Excited A  
● **KOOL & THE GANG**—Big Fun A  
● **FLEETWOOD MAC**—Gypsy A  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It X  
● **Laura Branigan**—Gloria X  
● **KIM CARNES**—Voyeur X

## Pacific Southwest Region

### ★ PRIME MOVERS

CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)  
ELTON JOHN—Blue Eyes (Geffen)  
THE GO GO'S—Vacation (I.R.S.)

### ● TOP ADD ONS

FLEETWOOD MAC—Gypsy (Warner Bros.)  
STEELE BREEZE—You Don't Want Me Anymore (RCA)  
KENNY LOGGINS AND STEVE PERRY—Don't Fight It (Columbia)

### ● BREAKOUTS

NEIL DIAMOND—Heartlight (Columbia)  
RICK SPRINGFIELD—I Get Excited (RCA)

● **THE MOTELS**—Take The L X  
● **DON HENLEY**—Johnny Can't Read X  
● **THE GAP BAND**—You Dropped A Bomb On Me X  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **GLENN FREY**—The One You Love X  
● **ELVIS COSTELLO**—Man Out Of Time X  
● **JOSIE COTTON**—He Could Be The One X  
● **STEELE BREEZE**—You Don't Want Me Anymore X  
● **TANE CAIN**—Holdin' On X  
● **RICK JAMES**—Hard To Get X

### KIQQ-FM—Los Angeles

(Robert Moorhead—MD)  
● **GLENN FREY**—The One You Love B  
● **KOOL AND THE GANG**—Big Fun B  
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B  
● **SANTANA**—Hold On B  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' B  
● **SHEENA EASTON**—Machinery B  
● **KARLA BONOFF**—Please Be The One B  
● **JUICE NEWTON**—Break It To Me Gently B  
● **FLEETWOOD MAC**—Gypsy B  
● **NEIL DIAMOND**—Heartlight A  
● **ABC**—The Look Of Love A  
● **OLIVIA NEWTON-JOHN**—Heart Attack A  
● **THE MOTELS**—Take The L A  
● **THE CLASH**—Rock The Casbah A  
● **CHRISTOPHER ATKINS**—How Can I Live Without Her X

● **THE CLOCKS**—She Looks A Lot Like You X  
● **TANE CAIN**—Holdin' On X  
● **PAUL CARRACK**—I Need You X  
● **KIM CARNES**—Voyeur X  
● **TIERRA**—Hidden Tears X  
● **TORONTO**—Your Daddy Don't Know X  
● **THE FOUR TOPS**—Sad Hearts X  
● **REO SPEEDWAGON**—Sweet Time X  
● **STEELE BREEZE**—You Don't Want Me Anymore X  
● **BOBBY CALDWELL**—All Of My Love X  
● **ALPHONZO**—Low Down A

### KRLA-AM—Los Angeles

(Rick Stancato—MD)  
★ **PETE TOWNSHEND**—Face Dances 11-1  
★ **A FLOCK OF SEAGULLS**—I Ran 10-8  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 14-10  
● **JOHN COUGAR**—Jack And Diane 28-21  
● **THE GAP BAND**—You Dropped A Bomb On Me 29-27  
● **ARETHA FRANKLIN**—Jump To It  
● **SANTANA**—Hold On  
● **RICK SPRINGFIELD**—I Get Excited A  
● **ABC**—The Look Of Love A  
● **NEIL DIAMOND**—Heartlight A  
● **STRAY CATS**—Rock This Town A  
● **SYLVIA**—Nobody A  
● **OLIVIA NEWTON-JOHN**—Heart Attack X  
● **EL CHICANO**—Groovin' X  
● **KOOL & THE GANG**—Big Fun X  
● **EVELYN KING**—Love Come Down X  
● **RICK JAMES**—Hard To Get X  
● **THE FOUR TOPS**—Sad Hearts X  
● **THE GRASS ROOTS**—She Don't Know Me X  
● **STEELE BREEZE**—You Don't Want Me Anymore X  
● **SANTANA**—Hold On X  
● **KIM CARNES**—Voyeur X  
● **TANE CAIN**—Holdin' On X  
● **TOTO**—Make Believe X  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **JOSIE COTTON**—He Could Be The One X

### KRTH-FM—Los Angeles

(David Grossman—MD)  
★ **THE GO GO'S**—Vacation 4-1  
★ **DONNA SUMMER**—Love Is In Control (Finger On The Trigger) 9-6  
★ **Laura Branigan**—Gloria 15-8  
★ **JACKSON BROWNE**—Somebody's Baby 16-12  
★ **DON HENLEY**—Johnny Can't Read 21-16  
● **FLEETWOOD MAC**—Gypsy  
● **NEIL DIAMOND**—Heartlight  
● **EVELYN KING**—Love Come Down B  
● **SYLVIA**—Nobody B  
● **STEELE BREEZE**—You Don't Want Me Anymore B  
● **JOE JACKSON**—Steppin' Out B  
● **TOMI BASILLE**—Mickey A  
● **OLIVIA NEWTON-JOHN**—Heart Attack X

### KOPA-FM—Phoenix

(Chaz Kelley—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 1-1  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 18-14  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 10-6  
★ **MICHAEL McDONALD**—I Keep Forgettin' 24-21  
★ **WALTER MURPHY**—Themes From E.T. 26-22  
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong  
● **JOHN COUGAR**—Jack And Diane  
● **DON HENLEY**—Talking To The Moon X  
● **WILLIE NELSON**—Let It Be Me B  
● **JUICE NEWTON**—Break It To Me Gently B  
● **FLEETWOOD MAC**—Gypsy A  
● **NEIL DIAMOND**—Heartlight A  
● **RANDY MEISNER**—Never Been In Love X  
● **ROBERTA FLACK**—I'm The One X  
● **OLIVIA NEWTON-JOHN**—Heart Attack X

### KGGI-FM—Riverside

(Steve O'Neill—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 1-1  
★ **THE GO GO'S**—Vacation 7-5  
★ **MEN AT WORK**—Who Can It Be Now 21-15

### KIMN-AM—Denver

(Gloria La Perez—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 1-1  
★ **PAUL McCARTNEY**—Take It Away 2-2  
★ **JOHN COUGAR**—Jack And Diane 7-3  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 6-4  
★ **ASIA**—Only Time Will Tell 9-6  
● **STEELE BREEZE**—You Don't Want Me Anymore  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It  
● **KIM CARNES**—Voyeur B  
● **GLENN FREY**—The One You Love B  
● **FLEETWOOD MAC**—Gypsy A  
● **TOMI BASILLE**—Mickey A  
● **TANE CAIN**—Holdin' On X  
● **STEVE WINWOOD**—Still In The Game X  
● **REO SPEEDWAGON**—Sweet Time X  
● **.38 SPECIAL**—You Keep Runnin' Away X  
● **THE WHO**—Athena X  
● **ROBERTA FLACK**—I'm The One X

### KOAG-FM—Denver

(Alan Sledge—MD)  
★ **ELTON JOHN**—Blue Eyes 10-5  
★ **JACKSON BROWNE**—Somebody's Baby 16-10  
★ **JOHN COUGAR**—Jack And Diane 17-11  
★ **AMERICA**—You Can Do Magic 18-13  
★ **MICHAEL McDONALD**—I Keep Forgettin' 19-14  
● **RICK SPRINGFIELD**—I Get Excited  
● **SANTANA**—Hold On  
● **GLENN FREY**—The One You Love B  
● **JUICE NEWTON**—Break It To Me Gently B  
● **.38 SPECIAL**—You Keep Runnin' Away B  
● **KOOL & THE GANG**—Big Fun A  
● **REO SPEEDWAGON**—Sweet Time A  
● **OLIVIA NEWTON-JOHN**—Heart Attack X  
● **STEVIE WONDER**—Still In The Game X  
● **MISSING PERSONS**—Words X  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **STEELE BREEZE**—You Don't Want Me Anymore X  
● **JOSIE COTTON**—He Could Be The One X  
● **FLEETWOOD MAC**—Hold Me X  
● **WALTER MURPHY**—Themes From E.T. X

### KLUC-FM—Las Vegas

(Dave Van Stone—MD)  
★ **CHICAGO**—Hard To Say I'm Sorry 1-1  
★ **JOHN COUGAR**—Jack And Diane 11-8  
★ **ASIA**—Only Time Will Tell 14-11  
★ **JACKSON BROWNE**—Somebody's Baby 20-17  
★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It 25-19  
● **REO SPEEDWAGON**—Sweet Time  
● **FLEETWOOD MAC**—Gypsy  
● **STEELE BREEZE**—You Don't Want Me Anymore B  
● **STEVE WINWOOD**—Still In The Game B  
● **GLENN FREY**—The One You Love A  
● **THE WHO**—Athena A  
● **JUICE NEWTON**—Break It To Me Gently X

### KFI-AM—Los Angeles

(Phil Stanley—MD)  
★ **TOMI BASILLE**—Mickey 16-10  
★ **SANTANA**—Hold On 30-23  
★ **TOTO**—Make Believe 23-18  
★ **AMERICA**—You Can Do Magic 27-21  
★ **JUICE NEWTON**—Break It To Me Gently 28-22  
● **NEIL DIAMOND**—Heartlight  
● **RICK SPRINGFIELD**—I Get Excited  
● **.38 SPECIAL**—You Keep Runnin' Away B  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B  
● **OLIVIA NEWTON-JOHN**—Heart Attack B  
● **Laura Branigan**—Gloria B  
● **KOOL & THE GANG**—Big Fun B  
● **EVELYN KING**—Love Come Down A  
● **PAUL CARRACK**—I Need You A  
● **BOBBY CALDWELL**—All Of My Love A  
● **JOE JACKSON**—Steppin' Out A  
● **FLEETWOOD MAC**—Gypsy A  
● **REO SPEEDWAGON**—Sweet Time X  
● **QUARTERFLASH**—Night Shift X

### KRSF-FM (FM-103)—Salt Lake City

(Lorraine Windgar—MD)  
★ **JOHN COUGAR**—Jack And Diane 4-1  
★ **ASIA**—Only Time Will Tell 8-5  
★ **MEN AT WORK**—Who Can It Be Now 11-7  
★ **JACKSON BROWNE**—Somebody's Baby 15-9  
★ **MICHAEL McDONALD**—I Keep Forgettin' 20-15  
● **FLEETWOOD MAC**—Gypsy  
● **TANE CAIN**—Holdin' On  
● **THE WHO**—Athena B  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B  
● **STEELE BREEZE**—You Don't Want Me Anymore B  
● **RUSH**—New World Man X  
● **BAD COMPANY**—Electricland X

### KFMB-FM (B-100)—San Diego

(Glen McCartney—MD)  
★ **ELTON JOHN**—Blue Eyes 9-7  
★ **KENNY ROGERS**—Love Will Turn You Around 13-10  
★ **JACKSON BROWNE**—Somebody's Baby 14-11  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 15-12  
★ **MICHAEL McDONALD**—I Keep Forgettin' 18-14  
★ **MICHAEL MURPHY**—What's Forever For B  
● **GLENN FREY**—The One You Love B  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **SYLVIA**—Nobody  
● **KIM CARNES**—Voyeur X  
● **FLEETWOOD MAC**—Gypsy X

### XTRA-AM—San Diego

(Jim Richards—MD)  
★ **PETE TOWNSHEND**—Face Dance 11-1  
★ **JOHN COUGAR**—Jack And Diane 2-2  
★ **TOMI BASILLE**—Mickey 10-6  
★ **JERMAINE JACKSON**—Let Me Tickle Your Fancy 18-15  
● **KOOL AND THE GANG**—Big Fun 23-16  
● **Laura Branigan**—Gloria  
● **EVELYN KING**—Love Come Down  
● **THE CLASH**—Should I Stay Or Should I Go B  
● **SANTANA**—Hold On B  
● **A FLOCK OF SEAGULLS**—I Ran B  
● **DICKY GOODMAN**—Hey E.T. B  
● **THE GRASS ROOTS**—She Don't Know Me X  
● **RICK SPRINGFIELD**—I Get Excited A  
● **THE GAP BAND**—You Dropped A Bomb On Me X  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It X  
● **TANE CAIN**—Holdin' On X  
● **.38 SPECIAL**—You Keep Runnin' Away X

### KFRC-AM—San Francisco

(Kato Ingram—MD)  
★ **JOHN COUGAR**—Jack And Diane 10-7  
★ **EDDIE MONEY**—Think I'm In Love 13-9  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 18  
★ **PAUL McCARTNEY**—Take It Away 25-20  
★ **EVELYN KING**—Love Come Down 30-25  
★ **MEN AT WORK**—Who Can It Be Now  
● **STEVIE WONDER**—Ribbon In The Sky  
● **SANTANA**—Hold On B  
● **HOWARD JOHNSON**—So Fine B  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **TIERRA**—Hidden Tears X  
● **QUARTERFLASH**—Night Shift X

### KPLZ-FM—Seattle

(Greg Cook—MD)  
★ **ROBERTA FLACK**—I'm In The One 14-9  
★ **JACKSON BROWNE**—Somebody's Baby 19-12  
★ **MICHAEL McDONALD**—I Keep Forgettin' 22-13  
★ **RONNIE MILSAP**—He Got You 27-18  
★ **GLENN FREY**—The One You Love 30-19  
● **FLEETWOOD MAC**—Gypsy  
● **MEN AT WORK**—Who Can It Be Now  
● **JUICE NEWTON**—Break It To Me Gently B

### KUBE-FM—Seattle

(Tom Hutyler—MD)  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 13-8  
★ **ELTON JOHN**—Blue Eyes 17-10  
★ **ASIA**—Only Time Will Tell 19-15  
★ **JACKSON BROWNE**—Somebody's Baby 20-16  
★ **MICHAEL McDONALD**—I Keep Forgettin' 24-18  
● **SANTANA**—Hold On  
● **FLEETWOOD MAC**—Gypsy  
● **A FLOCK OF SEAGULLS**—I Ran B  
● **TOTO**—Make Believe B  
● **KIM CARNES**—Voyeur B  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' B  
● **GLENN FREY**—The One You Love B  
● **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It A  
● **.38 SPECIAL**—You Keep Runnin' Away A  
● **OLIVIA NEWTON-JOHN**—Heart Attack A

### KYYX-FM—Seattle

(Evin Ichijima—MD)  
● **THE WHO**—Athena A  
● **X**—Blue Spark A  
● **PETE SHELBY**—Homosapien A  
● **ADAM AND THE ANTS**—Goody Two Shoes A  
● **DURAN, DURAN**—Rio A  
● **B-52's**—Nip It In The Bud A

### KJRB-AM—Spokane

(Brian Gregory—MD)  
★ **JACKSON BROWNE**—Somebody's Baby 11-7  
★ **ELTON JOHN**—Blue Eyes 16-11  
★ **TOTO**—Make Believe 17-13

## North Central Region

### ★ PRIME MOVERS

JOHN COUGAR—Jack And Diane (Riva/Mercury)  
MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)  
EVELYN KING—Love Come Down (RCA)

### ● TOP ADD ONS

AMERICA—You Can Do Magic (Capitol)  
THE WHO—Athena (Warner Bros.)  
FLEETWOOD MAC—Gypsy (Warner Bros.)

### ● BREAKOUTS

NEIL DIAMOND—Heartlight (Columbia)

### WKRC-FM—Cincinnati

(Tony Galluzzo—MD)  
★ **JOHN COUGAR**—Jack And Diane 10-2  
★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It 27-22  
★ **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 12-8  
★ **MEN AT WORK**—Who Can It Be Now 20-16  
★ **MELISSA MANCHESTER**—You Should Hear How She Talks 14-12  
● **GLENN FREY**—Party Town

### WGCL-FM—Cleveland

(Tom Jefferies—MD)  
★ **MEN AT WORK**—Who Can It Be Now 10-5  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 15-8  
★ **BILLY IDOL**—Hot In The City 18-13  
★ **SANTANA**—Hold On 30-21  
★ **MICHAEL STANLEY BAND**—When I'm Holding You Tight 23-15  
● **THE WHO**—Athena  
● **OLIVIA NEWTON-JOHN**—Heart Attack  
● **KIM CARNES**—Voyeur B  
● **AMERICA**—You Can Do Magic B  
● **.38 SPECIAL**—You Keep Runnin' Away B  
● **RICK SPRINGFIELD**—I Get Excited A  
● **SHEENA EASTON**—Machinery A  
● **KOOL & THE GANG**—Big Fun A  
● **DON HENLEY**—Johnny Can't Read X  
● **GLENN FREY**—The One You Love X  
● **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X  
● **STEELE BREEZE**—You Don't Want Me Anymore X  
● **TANE CAIN**—Holdin' On X  
● **JOHN SCHNEIDER**—In The Driver's Seat X

### WNCI-AM—Columbus

(Steve Edwards—MD)  
★ **ELTON JOHN**—Blue Eyes 11-3  
★ **ROBERTA FLACK**—I'm The One 17-6  
★ **AMERICA**—You Can Do Magic 22-10  
★ **PAUL DAVIS**—Love Or Let Me Be Lonely 12-8  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 21-13  
● **MICHAEL McDONALD**—I Keep Forgettin'  
● **JUICE NEWTON**—Break It To Me Gently  
● **WILLIE NELSON**—Let It Be Me A

### CKLW-AM—Detroit

(Rosalee Trembley—MD)  
★ **JOHN COUGAR**—Jack And Diane 9-3  
★ **EVELYN KING**—Love Come Down 19-12  
★ **THE GO GO'S**—Vacation 18-13  
★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 23-20  
● **MEN AT WORK**—Who Can It Be Now 29-25  
● **AMERICA**—You Can Do Magic  
● **NEIL DIAMOND**—Heartlight  
● **JUICE NEWTON**—Break It To Me Gently B  
● **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong B  
● **FLEETWOOD MAC**—Gypsy A  
● **Laura Branigan**—Gloria A  
● **SANTANA**—Hold On X  
● **A FLOCK OF SEAGULLS**—I Ran X  
● **DON HENLEY**—Johnny Can't Read X  
● **KIM CARNES**—Voyeur X  
● **OLIVIA NEWTON-JOHN**—Heart Attack X

### WKJJ-FM—Louisville

(Dave McCann—MD)  
★ **PAUL McCARTNEY**—Take It Away 2-1

### WXKX-FM—Pittsburgh

(Craig Jackson—MD)  
★ **ASIA**—Only Time Will Tell



# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/31/82)

### Continued from page 19

- ★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It 26-21
- **38 SPECIAL**—You Keep Runnin' Away
- **SYLVIA**—Nobody
- **KOOL AND THE GANG**—Big Fun B
- **FLEETWOOD MAC**—Gypsy B
- **GLENN FREY**—The One You Love B
- **REO SPEEDWAGON**—Sweet Time B

### KZFM-FM—Corpus Christi

- (John Steele—MD)
- ★ **SYLVIA**—Nobody 7-3
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 12-7
- ★ **THE GAP BAND**—You Dropped A Bomb On Me 14-8
- ★ **JERMAINE JACKSON**—Let Me Tickle Your Fancy 11-9
- ★ **SANTANA**—Hold On 18-14
- **EVELYN KING**—Love Come Down
- **JOHN COUGAR**—Jack And Diane
- **OLIVIA NEWTON-JOHN**—Heart Attack A
- **MEN AT WORK**—Who Can It Be Now A
- **HOWARD JOHNSON**—So Fine A

### KLUV-FM—Dallas

- (Rivers/Morgan—MD)
- ★ **PAUL McCARTNEY**—Take It Away 5-2
- ★ **ELTON JOHN**—Blue Eyes 6-3
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 9-6
- ★ **JACKSON BROWNE**—Somebody's Baby 16-12
- ★ **DIANNE WARWICK**—For You 19-13

### KINT-FM—El Paso

- (Patty Zippo—MD)
- ★ **STEEL BREEZE**—You Don't Want Me Anymore 25-15
- ★ **ELTON JOHN**—Blue Eyes 28-16
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 29-17
- ★ **THE MOTELS**—Take The L 36-28
- ★ **SHEENA EASTON**—Machinery 38-29
- **FLEETWOOD MAC**—Gypsy
- **GLENN FREY**—The One You Love
- **KOOL & THE GANG**—Big Fun B
- **HAIRCUT ONE HUNDRED**—Favourite Shirts A
- **NEIL DIAMOND**—Heartlight A
- **ORLEANS**—One Of A Kind A
- **ROBERT PLANT**—Burning Down One Side A
- **STRAY CATS**—Rock This Town A
- **RUSH**—New World Man A
- **EVELYN KING**—Love Come Down A
- **ALABAMA**—Close Enough To Perfect A
- **ABC**—The Look Of Love A
- **APRIL WINE**—If You See Kay A
- **THE GAP BAND**—You Dropped A Bomb On Me X
- **MIKE RUTHERFORD**—Maxine X
- **RICK JAMES**—Hard To Get X
- **DAVID JOHANSON**—We've Gotta Get Out Of This Place X
- **THE O'JAYS**—Your Body's Here With Me X

### KEGL-FM—Fort Worth

- (Bill Hayes—MD)
- **RICK SPRINGFIELD**—I Get Excited B
- **RUSH**—New World Man
- **URIAH HEPP**—On The Rebound
- **FLEETWOOD MAC**—Gypsy B
- **STEEL BREEZE**—You Don't Want Me Anymore
- **AXE**—Rock 'n' Roll Party In The Streets
- **DON HENLEY**—Johnny Can't Read
- **JUDAS PRIEST**—You've Got Another Thing Coming
- **KIM WILDE**—Kids In America X
- **BILLY SQUIER**—Emotions In Motion X
- **GREG KINN**—Every Love Song X
- **GLENN FREY**—I Found Somebody X
- **APRIL WINE**—Enough Is Enough X
- **DARYL HALL AND JOHN OATES**—Your Imagination X
- **GENESIS**—Paperlate X
- **QUEEN**—Calling All Girls X
- **MISSING PERSONS**—Words X
- **KANSAS**—Right Away X

### KILE-AM—Galveston

- (Scott Taylor—MD)
- ★ **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 1-1
- ★ **JOHN COUGAR**—Jack And Diane 7-2
- ★ **ELTON JOHN**—Blue Eyes 11-8
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 16-10
- ★ **AMERICA**—You Can Do Magic 19-13
- **FLEETWOOD MAC**—Gypsy
- **NEIL DIAMOND**—Heartlight
- **REO SPEEDWAGON**—Sweet Time B
- **KOOL AND THE GANG**—Big Fun B
- **EVELYN KING**—Love Come Down B
- **SHEENA EASTON**—Machinery A
- **THE GAP BAND**—You Dropped A Bomb On Me A
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A
- **BILLY SQUIER**—Emotions In Motion X
- **MISSING PERSONS**—Words X

### KFMK-FM—Houston

- (Rick Patrick—MD)
- ★ **KENNY ROGERS**—Love Will Turn You Around 2-1
- ★ **SYLVIA**—Nobody 6-5
- ★ **BARRY MANILOW**—Oh Julie 11-9
- ★ **JOHN DENVER**—Seasons Of The Heart 19-16
- ★ **WILLIE NELSON**—Let It Be Me 20-17
- **JUICE NEWTON**—Break It To Me Gently
- **NEIL DIAMOND**—Heartlight
- **MICHAEL MURPHEY**—What's Forever For A
- **DOLLY PARTON**—I Will Always Love You B

### KRLY-FM—Houston

- (Steve Harris—MD)
- **THE LIMF**—She's So Divine
- **JEFFREY OSBOURNE**—On The Wings
- **STEVE WOODS**—Woman In My Life A
- **DISCO Y**—Whip Rap A
- **HOWARD JOHNSON**—Keepin' Love New A/L
- **ONE WAY**—You A/L

### KVOL-AM—Lafayette

- (Phil Rankin—MD)
- ★ **ASIA**—Only Time Will Tell 10-6
- ★ **JACKSON BROWNE**—Somebody's Baby 11-7
- ★ **AMERICA**—You Can Do Magic 20-13
- ★ **KIM CARNES**—Voyeur 28-17
- ★ **GLENN FREY**—The One You Love 30-24
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong
- **NEIL DIAMOND**—Heartlight
- **KOOL AND THE GANG**—Big Fun B
- **REO SPEEDWAGON**—Sweet Time B
- **STEEL BREEZE**—You Don't Want Me Anymore B
- **FLEETWOOD MAC**—Gypsy B
- **RONNIE MILSAP**—He Got You B
- **OLIVIA NEWTON-JOHN**—Heart Attack A
- **MICHAEL STANLEY BAND**—When I'm Holding You Tight A
- **ORLEANS**—One Of A Kind A
- **ABC**—The Look Of Love A
- **MOVING PICTURES**—What About Me A
- **EVELYN KING**—Love Come Down X
- **SHEENA EASTON**—Machinery X
- **THE WHO**—Athena X
- **DOWN HENLEY**—Johnny Can't Read X
- **SYLVIA**—Nobody X
- **ARETHA FRANKLIN**—Jump To It X
- **MICHAEL MURPHEY**—What's Forever For X
- **ROBERT PLANT**—Burning Down One Side X
- **SPYS**—Don't Run My Life X
- **HAIRCUT ONE HUNDRED**—Favourite Shirts X
- **AXE**—Rock And Roll Party In The Streets X

- **THE CLOCKS**—She Looks A Lot Like You X
- **THE MOTELS**—Take The L X
- **ALABAMA**—Close Enough To Perfect X

### KBFM-FM—McAllen/Brownsville

- (Steve Owens—MD)
- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 5-4
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 21-14
- ★ **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 26-18
- ★ **TOTO**—Make Believe 30-21
- **THE GAP BAND**—You Dropped A Bomb On Me
- **SYLVIA**—Nobody
- **GLENN FREY**—The One You Love B
- **38 SPECIAL**—You Keep Runnin' Away B
- **KIM CARNES**—Voyeur B
- **REO SPEEDWAGON**—Sweet Time B
- **TANE CAIN**—Holdin' On B
- **FLEETWOOD MAC**—Gypsy A
- **OLIVIA NEWTON-JOHN**—Heart Attack A
- **JUICE NEWTON**—Break It To Me Gently X
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **KOOL AND THE GANG**—Big Fun X

### WEZB-FM—New Orleans

- (Jerry Lousteau—MD)
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 15-9
- ★ **JERMAINE JACKSON**—Let Me Tickle Your Fancy 13-10
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 4-2
- ★ **JOHN COUGAR**—Jack And Diane 11-7
- ★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It 26-21
- **RICK SPRINGFIELD**—I Get Excited
- **MEN AT WORK**—Who Can It Be Now
- **OLIVIA NEWTON-JOHN**—Heart Attack B
- **THE GAP BAND**—You Dropped A Bomb On Me B
- **TOTO**—Make Believe B
- **AMERICA**—You Can Do Magic A
- **FLEETWOOD MAC**—Gypsy X
- **REO SPEEDWAGON**—Sweet Time X

### WQVE-FM—New Orleans

- (Chris Bryan—MD)
- ★ **PAUL McCARTNEY**—Take It Away 2-1
- ★ **ASIA**—Only Time Will Tell 13-8
- ★ **FLEETWOOD MAC**—Hold Me 15-11
- ★ **MICHAEL MURPHEY**—What's Forever For 17-13
- ★ **NICOLETTE LARSON**—I Only Want To Be With You 19-14
- **STEVE WONDER**—Ribbon In The Sky A
- **OLIVIA NEWTON-JOHN**—Heart Attack A
- **REO SPEEDWAGON**—Sweet Time X
- **LAURA BRANIGAN**—Gloria X

### WTIX-AM—New Orleans

- (Gary Franklin—MD)
- ★ **CHICAGO**—Hard To Say I'm Sorry 2-1
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks About You 7-4
- ★ **MEN AT WORK**—Who Can It Be Now 10-7
- ★ **JOHN COUGAR**—Jack And Diane 20-15
- ★ **JUICE NEWTON**—Break It To Me Gently 29-23
- **FLEETWOOD MAC**—Gypsy
- **THE MOTELS**—Take The L
- **PAUL CARRACK**—I Need You A
- **DON HENLEY**—Johnny Can't Read A
- **KOOL & THE GANG**—Big Fun A
- **GLENN FREY**—The One You Love B
- **ARETHA FRANKLIN**—Jump To It B
- **OLIVIA NEWTON-JOHN**—Heart Attack B
- **MICHAEL MURPHEY**—What's Forever For B
- **TANE CAIN**—Holdin' On X
- **SANTANA**—Hold On X
- **STEVE WINWOOD**—Still In The Game X

### KOFM-FM—Oklahoma City

- (Chuck Morgan—MD)
- ★ **ELTON JOHN**—Blue Eyes 7-4
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 8-5
- ★ **PAUL DAVIS**—Love Or Let Me Be Lonely 11-7
- ★ **MICHAEL MURPHEY**—What's Forever For 14-10
- ★ **JACKSON BROWNE**—Somebody's Baby 18-12
- **REO SPEEDWAGON**—Sweet Time KB
- **FLEETWOOD MAC**—Gypsy KB
- **SHEENA EASTON**—Machinery AB
- **ALABAMA**—Close Enough To Perfect AB

### KEEL-AM—Shreveport

- (Andy Taylor—MD)
- **JACKSON BROWNE**—Somebody's Baby
- **SYLVIA**—Nobody
- **WALTER MURPHY**—Themes From E.T. A

## Midwest Region

### ★ PRIME MOVERS

- JACKSON BROWNE**—Somebody's Baby (Asylum)
- ★ **ASIA**—Only Time Will Tell (Geffen)
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky (Arista)

### ● TOP ADD ONS

- RANDY MEISNER**—Never Been In Love (Epic)
- FLEETWOOD MAC**—Gypsy (Warner Bros.)
- OLIVIA NEWTON-JOHN**—Heart Attack (MCA)

### ● BREAKOUTS

- THE KIND**—Love By (360)
- RICK SPRINGFIELD**—I Get Excited (RCA)
- ABC**—The Look Of Love (Mercury)

### KFYR-AM—Bismarck

- (Dan Brannan—MD)
- ★ **JOHN COUGAR**—Jack And Diane 8-3
- ★ **BILLY IDOL**—Hot In The City 14-7
- ★ **THE POINTER SISTERS**—American Music 11-9
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 16-11
- ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong 17-14
- **NEIL DIAMOND**—Heartlight
- **RICK SPRINGFIELD**—I Get Excited
- **JUICE NEWTON**—Break It To Me Gently B
- **38 SPECIAL**—You Keep Runnin' Away B
- **BARRY MANILOW**—Oh Julie A
- **GLENN FREY**—The One You Love A
- **KIM CARNES**—Voyeur A
- **OLIVIA NEWTON-JOHN**—Heart Attack A
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It X
- **AMERICA**—You Can Do Magic X
- **SANTANA**—Hold On X
- **TANE CAIN**—Holdin' On X
- **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X
- **TOTO**—Make Believe X

- **WILLIE NELSON**—Let It Be Me X
- **MARSHALL CRENSHAW**—Someday, Someway X
- **THE ALAN PARSONS PROJECT**—Eye In The Sky X
- **DOLLY PARTON**—I Will Always Love You X

### WLS-AM—Chicago

- (Dave Denver—MD)
- ★ **ASIA**—Only Time Will Tell 18-10
- ★ **JACKSON BROWNE**—Somebody's Baby 24-15
- ★ **MELISSA MANCHESTER**—You Should Hear How She Talks 8-6
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 40-22
- ★ **SCORPIONS**—No One Like You 36-31
- ★ **TOTO**—Make Believe
- ★ **THE KIND**—Loved By You
- ★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B
- **AMERICA**—You Can Do Magic X

### WES-FM—Chicago

- (Dave Denver—MD)
- ★ **ASIA**—Only Time Will Tell 18-10
- ★ **JACKSON BROWNE**—Somebody's Baby 24-15
- ★ **MEN AT WORK**—Who Can It Be Now 23-18
- ★ **TOTO**—Make Believe 42-39
- ★ **SCORPIONS**—No One Like You 36-31
- ★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B
- **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me X
- **THE WHO**—Athena X

### KIOA-AM—Des Moines

- (A.W. Pantoja—MD)
- ★ **PAUL McCARTNEY**—Take It Away 6-3
- ★ **ELTON JOHN**—Blue Eyes 10-7
- ★ **JOHN COUGAR**—Jack And Diane 12-8
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 11-9
- ★ **JACKSON BROWNE**—Somebody's Baby 15-12
- **RICK SPRINGFIELD**—I Get Excited
- **TANE CAIN**—Holdin' On B
- **FLEETWOOD MAC**—Hold Me B
- **JERMAINE JACKSON**—Let Me Tickle Your Fancy B
- **OLIVIA NEWTON-JOHN**—Heart Attack A
- **NEIL DIAMOND**—Heartlight A
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A
- **BILLY PRESTON**—I'm Never Gonna Say Goodbye A
- **JUICE NEWTON**—Break It To Me Gently X
- **GLENN FREY**—The One You Love X
- **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X
- **NICOLETTE LARSON**—I Only Want To Be With You X
- **WILLIE NELSON**—Let It Be Me X
- **KARLA BONOFF**—Please Be The One X
- **THE FOUR TOPS**—Sad Hearts X
- **DIANNE WARWICK**—For You X
- **RONNIE MILSAP**—He Got You X

### KMGK-FM—Des Moines

- (Michael Stone—MD)
- ★ **EDDIE MONEY**—Think I'm In Love 11-8
- ★ **JOE JACKSON**—Steppin' Out 13-10
- ★ **JACKSON BROWNE**—Somebody's Baby 19-16
- ★ **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 20-18
- ★ **SANTANA**—Hold On 25-22
- ★ **GLENN FREY**—The One You Love B
- ★ **RICK SPRINGFIELD**—I Get Excited A
- ★ **RUSH**—New World Man A
- ★ **THE MOTELS**—Take The L A
- ★ **SANTANA**—Hold On X
- ★ **PAUL CARRACK**—I Need You X
- ★ **A FLOCK OF SEAGULLS**—I Ran X
- ★ **TONI BASILLE**—Mickey X
- ★ **STEEL BREEZE**—You Don't Want Me Anymore X
- ★ **THE WHO**—Athena X
- ★ **38 SPECIAL**—You Keep Runnin' Away X
- ★ **FLEETWOOD MAC**—Gypsy X
- ★ **SHEENA EASTON**—Machinery X
- ★ **CROSBY, STILLS AND NASH**—Southern Cross X

### WIKS-FM—Indianapolis

- (Jay Stevens—MD)
- ★ **FLEETWOOD MAC**—Hold Me 5-4
- ★ **THE MOTELS**—Only The Lonely 8-6
- ★ **PAUL McCARTNEY**—Take It Away 10-8
- ★ **JACKSON BROWNE**—Somebody's Baby 15-13
- ★ **THE STEVE MILLER BAND**—Abracadabra 19-16
- **REO SPEEDWAGON**—Sweet Time
- **STEEL BREEZE**—You Don't Want Me Anymore B
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It A
- **STEVE WINWOOD**—Still In The Game X
- **GLENN FREY**—The One You Love X
- **38 SPECIAL**—You Keep Runnin' Away X
- **KANSAS**—Right Away X
- **JOHNNY VAN ZANT BAND**—It's Your X

### KBEQ-FM—Kansas City

- (Maja Britton—MD)
- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **JOHN COUGAR**—Jack And Diane 6-5
- ★ **ASIA**—Only Time Will Tell 13-10
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 18-14
- ★ **AMERICA**—You Can Do Magic 22-18
- **38 SPECIAL**—You Keep Runnin' Away
- **FLEETWOOD MAC**—Gypsy

### WISM-AM—Madison

- (Barb Starr—MD)
- ★ **PAUL CARRACK**—I Need You 29-19
- ★ **GLENN FREY**—The One You Love 28-18
- ★ **JUICE NEWTON**—Break It To Me Gently 22-16
- ★ **RONNIE MILSAP**—He Got You 18-13
- ★ **STEVE FORBERT**—When You Walk In The Room 21-14
- **SYLVIA**—Nobody B
- **FLEETWOOD MAC**—Gypsy B
- **STEPHEN BISHOP**—If Love Takes You Away A
- **WALTER MURPHY**—Themes From E.T. A

### WZEE-FM—Madison

- (Matt Hudson—MD)
- ★ **JOHN COUGAR**—Jack And Diane 6-1
- ★ **ASIA**—Only Time Will Tell 7-3
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 12-7
- ★ **MEN AT WORK**—Who Can It Be Now 17-10
- ★ **TOTO**—Make Believe 23-15
- **REO SPEEDWAGON**—Sweet Time
- **THE WHO**—Athena
- **RUSH**—New World Man A
- **SHEENA EASTON**—Machinery A
- **OLIVIA NEWTON-JOHN**—Heart Attack B
- **HAIRCUT ONE HUNDRED**—Favourite Shirts B
- **ABC**—The Look Of Love B
- **GLENN FREY**—The One You Love X
- **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong X
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **FLEETWOOD MAC**—Gypsy X

### WKTI-FM—Milwaukee

- (John Grant—MD)
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 10-6
- ★ **JACKSON BROWNE**—Somebody's Baby 11-9
- ★ **ASIA**—Only Time Will Tell 17-13
- ★ **MICHAEL McDONALD**—I Keep Forgettin' 19-14
- ★ **TOTO**—Make Believe 18-15
- ★ **AMERICA**—You Can Do Magic B

- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B
- **STEVE WINWOOD**—Still In The Game B
- **FLEETWOOD MAC**—Gypsy A
- **REO SPEEDWAGON**—Sweet Time A
- **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X
- **GENESIS**—Paperlate X

### KDWB-AM—Minneapolis

- (Karen Anderson—MD)
- ★ **JOHN COUGAR**—Jack And Diane 16-8
- ★ **AMERICA**—You Can Do Magic 21-12
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 14-10
- ★ **MARSHALL CRENSHAW**—Someday, Someway 22-19
- ★ **TOTO**—Make Believe 23-20
- **RANDY MEISNER**—Never Been In Love
- **MEN AT WORK**—Who Can It Be Now
- **KIM CARNES**—Voyeur A
- **MISSING PERSONS**—Words X
- **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me X
- **OLIVIA NEWTON-JOHN**—Heart Attack X
- **TANE CAIN**—Holdin' On X
- **GLENN FREY**—The One You Love X
- **JUICE NEWTON**—Break It To Me Gently X
- **RICK SPRINGFIELD**—I Get Excited X

### WLOL-FM—Minneapolis

- (Phil Huston—MD)
- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
- ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky 2-2
- ★ **JOHN COUGAR**—Jack And Diane 5-3
- ★ **ASIA**—Only Time Will Tell 11-7
- ★ **JACKSON BROWNE**—Somebody's Baby 13-10
- **OLIVIA NEWTON-JOHN**—Heart Attack
- **ABC**—The Look Of Love
- **KIM CARNES**—Voyeur B
- **TANE CAIN**—Holdin' On B
- **SHEENA EASTON**—Machinery A
- **PAUL CARRACK**—I Need You A
- **FLEETWOOD MAC**—Gypsy
- **RICK SPRINGFIELD**—I Get Excited A
- **KOOL & THE GANG**—Big Fun X
- **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It X
- **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me X
- **STEEL BREEZE**—You Don't Want Me Anymore X
- **FLEETWOOD MAC**—Gypsy X
- **GLENN FREY**—The One You Love X
- **TONI BASILLE**—Mickey X
- **JOSIE COTTON**



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# Billboard Singles Radio Action

Playlist Prime Movers ★  
Playlist Top Add Ons ●

Based on station playlists through Tuesday (8/31/82)

### Continued from page 20

- ★ TOTO—Make Believe 20-10
- ★ MEN AT WORK—Who Can It Be Now, 21-14
- ★ STEVE WINWOOD—Still In The Game
- ★ OLIVIA NEWTON-JOHN—Heart Attack
- ★ KOOL & THE GANG—Big Fun B
- ★ DON HEINLEY—Johnny Can't Read B
- ★ REO SPEEDWAGON—Sweet Time B
- ★ GLENN FREY—The One You Love B
- ★ WALTER MURPHY—Themes From E.T. B
- ★ FLEETWOOD MAC—Hold Me A
- ★ NEIL DIAMOND—Heartlight A
- ★ PAUL CARRACK—I Need You A
- ★ TONI BASILLE—Mickey A
- ★ SHEENA EASTON—Machinery X
- ★ MICHAEL MURPHY—What's Forever For X
- ★ LAURA BRANIGAN—Gloria X
- ★ WILLIE NELSON—Let It Be Me X
- ★ JOE JACKSON—Steppin' Out X
- ★ THE MOTELS—Take The L X

### WPST-FM—Trenton

- (Tom Taylor—MD)
- ★ JOHN COUGAR—Jack And Diane 5-2
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It 39-23
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 11-7
- ★ MEN AT WORK—Who Can It Be Now 13-9
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong 23-17
- ★ RUSH—New World Man A
- ★ RICK SPRINGFIELD—I Get Excited A
- ★ LAURA BRANIGAN—Gloria A
- ★ SHEENA EASTON—Machinery B
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ FLEETWOOD MAC—Gypsy B
- ★ THE WHO—Athena B
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ JOE JACKSON—Steppin' Out B

### WRCK-FM—Utica Rome

- (Jim Reutz—MD)
- ★ JOHN COUGAR—Jack And Diane 1-1
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 4-2
- ★ ASIA—Only Time Will Tell 8-5
- ★ MEN AT WORK—Who Can It Be Now 13-9
- ★ JACKSON BROWNE—Somebody's Baby 14-11
- ★ FLEETWOOD MAC—Gypsy
- ★ RICK—I Get Excited
- ★ RUSH—New World Man A
- ★ MICHAEL STANLEY BAND—When I'm Holding You Tight A
- ★ JOE JACKSON—Steppin' Out A
- ★ DON HEINLEY—Johnny Can't Read B
- ★ THE WHO—Athena B
- ★ TANE CAIN—Holdin' On B
- ★ REO SPEEDWAGON—Sweet Time X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ URBAN HEEP—That's The Way It Is X
- ★ ROBERT PLANT—Burning Down One Side X
- ★ QUARTERFLASH—Night Shift X
- ★ KANSAS—Right Away X

## Mid-Atlantic Region

### PRIME MOVERS

- CHICAGO—Hard To Say I'm Sorry (Fullmoon/Warner Bros.)
- JACKSON BROWNE—Somebody's Baby (Asylum)
- JOHN COUGAR—Jack And Diane (Riva/Mercury)

### TOP ADD ONS

- JUICE NEWTON—Break It To Me Gently (Capitol)
- FLEETWOOD MAC—Gypsy (Warner Bros.)
- PAUL CARRACK—I Need You (Epic)

### BREAKOUTS

- NEIL DIAMOND—Heartlight (Columbia)
- RICK SPRINGFIELD—I Get Excited (RCA)

### WAEB-AM—Allentown

- (Jefferson Ward—MD)
- ★ AMERICA—You Can Do Magic 13-5
- ★ THE STEVE MILLER BAND—Abracadabra 18-10
- ★ JUICE NEWTON—Break It To Me Gently 22-17
- ★ GLENN FREY—The One You Love 26-19
- ★ RANDY MEISNER—Never Been In Love 27-21
- ★ REO SPEEDWAGON—Sweet Time
- ★ WALTER MURPHY—Themes From E.T.
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ DOLLY PARTON—I Will Always Love You B
- ★ FLEETWOOD MAC—Gypsy B
- ★ SHEENA EASTON—Machinery B
- ★ SYLVIA—Nobody A
- ★ NEIL DIAMOND—Heartlight A
- ★ LESLIE PEARL—If The Love Fits Wear It X
- ★ MELISSA MANCHESTER—You Should Hear How She Talks X
- ★ WILLIE NELSON—Always On My Mind X
- ★ RONNIE MILSAP—Any Day Now X
- ★ LARRY ELGART AND HIS MARIANATHAN SWING ORCHESTRA—Hooked On Swing X
- ★ GLENN FREY—I Found Somebody X
- ★ KARLA BONOFF—Personality X
- ★ ALABAMA—Take Me Down X

### WFBG-AM—Aitona

- (Tony Booth—MD)
- ★ JACKSON BROWNE—Somebody's Baby 20-16
- ★ AMERICA—You Can Do Magic 23-18
- ★ TOTO—Make Believe 25-20
- ★ GLENN FREY—The One You Love 30-24
- ★ RANDY MEISNER—Never Been In Love 26-21
- ★ NEIL DIAMOND—Heartlight
- ★ WILLIE NELSON—Let It Be Me
- ★ AIR SUPPLY—Young Love B
- ★ ROBERT PLANT—Burning Down One Side A
- ★ A FLOCK OF SEAGULLS—I Ran A
- ★ RAVYNS—Raised On The Radio A
- ★ MICHAEL MURPHY—What's Forever For X
- ★ TIGHT A
- ★ OLIVIA NEWTON-JOHN—Heart Attack A
- ★ ABC—The Look Of Love A
- ★ SANTANA—Hold On X
- ★ MICHAEL MURPHY—What's Forever For X
- ★ STEVE WINWOOD—Still In The Game X
- ★ SPYTS—Don't Run My Life X
- ★ TANE CAIN—Holdin' On X
- ★ THE DUKES—Mystery Girl X
- ★ R.E. TAYLOR GROUP—Never Hold Back X
- ★ QUARTERFLASH—Night Shift X
- ★ JOE JACKSON—Steppin' Out X
- ★ ALABAMA—Close Enough To Perfect X

### WYRE-AM—Annapolis

- (Mike O'Meara—MD)
- ★ JACKSON BROWNE—Somebody's Baby 14-8

- ★ JOHN COUGAR—Jack And Diane 13-9
- ★ TOTO—Make Believe 21-15
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 22-17
- ★ JUICE NEWTON—Break It To Me Gently 23-19
- ★ SANTANA—Hold On B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong B
- ★ STEEL BREEZE—You Don't Want Me Anymore A
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It A
- ★ TANE CAIN—Holdin' On A
- ★ OLIVIA NEWTON-JOHN—Heart Attack A
- ★ THE HUMAN LEAGUE—Louise X
- ★ JOE JACKSON—Steppin' Out X

### WBSB-FM—Baltimore

- (Rick James/Jan Jeffries—MD)
- ★ THE STEVE MILLER BAND—Abracadabra 1-1
- ★ CHICAGO—Hard To Say I'm Sorry 2-2
- ★ SURVIVOR—Eye Of The Tiger (The Theme From Rocky III) 3-3
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 5-5
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 13-9
- ★ JUICE NEWTON—Break It To Me Gently
- ★ RICK SPRINGFIELD—I Get Excited
- ★ SANTANA—Hold On B
- ★ THE WHO—Athena B
- ★ TANE CAIN—Holdin' On B
- ★ LAURA BRANIGAN—Gloria X
- ★ 38 SPECIAL—You Keep Runnin' Away X
- ★ THE HUMAN LEAGUE—Don't You Want Me X
- ★ JOE JACKSON—Steppin' Out X

### WFBR-AM—Baltimore

- (Andy Szulinski—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ PAUL McCARTNEY—Take It Away 6-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 11-8
- ★ MICHAEL MURPHY—What's Forever For 14-10
- ★ AMERICA—You Can Do Magic 22-18
- ★ FLEETWOOD MAC—Gypsy
- ★ NEIL DIAMOND—Heartlight
- ★ RAVYNS—Raised On The Radio B
- ★ ALABAMA—Close Enough To Perfect B
- ★ BOBBY CALDWELL—All Of My Love A
- ★ TAVARES—A Penny For Your Thoughts A
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X

### WCIR-FM—Beckley, W. Va.

- (Jim Martin—MD)
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 1-1
- ★ JOHN COUGAR—Jack And Diane 2-2
- ★ MICHAEL McDONALD—I Keep Forgettin' 10-3
- ★ CHRISTOPHER ATKINS—How Can I Live Without Her 9-5
- ★ ASIA—Only Time Will Tell 16-10
- ★ THE MOTELS—Take The L
- ★ MICHAEL MURPHY—What's Forever For
- ★ LAURA BRANIGAN—Gloria A
- ★ PAUL CARRACK—I Need You A
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- ★ STEVE WINWOOD—Still In The Game X
- ★ 38 SPECIAL—You Keep Runnin' Away X
- ★ JOE JACKSON—Steppin' Out X
- ★ NICOLETTE LARSON—I Only Want To Be With You X
- ★ REO SPEEDWAGON—Sweet Time X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ TANE CAIN—Holdin' On X
- ★ FLEETWOOD MAC—Gypsy X
- ★ KOOL & THE GANG—Big Fun X
- ★ THE WHO—Athena X

### WCCK-FM—Erie

- (J.J. Sanford—MD)
- ★ JOHN COUGAR—Jack And Diane 2-1
- ★ PAUL McCARTNEY—Take It Away 6-2
- ★ JOURNEY—Only Solutions 5-4
- ★ ASIA—Only Time Will Tell 8-5
- ★ VAN HALEN—Secrets 24-13
- ★ THE WHO—Athena
- ★ FLEETWOOD MAC—Gypsy
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- ★ PAUL CARRACK—I Need You B
- ★ TOTO—Make Believe B
- ★ ROBERT PLANT—Burning Down One Side B
- ★ TANE CAIN—Holdin' On B
- ★ STEEL BREEZE—You Don't Want Me Anymore A
- ★ OLIVIA NEWTON-JOHN—Heart Attack A
- ★ AIR SUPPLY—Young Love A
- ★ KIM CARNES—Voyeur X
- ★ URBAN HEEP—That's The Way It Is X

### WKBO-AM—Harrisburg

- (Bill Trausdale—MD)
- ★ NICOLETTE LARSON—I Only Want To Be With You
- ★ JUICE NEWTON—Break It To Me Gently

### WGH-AM—Norfolk

- (Bob Canada—MD)
- ★ AMERICA—You Can Do Magic 10-5
- ★ PAUL CARRACK—I Need You 15-9
- ★ GLENN FREY—The One You Love 16-10
- ★ JACKSON BROWNE—Somebody's Baby 20-11
- ★ RONNIE MILSAP—He Got You 20-16
- ★ NEIL DIAMOND—Heartlight
- ★ DOLLY PARTON—I Will Always Love You
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- ★ WILLIE NELSON—Let It Be Me B
- ★ REO SPEEDWAGON—Sweet Time B
- ★ STRAY CATS—Rock This Town A
- ★ RAVYNS—Raised On The Radio A
- ★ BOBBY CALDWELL—All Of My Love A
- ★ MOVING PICTURES—What About Me A
- ★ JOSIE COTTON—He Could Be The One X
- ★ DON HEINLEY—Johnny Can't Read X
- ★ BILLY PRESTON—I'm Never Gonna Say Goodbye X

### WNVZ-FM—Norfolk

- (Steve Kelly—MD)
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 3-2
- ★ JOHN COUGAR—Jack And Diane 6-3
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 11-5
- ★ ASIA—Only Time Will Tell 9-7
- ★ DAZZ BAND—Let It Whip 18-9
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- ★ SHEENA EASTON—Machinery B
- ★ RICK SPRINGFIELD—I Get Excited A
- ★ MICHAEL MURPHY—What's Forever For X
- ★ GLENN FREY—The One You Love X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ WILLIE NELSON—Let It Be Me X

### WCAU-FM—Philadelphia

- (Glen Kalina—MD)
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 9-3
- ★ JOHN COUGAR—Jack And Diane 14-8
- ★ LAURA BRANIGAN—Gloria 25-12
- ★ A FLOCK OF SEAGULLS—I Ran 22-14
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 29-18
- ★ OLIVIA NEWTON-JOHN—Heart Attack
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It
- ★ GLENN FREY—The One You Love A
- ★ 38 SPECIAL—You Keep Runnin' Away A
- ★ DON HEINLEY—Johnny Can't Read A

- ★ THE WHO—Athena A
- ★ EVELYN KING—Love Come Down A
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 22-17
- ★ THE MOTELS—Take The L A

### WIFI-FM—Philadelphia

- (Don Cannon/Verna McKay—MD)
- ★ JACKSON BROWNE—Somebody's Baby 23-16
- ★ MICHAEL McDONALD—I Keep Forgettin' 28-19
- ★ JOHN COUGAR—Jack And Diane 11-8
- ★ MEN AT WORK—Who Can It Be Now 21-14
- ★ MARSHALL CRENSHAW—Someday, Someway 30-25
- ★ KOOL & THE GANG—Big Fun
- ★ JUICE NEWTON—Break It To Me Gently
- ★ BILLY IDOL—Hot In The City B
- ★ AMERICA—You Can Do Magic B
- ★ SANTANA—Hold On B
- ★ TANE CAIN—Holdin' On In The Game B
- ★ RANDY MEISNER—Never Been In Love B
- ★ NICOLETTE LARSON—I Only Want To Be With You B
- ★ FLEETWOOD MAC—Gypsy A
- ★ QUARTERFLASH—Night Shift A
- ★ GLENN FREY—The One You Love X
- ★ STEVE WINWOOD—Sweet Time X
- ★ LAURA BRANIGAN—Gloria X
- ★ EDDIE MONEY—Think I'm In Love X

### WRVQ-FM—Richmond

- (Bill Thomas—MD)
- ★ JACKSON BROWNE—Somebody's Baby 18-14
- ★ MICHAEL McDONALD—I Keep Forgettin' 21-17
- ★ JOHN COUGAR—Jack And Diane 10-8
- ★ MEN AT WORK—Who Can It Be Now 14-10
- ★ STEEL BREEZE—You Don't Want Me Anymore 26-22
- ★ THE MOTELS—Take The L
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- ★ JOE JACKSON—Steppin' Out B
- ★ REO SPEEDWAGON—Sweet Time B

### WPGC-FM—Washington, DC

- (Bruce Kelly—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ JACKSON BROWNE—Somebody's Baby 11-5
- ★ FLEETWOOD MAC—Hold Me 2-2
- ★ MELISSA MANCHESTER—You Should Hear How She Talks 4-3
- ★ GLENN FREY—The One You Love

### WRQX-FM—Washington, DC

- (Dallas Cole—MD)
- ★ JACKSON BROWNE—Somebody's Baby 10-6
- ★ JOHN COUGAR—Jack And Diane 12-7
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 7-5
- ★ ASIA—Only Time Will Tell 17-15
- ★ CROSBY, STILLS AND NASH—Wasted On The Way 14-12
- ★ PAUL CARRACK—I Need You
- ★ DON HEINLEY—Johnny Can't Read
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ REO SPEEDWAGON—Sweet Time A
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It A

### WQXA-FM—York

- (Dan Steele—MD)
- ★ JOHN COUGAR—Jack And Diane 9-2
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 20-7
- ★ THE GO-GOS—Vacation 6-5
- ★ ELTON JOHN—Blue Eyes 14-11
- ★ JACKSON BROWNE—Somebody's Baby 22-15
- ★ FLEETWOOD MAC—Gypsy
- ★ REO SPEEDWAGON—Sweet Time
- ★ KIM CARNES—Voyeur B
- ★ 38 SPECIAL—You Keep Runnin' Away B
- ★ JUICE NEWTON—Break It To Me Gently B
- ★ ROBERTA FLACK—I'm The One B
- ★ OLIVIA NEWTON-JOHN—Heart Attack A
- ★ KOOL & THE GANG—Big Fun A
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It A
- ★ GLENN FREY—The One You Love A
- ★ SHEENA EASTON—Machinery A
- ★ STEEL BREEZE—You Don't Want Me Anymore A
- ★ TANE CAIN—Holdin' On A

## Southeast Region

### PRIME MOVERS

- JOHN COUGAR—Jack And Diane (Riva/Mercury)
- THE ALAN PARSONS PROJECT—Eye In The Sky (Arista)
- MICHAEL McDONALD—I Keep Forgettin' (Warner Bros.)

### TOP ADD ONS

- FLEETWOOD MAC—Gypsy (Warner Bros.)
- OLIVIA NEWTON-JOHN—Heart Attack (MCA)
- GLENN FREY—The One You Love (Asylum)

### BREAKOUTS

- NEIL DIAMOND—Heartlight (Columbia)
- RICK SPRINGFIELD—I Get Excited (RCA)
- JEFFREY OSBORNE—On The Wings Of Love (A&M)

### WANS-FM—Anderson-Greenville

- (Rod Motts—MD)
- ★ CHICAGO—Hard To Say I'm Sorry 1-1
- ★ ASIA—Only Time Will Tell 2-2
- ★ JOHN COUGAR—Jack And Diane 4-3
- ★ CHEAP TRICK—If You Want My Love 7-4
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 8-5
- ★ FLEETWOOD MAC—Gypsy
- ★ RUSH—New World Man
- ★ KIM CARNES—Voyeur B
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It B
- ★ THE WHO—Athena B
- ★ TANE CAIN—Holdin' On B
- ★ REO SPEEDWAGON—Sweet Time A
- ★ GLENN FREY—The One You Love A
- ★ JOURNEY—Still They Ride X
- ★ DON HEINLEY—Johnny Can't Read X
- ★ KANSAS—Right Away X
- ★ A FLOCK OF SEAGULLS—I Ran X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ MISSING PERSONS—Words X
- ★ SHOOTING STAR—Where You Gonna Run X

### WISE-AM—Asheville

- (John Stevens—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 19-10
- ★ 38 SPECIAL—You Keep Runnin' Away 22-13
- ★ KIM CARNES—Voyeur 20-14
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) 23-16
- ★ JOHN COUGAR—Jack And Diane 2-1

- ★ RICK SPRINGFIELD—I Get Excited
- ★ FLEETWOOD MAC—Gypsy
- ★ ABC—The Look Of Love B
- ★ JOE JACKSON—Steppin' Out B
- ★ JOE COCKER AND JENNIFER WARNES—Up Where We Belong A
- ★ SYLVIA—Nobody A
- ★ NEIL DIAMOND—Heartlight A
- ★ ARETHA FRANKLIN—Jump To It A
- ★ STRAY CATS—Rock This Town A
- ★ RUSH—New World Man A
- ★ SHEENA EASTON—Machinery X
- ★ KOOL & THE GANG—Big Fun X
- ★ ROBERT PLANT—Burning Down One Side X
- ★ ALABAMA—Close Enough To Perfect X
- ★ WALTER MURPHY—Themes From E.T. X
- ★ JOSIE COTTON—He Could Be The One X
- ★ RONNIE MILSAP—He Got You X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ JUICE NEWTON—Break It To Me Gently X
- ★ LAURA BRANIGAN—Gloria X
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' X
- ★ URBAN HEEP—That's The Way It Is X
- ★ TANE CAIN—Holdin' On X
- ★ KIM CARNES—Voyeur X

### WZGC-FM—Atlanta

- (John Young—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 8-5
- ★ MICHAEL McDONALD—I Keep Forgettin' 11-9
- ★ MEN AT WORK—Who Can It Be Now 12-10
- ★ JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me 15-11
- ★ AMERICA—You Can Do Magic 24-21
- ★ KOOL & THE GANG—Big Fun B
- ★ RICK SPRINGFIELD—I Get Excited A
- ★ NEIL DIAMOND—Heartlight A
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ THE GAP BAND—You Dropped A Bomb On Me X
- ★ FLEETWOOD MAC—Gypsy X
- ★ OLIVIA NEWTON-JOHN—Heart Attack X
- ★ LAURA BRANIGAN—Gloria X

### WQXI-AM—Atlanta

- (J.J. Jackson—MD)
- ★ WQXI-AM—Atlanta
- ★ (J.J. Jackson—MD)
- ★ MICHAEL MURPHY—What's Forever For 13-8
- ★ JACKSON BROWNE—Somebody's Baby 16-11
- ★ AMERICA—You Can Do Magic B
- ★ GLENN FREY—The One You Love A
- ★ NEIL DIAMOND—Heartlight A
- ★ DONNA SUMMER—Love Is In Control (Finger On The Trigger) B

### WQXI-AM—Atlanta

- (Jeff McCartney—MD)
- ★ MICHAEL McDONALD—I Keep Forgettin' 10-5
- ★ A FLOCK OF SEAGULLS—I Ran 24-15
- ★ GLENN FREY—The One You Love 28-23
- ★ FLEETWOOD MAC—Gypsy 27-22
- ★ OLIVIA NEWTON-JOHN—Heart Attack
- ★ RICK SPRINGFIELD—I Get Excited
- ★ CROSBY, STILLS AND NASH—Southern Cross A
- ★ STEVE WINWOOD—Still In The Game X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ 38 SPECIAL—You Keep Runnin' Away X

### WKXX-FM—Birmingham

- (Rocky Jones—MD)
- ★ JOHN COUGAR—Jack And Diane 9-7
- ★ PETE TOWNSEND—Face Dances II 1-1
- ★ ASIA—Only Time Will Tell 18-13
- ★ AMERICA—You Can Do Magic 20-15
- ★ TOTO—Make Believe 22-17
- ★ ALABAMA—Close Enough To Perfect
- ★ GLENN FREY—The One You Love
- ★ SANTANA—Hold On B
- ★ DON HEINLEY—Johnny Can't Read X
- ★ A FLOCK OF SEAGULLS—I Ran
- ★ JOHN COUGAR—Jack And Diane X
- ★ BILLY IDOL—Hot In The City X
- ★ SYLVIA—Nobody

### WCSC-AM—Charleston

- (Chris Bailey—MD)
- ★ JOHN COUGAR—Jack And Diane 8-1
- ★ ELTON JOHN—Blue Eyes 9-5
- ★ JACKSON BROWNE—Somebody's Baby 11-7
- ★ AMERICA—You Can Do Magic 15-9
- ★ MICHAEL McDONALD—I Keep Forgettin' 17-13
- ★ SHEENA EASTON—Machinery
- ★ TONI BASILLE—Mickey
- ★ STEEL BREEZE—You Don't Want Me Anymore B
- ★ KOOL & THE GANG—Big Fun B
- ★ JUICE NEWTON—Break It To Me Gently B
- ★ THE WHO—Athena
- ★ THE MOTELS—Take The L
- ★ ALABAMA—Close Enough To Perfect
- ★ FLEETWOOD MAC—Gypsy
- ★ NEIL DIAMOND—Heartlight
- ★ OLIVIA NEWTON-JOHN—Heart Attack
- ★ REO SPEEDWAGON—Sweet Time

### WAYS-AM—Charlotte

- (Lou Simon—MD)
- ★ JOHN COUGAR—Jack And Diane 3-1
- ★ MELISSA MANCHESTER—You Should Hear How She Talks About You 7-5
- ★ JERMAINE JACKSON—Let Me Tickle Your Fancy 12-9
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 15-10
- ★ JACKSON BROWNE—Somebody's Baby 17-12
- ★ FLEETWOOD MAC—Gypsy
- ★ ABC—The Look Of Love
- ★ ALABAMA—Close Enough To Perfect B
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ GLENN FREY—The One You Love B
- ★ AMERICA—You Can Do Magic B
- ★ REO SPEEDWAGON—Sweet Time A
- ★ RH FACTOR—Glued To The Tube A
- ★ KOOL & THE GANG—Big Fun X
- ★ SHEENA EASTON—Machinery X
- ★ MEN AT WORK—Who Can It Be Now X
- ★ TOTO—Make Believe X
- ★ AIR SUPPLY—Young Love A

### WSKZ-FM—Chattanooga

- (David Carroll—MD)
- ★ ELTON JOHN—Blue Eyes 8-4
- ★ MICHAEL McDONALD—I Keep Forgettin' 12-7
- ★ RANDY MEISNER—Never Been In Love 17-13
- ★ SANTANA—Hold On 22-18
- ★ 38 SPECIAL—You Keep Runnin' Away 25-20
- ★ GLENN FREY—The One You Love
- ★ THE WHO—Athena
- ★ REO SPEEDWAGON—Sweet Time X
- ★ A FLOCK OF SEAGULLS—I Ran X
- ★ TANE CAIN—Holdin' On X
- ★ STEEL BREEZE—You Don't Want Me Anymore X
- ★ KANSAS—Right Away X
- ★ JOURNEY—Still They Ride X
- ★ ABC—The Look Of Love X

### WFLB-AM—Fayetteville

- (Larry Cannon—MD)
- ★ FLEETWOOD MAC—Hold Me B
- ★ GLENN FREY—The One You Love B
- ★ OLIVIA NEWTON-JOHN—Heart Attack B
- ★ SHEENA EASTON—Machinery B
- ★ ALABAMA—Close Enough To Perfect B
- ★ FLEETWOOD MAC—Gypsy A
- ★ NEIL DIAMOND—Heartlight A
- ★ HUEY LEWIS AND THE NEWS—Workin' For A Livin' A
- ★ KENNY LOGGINS WITH STEVE PERRY—Don't Fight It A
- ★ STEVE WONDER—Ribbon In The Sky A

- ★ ORLEANS—One Of A Kind A
- ★ REO SPEEDWAGON—Sweet Time A
- ★ ABC—The Look Of Love A

### WXY-FM—Ft. Lauderdale

- (Rick Shaw—MD)
- ★ THE ALAN PARSONS PROJECT—Eye In The Sky 7-5
- ★ ASIA—Only Time Will Tell 11-6
- ★ AMERICA—You Can Do Magic 18-14
- ★ LAURA BRANIGAN—Gloria 19-11
- ★ JUICE NEWTON—Break It To Me Gently 30-26
- ★ NEIL DIAMOND—Heartlight
- ★ FLEETWOOD MAC—Gypsy

# Singles Radio Action™

• Continued from page 22

- ★ **MEN AT WORK**—Who Can It Be Now 19-17
- ★ **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 23-19
- ★ **NICOLETTE LARSON**—I Only Want To Be With You 27-24
- ★ **JERMAINE JACKSON**—Let Me Tickle Your Fancy 30-26
- ★ **RONNIE MILSAP**—He Got You B
- ★ **DICKY GOODMAN**—Hey E.T. X
- ★ **RED SPEEDWAGON**—Sweet Time X
- ★ **JUICE NEWTON**—Break It To Me Gently X
- ★ **SANTANA**—Hold On A
- ★ **MICHAEL MURPHEY**—What's Forever For A
- ★ **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' A
- ★ **OLIVIA NEWTON-JOHN**—Heart Attack A
- ★ **.38 SPECIAL**—You Keep Runnin' Away A

## WSGA-AM—Savannah

- (Ron Fredricks—MD)
- ★ **THE GAP BAND**—You Dropped A Bomb On Me 30-17
  - ★ **SYLVIA**—Nobody 37-22
  - ★ **DICKY GOODMAN**—Hey E.T. 11-8
  - ★ **ALABAMA**—Close Enough To Perfect 35-26
  - ★ **STEVIE WONDER**—Ribbon In The Sky 40-29
  - ★ **TANE CAINE**—Holdin' On
  - ★ **OLIVIA NEWTON-JOHN**—Heart Attack
  - ★ **NEIL DIAMOND**—Heartlight
  - ★ **RICK SPRINGFIELD**—I Get Excited A
  - ★ **AIR SUPPLY**—Young Love A
  - ★ **PAUL CARRACK**—I Need You A

## WSGF-FM—Savannah

- (J.P. Hunter—MD)
- ★ **JOAN JETT AND THE BLACKHEARTS**—Do You Wanna Touch Me 14-8
  - ★ **LAURA BRANIGAN**—Gloria 18-10
  - ★ **THE GAP BAND**—You Dropped A Bomb On Me 22 13
  - ★ **A FLOCK OF SEAGULLS**—I Ran 26-17
  - ★ **GLENN FREY**—The One You Love 30-19
  - ★ **RICK SPRINGFIELD**—I Get Excited
  - ★ **THE WHO**—Athena
  - ★ **JUICE NEWTON**—Break It To Me Gently B
  - ★ **THE WHO**—Athena B
  - ★ **RANDY MEISNER**—Never Been In Love B
  - ★ **STEEL BREEZE**—You Don't Want Me Anymore B
  - ★ **FLEETWOOD MAC**—Gypsy B
  - ★ **JOE JACKSON**—Steppin' Out A
  - ★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It A
  - ★ **SHALAMAR**—I Can Make You Feel Good A
  - ★ **RUSH**—New World Man A
  - ★ **ABC**—The Look Of Love X
  - ★ **DICKY GOODMAN**—Hey E.T. X
  - ★ **HUEY LEWIS AND THE NEWS**—Workin' For A Livin' X
  - ★ **GRAND MASTER FLASH AND THE FURIOUS FIVE**—The Message X

## WRBQ-FM—Tampa

- (Pat McKay—MD)
- ★ **JOHN COUGAR**—Jack And Diane 2 1
  - ★ **MEN AT WORK**—Who Can It Be Now 17-10
  - ★ **A FLOCK OF SEAGULLS**—I Ran 21 16
  - ★ **SYLVIA**—Nobody 22-17
  - ★ **MICHAEL McDONALD**—I Keep Forgettin' 20 18
  - ★ **ARETHA FRANKLIN**—Jump To It
  - ★ **FLEETWOOD MAC**—Gypsy
  - ★ **THE ALAN PARSONS PROJECT**—Eye In The Sky A
  - ★ **RICK SPRINGFIELD**—I Get Excited A
  - ★ **LAURA BRANIGAN**—Gloria A

## WSEZ-FM—Winston-Salem

- (Bob Mahoney—MD)
- ★ **CHICAGO**—Hard To Say I'm Sorry 1-1
  - ★ **JOHN COUGAR**—Jack And Diane 8-4
  - ★ **MEN AT WORK**—Who Can It Be Now 13-10
  - ★ **JACKSON BROWNE**—Somebody's Baby 17 13
  - ★ **KIM CARNES**—Voyeur 23-17
  - ★ **JOE JACKSON**—Steppin' Out
  - ★ **FLEETWOOD MAC**—Gypsy
  - ★ **KENNY LOGGINS WITH STEVE PERRY**—Don't Fight It B
  - ★ **JUICE NEWTON**—Break It To Me Gently B
  - ★ **RED SPEEDWAGON**—Sweet Time B
  - ★ **STEEL BREEZE**—You Don't Want Me Anymore B
  - ★ **EVELYN KING**—Love Come Down A
  - ★ **ROBERT PLANT**—Burning Down One Side A
  - ★ **JOE COCKER AND JENNIFER WARNES**—Up Where We Belong A
  - ★ **RAY PARKER JR.**—Let Me Go X
  - ★ **WILLIE NELSON**—Let It Be Me X
  - ★ **TANE CAINE**—Holdin' On X
  - ★ **ARETHA FRANKLIN**—Jump To It X
  - ★ **THE MOTELS**—Take The L X
  - ★ **KANSAS**—Right Away

# 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.

Sept. 10-12, **Fleetwood Mac**, part two, Off The Record, Westwood One, one hour.

Sept. 10-12, **Lee Greenwood**, Live From Gilley's, Westwood One, one hour.

Sept. 10-12, **Donna Summer**, part two, Special Edition, Westwood One, one hour.

Sept. 10-12, **Rock Year 1971**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Sept. 10-12, **Van Halen**, the Source, NBC, two hours.

Sept. 10-12, **Brenda Lee**, Weekly Country Music Countdown, United Stations, three hours.

Sept. 10-12, the **Monkees**, Dick Clark's Rock Roll & Remember, United Stations, four hours.

Sept. 11, **Jerry Jeff Walker, Tommy Overstreet, Silver Eagle**, ABC Entertainment Network, 90 minutes.

Sept. 11, **Donald O'Connor**, Walt Disney musicals, "42nd Street," Musical, Watermark, three hours.

Sept. 11-12, **John Entwistle, Henry Kiltz, Peter, Paul & Mary**, Soundtrack Of The 60s, Watermark, three hours.

Sept. 12, **David Johansen, Paul Carrack with Nick Lowe**, BBC Rock Hour, London Wavelength, one hour.

Sept. 12, **Jon Anderson**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Sept. 12, "Drunk & Crazy," Silver Eagle Summer Special, ABC Entertainment Network, 90 minutes.

Sept. 13, **Les Brown**, Music Makers, Narwood, one hour.

Sept. 13, **Roy Clark**, Country Closeup, Narwood, one hour.

Sept. 13, **Great Bass**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Sept. 17-18, **Source Music Magazine**, NBC.

Sept. 17-19, **Joe Walsh**, the Source, 90-minutes.

Sept. 17-19, **Con Hunley**, Weekly Country Music Countdown, United Stations, three hours.

Sept. 17-19, **Olivia Newton-John**, Dick Clark's Rock, Roll & Remember, United Stations, four hours.

Sept. 17-19, **Heart**, Off The Record, Westwood One, one hour.

Sept. 17-19, **Taste Of Honey**, Special Edition, Westwood One, one hour.

Sept. 17-19, **Bobby Goldsboro**, live From Gilley's, Westwood One, one hour.

Sept. 17-19, **Genesis**, In Concert, Westwood One, one hour.

Sept. 17-19, **Smokey Robinson**, Budweiser Concert Hour, Westwood One, one hour.

Sept. 17-19, **Rock Year 1972**, The Rock Years: Portrait Of An Era, Westwood One, one hour.

Sept. 17-19, **John Lennon**, Rock And Roll Never Forgets, Westwood One, one hour.

Sept. 17-19, **Joe Walsh**, the Source, NBC, 90-minutes.

Sept. 18, **John Anderson**, Silver Eagle, ABC Entertainment Network, 90 minutes.

Sept. 18, **America**, Star Session, ABC FM Network, 90 minutes.

Sept. 18-19, **Judy Collins, Timothy Leary, Roy Orbison**, Soundtrack Of The 60s, Watermark, three hours.

Sept. 19, **Flock Of Seagulls, Boomtown Rats**, BBC Rock Radio, London Wavelength, one hour.

Sept. 19, **John Waite, Axe**, King Biscuit Flower Hour, ABC Rock Radio, one hour.

Sept. 20, **Pat Benatar, Chrissie Hynde, Charlotte Caffey** (the Go-Go's), Inside Track, DIR Broadcasting Network, 90-minutes.

Sept. 20, **Peggy Lee**, Music Makers, Narwood, one hour.

Sept. 20, **Terri Gibbs**, Country Closeup, Narwood, one hour.

Sept. 20, **World Wide Rock**, Continuous History Of Rock And Roll, Rolling Stone Productions, one hour.

Sept. 24-26, **Blue Oyster Cult, Aldo Nova** Live, the Source, NBC, two hours.

Sept. 24-26, **Eddie Money**, the Source, NBC, 90 minutes.

Sept. 24-26, **.38 Special**, Off The Record, Westwood One, one hour.

Sept. 24-26, **Jermaine Jackson**, Special Edition, Westwood One, one hour.

# NAB Conference '82 'Provocative' TV Ads Are Urged

By ROBYN WELLS

NEW ORLEANS—Television ads should be "provocative and memorable so that you can induce people to tune in to your station. But if you don't live up to what you promised in the spot, it's going to be very difficult to get people to sample the station twice." That was the advice of Chuck Blore of Chuck Blore & Don Richman Inc. during a nuts and bolts promotion session Monday at the National Assn. of Broadcasters programming convention.

Blore endorsed "clusterbuster" spots, those which can stand out the most in a positive way during a cluster of commercials and convince the viewer to listen to the station. "Most people in your market don't listen to your station, so your only access to them is through promotion and advertising," he said. "Take a back to basics approach. Your ads should be seductive, something that the audience can relate to and believe in."

The bulk of the session was devoted to the effectiveness of various types of promotions, presented by moderators Alan Hay of WBWB Bloomington, Ind. and Dr. Susan Tyler Eastman of Indiana Univ.

In order to target a promotion effectively, a station must first determine whether to use a retentive or

acquisitive marketing strategy. Retentive promotions, such as on-air contests and music sweeps, are used to maintain an audience and increase average quarter hour listening. Acquisitive promotions, such as tv spots, bumper stickers, billboards, community service projects, and direct mail, are used to induce sampling of the station and increase the cume.

Large market stations generally lean toward audience promotions, including external advertising and on-air contests and program information. Conversely, sales promotions are generally more important for small market stations.

A particularly effective public service promotion for WBWB Bloomington was "Bar Wars,"

which raised more than \$9,000 for muscular dystrophy. People travelled to nine bars on different nights, collecting signatures at each site. Those with all the signatures became "Red-Eye Knights." A dollar cover charge was collected at each bar, with all the proceeds going to the charity.

Other points brought out during the session included:

- Promote frequency position on the dial.
- Cross-promote whenever possible, but do not let advertisers' logos overshadow the station's call-letters on bumper stickers or club cards.
- Make a long-term investment by tying in with cable tv, while the ad rates are low.

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- Position Wanted
- Position Available
- Services
- \$30.00 per inch



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PAYMENT MUST ACCOMPANY ORDER

Name \_\_\_\_\_  
Address \_\_\_\_\_  
City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_  
Telephone \_\_\_\_\_

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## SERVICES

### CURRENT AND CLASSIC AIRCHECKS!

Current issue # 29 features KIIS/Rick Dees, KUTE/Charlie Fox, KFMB/Hudson & Bauer, KOME/Dennis Erectus, KFRC/Shannon O'Brien, WLS & WBBM-FM from Chicago, KIKI & KKUA & KDUK from Honolulu. 90-minute cassettes, \$5.50

Classic issue # C-22 features WCFL/Ron Britain-1966, KCBQ/Bobby Ocean-1971, KFRC/Charlie Van Dyke-1970, KHJ/Real Don Steele-1971, Y100/Larry McKay-1973, WMYQ/Roby Yonge-1973, and WAPE/GreaseMan-1981 Cassettes, \$10.50

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San Diego, CA 92104

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# Rock Albums & Top Tracks™

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## Rock Albums

## Top Tracks

This Week	Last Week	Weeks on Chart	ARTIST—Title, Label	WEEKS AT #1	This Week	Last Week	Weeks on Chart	ARTIST—Title, Label	WEEKS AT #1
1	1	7	BILLY SQUIER—Emotions In Motion, Capitol	2	1	1	6	BILLY SQUIER—Everybody Wants You, Capitol	3
2	2	10	ROBERT PLANT—Pictures At Eleven, Swan Song		2	5	2	BAD COMPANY—Electricland, Swan Song	
3	3	10	FLEETWOOD MAC—Mirage, Warner Bros.		3	7	2	JOHN COUGAR—Jack And Diane, Riva/Mercury, Polygram	
4	4	20	JOHN COUGAR—American Fool, Riva/Mercury (Polygram)		4	6	7	JUDAS PRIEST—You've Got Another Thing Coming, Columbia	
5	6	3	BAD COMPANY—Rough Diamonds, Swan Song		5	2	11	EDDIE MONEY—Think I'm In Love, Columbia	
6	5	12	EDDIE MONEY—No Control, Columbia (EP)		6	11	8	FLEETWOOD MAC—Gypsy, Warner Bros.	
7	7	11	MEN AT WORK—Business As Usual, Columbia		7	4	6	JACKSON BROWNE—Somebody's Baby, Asylum (45)	
8	8	5	STEVE WINWOOD—Talking Back To The Night, Island		8	36	2	THE WHO—Athena, Warner Bros.	
9	10	5	SOUNDTRACK—Fast Times At Ridgmont High, Asylum		9	NEW ENTRY		RUSH—New World Man, Mercury	
10	9	9	JUDAS PRIEST—Screaming For Vengeance, Columbia		10	3	10	ROBERT PLANT—Burning Down One Side, Swan Song	
11	12	5	SANTANA—Shango		11	15	10	ROBERT PLANT—Worse Than Detroit, Swan Song	
12	11	17	A FLOCK OF SEAGULLS—A Flock Of Seagulls, Jive/Arista		12	12	6	STEVE WINWOOD—Still In The Game, Island	
13	14	3	DON HENLEY—I Can't Stand Still, Asylum		13	17	2	KENNY LOGGINS AND STEVE PERRY—Don't Fight It, Columbia	
14	17	19	.38 SPECIAL—Special Forces, A&M		14	9	15	.38 SPECIAL—Chain Lightning, A&M	
15	30	2	RUSH—New World Man, Mercury (12 inch)		15	21	9	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista	
16	NEW ENTRY		THE WHO—It's Hard (Warner Bros.)		16	8	18	A FLOCK OF SEAGULLS—I Ran, Arista	
17	13	12	PETE TOWNSHEND—All The Best Cowboys Have Chinese Eyes, Atco		17	45	9	ROBERT PLANT—Pledge Pin, Swan Song	
18	25	3	JOHNNY VAN ZANT BAND—Last Of The Wild Ones, Polydor		18	42	2	STEVE WINWOOD—Valerie, Island	
19	16	8	SPYS—Spys, EMI/America		19	16	8	EDDIE MONEY—Shakin', Columbia	
20	19	12	REO SPEEDWAGON—Good Trouble, Epic		20	33	6	SPYS—Don't Run My Life, EMI-America	
21	18	7	URIAH HEPP—Abominog, Mercury		21	39	10	THE GO-GO'S—Vacation, I.R.S.	
22	26	6	GEORGE THOROGOOD—Bad To The Bone, EMI-America		22	NEW ENTRY		DON HENLEY—Dirty Laundry, Asylum	
23	20	10	CROSBY, STILLS AND NASH—Daylight Again, Atlantic		23	13	15	THE CLASH—Should I Stay Or Should I Go?, Epic	
24	23	13	THE ALAN PARSONS PROJECT—Eye In The Sky, Arista		24	NEW ENTRY		WARREN ZEVON—Let Nothing Come Between You, Asylum	
25	22	13	GENESIS—Three Sides Live, Atlantic		25	20	13	JOHN WAITE—Change, Chrysalis	
26	24	15	THE CLASH—Combat Rock, Epic		26	49	6	BILLY SQUIER—Emotions In Motion, Capitol	
27	21	3	KENNY LOGGINS & STEVE PERRY—Don't Fight It, Columbia (45)		27	22	4	SAMMY HAGAR—Fast Times At Ridgmont High, Full Moon/Asylum	
28	27	14	MARSHALL CRENSHAW—Marshall Crenshaw, Warner Bros.		28	51	4	TORONTO—Your Daddy Don't Know, Network	
29	37	4	RANDY MEISNER—Never Been In Love, Epic (12 inch)		29	NEW ENTRY		TALK TALK—Talk Talk, EMI	
30	31	4	JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me?, Boardwalk (12 inch)		30	19	14	GENESIS—Paperlate, Atlantic	
31	35	11	APRIL WINE—Power Play, Capitol		31	55	9	NAZARETH—Love Leads To Madness, A&M	
32	39	14	SURVIVOR—Eye Of The Tiger, Scotti Bros.		32	27	7	THE LORDS OF THE NEW CHURCH—Open Your Eyes, I.R.S. (A&M)	
33	28	13	JOHN WAITE—Ignition, Chrysalis		33	57	5	GEORGE THOROGOOD—Nobody But Me, Capitol (12 inch)	
34	36	10	NAZARETH—2 X S, A&M		34	35	3	SANTANA—Nowhere To Run, Columbia	
35	40	21	THE MOTELS—All Four One, Capitol		35	47	3	JOAN JETT AND THE BLACKHEARTS—Do You Wanna Touch Me, Boardwalk	
36	32	24	ASIA—Asia, Geffen		36	43	2	MICHAEL STANLEY BAND—In Between The Lines, EMI-America	
37	34	11	THE GO-GO'S—Vacation, I.R.S.		37	NEW ENTRY		THOMAS DOLBY—Europa and The Pirate Twins, Capitol	
38	42	8	SHOOTING STAR—III Wishes, Virgin/Epic		38	NEW ENTRY		JOE WALSH—Waffle Stomp, Asylum	
39	29	6	JON ANDERSON—Animation, Atlantic		39	NEW ENTRY		.38 SPECIAL—You Keep Runnin' Away, A&M	
40	38	7	TORONTO—Get It On Credit, Network		40	NEW ENTRY		THE PAYOLAS—Eyes Of A Stranger, A&M	
41	33	14	GLENN FREY—No Fun Aloud, Elektra/Asylum		41	44	13	REO SPEEDWAGON—Keep The Fire Burning, Epic	
42	41	24	SCORPIONS—Blackout, Mercury		42	26	10	REO SPEEDWAGON—Stillness Of The Night, Epic	
43	NEW ENTRY		KENNY LOGGINS—High Adventure (Columbia)		43	23	20	ASIA—Only Time Will Tell, Geffen	
44	48	2	MICHAEL STANLEY BAND—M.S.B., EMI-America		44	30	15	THE STEVE MILLER BAND—Abracadabra, Capitol	
45	49	3	THE LORDS OF THE NEW CHURCH—Open Your Eyes, I.R.S. (12 inch)		45	14	15	SURVIVOR—Eye Of The Tiger (The Theme From Rocky III), Scotti Bros.	
46	NEW ENTRY		STEEL BREEZE—Steel Breeze (RCA)		46	10	13	FLEETWOOD MAC—Hold Me, Warner Bros.	
47	43	14	AXE—Offering, Atco		47	24	11	CROSBY, STILLS AND NASH—Wasted On The Way, Atlantic	
48	46	15	THE STEVE MILLER BAND—Abracadabra, Capitol		48	31	12	APRIL WINE—Enough Is Enough, Capitol	
49	45	5	WARREN ZEVON—The Envoy, Asylum		49	32	11	DAVID JOHANSEN—Animals Medley, Blue Sky	
50	44	4	STRAY CATS—BUILT For Speed, EMI-America		50	50	5	JOURNEY—Only Solutions, Columbia	

## Top Adds

1	THE WHO—It's Hard (Warner Bros.)
2	KENNY LOGGINS—High Adventure (Columbia)
3	AEROSMITH—Rock In A Hard Place (Columbia)
4	RUSH—New World Man (Mercury)
5	ICE HOUSE—Primitive Man (Chrysalis)
6	STEEL BREEZE—Steel Breeze (RCA)
7	SHERRIFF—Sherriff (Capitol)
8	KIM CARNES—Voyeur (EMI-America)
9	HUGHES/THRALL—Hughes/Thrall (Boulevard/CBS)
10	NOVO COMBO—Animation Generation (Polydor)

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

# NAB '82

## Sessions Probe Role Of Call-Out Research

By DOUGLAS E. HALL

NEW ORLEANS—To call out or not to call out could well have been a question posed after two Monday sessions at the NAB Radio Programming Conference here.

In the first meeting, Jim Fletcher of the University of Georgia and Roger Wimmer, senior research analyst of Cox Communications, extolled the value of call-out research and the 106-page book on the subject they've written for the NAB.

Following that session, KFRC program director Gerry Cagle, discussing the problems AM faces against FM, put down call-out research with the comment, "Actives lead the world. It would be passive to research the passives. I don't believe in any kind of research. If you want to know about music, hang out in bars and see what's being punched up (on the jukeboxes) and check singles sales."

Even Fletcher cautioned against substituting the results of call-out research for a gut feeling. "There are no magic numbers," he said.

Bobby Christian, program director of WXXK Pittsburgh, who moderated the session on call-out research, advocated its use. "We test everything we play," he noted. Christian explained that oldies are tested two to four times a year and records that the station isn't playing are tested too. "I'm surprised at how many records people turn us on to," he added.

Christian said he did not place too much confidence in checking record sales. "If we ever did believe in sales, it has less meaning now." He explained that lower record sales have created a "smaller data base. Look over the singles sales. Who over 18 buys them? If you look at albums, which cuts do you use?"

Fletcher described call-out procedures which require testing the "hooks" of 30 songs in a six-minute phone call. He also noted that patience with research varies from one region to another. "People in the South are very patient," he offered. "People in the Northeast are incredibly impatient."

Wimmer told of using a theater environment where 100 people are tested with 300 "hooks." Wimmer stressed the importance of supervision of the callers in call-out research. "Get them involved in the

decision making," he advised. He also said that drawing the sample for the research is most important. "It must agree with your station's image."

Cagle, in his AM session, gave a pep talk to AM programmers. "You need to be proud. Make your audience proud. Stop hanging your heads. The future is AM. The future is not AM stereo, but the future is the promotion of AM stereo."

Cagle argued that AM brought its problems on itself through heavy commercial loads, lying to its listeners and editing records down to make room for commercials.

"FM isn't hip anymore. The music is equal. AM sounds better. The discerning can't tell the difference. Don't believe the old wives' tale that FM has a better signal. Since when is audio fidelity the concern of the 18- to 34-year-old? I've never heard anyone at a rock concert call for better separation," he argued.

Despite all of these statements, Cagle did say that AM stations must lower their expectations. "Find the audience that is available and program to it," he said. "Program better for the long run. Be consistent. Be involved in the community. Put down a five-year plan for your radio station and stick with it. Longevity is something you cannot buy. Everyone wants instant success."



AM BOOSTER—KFRC San Francisco program director Gerry Cagle talks about a bright future for AM during a Monday session of the NAB's Radio Programming Conference.

## Role Playing At PD Workshops

NEW ORLEANS—Role playing was the focal point of the lively "Day In The Life Of A Large/Small Program Director" sessions at the NAB Radio Programming Conference Monday and Tuesday.

Among the problem situations p.d.s and general managers acted out in front of the attendees were: handling a subordinate who was accepting payola; discussing the station's inferior sound quality with the chief engineer; and firing an employee.

The workshops were moderated by George Burns of George Burns Media Consultants, who outlined basic rules of management, including establishing good relations with employees, getting commitments to carry out plans, and making no excuses if commitments are not kept.

*Patsy*

Words and music by Patsy Maharam



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**CAKE BREAK**—Genesis lead singer Phil Collins, right, leads the sellout crowd at Chicago's Poplar Creek in a round of "Happy Birthday," commemorating WXRT's 10th anniversary as a progressive rock station. Helping Collins with the birthday cake, presented on behalf of Genesis and Atlantic Records, are, from left, a member of the group's road crew; Atlantic's Rick Sudakoff; WXRT p.d. Norm Winer; and WXRT general manager Seth Mason.

## Pro-Motions

### WLIP Gears For Giveaway

The management of WLIP Kenosha, Wis. would hate to see the local American Motors Corp. bite the proverbial bullet. So the AC station is giving away a 1983 AMC-Renault Alliance later this month in an effort to "give the car some visibility," according to music director David McGrath.

Renault saved AMC by purchasing its stock last year, and McGrath notes that "if the car doesn't take off, it's almost a certainty that AMC will go under, so we wanted to do something that might help the company."

Listeners registered at 20 participating sponsors during the 10-week promotion, entitled "The Great Giveaway," for a shot at the keys to the car, which is on display at Ralph Nudi's AMC dealership in downtown Kenosha.

★ ★ ★

An exclusive line of satin jackets, T-shirts and jerseys emblazoned with the WPLJ-FM New York logo are now on sale in all "Terrific Guy" departments at A&S stores in the metropolitan area. To celebrate the promotion, PLJ air personalities made personal appearances last week at seven of the chain's stores.

LEO SACKS

signing autographs and distributing free concert tickets, movie passes and LPs. ★ ★ ★

**KYTE** Portland expects to draw over 45,000 people Sept. 12 when the country station hosts its fourth annual "Freeday In The Country" concert at the Estacada Timber Bowl in Estacada, Ore. Lifesong artist Ronnie Rogers headlines the six-hour free show. . . . When adult contemporary **WHAM Rochester** celebrated its 60th anniversary last month, over 7,000 people jammed local Roseland Amusement Park to share a 300-pound cake and such prizes as a trip for two to Disneyland, a 1982 Suzuki motor bike and the use of a deluxe motor home for a week with free gas and grocery money for a family of four. . . . Air talent and executives from urban **WJMO Cleveland Heights** were recognized for their public service last month at a "Celebrity Brunch" hosted by the National Association of Career Women Civic Club. . . . Contributors to **Kamp K-Earth**, a summer camp founded established by AOR station **RTH-FM Los Angeles**, received "I Sent A Kid To Kamp" T-shirts for their donations.

## YesterHits

HITS FROM BILLBOARD 10 AND 20 YEARS AGO THIS WEEK.

### POP SINGLES—10 Years Ago

1. Alone Again (Naturally), Gilbert O'Sullivan, MAM
2. Long Cool Woman, Hollies, Epic
3. I'm Still In Love With You, Al Green, Hi
4. Baby Don't Get Hooked On Me, Mac Davis, Columbia
5. Brandy (You've A Fine Girl), Looking Glass, Epic
6. Back Stabbers, O'Jays, Philadelphia International
7. Rock & Roll, Part 2, Gary Glitter, Bell
8. You Don't Mess Around With Jim, Jim Croce, ABC
9. Black & White, Three Dog Night, Dunhill
10. Saturday In The Park, Chicago, Columbia

### POP SINGLES—20 Years Ago

1. Sheila, Tommy Roe, ABC-Paramount
2. You Don't Know Me, Ray Charles, ABC-Paramount
3. Loco-Motion, Little Eva, Dimension
4. Ramblin' Rose, Nat King Cole, Capitol
5. She's Not You, Elvis Presley, RCA Victor
6. Breaking Up Is Hard To Do, Neil Sedaka, RCA Victor
7. Party Lights, Claudine Clark, Chancellor
8. Things, Bobby Darin, Atco
9. Teen Age Idol, Rick Nelson, Imperial
10. Vacation, Connie Francis, MGM

### TOP LPs—10 Years Ago

1. Chicago V, Columbia
2. Never A Dull Moment, Rod Stewart, Mercury
3. Big Bambu, Cheech & Chong, Ode
4. Honky Chateau, Elton John, Uni
5. Moods, Neil Diamond, Uni
6. Carney, Leon Russell, Shelter
7. Trilogy, Emerson, Lake & Palmer, Cotillion
8. Live, Carlos Santana & Buddy Miles, Columbia
9. Seven Separate Fools, Three Dog Night, ABC/Dunhill
10. Greatest Hits, Simon & Garfunkel, Columbia

### TOP LPs—20 Years Ago

1. Modern Sounds In Country & Western Music, Ray Charles, ABC-Paramount
2. West Side Story, Soundtrack, Columbia
3. The Stripper & Other Fun Songs, David Rose & Orchestra, MGM
4. Peter, Paul & Mary, Warner Bros.
5. Roses Are Red, Bobby Vinton, Epic
6. Pot Luck, Elvis Presley, RCA Victor
7. The Music Man, Soundtrack, Warner Bros.
8. It Keeps Right On A-Hurtin', Johnny Tillotson, Cadence
9. Ray Charles Greatest Hits, ABC-Paramount
10. Rome Adventure, Soundtrack, Warner Bros.

### COUNTRY SINGLES—10 Years Ago

1. If You Leave Me Tonight I'll Cry, Jerry Wallace, Decca
2. When The Snow Is On The Roses, Sonny James, Columbia
3. Here I Am Again, Loretta Lynn, Decca
4. Woman (Sensuous Woman), Don Gibson, Hickory
5. I'm Gonna Knock At Your Door, Billy "Crash" Craddock, Cartwheel
6. The Ceremony, Tammy Wynette & George Jones, Epic
7. I Can't Stop Loving You, Conway Twitty, Decca
8. Bless Your Heart, Freddie Hart, Capitol
9. If You Touch Me (You've Got To Love Me), Joe Stampley, Dot
10. This Little Girl Of Mine, Faron Young, Mercury

### SOUL SINGLES—10 Years Ago

1. Back Stabbers, O'Jays, Philadelphia International
2. Power Of Love, Joe Simon, Spring
3. Good Foot, Part 1, James Brown, Polydor
4. Everybody Plays The Fool, Main Ingredient, RCA
5. Lookin' Through The Windows, Jackson 5, Motown
6. Starting All Over Again, Mel & Tim, Stax
7. This World, Staple Singer, Stax
8. I'm Still In Love With You, Al Green, Hi
9. (They Long To Be) Close To You, Jerry Butler & Brenda Lee Eager, Mercury
10. My Man Is A Sweet Man, Millie Jackson, Spring

TOP 50

# Adult Contemporary

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These are the most popular singles as compiled from radio station airplay reports.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)	WEEKS AT #1
1	5	9	<b>BLUE EYES</b> Elton John, Geffen 7-29954 (Intersong, ASCAP)	1
2	2	12	<b>WASTED ON THE WAY</b> Crosby, Stills & Nash, Atlantic 4058 (Putzy Putzy, ASCAP)	
3	3	11	<b>LOVE WILL TURN YOU AROUND</b> Kenny Rogers, Liberty 1471 (Lionsmate/Deb Dave/Briarpatch, ASCAP/BMI)	
4	1	14	<b>HARD TO SAY I'M SORRY</b> Chicago, Full Moon/Warner Bros. 7-29979 (Double Virgo, ASCAP/Foster Freeze, BMI)	
5	7	9	<b>WHAT'S FOREVER FOR</b> Michael Murphy, EMI-America 1466 (Tree, BMI)	
6	6	10	<b>TAKE IT AWAY</b> Paul McCartney, Columbia 18-03018 (MPL Communications, ASCAP)	
7	4	12	<b>ROUTE 101</b> Herb Alpert, A&M 2422 (Irving/Calquin, BMI)	
8	10	10	<b>EYE IN THE SKY</b> The Alan Parsons Project, Arista 0696 (Woolfsongs/Careers, BMI)	
9	8	12	<b>HOLD ME</b> Fleetwood Mac, Warner Bros. 7-29966 (Fleetwood Mac, BMI/Red Snapper, ASCAP)	
10	12	7	<b>I'M THE ONE</b> Roberta Flack, Atlantic 4068 (Antisia, ASCAP)	
11	11	9	<b>LOVE OR LET ME BE LONELY</b> Paul Davis, Arista 0697 (Porpete/Clerence Scarborough, EMI)	
12	13	7	<b>YOU CAN DO MAGIC</b> America, Capitol 5142 (April/Russell Ballard, ASCAP)	
13	21	4	<b>BREAK IT TO ME GENTLY</b> Juice Newton, Capitol 9822 (Northern, ASCAP)	
14	17	6	<b>FOR YOU</b> Dionne Warwick, Arista 0701 (Garden Rake/Warner-Tamerlane, BMI/Entente/Sweet Harmony/WB, ASCAP)	
15	16	6	<b>I ONLY WANT TO BE WITH YOU</b> Nicollette Larson, Warner Bros. 7-29948 (Chappell, ASCAP)	
16	20	5	<b>LET IT BE ME</b> Willie Nelson, Columbia 18-03073 (MCA, BMI)	
17	22	5	<b>I WILL ALWAYS LOVE YOU</b> Dolly Parton, RCA 13260 (Velvet Apple, BMI)	
18	9	11	<b>AMERICAN MUSIC</b> Pointer Sisters, Planet 13254 (RCA) (Ensign/Parker McGee, BMI)	
19	14	14	<b>EVEN THE NIGHTS ARE BETTER</b> Air Supply, Arista 0692 (Hall-Clement/Welk, BMI)	
20	23	5	<b>SOMEBODY'S BABY</b> Jackson Browne, Asylum 7-69982 (Elektra) (Jackson Browne/Kortchmar, ASCAP)	
21	30	4	<b>HE GOT YOU</b> Ronnie Milsap, RCA 13286 (Chriswood, BMI/Murfzeongs, ASCAP)	
22	15	14	<b>IF THE LOVE FITS WEAR IT</b> Leslie Pearl, RCA 13235 (Michael O'Connor, BMI/O'Connor, ASCAP)	
23	23	17	<b>TAKE ME DOWN</b> Alabama, RCA 13210 (Chinnichap/Careers/Irving/Down 'N' Dixie, BMI)	
24	24	5	<b>OH JULIE</b> Barry Manilow, Arista 0698 (Shaky, BMI)	
25	29	4	<b>I KEEP FORGETTIN'</b> Michael McDonald, Warner Bros. 7-29933 (Genevieve, ASCAP/Edzactly, BMI)	
26	26	6	<b>HEY BABY</b> Anne Murray, Capitol 5145 (LeBill/Unart, BMI)	
27	37	2	<b>THE ONE YOU LOVE</b> Glenn Frey, Asylum 7-69974 (Elektra) (Red Cloud/Night River, ASCAP)	
28	31	4	<b>UP WHERE WE BELONG</b> Joe Cocker And Jennifer Warnes, Island 7-99996 (Atlantic) (Famous, ASCAP/Ensign, BMI)	
29	33	4	<b>THEMES FROM E.T.</b> Walter Murphy, MCA 52099 (MCA, BMI)	
30	25	21	<b>PERSONALLY</b> Karla Bonoff, Columbia 18-02805 (Tree/Five Of A Kind, BMI)	
31	28	18	<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> Melissa Manchester, Arista 0676 (Snow/Body Electric/Warner-Tamerlane, BMI)	
32	36	3	<b>ABRACADABRA</b> The Steve Miller Band, Capitol 5126 (Sailor, ASCAP)	
33	27	7	<b>EYE OF THE TIGER</b> Survivor, Scotti Bros. 5-02912 (Epic) (Holy Moley/Rude, BMI/WB/Easy Action, ASCAP)	
34	34	8	<b>AIN'T NOTHING LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY</b> Chris Christian, Boardwalk 7-11-149 (Jobete, ASCAP)	
35	NEW ENTRY		<b>HEARTLIGHT</b> Neil Diamond, Columbia 38-03219 (Stonebridge/New Hidden Valley, ASCAP/Carole Bayer Sager, BMI)	
36	NEW ENTRY		<b>PLEASE BE THE ONE</b> Karla Bonoff, Columbia 18-03172 (Seagrape, BMI)	
37	NEW ENTRY		<b>RIBBON IN THE SKY</b> Stevie Wonder, Tamla 1639 (Motown) (Jobete/Black Bull, ASCAP)	
38	43	2	<b>I'M NEVER GONNA SAY GOODBYE</b> Billy Preston, Motown 1615 (Transuniversal/Artie Butler, ASCAP/The Dreamer, BMI)	
39	19	18	<b>LOVE'S BEEN A LITTLE BIT HARO ON ME</b> Juice Newton, Capitol 5120 (Bobby Goldsboro/House Of Gold, ASCAP/BMI)	
40	NEW ENTRY		<b>NOBODY</b> Sylvia, RCA 13223 (Tom Collins, BMI)	
41	40	8	<b>ONLY THE LONELY</b> The Motels, Capitol 5114 (Clean Sheets, BMI)	
42	39	14	<b>THE DOCK OF THE BAY</b> The Reddings, Believe In A Dream 5-02836 (Epic) (Irving, BMI)	
43	32	10	<b>SARA</b> Bill Champlin, Elektra 47456 (JSH, ASCAP/Thickofit, BMI)	
44	35	8	<b>SEASONS OF THE HEART</b> John Denver, RCA 13270 (Cherry Lane, ASCAP)	
45	NEW ENTRY		<b>PRETTY KITTY</b> George Fishoff, MMG 2-2 (The Moss, ASCAP)	
46	38	19	<b>ANY DAY NOW</b> Ronnie Milsap, RCA 13216 (Intersong, ASCAP)	
47	42	11	<b>I FOUND SOMEBODY</b> Glenn Frey, Asylum 47466 (Elektra) (Red Cloud/Night River, ASCAP)	
48	41	17	<b>BE MINE TONIGHT</b> Neil Diamond, Columbia 18-02928 (Stonebridge, ASCAP)	
49	44	17	<b>ROSANNA</b> Toto, Columbia 18-02811 (Hudmar, ASCAP)	
50	46	26	<b>ALWAYS ON MY MIND</b> Willie Nelson, Columbia 18-02741 (Screen Gems-EMI/Rose Bridge, BMI)	

☆ Superstars are awarded to those products demonstrating the greatest airplay gains this week (Prime Movers). ★ Stars are awarded to other products demonstrating significant gains. ● 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 (seal indicated by triangle).

SEPTEMBER 11, 1982, BILLBOARD

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THE NEWEST PROGRAMMING CONCEPT  
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## Record Low Video Price Set Paramount Announcement Highlights VSDA Confab

• Continued from page 1

Harris, who has criticized video dealers for not stressing sales strongly enough, said the company moved 50,000 copies of "Star Trek I," so, "you know what our risk is on this." He described the move as an industry test and indicated that perhaps dealers could battle the illegal duplicator market with stronger sale price weaponry.

Aside from their overwhelming approval of Paramount's move, participants in the dealer panel exhibited a wide diversity of methods and attitudes toward retailing. And rental still overshadows sales.

Panelists were Morowitz; Jim George, Home Video of San Francisco; Jack Grimes, Video Village of Philadelphia; Linda Rosser, Entertainment Systems of America, Phoenix; and Robert Singer, ESA of Denver. Seattle retailer/distributor Weston Nishimura moderated.

Among the issues discussed was standardized packaging. Morowitz complained, "If I have shelf space for 10 each of 100 titles and along comes the odd-size package, that manufacturer will receive an order for only 60. Let them suffer. When the package is bigger it cuts our space." He added that shipping and storage are also affected.

Over and over, the value and benefits of consumer clubs were discussed. Most dealers said they have overcome deposit and club sign-up problems through the use of credit cards.

Video dealers seem divided on whether to sell video games, but Rosser offered one way to tie together hardware and software. Her store offers club members Atari units at \$99 (\$139.95 for non-members). The store has 88 rental games at \$2 per rental not applicable to purchase.

Advertising and promotion were among the main topics of discussion. As Morowitz put it, "Everybody knows where the church is, but they still ring the bell every Sunday morning." He stressed that dealers must keep their names before the public.

Video Shack mails out a coupon offering \$10 off any tape, \$3 off any disk. The chain is sales-oriented. "We don't want our clerks opening with, 'What would you like to rent today?'"

Morowitz maintains a cross-reference log on movie stars and films as an aid to collectors. "Our people are schooled to look for cues. If a customer wants 'Main Event,' then we have them look at other Streisand films. We're after finding out their tastes."

Grimes attempts to smooth out mid-week doldrums with a half-price rental offer Tuesday through Thursday. He said the move has not killed off weekend business at all.

Rosser sends a card out three days after a purchase thanking customers. "I know what it means when I receive a hand-written note," she said.

Newspapers still provide the best advertising vehicle, said George, particularly for hardware. He told dealers to set a monthly advertising budget. "TV is our medium," he explained. "Why not advertise at 2 a.m. when people might be sitting there taping a movie?" Radio advertising has not been useful, he said.

George's Home Video store runs a separate videodisk club. "We don't want the disk to be second cousin to

tape." Echoing him, Rosser reported that "We do not push disk rental."

How to dispose of merchandise that is not moving? George, with multiple Bay Area outlets, rotates it around the chain, marking it down to \$19.95-\$49.95. "It's up to each store to merchandise the product off the shelf."

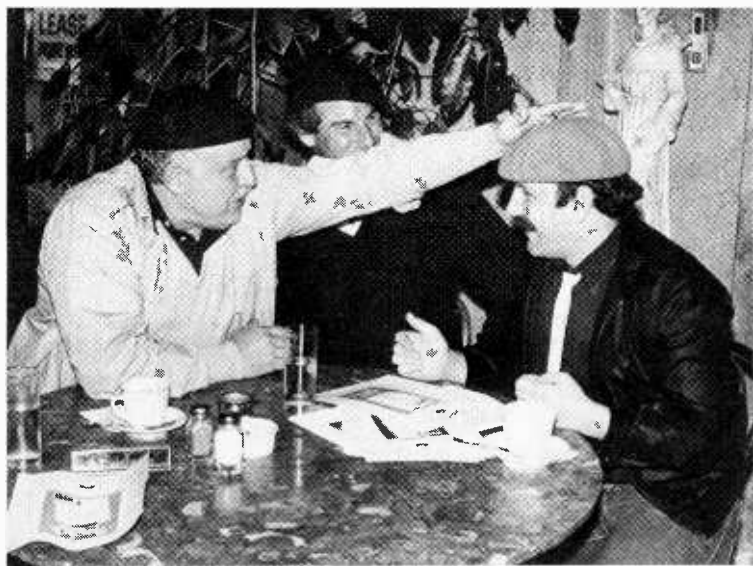
George believes independent dealers can do the same thing by cooperating with other dealers who are not their direct competitors.

Games promotion was discussed, too. Singer has hired high school students to pass out pamphlets.

As for the videodisk, many dealers

are reporting increased activity. Rosser, for example, got into this area in November, 1981 with Toshiba CED units at \$249 and 10 disks. She added RCA units at \$199 and a club, and now sells 800 disks a month at one store and 600 at another. "People buying videodisks don't even ask about price," she reported.

Home computers drew a mixed response. Many dealers said they were looking at this area, although Grimes said he sees it as requiring a separate store. "There's a very big margin, but your people have to know the product."



NICE HAT, DAVID—Enrico Banducci, owner/manager of San Francisco nightclub the Hungry i (left), tries his beret on Pacific Arts Video Records president David Bean (right). Tom Cohen, center, served as producer/director of the latest Pacific Arts release, "The Hungry i Reunion." Performers who got their start at the club in the '50s and '60s are shown in a 1980 reunion; the Kingston Trio, the Limelitters, Jonathan Winters, Phyllis Diller, Bill Cosby and others. Rare footage of Lenny Bruce in performance also appears on the tape.

### BEAN BULLISH

## Pacific Arts Eyes New Programming

• Continued from page 6

theatrical release also bothered them."

Thus, faced with the mission of "marketing an original product whose first window was home video." Bean, who had started his career with Pacific Arts promoting the company's audio records and tapes, "began by adapting a lot of the techniques we learned in the record business: a billboard on Sunset Boulevard, for example, which actually increased our sales both in terms of the flowthrough with our distributor there and then the sell-through at the stores."

Tagged to the Nickelodeon store, Bean says Pacific Arts was able to monitor a corresponding burst of sales at that area retailer while the board was still up.

Convinced that video exposure was itself even more important in breaking the program, Bean says a 30-second tv ad, designed as a synopsis of the show, was supplied free to any video or record store that would purchase spots. A \$600 rebate toward covering spot costs was also offered, in many cases covering most or all the spot fees asked for the late night ad positions favored by dealers.

Results: In Boston, spots placed around "Saturday Night Live" and "SCTV" on Saturday night, followed by spots next to a Sunday night movie showing of "Blazing Saddles" over an area station, triggered a whopping 300% sales increase the following week.

That ploy was further refined for narrowcast tv promotion, which he likens to radio when assessing the role Warner-Amex's MTV, Home Box office, Showtime and other cable/pay systems can play. A 60-second ad run over MTV, tagged with a toll-free 800 number for direct orders, "sold a minimum of one cassette, at \$50 a pop, every time it aired."

Now Bean says Pacific Arts is eyeing the advent of actual video singles—released in a 12-minute videocassette configuration now on the boards at Sony—as a development that could be vital to both original video programs and the music business, likely to be an early program source."

Bean remains somewhat vague

about Pacific Arts' current projects, beyond noting that they involve "very familiar personalities" and that one will be music-oriented, another will combine music and comedy, and a third will be a comedy program.

The core creative team remains director Dear, writer/artist Bill Martin, who collaborated on "Elephant Parts," and, of course, Nesmith himself.

Bean anticipates continuing changes in the face of the market. "Elephant Parts" itself showed that a videodisk or videocassette hit might not translate to narrowcast popularity, which, bean notes, has seen cable systems less enthusiastic than dealers have been.

And, while VCRs dominate the current marketplace, Bean says "Pacific Arts is very disk-oriented in our thinking; we have a lot of faith in its future, because of the price break to the consumer. I saw an ad in the San Francisco Chronicle offering the RCA player for \$199, and we're seeing the LaserDisc units come down to under \$400 in some areas. That's why we, at this point in time, believe the disc will be the sell-through item that will put a major damper on rentals, if not end them altogether."

Only a counterbalancing breakthrough in cassette costs could alter that forecast, he believes.

For the short term, however, Bean admits Pacific Arts is looking to insure product flow by selectively acquiring existing programming thrust in terms of content. "We can only do so many original productions in a given year, and we have to provide our distributors with product flow," he contends.

Thus, the company has already acquired Bruce Brown's classic surfing film, "Endless Summer," Louis Malle's highly acclaimed docu/drama "My Dinner With Andre," and the "Hungry i Reunion," a documentary and variety special on the famous San Francisco club. That program does offer some "star" identification in the presence of such Hungry i graduates as Bill Cosby, Jonathan Winters, the Kingston Trio, Prof. Irwin Corey, the Limelitters, Jackie Vernon and the late Lenny Bruce, seen in old film footage.

## VSDA Holds First Awards Show

DALLAS—The Academy Awards it wasn't, but for America's organized video retailers the event had all the trappings of Hollywood brought to the Fairmont Hotel here. Titles as disparate as "Casablanca" and "On Golden Pond" vied with Pac Man and "Jane Fonda's Workout."

Here are the winners and runners-up in the first ever Video Software Dealers Assn. sales and rental awards, determined by a poll of retailers.

"Casablanca" edged out "Maltese Falcon" as most popular classic drama movie. "On Golden Pond," Henry Fonda's last movie,

bested "Star Wars" as the most popular current drama movie.

Most popular children's classic: "Wizard Of Oz"; classic musical: "Sound Of Music," beating "Fiddler On The Roof." "Airplane" easily took classic comedy; Olivia Newton-John's "Physical" was most popular music performance, and Jane Fonda's exercise title won in instructional programming. Pac Man took the video game category, while "Football Follies" won the sports slot.

"Stripes" beat out "Arthur" in the current comedy movie category, while "Fame" out-balloted "The Jazz Singer" and "Grease" for current musical. EARL PAIGE

### REGIONAL SALES REPS NAMED

## More Thorn EMI Changes

NEW YORK—The recent restructuring of Thorn EMI Video Programming Enterprises (Billboard, Aug. 28) involves not only the departure of four executives but the appointment of regional sales representatives and a number of other changes.

According to president Nick Santrizos, Thorn is instituting a newsletter to its dealers, a consumer/dealer contest to increase store traffic, a toll-free phone number for promotion and ordering information, an extensive co-op consumer advertising program and about 30 new titles for the November/December selling period.

The company, involved in computer as well as video software, has also appointed Jay Press director of market development and John

Smuda director of marketing and sales for home computer software.

The four regional sales reps, yet to be appointed, will be responsible for national distribution.

New titles from the company will include "The Long Good Friday," "Evil Under The Sun," "Goodbye Emmanuelle" and a Billy Squier concert. Dealers will be free to order any of the new titles they want, with no requirements that they take any particular titles.

There are also 21 different games available.

"We're a marketing-oriented entertainment company, not just a movie studio," says Santrizos.

The "You Cannes Do It" contest will offer free trips to the Cannes Film Festival for video dealers and their customers.

## Video Expo Will Feature Seminars And Workshops

NEW YORK—Video Expo, a professional video conference sponsored by Knowledge Industry Publications, will take place Oct. 18-22 at the New York Passenger Ship Terminal, 55th Street in Manhattan.

The conference features seminars and workshops as well as various exhibits and a "Video Theatre," showcasing programming from video art to experimental narrative and documentary.

Workshops and technical sessions cover such areas as packaging cable programs for new marketplaces, digital video, management skills, production tricks, lighting, editing, audio, combining other media with

video production and cable tv opportunities for broadcasters.

There are also seminars on video as a training aid, post-production, buying video equipment, script writing, set design and construction, electronic editing, legal aspects, budgets, test equipment, interactive video, directing, using outside resources, setting up a studio and many more.

Registration costs vary depending on the number of seminars and workshops attended. For more information contact Knowledge Industry Publications at 701 Westchester Ave., White Plains, N.Y. 10604; (914) 328-9157 or (800) 431-1880.

## LONDON PROSECUTOR'S DECISION

# No Jail Terms Sought In Horror Case

LONDON—Following the confiscation of a batch of horror-film videocassettes here, the director of public prosecutions has decided against seeking prison sentences or hefty fines for the distributors involved in handling what are known locally as "nasties."

He has, instead, opted for proceedings in a lower court under Section Three of the Obscene Publications Act, which carries penalties of forfeiture and destruction of the offending software. Had he gone ahead under Section Two, which requires a full trial by jury, the distributors could have been charged with publication of an obscene article and, if found guilty, jailed.

Proceedings against the first of five films, "Driller Killer," started last week. In the film, a man is murdered by having an electric drill pushed through his skull.

The distributor involved is Vipco. Other films to be examined by magistrates are: "I Spit On Your Grave," in which a girl avenges her gang

rape by mutilating her assailants before killing them; "S.S. Experiment Camp," centering on concentration camp sadism; "Cannibal Holocaust," publicity-blurbed here as "the ultimate terror movie"; and "Death Trap."

The software was originally taken from shops in the London area, with confiscations said to be worth \$550,000 at retail price.

The director of public prosecutions is not prepared to give reasons for the decision to go ahead under the "lesser" section of the Obscene Publications Act, but that decision has upset many prominent people anxious to rid the booming video market of material which they feel exploits obscene and violent behavior.

A further fear here is that, with a series of individual court hearings against the video packages involved, the cassettes will go "underground" and prove an irresistible lure to video pirates.

As a result of the first of what are seen as test cases, All 590 copies of "Driller Killer" and "Death Trap," together with master tapes, were or-

dered to be destroyed.

But a representative of the director of public prosecutions said the request for forfeiture and destruction would not dictate the course of future prosecutions, which could well be under section two and its much heavier penalties.

Of "Driller Killer" he said: "It is an extravagance of gory violence. It is violence of the most sickening nature."

Distributor Vipco agreed not to distribute any further packages of the two software items, and its lawyers said: "This is a reputable company handling films in good faith. It did not know where the line should be drawn."

The case won't affect the thousands of copies of the films already sold to private individuals.

PETER JONES

## Who Tour Video Rights To Fox

NEW YORK — Twentieth Century-Fox's Telecommunications Division has acquired exclusive worldwide television and home video distribution rights to the "farewell concert tour" by the Who. The tour begins Sept. 22 and continues through mid-December.

According to Andrew Wald, Fox Pay Television president, Fox has acquired distribution rights for pay tv, commercial tv, syndication, videocassette and videodisk. One of the group's concerts will be taped during the tour for Fox.

The pact represents first television exhibition, with further information on playdates to be announced later.

## LaserVision Set In Germany

HAMBURG—Philips LaserVision videodisk players and software will be in the West German shops at the end of September this year.

Despite the reportedly discouraging progress of the U.K. launch, now three months old, which has been hampered by lack of availability on many software titles, the company expects to present a catalog of 81 titles when it demonstrates the system at this summer's Dusseldorf Hi Fi Video Fair 1982.

## Viacom, VCA Decide Not To Join Forces

NEW YORK—Viacom International and Video Corp. of America (VCA) have decided not to merge, in spite of previous reports that they would.

The companies state that "due to their inability to reach agreement on the definitive contract to merge VCA into Viacom," both have decided to terminate merger discussions. The statement emphasizes that "this in no way affects the existing or future business relationships between VCA and Viacom's Showtime and Cable Health Network."

# New Releases

This listing of video releases is designed to enable wholesalers and retailers to be up-to-date on available new product. Formats included are Beta, VHS (Video Home System), CED (Capacitance Electronic Disk), and LV (LaserVision). Where applicable, the suggested list price of each title is given; otherwise, "No List" or "Rental" is indicated. All information has been supplied by the manufacturers or distributors of the product.

- BEYOND DEATH'S DOOR**  
Tom Hallick, Howard Platt, Jo An Harris, Melinda Naud  
Beta & VHS VCI 7009 .....\$54.95
- BLOOD OF DRACULA'S CASTLE**  
John Carradine, Paula Raymond, Alex D'Arcy, Robert Dix  
Beta & VHS VCI 1014 .....\$49.95
- BLOW OUT**  
John Travolta, Nancy Allen  
Beta & VHS Warner Home Video 26011 \$60.00
- DEATH WISH II**  
Charles Bronson, Jill Ireland, Vincent Gardenia, Anthony Franciosa  
Beta & VHS Warner Home Video 26032 \$70.00
- DEATHTRAP**  
Michael Caine, Christopher Reeve, Dyan Cannon  
Beta & VHS Warner Home Video 11256 \$70.00
- FOUR FRIENDS**  
Craig Wasson, Jodi Thelen, Michael Huddleston, Jim Metzler, Reed Birney  
Beta & VHS Warner Home Video 26033 \$60.00
- THE HAND**  
Michael Caine  
Beta & VHS Warner Home Video 22016 \$60.00
- IPHIGENIA**  
Irene Papas, Costa Kazakos, Tatiana Papamoskou  
Beta Columbia Pictures/RCA BCF 3115 \$59.95  
VHS VCF 3115 .....\$59.95
- LAND OF THE MINOTAUR**  
Donald Pleasence, Peter Cushing, Luan Peters, Nikos Verlekis  
Beta & VHS VCI 1066 .....\$49.95
- NICE DREAMS**  
Richard "Cheech" Marin, Tommy Chong, Evelyn Guerrero, Stacy Keach  
Beta Columbia Pictures/RCA BE 10456 \$84.95  
VHS VH 10456 .....\$84.95

- PRINCE OF THE CITY**  
Beta & VHS Warner Home Video 22021  
A/B .....\$90.00
- THE PURPLE TAXI**  
Fred Astaire, Charlotte Rampling, Peter Ustinov  
Beta Columbia Pictures/RCA BCF 8650 \$59.95  
VHS VQF 8650 .....\$59.95
- A RAISIN IN THE SUN**  
Sidney Poitier, Claudia McNeil, Ruby Dee  
Beta Columbia Pictures/RCA BE 10473 \$59.95  
VHS VH 10473 .....\$59.95
- RETURN OF THE SECAUCUS 7**  
Mark Arnott, Gordon Clapp, Maggie Cousineau-Arndt  
Beta Columbia Pictures/RCA BPS 2700 \$59.95  
VHS VPS 2700 .....\$59.95
- THREE DAYS OF THE CONDOR**  
LV Paramount Home Video LV8803 .....\$29.95
- THUNDERBOLT & LIGHTFOOT**  
Beta & VHS CBS-Fox Video .....\$59.98
- TICKET TO HEAVEN**  
Nick Mancuso, Meg Foster  
Beta MGM/UA Home Video MBR00150 Rental  
VHS MVR00150 .....Rental
- TIME BANDITS**  
John Cleese, Sean Connery, Shelley Duvall  
LV Paramount Home Video LV2310 .....\$29.10
- THE TIME MACHINE**  
Beta MGM/UA Home Video  
MB600152 .....\$59.95  
VHS MV600152 .....\$59.95
- TO CATCH A THIEF**  
Cary Grant, Grace Kelly  
LV Paramount Home Video LV6308 .....\$29.95
- TOM & JERRY CARTOON FESTIVAL, VOL. 2**  
CED MGM/UA Home Video  
MD100146 .....\$24.95  
Beta MB400146 .....\$39.95  
VHS MV400146 .....\$39.95
- TOM JONES**  
CED RCA SelectaVision .....\$34.98
- TOMMY**  
CED RCA SelectaVision .....\$27.98
- TRUE CONFESSIONS**  
Robert De Niro, Robert Duvall  
CED MGM/UA Home Video  
MD100145 .....\$24.95

- Beta MB800145 .....\$79.95  
VHS MV800145 .....\$79.95
- VIVA LAS VEGAS**  
Elvis Presley, Ann-Margret  
CED MGM/UA Home Video  
MD100116 .....\$24.95  
Beta MB600116 .....\$59.95  
VHS MV600116 .....\$59.95
- THE WATCHER IN THE WOODS**  
Bette Davis, Carol Baker, David McCallum, Lynn-Holly Johnson, Kyle Richards, Ian Bannen, Richard Pasco  
Beta & VHS Walt Disney .....\$69.95
- BOB WELCH & FRIENDS**  
CED RCA SelectaVision .....\$24.98
- WESTSIDE STORY**  
LV 20th Century-Fox 4519 .....\$39.95
- WESTWORD**  
Yul Brynner  
CED MGM/UA Home Video  
MD100097 .....\$24.95  
Beta MB600097 .....\$59.95  
VHS MV600097 .....\$59.95
- WHAT THE PEEPER SAW**  
Britt Ekland, Mark Lester, Hardy Kruger, Lilli Palmer  
Beta & VHS VCI 7008 .....\$54.95
- WHOLLY MOSES**  
CED RCA SelectaVision .....\$21.98
- WOLFEN**  
Albert Finney  
Beta & VHS Warner Home Video 22019 \$60.00
- WRONG IS RIGHT**  
Sean Connery, Katherine Ross, Robert Conrad, George Grizzard, Henry Silva  
Beta Columbia Pictures/RCA BE 10565 \$79.95  
VHS VH 10565 .....\$69.95
- THE YUM-YUM GIRLS**  
Judy Landers, Tanya Roberts, Barbra Tilly, Michelle Daw  
LV MCA Videodisc 28-010 .....\$29.95

To get your company's new video releases listed, send the following information — Title, Performers, Distributor/Manufacturer, Format(s), Catalog Number(s) for each format, and the Suggested List Price (if none, indicate "No List" or "Rental")—to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

# U.K. Is Strongest Market For VCRs

LONDON—Despite its recessionary economic climate, Britain has the world's strongest market for video recorders, according to a new survey here.

Market research organization Mackintosh Consultants says that although Japan remains the biggest VCR market, Britain is catching up fast, with demand there now exceeding that of the U.S.

Trade deliveries here for the first six months of 1982 rose by 135% over the same period last year, and although back-stock is rising, claims the report, there still appears to be "considerable demand" at retail level.

One reason for the country's swift market expansion is that around 65% of all domestic VCRs are rented. Others cited are the high num-

ber of software outlets, the popular belief that British tv is of high quality and thus more attractive to record, and the fact that in comparison with Japan or the U.S., Britain has fewer tv stations broadcasting for shorter periods.

The Japanese, who market some 90% of all VCRs made, have had to cut ambitious capacity-expansion programs and are now switching their marketing emphasis away from the U.S. toward the European market.

At the end of last year, world stocks of video recorders stood at around 4.5 million, representing about five months' demand at 1982 levels. But with production consistently exceeding demand, Mackintosh Consultants believes back-stocks could rise to as much as eight months' supply by year's end.

## Billboard<sup>®</sup> Videocassette Top 25 Rentals

Survey For Week Ending 9/11/82  
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This Week	Last Position	Weeks on Chart	TITLE	Copyright owner, Distributor, Catalog Number
1	1	12	ON GOLDEN POND	20th Century Fox Video 9037
2	2	12	STAR WARS	20th Century Fox Video 1130
3	9	14	ARTHUR	Orion Pictures, Warner Home Video 72020
4	10	3	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
5	3	5	SHARKY'S MACHINE	Warner Brothers Pictures, Warner Home Video 72024
6	11	3	TRUE CONFESSIONS	MGM/UA Home Video 800145
7	5	9	RAGTIME	Paramount Pictures, Paramount Home Video 1486
8	NEW ENTRY		CHARIOTS OF FIRE	Warner Brothers Pictures, Warner Home Video 70004
9	4	5	GOLDFINGER	20th Century Fox Video 4595
10	NEW ENTRY		EXCALIBUR	Warner Brothers Pictures, Warner Home Video 72018
11	19	3	DIAMONDS ARE FOREVER	20th Century Fox Video 4605
12	13	14	STRIPE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10600
13	6	9	ABSENCE OF MALICE	Columbia Pictures Industries, Inc., Columbia Pictures Home Entertainment 10005
14	7	11	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
15	8	11	TAPS	20th Century Fox Video 1128
16	16	3	DR. NO	20th Century Fox Video 4525
17	NEW ENTRY		ROCKY II	CBS-Fox Video 4565
18	18	3	MAKING LOVE	20th Century Fox Video 1146
19	24	14	BODY HEAT	The Ladd Co., Warner Home Video 70005
20	NEW ENTRY		SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
21	14	11	PRIVATE LESSONS	Universal City Studios Inc., MCA Distributing Corp. 71008
22	12	14	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
23	17	19	SUPERMAN II	D.C. Comics, Warner Home Video 61120
24	15	7	PERSONAL BEST	Warner Brothers Pictures, Warner Home Video 61242
25	21	16	HALLOWEEN II	Universal City Studios Inc. MCA Distributing Corp. 77005

SEPTEMBER 11, 1982, BILLBOARD



# Video HOMER'S HITS

Production Firm Scores With  
Computerized Animation System

By CARY DARLING

LOS ANGELES — The Steve Miller Band's "Abracadabra" marks the re-entrance of Peter and Coco Conn's Homer & Associates Inc. into the promotional video world. Best known, perhaps, for the Jackson 5's "Blame It On The Boogie" video from 1978, the Conns have been fine-tuning their frame-control animation techniques—which include a 24-channel computerized visual mixing console—and working on commercials, feature films and "Body Music," a videodisk/cassette/cable tv project for EMI.

Homer (which derives its name from its computer system: "hybrid optical montage electronically reproduced") can adapt the editing and mixing techniques of magnetic tape to film animation. The computer allows for more flexibility with film, and effects can be achieved more quickly than with conventional methods.

The Homer techniques can be seen in commercials for Levi-Strauss, the Little River Band, Anne Murray, and the Steve Miller Band, in concert rear projection films for ELO and Gary Wright and in sequences on such television pilots as "All American Pie," "Up To Now," "In Trouble" and "Video Jones."

"It started with the building of the prototype of the visual mixing system in San Francisco seven or eight years ago," recalls Conn, an electronics and film buff. "The original machine had the basic concepts we have here, but it was very simple-minded. I guess the original intention was to find a way to make a film out of stills, which led to a more intricate way to use stills, which led to frame control animation."

The Conns, who met in the late 1970s in Los Angeles, got their first big break doing Elektra/Asylum's NARM presentation in 1978. "At that time, there weren't that many effects you could do with video," notes Coco Conn, who comes from a photography and graphics background. "So anything you did with stills was so different looking."

Not long after, Homer did the Jacksons' "Blame It On The Boogie" clip, notable for its use of a digital feedback effect, roughly the visual equivalent of an echo. "The Jacksons' effect was originally done in video, but after that, we got our system going and we developed a film way to achieve a similar look," notes Peter. "We had the choice to do it on video or film, but when you do it on video, you have to have a black background. When you do it on film, you can have any background you want."

While Homer has been doing promo clips sporadically, they have not been the company's mainstay. "We love doing promos but the promo market is a bit weird," notes Peter Conn. "We let it grow up, and we've been working on other things."

Homer is working on a 30-minute project for EMI called "Body Music." The show consists of stills of various women taken by fashion photographer Brian Aris, the music of British singer/songwriter Chris Rainbow, and the visual effects of Homer. "It was basically EMI's idea," says Conn. "They put the photographer, composer and us together and left it in our hands to make it work." He plans to have the piece finished by the end of September for a possible Christmas release as part of a videodisk, cassette or cable program.

Since clients come to Homer bas-

ically for the effects which can be achieved with its custom-built frame control animation system, the company has not gotten to do any conceptual video clips.

Says Coco Conn, "For 'Body Music,' Brian had never shot pictures for film. We had to make things animated, and there's no story, just pictures and music. So it's really difficult to make something look visually intriguing enough where you want to watch it where there is no story."

"On the other hand, it's hard to make a story out of a song sometimes when there really isn't a story and you have to invent one. The problem with conceptual pieces is that once you've seen them, you know the story. When you're more interpretive, the viewer has more free-

dom to put an interpretation of the song visually in his or her mind."

But how many effects are too many effects? "You don't want to burn out," she says. "That's the problem with videos with a lot of effects. You can't do effects too many times before everyone goes crazy."

"Everyone loved the Jacksons' piece but no one else wanted something just like it," says Peter Conn.

Even at Homer, where electronic science plays a big part in the creative process, there is room for spontaneity. "For the Jacksons, we were only going to do that effect for part of the video, but it worked so well, we ended up doing it for the whole thing," recalls Peter. "It's always like that; you're always changing things around."



SHORT WAITE—Chrysalis artist John Waite has videotaped the single "Change" off his debut solo LP "Ignition." Left to right are Kort Falkenberg, producer/writer/director; Peter Collister, director of photography; Waite; and Kimberly Bellman, assistant director.

## Music Monitor

• On Target: "I don't know anybody who feels passionately about the videos on the music channels. Most of the stuff I see is very conservative, real formula entertainment pablum." Speaking is Joe Rees, founder of San Francisco-based Target Video, one of the most well-known of the alternative video firms. Target is already developing a 26-show television series, for broadcast or cable outlets, based on its ideas, and a three month traveling Target Video show is just beginning in Europe.

Target Video began in order that alternative music and performance artists could get a hearing. Bands that have been a part of Target projects include the Go-Go's, the Clash, Bow Wow Wow, Brian Eno, Madness, the Dead Kennedys, and the Plastics. Currently, Target is working with such up and coming avant-garde acts as T.S.O.L. (True Sounds of Liberty) and Theatre of Hate.

The company began in 1978 when Rees, then a performance artist, and friends wanted to take "art" out of the stereotypical gallery situation. "We started taking our stuff to the streets and this was when the punk scene started and a lot of artists I knew were taking their performances into the clubs," recalls Rees of his early days in video. Rees began producing and directing videos for other like-minded artists and thus was born the idea of his "electronic cinema."

The idea of taking the Target show on the road came not long after, when a French cultural group sponsored a week-long festival and wanted to feature the Target video show, a mixture of video, music and performance art. Word of Target spread as the show was seen in Italy, Switzerland, Germany, Finland, Japan and Australia. Altogether, the Target show—dubbed "Underground Forces"—is six hours long, though the full six-hour version doesn't run in all locales. In the U.S., the show has been seen in San Francisco, Los Angeles, Austin, Detroit, Chicago, Seattle and New York.

Considering the avant-garde and political nature of some of the works, it is somewhat surprising that Target has been shown in so many places. "We had problems in Czechoslovakia," Rees admits. "We had to submit the show to the government and it was banned. They said the 'political nature was not suitable' for the audience."

"Most of the letters we get come from Italy. It's weird to take a show there and then come back six months later and see a kid in a small village wear a jacket with 'The Germs' written on the back."

When on the road Rees travels

equipped with a mobile truck, 20-foot screen, and an Aquastar projector. The show itself utilizes a 3000-watt p.a. system and is done on three-quarter-inch videotape. Target now has nearly 15 employees, including Rees' partners Jackie Sharp and Jill von Hoffman.

With this success, and the advent of such performance artists as Laurie Anderson onto mainstream channels, it could be wondered if Target can keep its edge. "Most of the videos I see are considerably different from what I do. People aren't interested in making some kind of statement," he says. "Most of our work is powerful in content. I try to be shocking and strong. I still don't see that on the mainstream channels."

• Blotto Akimbo: Blotto is shooting a rock video for its "Metal Head" track. The song features Buck Dharma from Blue Oyster Cult. The track is from the upcoming album, "Combo Akimbo." Riki Burke is directing with graphics by cartoonist John Caldwell. Blotto's previous video effort was "I Wanna Be A Lifeguard."

• Correction: The Aug. 7 edition of Music Monitor stated that Dick Broder directed Michael McDonald's "I Keep Forgetting" video. Broder co-produced while William Dear directed for Pacific Arts Video. CARY DARLING

## New Vid Studio Opens In N.Y.

NEW YORK—Beach Street Productions Inc. has opened here. The video production studio features Ikegami cameras, Sony portable VCRs, Sennheiser microphones and a full lighting system.

The editing suite/screening area is equipped with Sony editing decks and controller. A mobile unit is available for on-location taping.

Address is 8 Beach Street, New York, N.Y. 10013. Phone number is (212) 925-4364.

## Complex Gets CCR

LOS ANGELES—The Complex, located in W. Los Angeles, has become the new home of CCR Video and its five-camera mobile unit. The Complex features two acoustically designed music video stages with video and film lighting, rigging grids, sound reinforcement equipment, maintenance and carpentry shops, crews, lounge and dressing areas and secured parking. Two 24-track recording studios with GLM 7901 recording consoles are also available.



CAPITOL DEBUT—Ashford and Simpson completed a full-length video project in London, directed by Keith McMillan (center). Also shown celebrating are Bob Hart, director of EMI music video, and Valerie Simpson.

## CINEROCK'S APPROACH Selling The Songs

NEW YORK—Video clips serve to advertise an album, but John Diaz, head of Cinerock here, feels many video producers lose sight of that fact and end up trying to sell themselves instead. The results: inflated budgets and overblown promotional pieces.

"The idea is to sell the record and the group," Diaz says. "We want to bring professionalism to the process of creating a video clip."

Cinerock, a division of film production company Philip Landeck Productions, was recently organized to apply commercial-making techniques to video clip production. "We do storyboards in pre-production," says Diaz. "There's a whole process prior to getting approval to shoot because we feel there should be no surprises when you see the finished product."

"We also don't need more money than what's being paid now for clips."

Diaz, who has created commercials for RC Cola, Camaro and other clients since he left concert promo-

tion a few years back, says, "There are a few good clips out there, but a lot of terrible ones that actually detract from the song."

"I was on the road for 10 years and I know how much money record companies lose trying to tour their acts. They're now avoiding the smaller cities, but video is a way to reach those places."

Diaz believes Cinerock will find its niche doing conceptual clips and longer pieces. "We're not doing anything new, but we're trying to apply higher standards than in many cases exist now," he says. "The record industry doesn't know where it's going. The entire household is being generated around the tv, though, and that's the way the record companies are starting to lean."

"They have no recoupment now for their video. The only way would be through theatrical, cable, and videocassette rental and sale. So they're looking harder at tv and the part it will play in home entertainment."

Cinerock, according to Diaz, has just begun discussions with labels about its ideas. "Video is the way they'll have to go. We're such a visual world. And the expenses can be justified because it's advertising. A clip generates enthusiasm for the group, not just one song—and for the label, too."

Executive producer Jim Golden points out, "What we're doing is making the label, the group and the management partners up front. They know exactly what they're going to get if they use us, and they're not flying blind."

## Editing Tome

NEW YORK—Video editor Steven E. Browne has written a book entitled "The Video Tape Post-Production Primer: A Professional Overview Of Electronic Editing." The 180-page work was written for producers and covers the basic concepts of editing to the details of digital effects.

Publisher is Wilton Place Communications, P.O. Box 2020, Burbank, Calif. 91307.

## BOURAS VOWS ATTACK ON DUPLICATORS

DALLAS—Video dealers complaining here of competition from illegal duplicators were promised "massive waves of civil suits in the next few months" as part of the new resolve by the Motion Picture Assn. of America and the Video Software Dealers Assn. to crack down.

Citing new legislation, passed on May 24, as a breakthrough, MPAA vice president James Bouras also warned dealers of the technicality implicit in the law. "Anyone without a license from a studio who shows a film to more than a family or small circle of friends is in violation," he warned, advising dealers to be careful of sales or rentals to hospitals, clubs, commercial establishments or other customers who might run afoul of the "home use only" restriction.

Bouras said that to date this year there have been 43 criminal convictions and 23 raids. Penalties are up to five years in prison and \$250,000 fines. Dealers can aid, he said, by reporting incidences to the Video Software Dealers Assn. hotline, (800) 257-5259; not going to law enforcement agencies on their own, and being patient.

## Horne On Cable TV

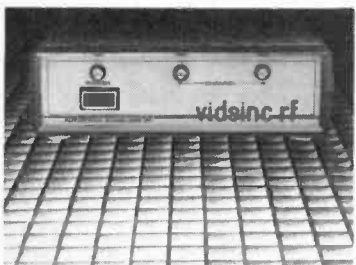
NEW YORK—Lena Horne is moving from Broadway to cable tv. At a special two-night taping recently, the singer performed her show "The Lady And Her Music" for the Entertainment Channel.

The program was taped by Scharff Communications' mobile audio truck and produced by Bill Siegler Productions. Robert Manby was executive producer for RKO/Nederlander.

## New Products



**VIDEO CAROUSEL**—The new 12-tape carousel from Dynasound of Cambridge, Mass. has a retractable restraining rod to hold cassettes firmly in place. Price is \$18.99.



**STABLE SIGNAL**—K&E Industries of Tallahassee, Fla. has introduced a new model video stabilizer/copy-guard eliminator. The Vidsinc RF offers two-channel output with automatic adjustments. Price is \$139.95.

## AS VCR OWNERSHIP GROWS Software Firms Promise More Movie Classics

By EARL PAIGE

DALLAS—As the universe of VCR owners grows from its current 5% of U.S. households, dealers will have more film classics to sell, promised manufacturers speaking at a panel here.

Five companies represented at the Video Software Dealers Assn. conference spelled out their determination to offer more than just current blockbuster movies.

• Mickey Hyman of MGM/UA Home Video challenged dealers to respond to his firm's courage in going after Broadway and opera material.

• Nicholas Santrizos of Thorn EMI Video Programming told attendees, "You're not just in the movie business." He cited research findings that many consumers' first choice of video repertoire is travel programming (20%) and historical programming (19%), only slightly behind feature films (30%). Thorn plans to offer all 26 "World At War" shows.

• Vestron Video's Jon Peisinger echoed the need to merchandise beyond familiar fare, citing excellent sales of Three Stooges films. Vestron has "thousands" of BBC and Time/Life titles available to release as well as the complete works of Shakespeare.

• Tom Kuhn of RCA Selecta-Vision said that children's programming is the number two category for RCA sales. "A lot of you are ignoring this area," he noted. The

company is readying "Holocaust," "Jesus Of Nazareth" and five James Bond movies as part of its concentration on classics, and has had success with "Casablanca" and "African Queen."

• Robert Blattner of Columbia Pictures Home Entertainment stressed a wide choice of inventory and merchandising, yet pointed out, "95% of the people out there don't have a machine."

The manufacturer panel was preceded by keynoter Gene Kahn of Columbia Video Systems in Chicago. He rallied the audience for unity among studios, manufacturers, distributors and dealers. That tone was carried over into the later panel.

More than one panelist suggested that video dealers could learn to avoid mistakes made by the record/tape industry.

By far the most discussion centered on co-op ad programs, with some audience participants charging that the studios are holding back. Vestron's Peisinger disagreed, noting that 50% of co-op funds "are just sitting there" and that dealers often advertise without using the manufacturer-supplied mats and other professional aids.

All five representatives encouraged dealers to do more merchandising and promotion, with Peisinger suggesting, "Mundane products like soap and cereal seem to be sold with more enthusiasm than we care to use."

## New On The Charts



"RETURN OF THE DRAGON"  
CBS/Fox Video—31

Appearing together for the only time on film, Bruce Lee and Chuck Norris battle to the end in "Return Of The Dragon." The movie also marked the first time Lee served as both director and star.

Lee, a young country boy, travels from Hong Kong to Rome to help a friend whose Chinese restaurant is being terrorized by local gangsters.

"Return Of The Dragon" is one of four Bruce Lee films recently by CBS/Fox, available separately at \$59.95 or as a package for \$200. For more information contact the company at (213) 203-1241.

This column is designed to spotlight video features making their debut on Billboard's Videocassette Top 40.

## 'Other Ball' To MGM/UA Video

NEW YORK—Miramax Films has licensed "The Secret Policeman's Other Ball" to MGM/UA Home Video for release on cassette and disk.

Appearing in the movie are Monty Python members John Cleese, Graham Chapman, Michael Palin and Terry Jones; Peter Cook;

Pete Townshend; Sting; Eric Clapton; Jeff Beck; Phil Collins; Jon Williams; and Donovan.

Producers were Martin Lewis and Peter Walker; Julien Temple directed. The film documents two benefits staged in London to benefit Amnesty International.

# Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	15	ON GOLDEN POND	CBS-Fox Video 9037
2	2	17	JANE FONDA'S WORKOUT	KVC-RCA, Kari Video Corporation 042
3	5	3	CAT PEOPLE	Universal City Studios, Inc., MCA Distributing Corp. 77008
4	6	16	ROCKY II	CBS-Fox Video 4565
5	4	4	DIAMONDS ARE FOREVER	CBS-Fox Video 4605
6	7	5	TRUE CONFESSIONS	MGM/UA Home Video 800145
7	3	9	GOLDFINGER	CBS-Fox, Video 4595
8	9	9	RAGTIME	Paramount Pictures, Paramount Home Video 1486
9	24	2	ARTHUR	Orion Pictures, Warner Home Video 22020
10	16	3	ABBOTT AND COSTELLO MEET FRANKENSTEIN	Universal City Studios, Inc., MCA Distributing Corp. 55074
11	15	14	DRAGONSLAYER	Paramount Pictures, Paramount Home Video 1367
12	8	4	DR. NO	CBS-Fox Video 4525
13	33	2	BODY HEAT	The Ladd Co., Warner Home Video 20005
14	12	8	MAKING LOVE	CBS-Fox Video 1146
15	20	18	TIME BANDITS	Paramount Pictures, Paramount Home Video 2310
16	11	12	PRIVATE LESSONS	Universal City Studios, Inc., MCA Distributing Corp. 71008
17	13	18	STRIPES	Columbia Pictures Industries, Inc., Columbia Pictures Home Entex. 10600
18	14	5	SOME KIND OF HERO	Paramount Pictures, Paramount Home Video 1118
19	10	11	ABSENCE OF MALICE	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10005
20	27	2	TAXI DRIVER	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10542
21	34	4	BUDDY, BUDDY	MGM/UA Home Video 800142
22	18	5	OUTLAND	Warner Brothers Pictures, Warner Home Video 20002
23	17	4	CANNERY ROW	MGM/UA Home Video 800143
24	22	35	CLASH OF THE TITANS	MGM/UA Home Video 700074
25	29	39	AN AMERICAN WEREWOLF IN LONDON (ITA)	Universal City Studios Inc., MCA Distributing Corporation 77004
26	NEW ENTRY		SWISS FAMILY ROBINSON	Walt Disney Home Video 53
27	37	9	STAR TREK: SPACE SEED	Paramount Pictures, Paramount Home Video 60040
28	NEW ENTRY		DUMBO	Walt Disney Home Video 24
29	38	24	AEROBICISE	Paramount Pictures, Paramount Home Video
30	19	21	HALLOWEEN II	Universal City Studios, Inc., MCA Distributing Corporation 77005
31	NEW ENTRY		RETURN OF THE DRAGON	CBS-Fox Video 6123
32	21	22	THE FRENCH LIEUTENANT'S WOMAN	Juniper Films, CBS-Fox Video 4586
33	23	7	THE BORDER	Universal City Studios Inc., MCA Distributing Corp. 71007
34	26	27	RICHARD PRYOR LIVE IN CONCERT	Vestron VA-4000
35	35	2	THE MANY ADVENTURES OF WINNIE THE POOH	Walt Disney Home Video 25
36	36	2	CASABLANCA	CBS-Fox Video 4514
37	30	14	NEIGHBORS	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment 10445
38	25	3	RETURN OF THE PINK PANTHER	CBS-Fox Video 9031
39	28	16	CAMELOT	Warner Brothers Pictures, Warner Home Video 11084
40	31	5	TARZAN THE APE MAN	MGM/UA Home Video 800109

● Recording Industry Of America seal for sales of 25,000 units plus (\$1,000,000 after returns) (Seal indicated by dot). ▲ Recording Industry Of America seal for sales of 50,000 units plus (\$2,000,000 after returns) (Seal indicated by triangle). (ITA) International Tape/Disc Assn. seal for net sales and/or rentals of at least \$1,000,000 at wholesale. (Seal indicated by ITA seal).



# Pro Equipment & Services

## SPARS Head To Studios: Seek Film Work

By SAM SUTHERLAND

LOS ANGELES—Recording studios facing bleak business prospects amid the music industry's current recession need only look in their own backyard here for vital new business—the motion picture field.

That's the message delivered here last Tuesday (31) as the local chapter of the Society of Professional Audio Recording studios (SPARS) held a luncheon seminar in Scoring Studio "M" on the Paramount Pictures lot in Hollywood.

As chaired by SPARS president Chris Stone, whose own Record Plant operation here has expanded rapidly into scoring work during the past year, the lecture and discussion program probed both the promise and pitfalls posed by expanding a studio's client base into motion pictures.

Among key considerations behind Stone's assertion that film work can rescue facilities' endangered profit picture was the movie industry's current boxoffice hot streak. With major studios coming into the fall and holiday season after a record summer of top-earning major releases, a number are already promising to reverse Hollywood's recent decline in the number of features produced annually, committing to future schedules that could virtually double the number of movies in production.

Stone, whose separate Record Plant Scoring, Inc., was formed to operate Studio "M" (now leased

from Paramount in conjunction with Glen Glenn, which previously operated the cavernous soundstage), believes studios can replace lost album production revenues with film work. And he contends that the major studios are particularly enamored of the prospect.

Citing the Record Plant's own decision to expand its nascent scoring business from its existing facility on 3rd Street here to the Paramount space, Stone recalled, "We found that the film industry is excited by the technology available from the recording industry. And the recording business, which has had its own problems of late, is now looking at the film business with increasing interest."

The technological undercurrents became clear in a comparison of Studio "M" as it was equipped until the Record Plant takeover. Stone says he worked with veteran film scoring engineer Dan Wallin in redesigning "M" and updating its equipment. Still imposing in its new interior, which provides a 76' by 65' main studio with screen and conductor's console in addition to main control room and separate projection rooms, Stone says "M" today is actually smaller: the ceiling, prior to its new absorptive treatment, which dropped the height somewhat, was a full 50' before.

That acoustic treatment, unchanged since 1968, was mated to audio recording equipment built to the film industry's standards. Gear

included 8-track audio recording equipment.

In place of the old control room with its 8-track gear is a newly-treated control booth with a 32-track SSL console, a separate film audio console designed to interface between the SSL and the magnetic recording room where the actual soundtrack is finished, and custom monitors built from JBL components.

Playback monitors in the main room are five concert Klipschorns, concealed behind the screen where film footage is projected during the sessions.

In addition to requiring a major overhead investment, Stone said, the move into movies will also require knowledge of the legal subtleties and union bylaws governing film work.

To enter film work, Record Plant needed to create a separate division in order to become a signatory to Local 695 (I.A.T.S.E. & M.P.M.O.). Record Plant Scoring thus became the focal point for a new, separate staff of engineering personnel who would be union members, as well as to serve as clearing house for all accounting on session fees.

Studios and engineers with backgrounds in record production will also need to master a new array of technical considerations, according to Dan Wallin, who gave a separate talk on the special communications and engineering needs of a scoring date.

Picking up on Stone's outline of the larger crew needed—typically a minimum of four union scoring employees, to be paid in strict accordance with union-designated hourly rates and overtime schedules—Wallin stressed the need for more sophisticated monitoring and talk-back. The different needs of a soundtrack, which places dialogue first, also suggest different culprits.

Even with a much higher payroll tally dictated by union crews, however, Stone opined that the bottom line for studios making the switch to film work is an enticing one. Record Plant Scoring can now expect as much as \$440 an hour, leading Stone to note, "When you take out the cost of the union crew, you're still making a hell of a lot more scoring films than you can making records."



**MOTOWN MASTERING**—John Matousek, Motown/Hitsville's disk mastering engineer, adjusts the controls of the company's new Sony model BVU-800 videotape recorder. The unit is part of a whole package of professional components Motown/Hitsville has acquired from Sony.

## Panasonic Sets New Audio-Video Division

NEW YORK—The professional divisions of Panasonic have been reorganized, under the direction of president and chief executive officer Ken Kurahashi.

The new Audio-Video Systems Division incorporates the existing marketing lines of the Video Systems Division—Commercial Video/VHS, Closed Circuit Television and Professional Video—and now includes Professional Audio Systems, which markets the Ramsa production line of professional sound equipment.

Toshio Iizuka, formerly vice presi-

dent and general manager of the Video Systems Division, has been named vice president and general manager. Audio-Video Systems Division. The product management and marketing staff of the division includes Milton Landau, group manager Closed Circuit Television—Commercial Sound Systems; Mike Dollacker, manager Commercial Video/VHS; Dick Salam, manager Professional Audio Systems; and Morris Washington, manager Professional Video. Larry Ingenito, national sales manager, is in charge of the sales group for all product categories.

## Studio Track

In Nashville, at Woodland Sound Studios, Tammy Wynette cutting tracks for Epic album with producer George Richey. Rick McCollister is engineering and Ken Criblez and Mike Porter are assisting. . . . Jerry Lee Lewis laying MCA tracks with Ron Chancey producing and Les Ladd engineering with Criblez assisting. . . . Leona Williams and producer Ray Baker finishing up Mercury album tracks with McCollister engineering and Ken Corlew as assistant.

At Jack's Tracks, Crystal Gayle in with producer Allen Reynolds to complete album tracks. Behind the board is Curt Allen.

Jayne Kennedy in at Audio Media to complete her aerobic exercise album for the Complete Entertainment Co. . . . Sammy Hall laying tracks with producer Paul Whitehead. . . . Lenny Breau working with producer Whitehead on project for Odyssey Prod. . . . Whitehead also working with Billy Joe Royal.

Churchill artist Roy Clark returned to Sound Emporium Studios to begin work on album with producer Joe Bob Barnhill. Engineering the sessions was Mike Poston. . . . Tommy Cash laying

Monument tracks with producer Fred Foster and Charlie Tallent as engineer. . . . MCA Records Randy Wright finishing up new release. Engineering the project is Billy Sherrill. . . . Tony Migliore in the studio to produce John Kelly and also a novelty record on Billy Ray. Both artists record for Comstar. Engineering is Dave Hieronymus.

At Creative Workshop, Tami Chere laying tracks with Joe Huffman producing and Lee Peterzell engineering. . . . David Castle producing the Keys with Lynn Peterzell engineering. . . . Joe Gibson producing Billy Parker for a Grand Ole Opry album with guests such as Johnny Lee Wills, Ernest Tubb, Webb Pierce, Bill Carlisle, Cal Smith and Jack Greene. Richard Carpenter is engineering the project.

At Scruggs' Studio, Travis Womack laying tracks for Gusto with Nelson Larkin producing and Tom Semmes behind the board. . . . Bobby Springfield working on project for Kat Family with John Thompson and Randy Scruggs producing. Engineering is Tom Brown.

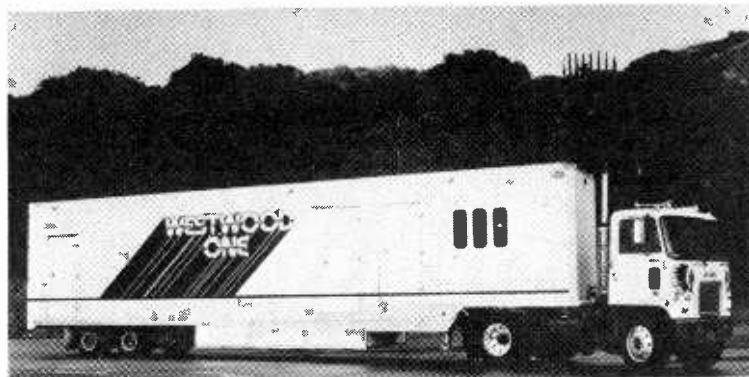
Andy Tolbird producing the Williams Brothers' gospel album at SoundShop with Ernie Winfrey engineering. . . . T.G. Sheppard working with producer Buddy Killen and engineer Mike Bradley. . . . John Grazier producing sessions for the Rocco Sisters with Bradley behind the board. . . . Killen also producing Ray Murray with Bradley engineering. . . . Bob Montgomery

producing new artist Errol Sober with Winfrey as engineer. . . . Montgomery also producing RCA artist Razy Bailey with engineer Winfrey. . . . Producer Dave Burgess in the studio with artist Ed Hunnicutt, with Tom Pick engineering.

At Bee Jay Recording in Orlando, Fla., Gladys Knight cutting a gospel album for Priority as well as a secular album for CBS. Both are being produced by Sam Dees and engineered by Bill Vermillion. Knight's brother Bubba Knight is cutting a solo album for CBS and co-producing it with Dees. Vermillion is engineering. . . . Thomas McClary and other fellow Commodores are working on their upcoming album. McClary is producing with Vermillion engineering. . . . Atco's Axe just finished mixing with producer Al Nalli and engineer Andy De Ganahl.

In Los Angeles, at Warner Bros. Studios, Ted Templeman co-producing group Carrera with Steve Barri. Engineering the project is Lee Herschberg. . . . Christopher Cross cutting live tracks with producers Michael Omartian and Michael Ostin and with engineer Chet Himes. . . . Randy Newman finishing overdubs for his new album with Lenny Waronker and Russ Titelman producing. Behind the board is Mark Linett.

*Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.*



**MOBILE STUDIO**—This \$500,000 specially designed and equipped high tech mobile recording studio was built by Westwood One Recording for use as its primary remote recording studio. The facility features NCI 636 Series consoles, Ampex MM-1200 24-track tape machines, Sony color video monitor systems and speaker cabinets consisting of model 604-E speakers in De-Medlo cabinets.

## The Funk Keeps Flowing At Cincinnati's Fifth Floor

By NELSON GEORGE

NEW YORK—Cincinnati's Fifth Floor recording studio is getting a strong reputation as a good place to cut funk music. Zapp's recent No. 1 black single "Dance Floor" and current "Zapp II" album were recorded and mixed there. In addition, current albums by Bootsy Collins and Midnight Starr used Fifth Floor. Slave is working on its next Cotillion album there right now.

Richard Goldman, owner of the studio, says the funk deluge began back in 1979 when the Players cut two albums at Fifth Floor. "We'd been in business since the early '70s, doing jingles and live broadcast over WEBN in Cincinnati, but it wasn't until the Players started using us that our black business picked up," says Goldman. The Cincinnati-Dayton area is the home base of numerous self-contained black bands specializing in hard driving funk music.

"Clarence Satchell, then leading the Players, brought Fazo, a band on Cotillion, after that," recalls Goldman. "Then we got another local band, Platipus, a deal with Casablanca, and we were on our way."

The Fifth Floor is equipped with a Sphere Eclips console and has MCI 24-track capability. "We have all the latest equipment, but what we try to sell here is our ability to accommodate the needs of a group and our sensitivity to the music," says Goldman. Engineers Gary Platt and Robin Jenny have become knowledgeable about the demands of black dance music, according to Goldman.

Other major black acts to utilize Fifth Floor facilities include Junie Morrison, Dayton, and Godmama. Slave, after recording its previous five albums in New York, is working

at Fifth Floor. The band is based in Dayton.

The Fifth Floor is currently bankrolling two independent productions: the McCoy & McGowan Band and Swank, a Columbus, Ohio band many of whose members used to be part of another local band, the Buckeye Politicians. The latter is a co-production by Goldman and Bootsy Collins.

MCA group Spitting Image and Wheels, just signed to Boardwalk, are among the rock bands that record at Fifth Floor. The country duo McGuffey-Lane cut their debut album there as well.

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## Backer Is Still Bucking The System

• Continued from page 10

Now he sees signs of renewed promise for jazz: "It's too soon to call it a resurgence, but I think that dry period is over. Much of what's happening now will probably have a ripple effect on the industry in the months and years ahead."

Thus, he made his first new assignment a challenging but gratifying one—consulting with Island's Ron Goldstein in ushering the Antilles label into a prominent position for American jazz, securing albums from artists like Ornette Coleman, Gil Evans, Joanne Brackeen, the Heath Brothers, Braxton and other highly-regarded acoustic jazz masters, including one of the line's next release subjects, Shannon Jackson.

Then came Windham Hill. "The original relationship I had with Antilles was on a non-exclusive basis, as opposed to what I did at Arista," he comments, adding that he sees "really no competitive element to the two relationships, or, for that matter, to a third relationship—if, for example, major jazz vaults were to open up, where I could again put together historical packages, that would be practical."

Moreover, whereas his Antilles role finds him in a&r, the Windham Hill job is more marketing and promotion oriented.

"Will Ackerman has a vision all his own," says Backer of Windham Hill's founder, president and first "signing," whose guitar work initially inspired a roster of pickers since expanded to include performers on other instruments. "They've achieved something extraordinary in the face of commercial adversity, so I wouldn't presume to alter that."

"Anyone who virtually created a genre of their own deserves support. I like the music and the direction they're going in. The fact that they're selling more records than almost any pure jazz label makes them phenomenal, and the fact that they've done it in a wholesome, honest way as performers and business people makes it that much more attractive."

### AACM To Hold Two-Day Fest

NEW YORK—The Association for the Advancement of Creative Musicians (AACM) will present a two-day festival here Sept. 17-18 featuring a number of major new music artists and including the premier of several new works composed by participating musicians.

The lineup for Friday (17) is the Frank Gordon Ensemble featuring Chico Freeman; Anthony Braxton/Leroy Jenkins Expressions; and the AACM Orchestra I featuring Muhal Richard Abrams (AACM's founder), Douglas Ewart, Chic Freeman, Frank Gordon, Joseph Jarman, Leroy Jenkins, Steve McCall, Amina Claudine Myers, Henry Threadgill and special guest artists Warren Smith and Brian Smith.

Saturday's (18) lineup includes Air; Muhal Richard Abrams/Amina Claudine Myers piano duet; and the AACM Orchestra II featuring Anthony Braxton, Lester Bowie, Thurman Barker, Frank Gordon, Fred Hopkins, Joseph Jarman, Leroy Jenkins, Kalaparusha Maurice McIntyre, Amina Claudine Myers, Henry Threadgill and special guest artist Craig Harris.

Both shows will start at 8:00 p.m. at the Symphony Space, Broadway and 95th St. Tickets are \$10 for one night and \$17 for both nights.

www.americanradiohistory.com

TO CELEBRATE ANNIVERSARY

## 'Jazz Alive' Special Set

LOS ANGELES—To celebrate the fifth anniversary of their "Jazz Alive" series, National Public Radio will broadcast a four-hour special Oct. 2, featuring some of the best of past performances and previews of upcoming shows.

Host Billy Taylor, who has been with "Jazz Alive" since its debut, will be making his last appearance on the series with this show.

The anniversary special will include such rare recorded performances as Dizzy Gillespie and Max Roach at the White House, with then-President Jimmy Carter vocalizing on "Salt Peanuts"; the late Charles Mingus in New Orleans playing piano; Bill Evans at Nice improvising

against the town's church bells; and a joint Harlem show by Max Roach's M'Boom and the World Saxophone Quartet.

Also on the special will be performances from New York's Kool Jazz Festival, Kansas City's Women's Jazz Festival and New Orleans' Jazz and Heritage Festival that will be featured on shows during the upcoming season.

Funding for the fifth anniversary special comes from the National Endowment for the Arts and NPR's Arts and Performance Fund. The show was produced by Fred Borque, under the supervision of "Jazz Alive" producer Tim Owens. Wylie Rollins is the show's assistant producer and Alfredo Cruz is the production assistant. **BILL LAZAR**

## Jazz Fans Served By Harvard Coop

• Continued from page 14

Ironically, one of the weakest repertorial areas is the very sector normally deemed the home for big jazz sellers—fusion. "I think fusion's kind of dying out," offers Larko, who suggests that beyond the sector's most popular and influential exponents, such as Weather Report, crossover jazz isn't a major draw.

Larko estimates that the Coop

carries an average stock of at least 2,000 active titles, divided about equally between historical and catalog goods, and newer releases. In the main store on Harvard Square, that translates to two aisles within the record department, with display support coming from a new release wall that typically shows 30 LP jackets, as well as a special L-shaped wall reserved for label displays.

The Coop also takes manufacturer posters and mounts them on foam board in its own print shop, and weekly window display space regularly highlights jazz along with other genres.

As for media support, Larko describes a somewhat ironic situation—a host of different radio stations airing the music but unwilling to carry retail ads. The reason, of course, is the plethora of non-commercial radio stations there. Key outlets include WGBH-FM, Emerson College's WERS-FM, WBUR-FM at Boston Univ., and WNBR-FM.

The Coop does channel ad dollars into print, however, with key outlets led by the Harvard Crimson and the Boston Phoenix, the weekly paper that Larko estimates gets "perhaps two-thirds" of the Coop's print budget. The store also buys space in the Boston Globe.

Given the cooperative financial structure of the Coop, which allows card-holding Coop members to receive an annual rebate on all purchases made, the price structure thus proves elusive. New \$8.98 list titles fetch \$6.89, while older product in that bracket is shelf-priced at \$7.89.

Meanwhile, \$5.98 list price titles usually go for \$4.99, although the past month has seen a midline sale bring the shelf tally down to \$4.19, a level Larko notes may be extended into September.

Members, however, actually wind up paying as much as 9.5% less, once their rebate is returned.

Larko notes that the Coop also places a heavy emphasis on smaller label product, including not only records and tapes from recognized jazz indies but also locally produced and pressed releases. A bulletin board in the store plugs area gigs, and the record departments also carry singles and albums privately produced by local musicians. Right now, some two dozen Boston jazz acts, including a handful on major labels, are being represented in the Coop bins.

## Local Talent Joins Stars At Chi Jazz Fest

By MOIRA McCORMICK

CHICAGO—The fourth annual Chicago Kool Jazz Festival was held from Monday (30) through Sunday (5) at Grant Park's Petrillo Music Shell. The free festival was sponsored by the City of Chicago, in conjunction for the first time with the Brown and Williamson Tobacco Corp. Mayor Jane Byrne's Office of Special Events produced the festival, with performances coordinated by the Jazz Institute of Chicago.

The Jazz Festival featured a stellar headlining lineup as well as noteworthy local talent. Miles Davis, the Cecil Taylor Unit, the Stanley Turrentine All Stars, the Great Quartet featuring McCoy Tyner, Freddie Hubbard, Ron Carter and Tony Williams, the Toshiko Aki-koshi-Lew Tabackin Big Band, Betty Carter with James Moody, Alberta Hunter, Art Blakey and the Jazz Messengers, the Benny Carter Chicago Big Band, and Anita O'Day were among the headliners.

Patrick Fahey, project coordinator for the Mayor's Office of Special Events, notes, "The Chicago Kool Jazz Festival stands out from other Kool Jazz fests in that it is booked and produced by the city. Kool is the sponsor but not the creative force."

Another festival first, observes Fahey, is that two Special Events Office members sat on the festival committee of the Jazz Institute this year.

"It doesn't make sense to take popular performers and put their regular stage acts up there," says Chuck Nessa, chairman of the Jazz Institute's Festival Committee.

(Continued on page 33)

Survey For Week Ending 9/11/82											
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)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	14	<b>OFFRAMP</b> Pat Metheny Group ECM ECM 1 3215 (Warner Bros.)	26	27	23	<b>TELECOMMUNICATION</b> Azymuth, Milestone M-9101 (Fantasy)	27	26	44	<b>CRAZY FOR YOU</b> Earl Klugh, Liberty LT 51113
2	2	9	<b>AS WE SPEAK</b> David Sanborn, Warner Bros 1-23650	28	25	10	<b>AMERICAN CLASSIC</b> Dexter Gordon, Musician E1-60126 (Elektra)	29	28	30	<b>ELECTRIC RENDEZVOUS</b> Al DiMeola, Columbia FC 37654
3	3	9	<b>HANDS DOWN</b> Bob James, Columbia/Tappan Zee FC 38067	30	30	7	<b>HAPPY HOUR</b> Deodato, Warner Bros. BSK 3649	31	34	31	<b>SLEEPWALK</b> Larry Carlton Warner Bros. BSK 3635
4	4	7	<b>OUT OF THE SHADOWS</b> Dave Grusin, Arista/GRP 5510	32	38	3	<b>CITYSCAPE</b> Claus Ogerman/Michael Brecker, Warner Bros. BSK 3635	33	23	10	<b>OBSERVATIONS &amp;</b> Billy Cobham's Glass Menagerie, Musician E1-60123 (Elektra)
5	5	9	<b>ROYAL JAM</b> The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017	35	35	5	<b>OFF THE TOP</b> Jimmy Smith, Musician 60161-1 (Elektra)	36	35	5	<b>ELOQUENCE</b> Bill Evans, Fantasy F-9618
6	6	4	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576	37	NEW ENTRY		<b>ECHOES OF AN ERA 2, THE CONCERT</b> Various Artists, Musician 60175-1 (Elektra)	38	40	94	<b>TRADITION IN TRANSITION</b> Chico Freeman, Musician 60163-1 (Elektra)
7	7	5	<b>WE ARE ONE</b> Pieces Of A Dream Elektra 60142-1	39	NEW ENTRY		<b>WINELIGHT</b> ▲ Grover Washington Jr., Elektra 6E-305	40	42	26	<b>MARIEL</b> Paquito D'Rivera, Columbia FC 38177
8	8	9	<b>LOVE NOTES</b> Chuck Mangione, Columbia FC 38101	41	43	64	<b>RIO</b> Lee Ritenour, Musician E1-60024 (Elektra)	42	43	9	<b>AS FALLS WICHITA SO FALLS WICHITA FALLS</b> Pat Metheny & Lyle Mays, ECM 1 1190 (Warner Bros.)
9	9	9	<b>LOOKING OUT</b> McCoy Tyner, Columbia FC 38053	43	31	9	<b>ROADGAME</b> Art Pepper, Galaxy GXY-5135 (Fantasy)	44	44	20	<b>HOLLYWOOD</b> Maynard Ferguson, Columbia FC 37713
10	10	29	<b>DESIRE</b> Tom Scott, Musician 60162-1 (Elektra)	45	45	29	<b>A LADY AND HER MUSIC</b> Lena Horne, QWest 2QW 3597 (Warner Bros.)	46	24	31	<b>WEATHER REPORT</b> Weather Report, ARC/Columbia FC 37616
11	11	10	<b>MYSTICAL ADVENTURE</b> Jean-Luc Ponty, Atlantic SD 19333	47	46	7	<b>OBJECTS OF DESIRE</b> Michael Franks, Warner Bros. BSK 3648	48	48	7	<b>THE BRIDGE</b> David Sancious, Musician E1-60130 (Elektra)
12	12	5	<b>IN LOVE'S TIME</b> Dave Valentin, Arista/GRP 5511	49	49	7	<b>CARLA BLEY LIVE</b> Carla Bley, ECM ECM W 12 (Warner Bros.)	49	37	53	<b>FREE TIME</b> Spyro Gyra, MCA MCA
13	13	14	<b>LITE ME UP</b> Herbie Hancock, Columbia FC 37928	50	39	18	<b>OF HUMAN FEELINGS</b> Ornette Coleman, Antilles AN 2001 (Island)				
14	14	7	<b>WE WANT MILES</b> Miles Davis, Columbia C2-38005								
15	15	69	<b>WINTER INTO SPRING</b> George Winston, Windham Hill C 1019								
16	16	9	<b>THE DUDE</b> ▲ Quincy Jones, A&M SP-3721								
17	17	9	<b>THE BEST</b> Quincy Jones, A&M SP-3200								
18	18	9	<b>WINDSONG</b> Randy Crawford, Warner Bros. 1-23687								
19	19	3	<b>LET ME KNOW YOU</b> Stanley Clarke, Epic FE 38096								
20	20	23	<b>IT'S A FACT</b> Jeff Lorber, Arista AL 9583								
21	21	31	<b>WYNTON MARSALIS</b> Wynton Marsalis, Columbia FC37574								
22	22	41	<b>THE GEORGE BENSON COLLECTION</b> ● George Benson, Warner Bros. ZHW 3577								
23	23	39	<b>COME MORNING</b> Grover Washington Jr., Elektra 5E-562								
24	24	18	<b>FATHERS AND SONS</b> Fathers And Sons, Columbia FC 37972								
25	25	14	<b>FANDANGO</b> Herb Alpert, A&M SP-3731								

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SEPTEMBER 11, 1982, BILLBOARD



# Gospel

CHICAGO AREA TARGETED

## Major Push For David & Giants

NASHVILLE—The Chicago retail and radio market, heavily rock and AC oriented, is a hard one for breaking new artists, and only recently has gospel radio made noticeable impact on retail sales and concert promotion.

Priority Records is scheduling an extensive marketing game plan to establish the group David & the Giants in the market. The label is penetrating urban and suburban Chicago with a September concert series, retail visits, radio advertising, promotion of the group's "Highway To Heaven" single to gospel radio and live interviews.

The concert dates confirmed are an appearance in urban Grant Park and suburban Streamwood and Yorkville. Shows are set for Sept. 13 through the 18th, when the group will make a morning appearance in the "Chicago For Jesus" show. Up to 15 gospel acts are set to appear at the two-day fest. Attendance for the Friday night (17) show is projected to be over 20,000, and the Saturday morning concert may draw from 60,000 to 100,000.

Coinciding with the first date is a WBBM-TV (CBS) half-hour special "Where Are They Now," featuring a 10-minute interview with Giants drummer Keith Thibodeaux, former child star on "I Love Lucy" and "The Andy Griffith Show."

During the week, in-store appearances and LP displays will center on the Good Word Bookstore in Pala-

tine, Trinity Beacon Bookstore, Deerfield, Scripture Press, Wheaton, and New Life Bookstore, Crystal Lake. Other stores will participate with point-of-purchase displays of posters, flats and mobiles.

Radio spots that include concert and in-store location tags have been purchased on the three major Chicago-area Christian stations—WCRM, WEAW and WYCA. On-air promotion includes "David & The Giants" LP giveaways, with concert and in-store mentions, and

live interviews on the three stations.

Priority's radio promotion department, headed by Tana Lonon, is pushing "Highway To Heaven" to Christian rock formats and "One Less Stone" to AC formats nationwide. Already, the three stations have David & the Giants on their playlists: No. 1 on WYCA's "Silver Lining" show; number 7 on WCRM's "Sunday Nite Special" and 20 on daily programming, and 16 on WEAW's daily format.



Billboard photo by Pam Lee

**RADIO TALKERS**—After the National Gospel Radio Seminar held in Estes Park, Colo., representatives of radio and record companies had plenty to discuss. Going over the issues raised in the two days of concurrent workshops, which drew 70 registrants, are, left to right: Jim Black, chairman of the seminar; Joe Battaglia of WWDJ in Hackensack, N.J.; Michael Demonico of Milk 'N' Honey Records; Charlie Shaw, marketing director for Songbird Records; Mike Dworak of Word Records; and Lloyd Parker of WLIX in Bayshore, N.Y.



**GOING GOSPEL**—Barbara Mandrell, who has just released her first all-gospel album, "He Set My Life To Music," on the MCA-distributed Songbird label, met backstage recently with label executives following her sellout concert at the Greek Theatre in Los Angeles. Discussing the show are, left to right, Al Bergamo, president of MCA Distributing Corp.; Mandrell; Bill Hearn, vice president of marketing for Sparrow; Rick Horne, Sparrow's vice president of administration; and Charlie Shaw, director of marketing for Songbird.

### CONCERT MOVIE

## Golden Door Sets Film Release

By JACK McDONOUGH

BERKELEY—Golden Door Productions has finished all post-production work on its film "Gospel" and is hoping to gain a release at the "ideal time" of the 1983 Easter season.

The 92-minute Dolby stereo film features material from five groups recorded and filmed live during a June 12, 1981 concert at the Oakland Paramount Theatre, with James Cleveland and the Southern California Community Choir having 25% to 30% of screen time.

"Gospel" opens with the Mighty Clouds of Joy doing "Mighty High," "Walk Around Heaven All Day" and "I Came to Jesus." Shirley Caesar and her group follow with "No Charge," "He's Got It All In Control" and "This Joy (The World Didn't Give It To Me.)"

Various members of the Hawkins Family then offer a half-dozen tunes: "Goin' To A Place" by Edwin Hawkins; "He Brought Me," by Tramaine Hawkins; "Right On," by Lynette Hawkins; and "Until I Found the Lord," "Victory" and "What A Friend We Have in Jesus" (an acapella workout with the audience) all led by Walter Hawkins.

The Clarke Sisters follow up the Hawkinses with "Name It And Claim It," "Is My Living In Vain" and "Hallelujah" and then the Cleveland choir closes it out with "Waiting On You," "I Don't Feel No Ways Tired," "Can't Nobody Do Me Like Jesus" and "Determined to Make Heaven My Home."

Co-producer Fred Ritzenberg and partner David Leivick expect the film to yield a soundtrack album as well as videodisk and/or videocassette properties. "We want to make all ancillary rights available to

the distributor," says Ritzenberg, adding that as of now these rights represent "Virgin territory."

He is enthusiastic about the use of the Dolby sound "to stimulate involvement from the viewer. Through the use of surrounds we anticipate a lot of audience response. Hopefully the viewer won't know if the person next to him is yelling 'Thank You, Jesus' or if it's coming out of the speaker. Our hope is that the film will truly be an experience."

Citing the current NAACP drive for greater exposure of blacks through film and video, Ritzenberg notes that "Gospel," with its all-black cast, should have great appeal "to black audiences who are starved

to see themselves on the screen. The majors have been very unresponsive to this need. So we feel we have a built-in black audience, but we hope to cross over to the general music-loving audience as well."

All post-production work on "Gospel" was done at Fantasy Films, where Golden Door maintains its offices. Director of photography is David Myers, whose credits include "Woodstock," "The Last Waltz" and "Human Highway." Music supervisor is Miles Goodman, with recording by Joel Moss and final mix by Moss Allen Stone. Editor is Glenn Farr. Set designs at the Paramount were done by Ernest Van de Bovenkamp.

SEPTEMBER 11, 1982, BILLBOARD

Best Selling  
Survey For Week Ending 9/11/82  
**Inspirational LPs**

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This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number	This Week	Last Week	Weeks on Chart	Title, Artist, Label & Number
1	9	9	<b>AGE TO AGE</b> Amy Grant, Myrrh MSB 6697	21	21	126	<b>ONE MORE SONG FOR YOU</b> The Imperials, Dayspring DST 4015
2	4	33	<b>THE VERY BEST OF THE IMPERIALS</b> The Imperials, Day Spring DST-4025	22	22	33	<b>THE BEST OF PRAISE</b> Maranatha Singers, Maranatha (Word) MM0083A
3	3	33	<b>I SAW THE LORD</b> Dallas Holm, Benson R3723	23	23	55	<b>DON'T GIVE IN</b> Leon Patillo, Myrrh MSB 6662 (Word)
4	6	51	<b>AMAZING GRACE</b> B.J. Thomas, Myrrh MSB 6675	24	NEW ENTRY		<b>I'LL NEVER STOP LOVING YOU</b> Leon Patillo, Word MSB 6711
5	5	33	<b>THE TRAVELER</b> Don Francisco, New Pax NP 33106	25	25	126	<b>FORGIVEN</b> Don Francisco, New Pax NP 33042
6	9	5	<b>MIRACLE</b> B.J. Thomas, Myrrh 6705	26	NEW ENTRY		<b>A SONG IN THE NIGHT</b> Silverwind, Sparrow SPR 1058
7	7	42	<b>JONI'S SONG</b> Joni Eareckson, Word WSB 8856	27	32	17	<b>AMY GRANT IN CONCERT, VOLUME II</b> Amy Grant, Myrrh MSB 6677
8	8	33	<b>UNFAILING LOVE</b> Evie Tournquist, Word WSB-8867	28	26	51	<b>HEARTS OF FIRE</b> Sweet Comfort Band, Light LS 5794
9	11	26	<b>HE IS JEHOVAH</b> Kenneth Copeland, KCP SLP-1010	29	29	68	<b>HEY, I'M A BELIEVER</b> Dallas Holm & Praise, Greentree R3441
10	13	76	<b>PRIORITY</b> The Imperials, Day Spring DST 4017	30	33	21	<b>BLESS THE LORD WHO REIGNS IN BEAUTY</b> The Bill Gaither Trio, Word WSB 8870
11	14	5	<b>CHRISTIAN AEROBICS</b> Various Artists, Benson NP 33133	31	30	89	<b>ARE YOU READY?</b> David Meece, Myrrh MSB 6652
12	16	5	<b>LIFT UP THE LORD</b> Sandi Patti, Impact R 3799	32	31	126	<b>MY FATHER'S EYES</b> Amy Grant, Myrrh MSB 6625
13	19	5	<b>TROUBADOR OF THE GREAT KING</b> John Michael Talbot, Sparrow BWR 2034	33	34	102	<b>IN HIS TIME, PRAISE IV</b> Maranatha Singers, Maranatha MM0064 (Word)
14	NEW ENTRY		<b>SONG OF THE SHEPHERD</b> Keith Green, Pretty God Records PGR 002	34	36	59	<b>AMY GRANT IN CONCERT, VOLUME I</b> Amy Grant, Myrrh MSB 6668
15	15	42	<b>PRAISE V</b> Maranatha Singers, Maranatha MM 0076 A	35	10	126	<b>BULLFROGS &amp; BUTTERFLIES</b> Candle, Birdwing BWR 2004
16	NEW ENTRY		<b>CHARIOTS OF FIRE</b> Vangelis, Pandora PO 16335	36	12	59	<b>KIDS PRAISE ALBUM</b> Maranatha MM0068
17	17	38	<b>NEVER SAY DIE</b> Petra, Starsong SSR0032	37	18	126	<b>MUSIC MACHINE</b> Candle, Birdwing BWR 2004
18	2	21	<b>EXALTATION</b> Ron Huff, Paragon PR 33101	38	27	59	<b>SOLDIERS OF THE LIGHT</b> Andrus/Blackwood & Co., Greentree R3738
19	NEW ENTRY		<b>FRONT ROW</b> David Meece, Myrrh MSB 6676	39	28	42	<b>HOLM, SHEPPARD, JOHNSON</b> Holm, Sheppard, Johnson, Greentree R3583
20	20	42	<b>THE KEITH GREEN COLLECTION</b> Keith Green, Sparrow SPR 1055	40	24	89	<b>BEST OF B.J. THOMAS</b> B.J. Thomas, Myrrh/Word MSB 6653

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## A BILLBOARD MARKET PROFILE

# TEXAS

## PROJECTING A NEW STRENGTH OF VISION

**E**dna Ferber wrote a book about Texas and called it "Giant." But that's not surprising. Texas has always imbued itself with an aura of larger-than-life silver-screen drama. After all, what other state can claim a special secession clause written into its statehood agreement with the U.S. Government, allowing it the right to break off into individual nations upon demand?

Texas (as befits its size) traditionally occupied a lion's share of American history. Today, nothing much has changed. More than any other state, Texas is both complex and controversial. Everyone seems to have an opinion about Texas, even those whose chief experience within its boundaries consists of an overnight stay at the Dallas/Fort Worth Airport.

Texas bears the weight of an oversized halo fashioned by obsessively-loyal residents. Texan pride is nothing to be taken lightly or dismissed cavalierly. Texans are fiercely proud of the role their state has played in shaping the past and present; when they brag, it is from a deep-rooted sense of self-esteem.

Texas is part myth, part reality, partly fact and partly fiction. Perhaps that's what makes this state so magically surprising. For it is surprising. Don't try to pigeonhole Texas—or its worthy citizens—because Texas diversity defies categorization. Describe its far-as-the-eye-can-see prairies and you'll miss its

By KIP KIRBY

sleek skyscrapers. Talk about its 180-degree blue skies and you'll forget to include its space-age technology. Rave about its rodeos and you may miss its endless cultural arts centers and museums. Picture the Panhandle and run the risk of overlooking its plentiful lakes, mountain ranges and Gulf Shores. Or its rapidly-expanding metropolises.

Texas is grandiose geography, high-spirited history, prideful patriotism, exulting energy. It is also one of our nation's fastest-growing centers for commerce, industry, arts and technology.

Some of Texas actually looks like Texas: dustswept plains occasionally interrupted by starkly solitary telephone poles or slowly-turning windmills. There are cowboys, of course, but they are hard-working, leather-skinned men who would not know what to do with a pair of Calvin Kleins. There are "Dallas"-type oil magnates tv has made popular, but they are shrewd businessmen whose drawls in no way interfere with their high-finance daily dealings.

It is entirely possible that Texas has the highest percentage of under-35 self-made millionaires in the Union. But it's impor-

tant to remember that in Texas, people believe anything is possible, and they rarely pause long enough to consider the alternative.

Texas consists of astonishingly different lifestyle counterpoints, compatibly poised side by side. And while stereotypes die hard, Texas today deserves new evaluation. It is a far cry from the Texas once depicted in old westerns . . . and a Texas altered slightly from its 1980 "Urban Cowboy" patina.

True, Texas is flat grasslands—but it's also 90 separate mountain peaks towering a mile or more above sea level. Texas contains more square miles of inland water (that's 6,000, to be exact) than any state but Alaska. Texas offers 624 miles of sunny beaches, for those keeping count, and they contrast nicely with the 23 million acres of lushly dense forests. Texas citrus crops originate from the fertile Rio Grande Valley: did you know it's situated in the same tropical latitude as Miami Beach? And if Texas is firmly enmeshed in the ongoing U.S. space program, it is at the same moment preserving its own history in the historical Fort Worth Stockyards area, once a gateway along the well-worn Chisholm Trail.

One of the fastest-booming new industries to hit this state is film and video. Within three years, Texas has become (as it

(Continued on page T-3)



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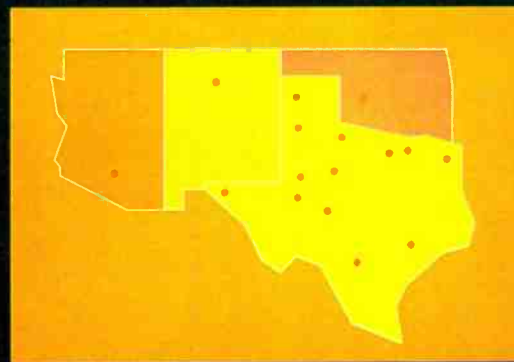
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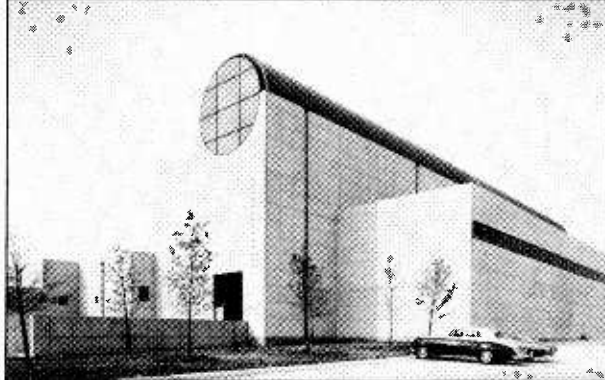
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Promotions (915) 362-0401





**THIRD COAST THUNDER:** Joe Ely at third annual Tornado Jam in Lubbock last spring. 25,000 fans stood in ankle-deep mud to see Joan Jett, Leon Russell, the Crickets and Gary Morris perform with him.



**FULL HOUSE:** (Center top) Along with her girls, Dolly Parton runs "The Best Little Whorehouse In Texas." (Center middle) Willie Nelson and fellow Texans, from left, Joe Ely, Ray Wylie Hubbard, Guich Kooch, B.J. Thomas and Gary P. Nunn improvise at the Texas Music Awards show. Clearwater Teleproductions of Arlington provided remote video with audio support by Omega Audio of Dallas. (Center bottom) Exterior of film soundstage at Las Colinas, Dallas Communications Complex.



**RECORDING HAVEN:** Third Coast Sound Studio, one of Austin's most complete entertainment complexes, recently found Nick Lowe in to produce a Fabulous Thunderbirds album for Chrysalis.

**Music/Video/Film**

**Extend Creative Frontier**

**PROJECTING A NEW STRENGTH OF VISION**

• Continued from page T-1

proudly bills itself) the "Third Coast" for video projects, movies, tv, cable and syndication. In 1980—a landmark year—Texas grossed \$115 million alone from film projects. In 1981, the total gross was almost \$100 million. Texas now has excellent facilities offering computer-generated animation, film and video editing and transfer, audio/video synchronization and complete pre- and post-production services.

Not surprisingly, producers and directors have always harbored a fondness for Texas shooting locales. Between 1923 and 1981, 158 different film and tv productions were shot in Texas. These include "Giant," "State Fair," "Hud," "Bonnie And Clyde," "Baby, The Rain Must Fall," "Sugarland Express," "Logan's Run," "Honeysuckle Rose," "Outlaw Blues," "Long Riders" and "Middle Age Crazy."

Dallas, always a commercial jingle center, is now beginning to move into the limelight for its state of the art video facilities. And other audio/video set-ups are hanging out their shingles from Austin northward. Perhaps best publicized is the \$12 million Studios At Las Colinas, part of the Dallas Communications Complex. This full-service facility features professional soundstages for movie, tv and recording projects: one of its first major involvements is "Silkwood," starring Meryl Streep, Kurt Russell and Cher, which is slated for filming at Las Colinas in late summer/early fall.

The Texas Film Commission, centered in Austin, is very involved with in-state film and video coordination. Texas has been a favorite shooting locale for East and West Coast directors for obvious reasons: the stunning geographical terrain, ethnic and linguistic variances, ease of transportation, healthy economy, qualified local professionals (both technical and artistic). Also, Texas is a right-to-work state, providing flexibility for union and non-union situations.

Ironically, it appears that although Texas originally became famous for its musical styles and performers, it will be film and video, not music, that brings big-time show business into the state. While many Texas musicians and performers have become successful, most were obliged to emigrate to do so. Texas has lagged behind New York, Los Angeles and Nashville in attracting major record labels, management firms and publishing divisions. For years, it was well known that you could **make** music in Texas, but you couldn't market it.

There are signs this may be changing. If the rest of the U.S. economy ails, Texas' financial picture continues bright. Unemployment remains substantially lower than in many other states. The high growth rate of Houston and Dallas creates a job market irresistible to skilled but out-of-work professionals, and is giving the state for the first time a powerful rank of technically-oriented and experienced craftsmen.

The irony of Texas' musical emigres hasn't been lost on the new generation. The last three years have created a boom in a range of services to complement the artistic side.

"Texas hadn't succeeded in building its groundwork," points out Gloria Thomas, writer and wife of singer B.J. Thomas. "It was slow to develop studios, publishers, film and business contacts that would make it possible for local talent to stay in Texas." She agrees that the new influx of film and video industry activity is turning the picture around at last.

Neil Feldman, president of the year-old Video Post and Transfer operation in Dallas, says: "For the first time, Texas is establishing its own credibility in other markets. The only message I have from Texas is that technically and professionally, we now have people as competitive and trained as anywhere you'd find on either coast. And we cost less."

There are statewide organizations and associations dedicated to putting Texas on the map. And they are, for the first time, pooling their efforts to create a united, responsive front.

These range from the aforementioned Texas Film Commission to the Texas Music Assn., the Texas Assn. of Film & Tape Professionals, and the Dallas Communications Council. It encompasses local tourism departments and chambers of commerce eager to extol Lone Star advantages.

It involves a widespread cast of committed individuals, people who make their living from or through Texas' artistry, and believe the state deserves recognition for its achievements. These range from concert promoters like Louis Messina, president of Houston-based Pace Concerts, and Jack Orbin, founder of San Antonio's Stone City Attractions . . . to audio/video experts such as Neil Feldman of Video Post and Transfer, Omega Audio's Paul Christensen, Ed Bernet, ex-football pro and now chief of Sumet-Bernet Studios . . . William Burkett, freelance actor and chairman of the 500-member Dallas Communications Council, and the DCC's executive director, Lorraine Gress . . . Michael Brovsky, head of the Brovsky-Stewart Group in Austin . . . Harvey Lynch, who is striving to turn Houston into a major record company contender with his new Houston Connection Records venture, and Chuck Robinson, now launching oil-financed Permian Records for country . . . Ben Mason, who heads Austin's Third Coast Studios . . . and David Stallings, whose successful Delta Records operation in Nacogdoches keeps on turning out the kind of music for which the state is famous.

There are newcomers relocating within the Lone Star borders every month. Hollywood director Peter Bogdanovich is negotiating with Las Colinas for new Texas headquarters. Rock singer Mick Jagger and his Texas-born girlfriend Jerry Hall recently purchased an enormous spread north of Dallas to live and raise horses. And those who have spent some time in Texas are becoming even more heavily immersed in projects they feel are destined to put this state out in front of competitive entertainment and commercial centers.

There are film scorers like Ken Sutherland, booking agents like Ronnie Spillman of Encore Talent, successful club owners like Sherwood Cryer and Billy Bob Barnett, men like Sam Atchley and Robert Gallagher of the Music Exchange seeking to put local Texas talent on the map, managers such as Ed Cobb and Randy Jackson wanting to provide the necessary lure to keep Texas-based acts from moving away in desperation. There are radio promotion men like Peter Svendsen and Ed Spacek (brother of actress Sissy Spacek) keeping national country product on the airwaves.

There are small labels such as Yatahey, Rosebud, Jackalope and Juice Records struggling to make their presence known.

There are state of the art recording studios and mobile facilities ready and willing to prove that hit records come out of Texas as easily as anywhere else.

There are statewide musical celebrations that focus attention on the talent: the Texas Music Awards (highlighted last year by none other than Austin's grand master, Willie Nelson), the annual Kerrville outdoor music fest, Austin's Aquafest, the huge Texas Jam staged by Louis Messina's Pace Concerts.

There are even colleges around the state offering musical courses, including South Plains College in Little Levelland, Texas, which offers a thorough education in exotic fields like bluegrass, country music arranging, and dobro/mandolin. (In fact, South Plains even exports a traveling country music show, born out of its degree program, which has played from Florida to El Paso—and Waylon Jennings' son Buddy, enrolled in the school's sound technology program, did a benefit show for students there last season.)

Insiders are putting their chips on the board that this new period of growth will be Texas' power move. But that's not surprising. When Texans set out to do something, they do it—often on a scale and in a manner more grandiose than anyone else would have dreamed of.

Take, for instance, Billy Bob's Texas, a 5,500-seat nightclub opened a year and a half ago in Fort Worth. "We set out to open the world's largest honky tonk, only to be told by the Guinness Book Of World Records that we were also the world's largest nightclub and the world's smallest civic center," laughs Carl Dooley, who books 352 days' entertainment into the facility.

"The instructions weren't in the box when we opened this place," he admits, looking over the enormous expanse of space within the club. "In fact, in Las Vegas, they were giving odds that we would never make it!"

With 42 separate bar stations, an inside rodeo ring, \$300,000 worth of sound equipment alone, its own radio show, "Live From Billy Bob's Texas" set to debut January 1, and headliners from the Beach Boys to Alice Cooper to Bob Hope, Billy Bob's Texas is just what you'd expect in this state: bigger than life.

Southward a few hundred miles lies Houston, and the granddaddy of oversized nightclubs: Gilley's. It's overseen by Sherwood Cryer, a shrewd and salty proprietor as weathered and native as a well-cast extra from Hollywood Central Casting. Gilley's concentrates on country. Redneck, beer-drinking country, interspersed with a friendly brawl or two. Long before "Urban Cowboy" film crews arrived in their pressed dungarees to shoot the movie that put the club on everyone's lips, Gilley's held the Guinness Book of World Records' honor as largest nightclub in existence. Cryer was the man who made mechanical bull riding a national craze unrivalled since the days of the hula hoop. And though he doesn't say much about future plans, it's a safe bet that he will continue promoting his club as visibly as he's done in the past.

Over the years, Texas has maintained a solid link with Tennessee. Not for nothing was the song "T For Texas, T For Tennessee" inspired. Texans love music as much as barbecue, and they love any place that **also** reveres their talent. So there's always been a special soft spot among Texans for Tennessee, particularly Nashville. The link, of course, extends well beyond modern-day memory. Tennesseans were instrumental in helping Texans in their fight for independence in the mid-1800s: Sam Houston, Davey Crockett and Jim Bowie were Tennessee frontiersmen long before they became Lone Star state heroes. And the ranks of the Alamo dead are filled with men from Tennessee.

Over the decades, Texas has exported many artists and musicians into Nashville, where they went on to major recording deals and future fame. Some of those musicians later returned to Texas. Some wavered back and forth, torn between commercial success and a desire to "do it from Texas." In the mid-1970s, an underground movement began to swell around Austin, championed by Willie Nelson (whose earliest performance at the legendary Armadillo World Headquarters still lives on in the minds of those fortunate enough to be there that night), Jerry Jeff Walker, Michael Murphey, B.W. Stevenson, Joe Ely and Gary P. Nunn. It was a movement born of music. It even had an anthem: "Up Against The Wall,"

(Continued on page T-41)

Kip Kirby is Billboard's Nashville Bureau Chief and Country Music Editor.



# HEALTHY CONCERT MARKET SHOWS SIGNS OF REACHING SATURATION POINT

By ROSE CLAYTON

Ask any Texan to describe his state in two words, and without a doubt, they will be "biggest" and "best." Make no mistake about it, doing things on a grand scale includes quality as well as quantity and that is what accounts for the boost in a Texan's brag.

Size may be Texas' most noticeable characteristic, but it is only one measure of the state's uniqueness as far as musical entertainment is concerned.

Remember your reaction on first hearing about Houston's Astrodome, the world's first all-purpose, weather-free sports stadium and arena, or the 3.2 acre Gilley's Club, the world's largest nightclub? Most people were full of doubt that either, let alone both, would continue to fill to capacity years later, making history for the acts and audiences they attracted.

These massive venues, have been successful, like many others across the state, due to the Texas music industry's adaptability, capability, flexibility, diversity and creativity. With another big plus being situated midway between the east and west coast.

One major misconception people outside of Texas have about the state is that it is prolific with honky tonks and that its musical preference is still country and western swing.

Austin, the state's capital, for example, has an array of facilities that serve to disseminate melodies suitable for an audience with varied musical tastes.

The Frank Erwin Center on the Univ. of Texas campus, formerly the Special Events Center, is a prime example of Texas ingenuity. Often referred to as the Super Drum because of its drum-like shape, the Frank Erwin Center drew close to 424,000 people to its activities during the past year from a town of 500,000 people.

"No one else turns that kind of numbers," says Dean W. D. Justice, director of the center. "The major metropolitan areas don't do that kind of thing."

So, how does the Univ. of Texas do it? "We co-promote everything that comes in," says Justice. "We have five people fulltime. We know the market and how to sell shows. We also have our own computerized ticket center."

One successful promotional device, which Justice says, "is designed to push fence sitters off the fence," is a 28-page campus publication which reaches 50,000 households for a readership of close to 155,000. Enrollment during a normal school year is 45,000.

According to the Univ. of Texas' research, the Austin market is one of the nation's strongest in terms of entertainment prospects. Its demographics are young, married, both working, no children and highly-trained (usually in high technology).

Unemployment in Texas is 4%, less than half the national average. It has not been as adversely affected by the recession as other areas.

A year ago acts went out in other parts of the country and had slow dates and cancelled out," Justice says. Those of us in Texas felt the market was good and if they had come here, they would have made money. This year there are more acts touring and the quality of acts is better. As a result, Justice reports his gross ticket sales up 41%.

## STAN ALLEN, Rainbow Ticket Master Dallas

"What makes me the maddest is scalping. There is nothing we can do about it until legislation gets on it. It's a problem knowing that some teenager, working at Taco Bell, has to pay \$75 to see AC/DC.

"We have 21 outlets in Dallas. We limit sales to 10 tickets per person. They hire kids to scalp, and we know them on sight. I saw ads in the newspapers offering AC/DC front row tickets for \$150. The kids can't support that. They only make so much money. The average ticket price is \$9.50-\$13.

"We give out ticket stubs which are numbered, so the kids don't have to stand in line so long. They can leave and come back at a prearranged time for the tickets.

Justice says there are exceptions to the statement that rock is "the hottest thing out there. There are more rock acts touring than pop superstars," he adds, "We sold out Neil Diamond. Our net gross was \$230,000."

Of the 39 professional shows for 51 performances in '82, all have done well Justice says. Dan Fogelberg and Foreigner each drew more than 16,000 to the 19,000-seater, the Cars 14,000, and Kool and the Gang 10,500.

While other large halls across the state report difficulty in

Rose Clayton is a Billboard contributor in Nashville.

By LAURA DENI

Louis Owen, manager of the 10,690 seat Tarrant County Convention Center in Fort Worth, is blunt on business. "It's getting to be real rough. But if we get over the next year it will get better."

Tarrant was the place to be until Reunion opened two years ago and stole the show. More seats was the bugle call that rallied promoters.

"Since Reunion opened they get the big names that used to play here," complains Owen.

B. Don Magness is director of Fort Worth's Will Rogers Auditorium. "Our year ends Oct. 1 and last year was the best since the facility opened in 1936. This year is even better. Rock did draw the best but the Reunion took most of the action away from Fort Worth. So we traded in rock shows for more live-stock events."

"We're the fifth largest building of its type in the country," boasts Reunion manager Jack Beckman. "We have flexibility. We have drapes to cut it in half to a comfortable 10,000."

The Dallas Convention Center, as a whole, includes the Reunion according to Penny Yost, assistant manager. "Our first priority is conventions, because they are booked five-10 years in advance. Each facility has a separate rate structure. Ours is 10% of the gross with a \$7,000 maximum."

"It costs \$12 per mile to travel," continues Beckman. "The artist fees sound unreasonable, but the bands get home and discover they haven't made any money. And neither are the facilities. The facilities have got to get more competitive."

"What's happening is that you get points for ticketing and concessions. Ticket agencies are making deals," charges Owen. "There are deals on concessions. It's which arena gives the biggest percentage back to the concessionaire who goes to the artist saying 'Play that place,' because of the concession percentage which, in the end, means more money for

the act.

"Our money is in flat shows, which are four-five days, while a concert is one night, and he wants a cut on everything, and his price keeps going up," continues Owen. "He doesn't give anything and they're pricing themselves out of the market, which is where a lot of them ought to be: out of the marketplace playing some tent or outhouse."

Owens complains about the double standard associated with city-operated venues. "The boards are businessmen who, because of the economy, knock themselves out keeping their own businesses together. Yet, they don't expect your business to be bad.

"We're battling Billy Bob's," he adds. "They do better with country, which doesn't do well here. The people in Fort Worth

## STEVE SHULMAN, Talent Buyer Majestic Performing Arts Theatre, San Antonio

"The economy could be better. We feel the recession. A marginal show isn't going to make it. We have our most success with theater. We're bringing in a fantastic Broadway series: Carol Channing in "Hello Dolly," Yul Brenner in "The King And I," and "Pirates of Penzance." Three we booked directly from New York and one out of Columbia Artists. Our series subscription hit 10,000 at \$64-\$88. Single tickets are \$15-\$27.50.

"We would like more soft-rock, but the 2,480 seats prohibits that. We're developing a Hispanic program working with managers to bring in Mexican performers. San Antonio is a growing city with 50% Hispanic.

"We've done very well with Johnny Mathis, Debbie Reynolds, Robin Williams and Gallagher. The Majestic dates from 1929 when it was a movie palace. The newly restored building opened in '81. The Spanish motif interior takes on the effect of a Spanish village, with vines, cast statues and a whole mess of gingerbread. Everybody is in such awe of the building that it helps keep the crowd in control."

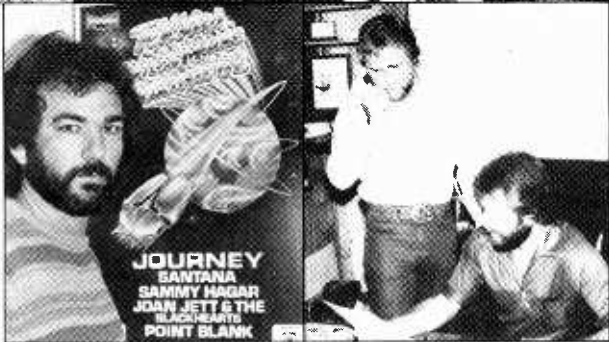
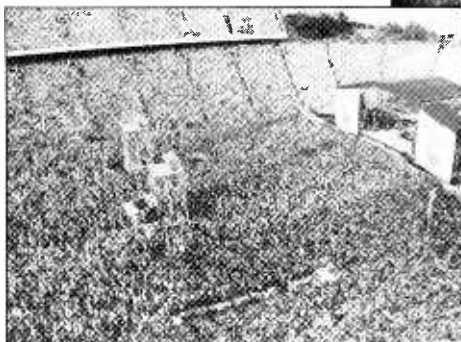
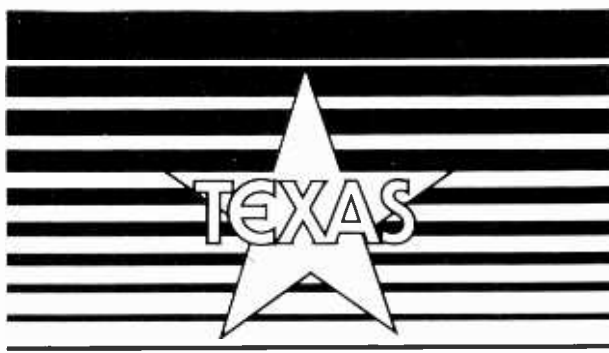
are real shitkickers. They like to stand and move around with the music.

"For us, it's Broadway. We're getting a series which includes 'Annie,' 'Chorus Line,' and 'Best Little Whorehouse.'"

"The concert promoters' egos are in competition. They are burning themselves out with concerts too close together," charges David James, executive with Graham Central Station, which has 28 Texas clubs. "In a 50 mile radius there are

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Laura Deni is a freelance writer based in Las Vegas.



LIVE EXCITEMENT: (Top) Endless activity at Billy Bob's Texas, Fort Worth country music arena. (Center left) Texas Jam '82 featured Journey, Santana, Sammy Hagar, Joan Jett and Point Blank and was staged in two locations, drawing 65,000 to Dallas Cotton Bowl and selling out the Astrodome. (Center) Joe Ely jams with Carl Perkins at Austin's Club Foot. (Center right) Austin's recently renovated Paramount Theatre hosts various films, concerts and plays. It was the site for the premiere of "The Best Little Whorehouse In Texas." (Bottom left) Louis Messina, president, Pace Concerts, Houston. (Bottom right) Ronnie Spillman, left, president of Encore Talent, and artist Moe Brandy, plan for fall tour in San Antonio.

drawing good crowds for country acts the Frank Erwin Center shows good response. "We did 12,800 on Kenny Rogers and Susan Anton, which was one of their biggest dates," Justice says. "We also did 12,000 on John Denver and 10,000 on Ronnie Milsap."

One unique approach employed by the university that may have increased the country draw is to offer a package that includes preferred parking and dinner before the show for an additional price of \$7.50.

Another inventive venue in Austin is Manor Downs, an outdoor racetrack, rodeo arena and entertainment complex which has five stages and holds approximately 30,000 people.

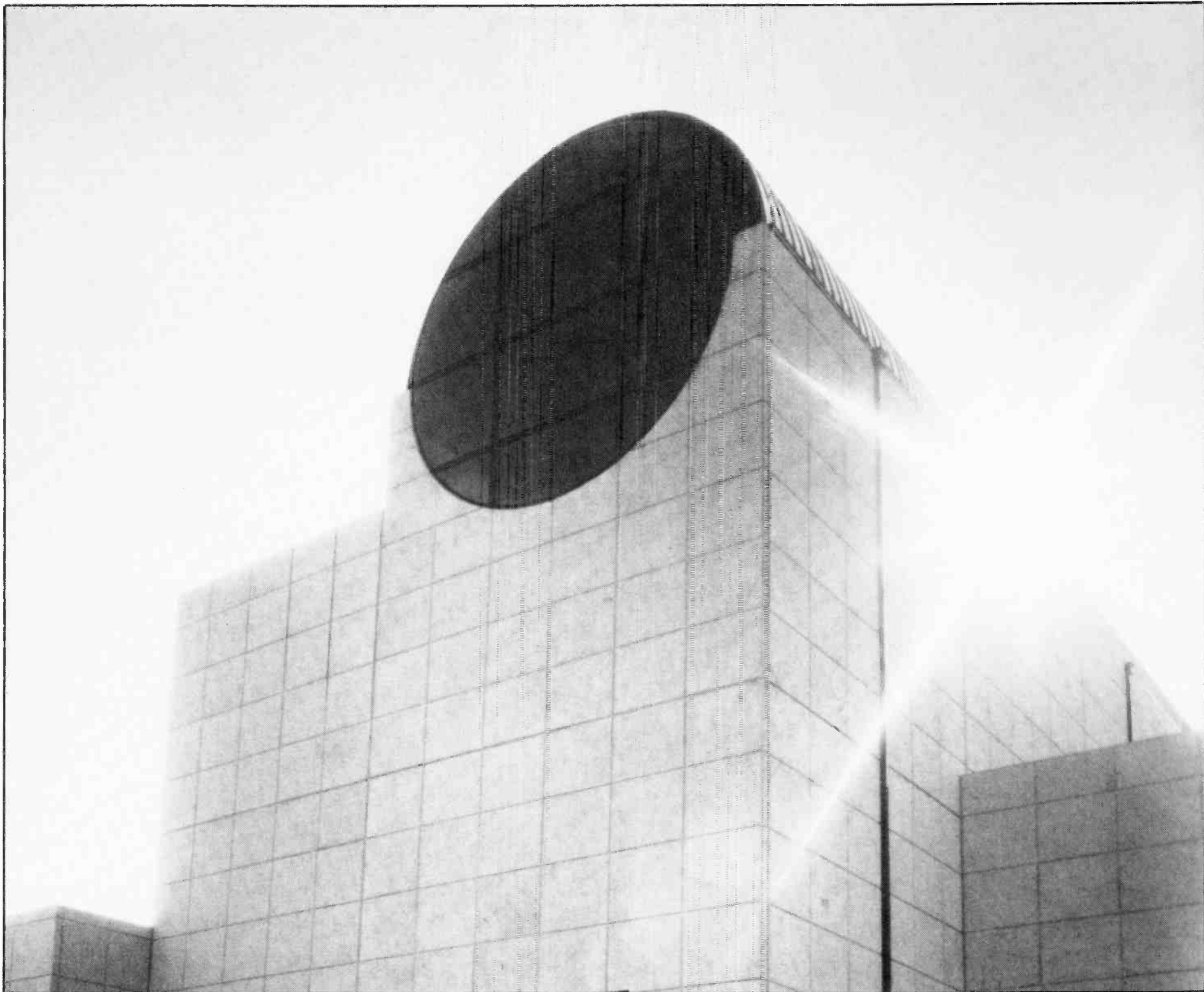
Unique with its tables and patio bench seating in the most popular area suitable for an audience of 5,000, the Downs has hosted a variety of artists since opening two years ago. Its best showings have been with the Kinks and Grateful Dead, while Cheap Trick, Charlie Daniels Band, Waylon Jennings, and Johnny Winters also did well.

Chesley P. Millikin, general manager of Manor Downs, says he believes the facility's success has been due mostly to the fact that "we attempt to give people value for their money. We don't allow concessionaires to overprice. Our maximum ticket price is \$10 and beer sells for \$1. We also pay the ticket outlet percentage rather than passing the handling fee on to the buyer."

The reasoning for Millikin's philosophy, which seems to be shared by many others in the area, is simply this: "Without people—artists wouldn't have an audience."

One of Austin's largest clubs, the 1,700-seat Austin Opera House, admits its attendance figures are off some 20 to 25% in '82. Manager Tim O'Connor feels it is a combination of the

(Continued on page T-30)



# We're shining now.

Open now in the Dallas Communications Complex: The Studios at Las Colinas. A full-service complex for full-length films. ★ Three sound stages, ranging from 3,000 to 15,000 square feet. State-of-the-art lighting and equipment. Flawless acoustics. Catwalks. ★ Spacious individual and chorus dressing rooms. Wardrobe rooms. Production offices. Rehearsal studios. Screening rooms. Set construction area and drive-in service area.

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leasing information contact:  
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Vice President/Marketing



## The City Story

# ROCK DEMAND GROWS IN CLUBS, SEEPING INTO COUNTRY STRONGHOLDS

A Billboard Spotlight



**AUSTIN HEAT:** Joe Ely shows off 13-year-old hot-shot Austin guitarist, Charles Sexton, on one of his tours. Known around town as "Little Charlie," he's the talk of Austin.



**KICKERS AND SLICKERS:** (Top center) Rock band Wavelength perform a benefit dance at the Bee County Coliseum, Beeville, near Corpus Christi. (Middle center) Outside Anderson Fair, a Houston institution. (Bottom left) Outside Caravan East, the reigning king of country music nightclubs in El Paso, part of a four-city southwest chain. (Bottom right) Tony Bennett at the Fairmont, Dallas.



**HAPPY LANDING:** Jim Cullum of Jim Cullum's Happy Jazz band at The Landing, San Antonio.

## DALLAS

By NANCY BISHOP

What best symbolizes the hope for the future of the Dallas music industry is the 25-acre Las Colinas center that opened in June.

"The Dallas Communications Complex acts as a big neon sign that flashes a message to the rest of the country saying: 'Come to us,'" says Ed Berner, president of the Texas Music Association's Dallas chapter.

Dallas' rapidly growing film and video industry will continue to stimulate the already prosperous music business, Berner firmly believes. Where film work goes, music opportunities follow. History could repeat itself if Dallas continues to attract major motion picture and television productions as Los Angeles did more than 40 years ago. As the film industry moved to the West Coast, the supporting musical backup followed.

Les Studdard, January Sound recording studio general manager, adds, "Dallas has always had the talent and technical skill. Las Colinas is the final link in allowing us to do more. Not a week goes by that we don't get calls from producers wanting to talk to us about a new project. Las Colinas will have a tremendous impact on what we do and represents the kind of financial commitment we have to turn out the services."

Many industry leaders believe that Dallas will become not only the country's leading "jingle" market for commercials and radio spots but will also diversify to attract production of cable and network music shows, motion picture film scores and more major record label recordings.

The variety of projects and business opportunities have even surprised Trammell Crow Jr., the 30-year old builder of the Dallas Communications Complex. He expected to first lease one of his three sound stages in the \$12 million complex to film or video producers. Instead, Stevie Wonder rented the 6,000 square-foot studio to rehearse for a June 19 Cotton Bowl show.

Crow says that Wonder was so impressed with the facility that he began asking questions about the design, construction and management that could be applied to building a similar structure in Los Angeles. "There was some hint that we might be asked to build a facility in LA," Crow says, "but the conversation has not gone past that point."

Among the first tenants in the complex located in Irving near the Dallas-Fort Worth airport is Dallas Sound Lab that will be equipped to work with any major film or tv production that is done inside or outside the center.

Russell Whitaker decided to move his recording studio from Austin, where it was called Ruff Cedar, to set up in Las Colinas, where it will be renamed and opened in late October. "I always wanted to do more film and video projects and this is the perfect opportunity," Whitaker says.

Many of the other 14 major Dallas recording studios that make up the country's fourth largest recording center have added the latest state-of-the-art equipment to be competitive with the East and West Coast. The investment in the latest interlock devices to synchronize film and video with audio along with post production facilities at such places as Video post and Transfer has handsomely paid off.

For example, Goodnight Audio's continual upgrading made it possible to record the film score for the major motion picture, "Savannah Smiles." Composer-producer Ken Sutherland says he could have recorded the film's six songs anywhere, but he chose Dallas because, "We could get more for



**KICKERS AND SLICKERS:** (Top center) Rock band Wavelength perform a benefit dance at the Bee County Coliseum, Beeville, near Corpus Christi. (Middle center) Outside Anderson Fair, a Houston institution. (Bottom left) Outside Caravan East, the reigning king of country music nightclubs in El Paso, part of a four-city southwest chain. (Bottom right) Tony Bennett at the Fairmont, Dallas.

our money here."

"I've recorded all over the world and think the talent is as good here as anywhere," Sutherland says, adding that he was so satisfied that he will record the scores for his next five films in Dallas.

Goodnight Audio offers a direct link to its sister studio in Los Angeles, Goodnight LA, which has made it attractive for touring musicians who don't want to confine recording to one area of the country. Dallas Goodnight Audio owner Gordon Perry became partners with LA record producer Keith Olsen. The set up has encouraged Stevie Nicks, Sandy Stewart, Pat Benatar and the Fabulous Thunderbirds to use the Dallas studio.

Among the projects that have been the most exciting for Omega Audio is recording music programs for cable and network tv. Omega Audio president Paul Christensen has equipped a 24-track mobile recording van to go on location and tape specials for such well-known entertainers as Bob Hope, Johnny Cash, Mickey Gilley, Quarterflash and Sean Phillips.

Depending on the amount of musical programming on cable tv and the acceptance of videodisks, Christensen says the Dallas recording market can expect a tremendous increase in business during the next two years. He prepared for the volume by moving his facility to Dallas Love Field, where he shares office space with Video Post and Transfer and Clearwater Teleproductions.

In the past, recording studios were very competitive, but the attitude has changed dramatically with the formation of two non-profit organizations that promote the Dallas music industry. The Texas Music Association with more than 300 individual and corporate members is solely concerned with unifying all facets of the local music industry. The Dallas Communications Council with 500 individual and corporate members is concerned with the broader field of film, tv, cable, and music.

Both organizations have similar purposes as Lorraine Gress, executive vice president of the Dallas Communications Council explains, "We bring a unified voice to the attention of the people in Dallas and the rest of the country."

Active Texas Music Association member Studdard says the industry has certainly benefited already from the relatively young organizations. "The TMA has helped people focus their attention on working as a unit rather than individually. There's a new spirit of cooperation to work hard for the good of the whole because we will benefit in the long run."

Many Dallas musicians have been encouraged by the signs of growth in the market and have remained in the area. As a result, the talent in nightclubs has improved and encouraged a revival of live music that replaces the taped music popular during the disco era.

An indication of strength of showcase music is Nick's Uptown that offers local, regional and nationally known bands seven days a week. The top-drawing local acts are the Juke Jumpers, Buster Brown, Ultimate Force, Pat Coil and ReCoil, Al "TNT" Braggs and Ultimate Force. The 400-seat showroom has also been used for regional and national artists—

James Brown, Joe "King" Carrasco, the Fabulous Thunderbirds, the Neville Brothers, Delbert McClinton, the Cobras, A-Train and Wilson Pickett.

Several rock clubs, including the Agora and Cardi's have slightly revised their formats and renovated facilities to appeal to a slightly older clientele as a result of raising the drinking age from 18 to 19. These clubs along with Mother Blues and the Western Place Rock 'n' Roll Palace book many of the areas best rock bands that include: Turnabout, voted the best Texas rock band by readers of Buddy magazine; Backstreet, Rage, Windfall, and Savvy.

The decline of country disco music and closing of several clubs has apparently encouraged the revival of country bands at local clubs. The Dallas Palace opened with award-winning fiddler Jimmy Gyles performing with the house band. Belle Starr continues to rotate its house band, the Roy Clayton Band, with regional bands and special entertainment by such recording artists as Ray Wylie Hubbard and Rusty Weir. No-Whar' But Texas is a popular new club with Bobby Smith and Country Blues alternating with Rolling Country as the house band. The granddaddy of country clubs, the Longhorn Ballroom, continues to book major recording artists supplemented by Dewey Groom's Longhorn Band.

Two new jazz clubs—Fender's and Tim Ballard's—offer variety to what had been a limited selection of music found at the other major jazz clubs—Strictly Tabu, Arandas and the 6051 Club. Many favorite acts that rotate among the clubs are former Blood, Sweat & Tears member Bill Tillman, Colleen Pandis and Decade, Bert Ligon and Condor, Hall Street and pianist Red Garland.

Several clubs have encouraged musicians to continue writing and performing original material. Poor David's Pub initiated a weekly songwriter's contest in August 1981 that spurred showcases and "open mic" sessions at The Saloon and Lillie Langtry's.

Original music of another variety—punk and new wave along with rock 'n' roll—is supported at the Hot Klub that brings in national acts along with the popular Telefonos and Brave Combo, a quartet billed as a nuclear polka group.

The closing of two major showrooms, Yorick's and the Playboy Club of Dallas, cut back on the variety of pop music, but several new hotels opening in the next year are expected to fill that void. Several hotels, including the Loews Anatole Dallas,

(Continued on page T-16)

### JIM RAMSEY, Promoter Austin

"Austin is the window of the future. Austin is a progressive town, different in the percentage of people under 35, which is twice what they are in Dallas or Houston.

"We haven't been able to sell country here for three years. For the last six years heavy metal lives off of Texas revenues. Canadian groups are playing multiple small Texas markets and making good money. Elvis Costello has been a sell out for four years in Austin. If it will flourish in conservative Texas and the South, then it will flourish all over.

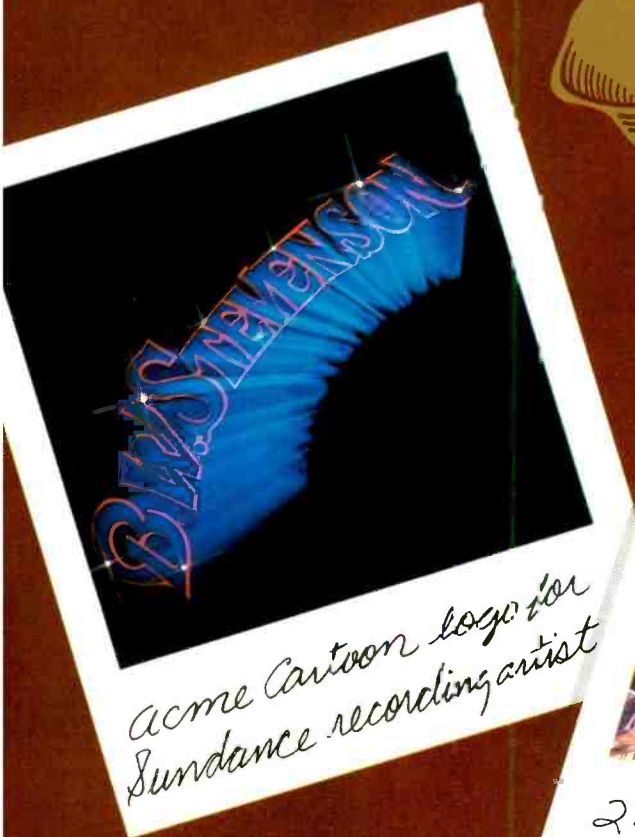
"When I first started with the Police they could do only 45 minutes. They had to do songs over so they could do an hour set. Count Basie sold out two Fairmont shows. The Police, Joan Jett, B-52's played five Texas markets, making money in each one. In Lubbock B-52's sold 2,500 out of 3,000 seats at \$9.50. El Paso was 4,700 out of 6,000 seats at \$10.00. I've got Lords of the New Church. There are so many kids who don't remember how the Doors sounded. This group is Doors sounding. I won't do any more jazz. Lost my ass every time I did jazz."

**City writers:** Dallas by Nancy Bishop, columnist-critic for The Dallas Morning News; Fort Worth by Perry Stewart, amusements columnist for the Fort Worth Star-Telegram; Austin by Katy Bee, Billboard correspondent; Houston by W. Richard Ferguson, Galveston-based freelance writer; San Antonio by Carolyn Seldon, freelance writer; El Paso by Marina Nickerson, freelance writer; Corpus Christi by Joyce Fantin, freelance writer.



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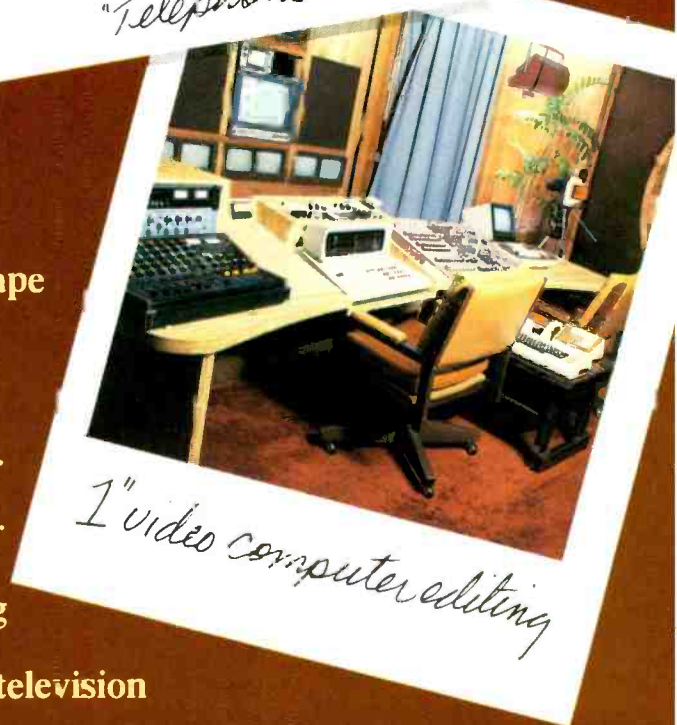
*Acme Cartoon logo for Sundance recording artist*



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- 1977. The first computerized 1" video editing suite in the southwest.
- 1978. The Acme Cartoon Company. Our sister company which has become the world's leader in the marriage of digital computer graphics and imagination.
- 1980. A five-camera remote unit for the production of programming for network, cable, and satellite.
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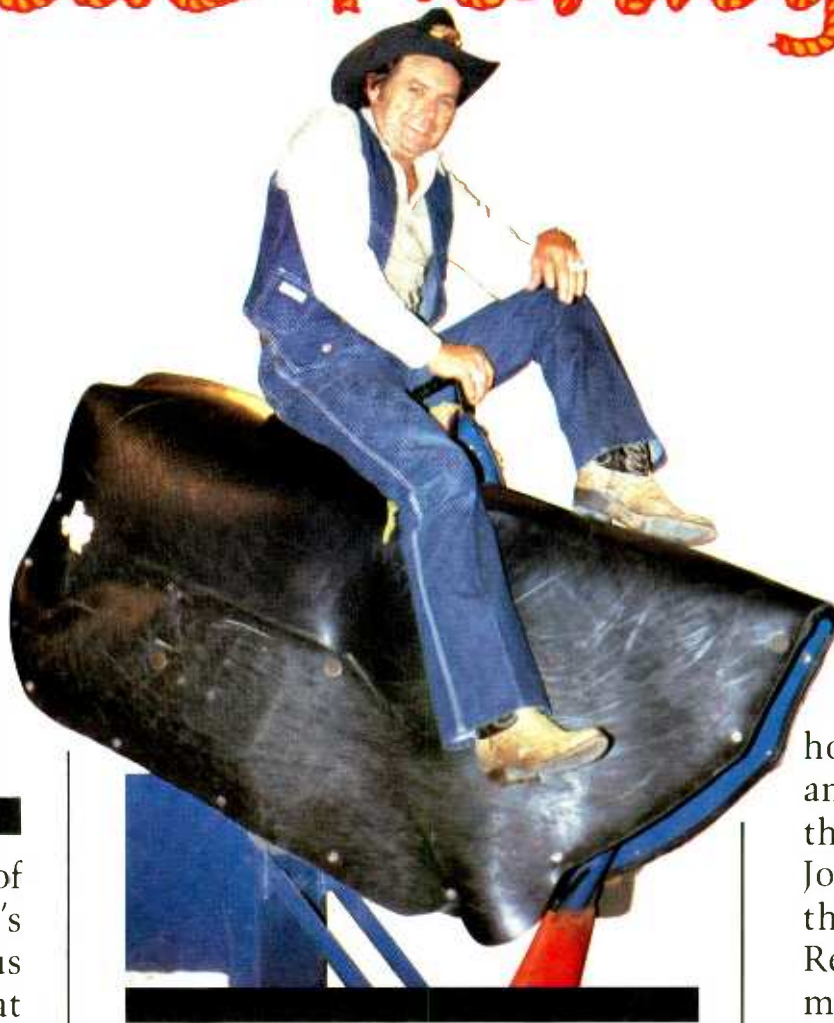
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### LIVE MUSIC

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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.

### BI-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 bi-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 AND RECORDING

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. And the Astro Records and Gilley's Records labels bring you Floyd Tillman, Mac Wiseman & Chubby Wise, Wendel Adkins and Steve Michaels.

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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? And there's a Gilley's Wild West Rodeo every weekend — Friday, Saturday, and Sunday.

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Watching the emerging Texas music/video/film industry is like watching a balloon launch . . . it takes a lot of hot air to get things off the ground. As the smoke dissipates, however, it is clear that some major trends are certainly tugging at the ropes.

In a nutshell:

- Two blockbuster musical features, "Best Little Whorehouse" and "Tender Mercies," headline the year in motion picture production.

- A number of music-oriented specials, featuring big names such as Carole King and Bob Hope, have taken the Texas theme to broadcast and cable.

- Within Texas, more local bands are finding independent financial sources to back their \$10,000-and-up video demos aimed at MTV and Video Jukebox.

- Texas producers and facilities generally concede that the Lone Star State will take another three to five years to "arrive" as an international music/video/film center—and are glad to do so. Any faster, some say, and a Detroit-style exodus from the coasts could flood the state with glamour industry job-seekers. For many Texas companies, it's now the Leave-Us-Alone Star State.

#### Feature Films

Both "Best Little Whorehouse" and "Tender Mercies" required extensive location shooting in Texas. Musical aspects of the two films differed considerably, though, since the former is a Hollywood musical in the grand tradition, and the latter a backstage drama.

According to Gregg Perry, music producer/arranger/supervisor for "Best Little Whorehouse," the recording and underscore was done at the Sound Shop in Nashville. Overdubs and mixing were completed in Los Angeles, at the Record Plant and at Universal Studio Scoring Stage Ten. However, Dom DeLuise recorded an overdub session in Willie Nelson's Pedernales Recording Studio about 30 miles west of Austin in Spicewood, Texas.

The famous "Side Step" number was filmed in the dark of night at the Texas state capitol in Austin. The interior, shot night-for-day, had unusual acoustics. Co-producer Peter MacGregor-Scott of Universal says, "We had six 75-watt speakers in the capitol. Everywhere you turned, all you could hear was the sound of Charlie Durning singing 'Side Step.' It was quite an amazing experience."

"We tried to stay as close to Texas music as we could without getting too pop-oriented to where we would lose the music market," says Brendan Cahill, vice president and director of music at Universal Studios. The film music is truer to the ethnic sound of Texas than the Broadway version, he adds, thanks to the addition of pedal steel guitars and country rhythms.

Cahill mentioned Dolly Parton's two original songs for the film, "I Will Always Love You" and "Sneakin' Around With You." They were chosen from a total of four songs she submitted, he says. Parton wrote "I Will Always Love You," the film's first single release, "many years ago. It was previously released," notes Cahill, "but fits so well at the end of the film."

Burt Reynolds did his own vocals on "Sneakin' Around With You," a duet he sings with Dolly.

Texas brought "Best Little Whorehouse" little in the way of in-state audio recording or services, says Perry, due to the tight schedule and complex filming logistics. Dana Shelton of the Texas Film Commission began in November, 1979, to help Universal with pre-production logistics for the five-week location shoot beginning September 15, 1981, in Pflugerville, Texas.

Unlike "Best Little Whorehouse," "Tender Mercies" features some Texas back-up music talent onscreen. Led by Dallas musician Rick Murray, a band supports actor Robert Duvall in his first singing role.

According to Danette Goss, Dallas-based location manager for the film, the music originated from a Nashville source, except for a piece written by Duvall.

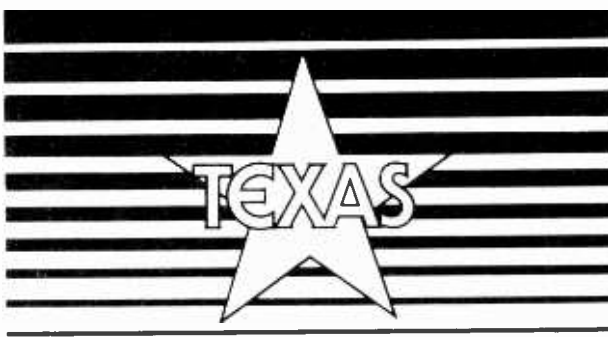
Duvall portrays a country songwriter whose wife, made famous by his hits, abandons him. He struggles through divorce and alcoholism on his own painful path to singing stardom.

"I was just glad that a Texas group got the part," says Goss. "The producers and the director wanted a band to play themselves."

According to Goss, much of the music was recorded live album style in Dallas clubs, and Duvall later overdubbed his vocals in a Nashville studio. She scouted over 150 country style clubs in the area to find the right three: the Grapevine Opry, the Cedar Creek Plowboy's Club, and the Cedars Club, renamed Joe Bob's in the film.

While "Tender Mercies" is being distributed by Universal, the soundtrack record will be put out by the executive produc-

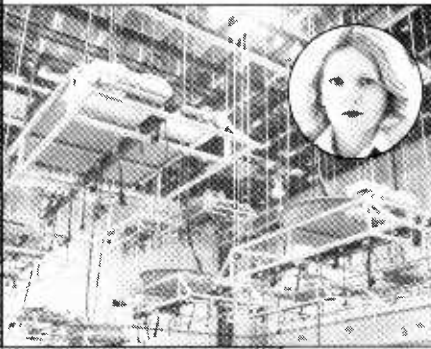
Martha L. Fischer is a Dallas-based freelance writer specializing in video.



## Music Video Projects on Rise

# POCKETS OF GENUINE ACTIVITY INDICATE SUBSTANCE BENEATH SMOKE

By MARTHA L. FISCHER



**VIDEO TAKES:** (Top left) Sundance Productions artist B.W. Stevenson, right, interviewed by Sundance producer Lon Wilder for PM Magazine in Corpus Christi. (Top center) Willie Nelson and Hoyt Axton during Third Coast Video's taping of Barbara Walter's special at Nelson's Pedernales recording studio. (Top right) General manager Pat Wolfe and the film soundstage at the Dallas Communications Complex, Las Colinas studios. (Bottom left) Director Frank Q. Dobbs sets the stage for MFC-The Texas Outfit filming of XpandX for Republic Recording Corp.'s MTV pilot, produced by Jon Arledge. (Bottom center) A Carl Perkins concert, recorded on location with Omega Audio's truck, is mixed to picture in the studio. Co-located at Dallas Love Field, Video Post & Transfer, Inc. and Omega Audio and Productions, offer full-service 1" CMX video editing and 32-track audio sweetening. (Bottom right) Clearwater Teleproductions' new 35-foot mobile production facility.

ers of the film, EMI Music in Nashville.  
Dallas

Still receiving top billing for its impact on area hopes is the Dallas Communications Complex—the Studios at Las Colinas. The Sound Stage building is now complete and fully staffed. Nearby, a 200,000 square foot service center and two adjoining 100,000 square foot office buildings are still very much under construction.

The morning of my visit, ABC Motion Pictures had booked Studio A (the largest, at 15,000 square feet) for a closed session. Studios B and C, at 6,000 and 3,000 square feet respectively, were available.

General manager Pat Wolfe has been busy closing some leases and courting others. So far, signers include Peter Bogdanovich, and two dozen companies in the service center and office building.

According to Wolfe, a consulting acoustician gave the soundstages high marks indeed, but the real test came with Stevie Wonder. The artist, equipped with three semi-trailers of sound equipment, had to rehearse for his June Cotton Bowl performance . . . on the same evening as the Dallas Communications Council met in the adjacent studio.

While some 500 people chatted quietly in Studio A, no music leaked from Studio B, she says. "I didn't hear this from him directly," she adds, "but I am told he said he wished he had a studio like this in LA."

The first recording studio to move into the Complex is Russell Whittaker's Dallas Sound Lab. Formerly Austin-based, Whittaker had done some work for Willie Nelson at Ruff Cedar Sound, Wolfe notes.

She concedes that it may take three to five years for Las Colinas to generate ongoing business. "I don't mean to say that everyone's counting on this particular facility to make or

break the industry," Wolfe adds, "but, this is a significant accomplishment in the industry, for the industry. It helps centralize the industry, give it a gravitational point. It's sort of like, when the industry zeroed in on Los Angeles, as opposed to San Jose, or San Francisco or Eureka, in California.

"Perhaps it could have been in any of those places. And the industry, in Texas, has been all over the state," observes the former director of the Texas Film Commission. "This may provide the impetus for the industry to decide that Dallas is, indeed, the place."

Ed Bernet, chairman of the board of Sumet-Bernet Sound Studios, hopes that film companies will locate production offices in Dallas. "The record business is going to follow the film business," he says. "It did in California and New York. Almost every major label is owned by a film company. Along with them will come local offices of their record labels."

Bernet, with a newly opened quarter-million-dollar film mixing room added to his facility, is ready for the trend.

Last year, Bernet served as charter president for the Texas Music Association. A recent TMA meeting featured Dallas composer Kenny Sutherland, who scored the feature film, "Savannah Smiles." All aspects of the music, from composing through mixing, was done locally. "He said that the reaction to the music, in California, was a standup ovation by the people who hear music all the time, for films." In a New Orleans premiere, it was grossing second only to "E.T.," adds Bernet.

The new film room opened four months ago, and is designed specifically for 16mm and 35mm motion pictures. Mixing equipment includes a computerized board.

In addition to a standard 24-track studio, Bernet has a slightly smaller studio he plans to equip for music video. By the end of next year, he says, he will upgrade the current 16-track into a 24-track studio with the addition of video equipment.

Speaking of music video, Omega Audio & Production's list of remote gigs for last year reads like the gossip column of a Sunday supplement. "Blow-Out at Billy Bob's," a Dick Clark Production last fall, produced by Gene Weed, featured Merle Haggard, Alabama, and Donna Fargo, among others.

Subsequent group and solo artist specials include:

- Johnny High, a Barry & Enright Production, shot as a pilot for cable

and videodisk distribution;

- Shawn Phillips, produced by Michael Hager for Access Unlimited Productions, a one-hour special for cable;

- "Johnny Cash's Cowboy Heroes," produced by Joseph Cates for CBS, with Johnny and June Carter Cash, the Oak Ridge Boys and Jon Anderson, aired in May;

- Quarterflash, a Gowens, Fields & Flattery Production, shot at Tulsa for MTV distribution;

- "Bob Hope's" Stars Over Texas Special," produced for NBC by Silvio Caranchini, with Morgan Fairchild, Jack Lemmon, Dottie West and the Gatlin Brothers, shot and aired in May;

### RONNIE BRANHAM, Manager Faces Rock Club, Houston

"We did an in person club-to-club market survey which determined that rock clubs are the only clubs doing business seven days a week. Discos only do big business Thursday, Friday, Saturday. You can't generate big dollars on three days a week.

"We're spending in excess of \$250,000 to open a 1,000 seat club located in Windsor Plaza, which is the Strip of Houston. There are eight other clubs. We're not really in competition, because we're the only rock club.

"If an act will do two shows, for a one-night stand we could spend a maximum of \$12,000. We'll concentrate on dance music or national acts. That will be augmented by 40 arcade-type games. Rock clubs have cheap furniture, but we'll have upholstered chairs, Vegas-type booths and four level main showroom. California-based Bob Genho flew in and spent a month working on a light show."

- "Willie Stark," Houston Grand Opera, a WNET special for the PBS "Great Performances" series, shot and aired last fall;

- "Treemonisha," Scott Joplin's only opera, produced by Larry Patterson, with MC Alex Haley, shot for cable;

- "Mickey Gilley's Fourth of July Picnic," produced by Gilley, with Johnnie Lee, Ricky Skaggs, David Frizzell and Shelly West, Ernest Tubbs, Janie Fricke, and Faron Young, shot for cable;

- "Nick's Uptown," produced by Bruce Jagers, Steve

(Continued on page T-25)



## EMERGENCE OF AUDIO/VIDEO IS MUSIC TO PERKING INDUSTRY EARS

By GAIL RICKEY

Recently a Houston business firm distributed an unusual announcement: "We know there is a recession in this country. However, in the best interest of this company and its employees, management has decided not to participate." All across Texas, people in the music business are echoing this sentiment.

Billy Bob Barnett, whose 1½-year-old Fort Worth club has been billed as the world's largest honky tonk, observes,

"The economy has affected the entertainment business. Anytime that interest rates stay as high as they have, the entertainment dollar will be hurt. But I'm not 'crying the blues.' I know that I'm fortunate to be in Texas."

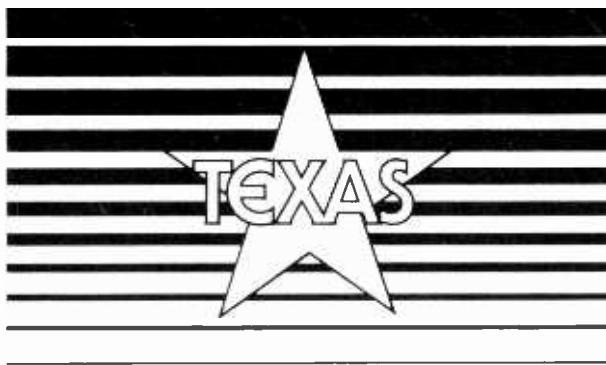
His partner Spencer Taylor, who previously owned several nightclubs in the Fort Worth/Dallas area, comments, "Actually, we're tickled pink. If our business gets any better, I wouldn't know what to do."

While record sales are down and the concert business shows signs of reaching the saturation point, the available financing in Texas metropolitan areas and new forms within the industry are stimulating the industry and causing it to flourish.

Part of the reason may be that "the only thing that cheers people up when times are hard is music," says Corpus Christi's Roland Garcia, owner of Hacienda Records and Recording Studio.

Many people in the industry point to the financial potential in Texas as a magnetizing force which draws additional talent to Texas. "The talent comes where the money is," says one Houston entertainer. The availability of money, especially in metropolitan areas, translates into backers willing to risk dollars on entertainment ventures and audiences who have the

Gail Rickey is a freelance writer based in Houston.



**BUSINESS BEAT:** (Left) The video check-out area at Victor Duncan, Inc., Dallas. (Center) Lana Nelson looks up at towering Willie Nelson sign recently erected on Interstate 35 in honor of her father. Nelson hails from Abbott, a little town north of Waco, and local citizens are rightfully proud of him. Photo by Fran Galloway. (Right) B.J. Thomas and producer Pete Drake in the recording studio.

money to spend for live performances.

"The music business has become less centralized," points out one Houston artist. "In addition to the two coasts, other areas have the ability to make their mark. In one or two years, Texas will have gained the momentum that other areas have lost." And the economy of Texas will be one of the major reasons.

Texas, dubbed the Third Coast, is already drawing millions of dollars in film projects to the state. Peter Bogdanovich is setting up permanent production offices in Dallas' new massive communications complex, Las Colinas. The filmmaker's next six films have a combined budget of \$20 million; four of the six films will be shot in Texas.

A 1980 study commissioned by the Texas Film Commission

indicated that out of a total of \$212 million in production budgets for Texas-produced films, more than \$134 million, or 63%, was injected into the Texas economy.

Today six film and television projects are either shooting in Texas or have opened their offices to begin production, says Joel Smith, executive director of the Texas Film Commission. The film industry's interest in Texas centers around the state's "exuberantly cooperative attitude" (signaled by the lack of permit requirements common in many other areas), its wide variety of locations, and its talent pool of production personnel, services, and facilities, says Smith.

Some of the same attributes make Texas equally appealing to the music industry. And as services and facilities are developed to enhance filmmaking, the benefits spill over to the music industry. All across the state, people in the industry report a growing emergence of audio/visual productions. Audiences are getting accustomed to seeing as well as hearing, says Bart Barton ("the General"), owner of Lemon Square Productions in Dallas, who predicts an upswing in the recording business as video and audio become more integrated.

Producers are "going after better audio than ever before, gearing up for stereo tv," says Austin recording studio owner, Malcolm Harper. About 95% of Harper's business is now related to tv and radio. Recording live concerts for radio syndication has increased substantially during the last year, Harper says.

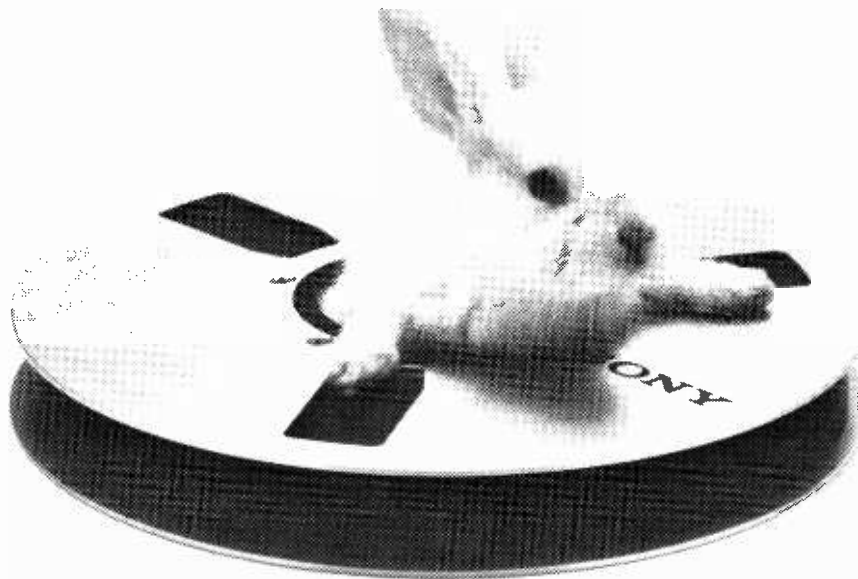
Ann Vexler, marketing director for Third Coast Video in Austin, reports tremendous business growth during the past year, much of which is directly attributed to cable tv. "As tv expands, people see it as a marketing tool," she says. Artists realize that video exposure can be vital to their careers, and whether they have major recording contracts or not, they want to make video-music conceptual pieces which may range from \$10,000 to \$50,000. Some artists are financing the segments themselves, and are profiting from the exposure the cable tv gives them.

As touring costs increase, Warner Amex's Music Television is becoming a new distribution channel, a new way of selling a product, says MTV's southwest marketing director, Rodney Allen. "Letting people see what the artists look like has a tantalizing effect," he says. Traditionally, music has been marketed on radio. MTV is another business channel, offering a flow of information, Allen says.

MTV, declared by Fortune magazine as one of the most noteworthy new products of 1981, is barely a year old. Its format of rock 'n' roll video clips, concerts, interviews, and music news is targeted to ages 12-34. Currently it is made available

(Continued on page T-39)

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## **ENCORE.** Billy Rose said it: "If you want entertainment, go to Fort Worth."

But even Billy, the King of New York's Great White Way, was unaware that Fort Worth had been the entertainment capital of Texas since 1890 when the Greenwall Opera House opened at Third and Commerce. And Billy would have been even more surprised to discover that the career of this century's most celebrated artist reached its climax on a stage in Fort Worth.

Edwin Booth, Lillian Russell, Rachmaninoff, John, Ethel, and Lionel Barrymore, Lily Langtry, George Arliss, Sarah Bernhardt, George M. Cohan, and scores of other artists who belong to the ages entertained here. Performers loved Fort Worth with its warm, appreciative, and deserving audience.

That's why the one and only Enrico Caruso wanted for years to give a concert in Fort Worth. Finally, in September, 1920, the world's most revered performer and the audience met. The concert, according to a contemporary report, was "attended by 8,000 people from all parts of Texas and the Southwest. *It was the largest audience in point of box office receipts to which the famous tenor ever sang.*"

This was a night to remember, a moment to savor forever. Caruso had selected Fort Worth in which to make his first appearance in Texas, and the Fort Worth audience had responded. He would have to come back to Fort Worth soon, he thought, as he bowed to the ovation.

Indeed, Caruso received his encore that night!

But Fort Worth never did. This was to be his only appearance in Texas. Caruso died the following summer.

Over sixty years have passed since that unforgettable night in Fort Worth. The fact that the city was the entertainment capital of Texas at that time is a matter of record. During the last decade, Fort Worth has re-emerged as a powerful market in the entertainment industry. It is no coincidence Fort Worth's Tarrant County Convention Center has provided the most modern staging available in the Southwest during that same decade.

TCCC is fortunate in that it is located in the heart of the nation's ninth largest metropolitan area. Whether in the 14,000 seat Arena or the 3,000 seat Theatre, both performer and audience are aware they are sharing professional facilities worthy of a Caruso encore.

Bravo.

Bravo. Bravo.







## Black Music Goldmine?

# LABELS BID FOR BIGGER CHART SHARE WHILE PRESERVING INDEPENDENT SPIRIT

By EDWARD MORRIS

It is clearly not the record center that enthusiasts in the mid-'70s were predicting it would soon become, but Texas is still home territory for a lot of diverse, vital and artistically important labels.

By industry standards, most of the labels are small. However, the Word group, in Waco, is one of the world's largest gospel music operations, and Delta Records, in Nacogdoches, is rapidly earning itself a reputation as a major preserver and disseminator of traditional Western music.

Word holds title to the Myrrh, DaySpring, Canaan and Word labels and distributes Maranatha and Reunion. Officials of the ABC-owned operation will not reveal its record sales figures, but Word's director of public relations, Walt Quinn, says the company shares from 30% to 40% of the country's total gospel record market.

Basing its sales strategy on the assumption that established artists have an audience even when they're not chart-

Edward Morris is a Billboard contributor in Nashville.

ing, Delta Records will release 15 or more albums this year alone. In business since 1972, Delta now holds exclusive recording contracts with Bob Wills' Original Texas Playboys, Hank Williams' Original Drifting Cowboys, Johnny Bush, Frenchie Burke, Grand Ole Opry stars David Houston and Jimmy C. Newman and Cajun humorist Justin Wilson.

Amid a stream of dependably good product, Delta has issued two albums this year of particular commercial and/or historic importance: "Diamonds In The Rough," a collection of 13 previously unreleased Willie Nelson cuts, dating back to 1961 and touted as Nelson's first recordings, and "Together Again," a Johnny Bush/Willie Nelson duet album.

David Stallings, Delta's president, says the company has decided to quit producing singles, except for promotional purposes. "We've wasted a lot of money on singles," he observes. There are more than 40 albums in the Delta catalog. Last year, the company had six nationally charted records.

Although the label was established less than a year ago, Houston Connection Records has earned itself a very visible space in the black music market. Label president Harvey Lynch also reports that Houston Connection has recently established an associated label agreement with Wayne Henderson & Assocs., Los Angeles.



**TALENT PARADE:** (Left) Producer Larry Butler, Jeannie Seeley and Chuck Robinson, president, Permian Records, Dallas. (Top center) "New On The Chart" group Videeo on Houston Connection Records. (Bottom) Willie Nelson with David Stallings of Delta Records, Nacogdoches, with "Diamonds In The Rough" album of unreleased Nelson cuts. (Right) Bart Barton, "The General," Yatahey Records.

## STEVE ROSENFELD, Building Manager University Of Texas, El Paso

"It's very slow for us. They're just not hitting our market. We've love them to. Hopefully we'll get the word out, and we can service anybody. We're on I-10, 800 miles each side of Houston and between Phoenix and Tucson. We'd like the promoters to at least look at El Paso. We've got three facilities here.

"Our facility is a road crew's dream, easy in and easy out. But we're not the cheapest in town. We're 10% plus expenses, and that tends to get a little high. We can't come down. We've had a 50% hike in utilities.

"Mexican acts haven't done well here in the past two years. I don't know why; if it's the economy or if they just aren't importing the right acts. But we've never had a disaster. Kenny Rogers didn't sell out. He did two-thirds at \$12.50 and \$15.00. His gross was \$120,000."

In an impressive showing for a young, regional label, Houston Connection took its premier act Videeo halfway to the top of Billboard's Black Singles chart in July via "Thang." Other acts with records already out are William C. Brown III, Libra, X-25 Band and Green's III.

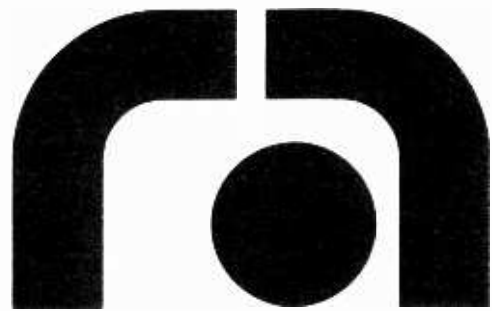
In 1982, HCRC, the label's parent company, will offer six singles and four albums. Production estimates for next year are 18 singles and 12 albums. Houston Connection is pressed and distributed by CBS.

Lynch says an independent label stands the chance of surviving and prospering if it, first of all, has the financial strength to handle pressing costs for several months until the money from sales starts coming in. Assessing the place of a small label, Lynch notes, "Due to the fact that the market has

been so stale, the consumers are looking for something creative. We're living right in the street with the people. A major label would never pick up an unknown, but a small label will."

"We're a boutique label," says Michael Brovsky, head of South Coast Records, Austin. "That means we'll handle special people in special ways." Brovsky says his two-year-old label has a "tiered approach" in expanding sales for the "no more than four" artists it elects to work with each year. "We might release their records locally or regionally first," he says.

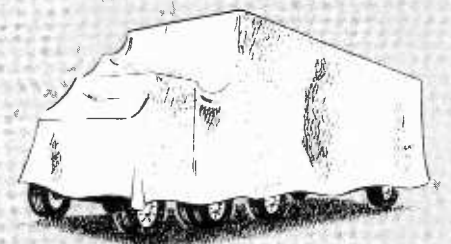
(Continued on page T-40)



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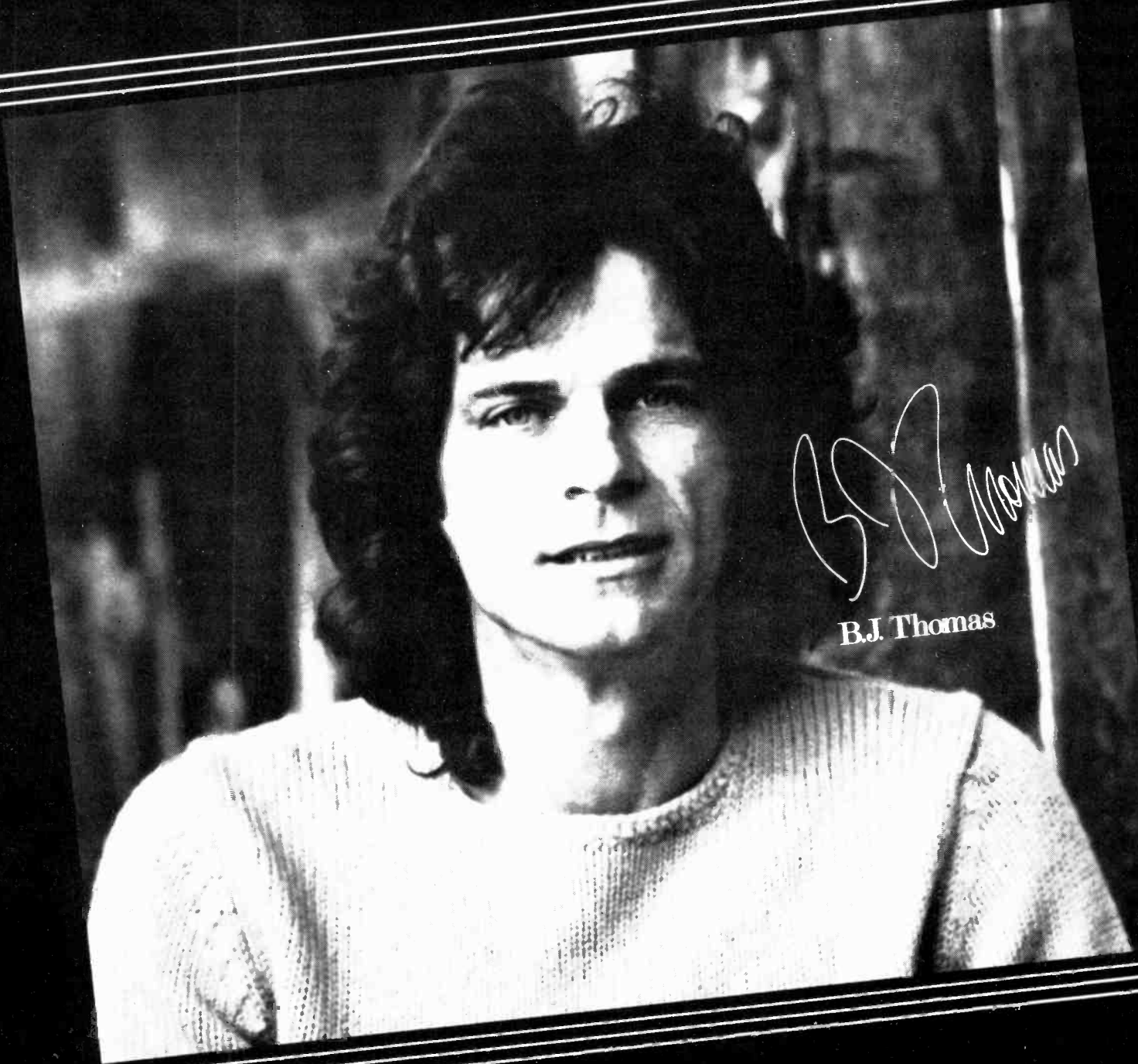
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# STUDIOS REFLECT NEW MUSICAL ENERGY IN THE ULTIMATE SOUND STATE

For sheer technical quality and range of services, Texas studios are hard—and maybe impossible—to beat. That's why Goodnight Audio, in Dallas, can boast such clients as Stevie Nicks, Pat Benatar and B. B. King. That's what accounts for the likes of Christopher Cross, Ted Nugent, Journey, Tom Petty, the Bee Gees, Todd Rundgren and Genesis trekking to Reelsound in Austin. And it may be the reason that Texas studios seem to be thriving while others drop shifts or close their doors altogether.

There are good studios throughout the state—even in unsung places like Uvalde and Tyler—but the good ones are in greatest concentration in Austin, Dallas/Fort Worth and Houston. Observes David Kealey, chief engineer for the 24-track Inergi installation in West Houston, "Overall, the recording scene is friendly—but a little competitive. All the good studios are paying their bills."

Paul Christensen's Omega Audio and Productions in Dallas offers a range of services: from straight 24-track audio recording to 32-track, four-machine mix-to-picture capabilities to 24-track music scoring to voiceover production. The facility can also provide video sweetening. Another part of its versatility is a mobile 24-track recording unit. There's even a staff arranger and composer available to Omega's clients.

Among the studio's clients are Johnny Cash, Alabama, Dick Clark Productions, CBS-TV, the Oak Ridge Boys, Loretta Lynn, Willie Nelson and the Dallas Symphony Orchestra.

Goodnight Audio was built in an old church. For a time, recording activity in the building was limited to the 24-track studio located in what was once the church sanctuary. Now, says owner Gordon Perry, the former choirloft has been wired for recording to take advantage of the sounds achievable in this 2,500 square-foot room and 19-foot-high ceilings.

The Goodnight facility is equipped to do film scoring. In-

deed, producer Ken Sutherland recently scored "Savannah Smiles" there. Jingles and commercials form a substantial part of the studio's business. Clients include Holiday Inn, Coors, Winn-Dixie Foods and Eastern Airlines.

In addition to pure recording work, the company also maintains a production arm, Goodnight Productions, and a publishing company, Nightworld Music.

Another major Dallas studio, January Music, prides itself on being avant-garde both technically and artistically. It will be the second facility in the country to get the new MCI interlock gadgetry for film and video scoring, according to studio manager Les Studdard. January's two 24-track rooms have lured such clients as Maxwell House for the Ray Charles commercial, Mel Tillis for Whattaburger, Bill Tillman of Blood, Sweat & Tears, the Dallas Jazz Orchestra and the Texas Boys Choir.

As an artistic experiment, January created the Elba Records label to spotlight the classical guitar talents of Carlo Pizzimenti. The label has already issued two albums and count them more as cultural contributions, says Studdard, than



profit-making ventures. There is also another label in the complex, January Sound, and a production company, Fairwest.

Studdard says that January can afford to experiment as a property of Fairbanks Broadcasting. In-house projects keep the staff and equipment busy at those times when there is a dip in the number of outside clients. "Last year," Studdard reports, "was the best we ever had."

Sumet-Bernet Sound Studios, Dallas, has four separate recording rooms: a 24- and a 16-track studio, a film-mixing studio and a 4-track radio production room. Merle Haggard, Robert Flack, Carol Channing and American Airlines have used Sumet-Bernet within the past few months.

In spite of the operation's flexibility, studio manager Tom Kenchel says there has been a downturn in business for reasons he can't determine. "The first six months of this year have been off a good 10% from last year," he reports.

In Pasadena, Gilley's Recording Studio is kept busy by the widely syndicated radio program, "Live From Gilley's." Chief engineer Bert Frilet says his 24-track studio is wired to both the famed nightclub and to the new 12,000-seat concert hall nearby, a setup that results in three diverse recording areas. "Live From Gilley's" is taped on 24-track as artists perform in the club. The tape is then mixed-down for radio and sent to Westwood One, the show's syndicator, for distribution to more than 400 stations.

While the studio proper is not heavily used by name acts, it was brought into play for the "Urban Cowboy" soundtrack and was the site of Willie Nelson's "Somewhere Over the Rainbow" project.

Now Nelson has his own studio, Pedernales, in Austin. It is

(Continued on page T-41)



**RECORDING ROOM:** (Top left) Bill Burkett, president, Dallas Communications Council, and, right, Ed Bernet, president, Sumet-Bernet Studios. Photo by Todd Cerney. (Top center) David Kealey, chief engineer, Inergi Studios, Dallas. (Top right) Paul Christensen, president, Omega Audio, Dallas, and, right, Neil Feldman, president, Video Post & Transfer. Photo by Todd Cerney. (Bottom left) Buffalo Sound president Jim Hodges, left, with operations director Buff Haskin, Fort Worth. (Bottom right) Goodnight Audio owner Gordon Perry shares double platinum disk with Stevie Nicks in Dallas.

A Billboard Spotlight

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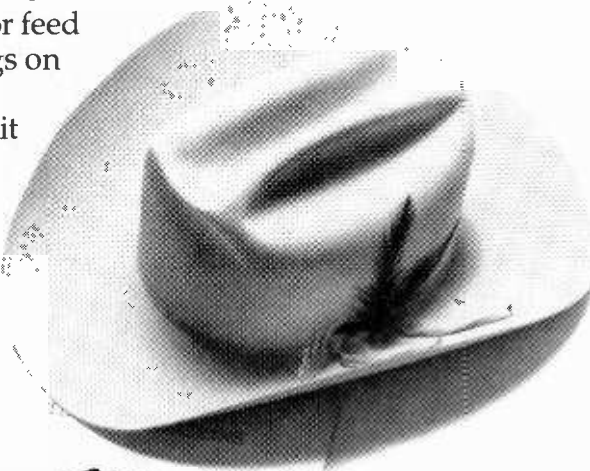
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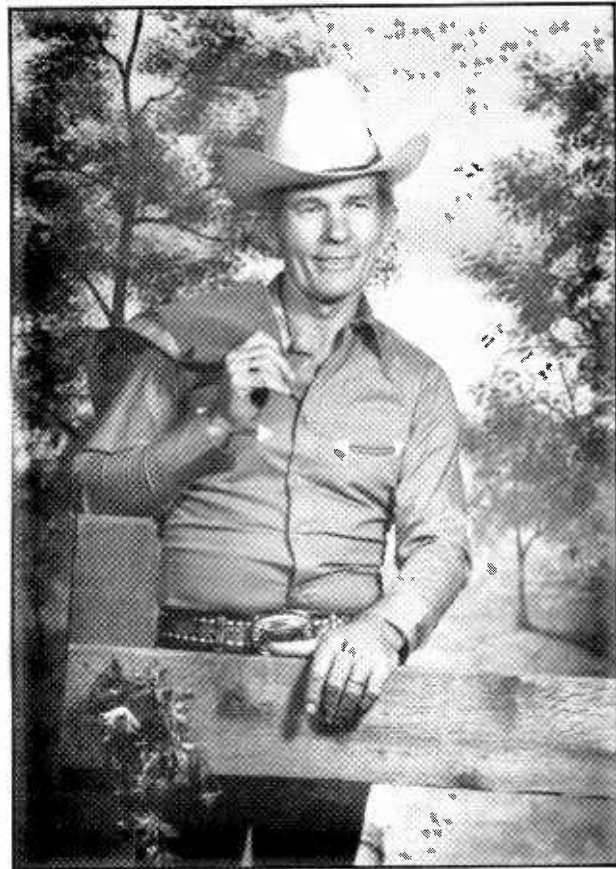


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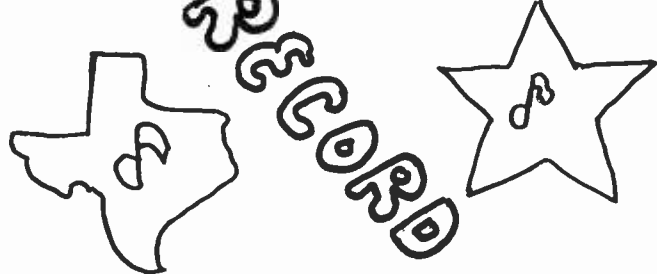
Singer

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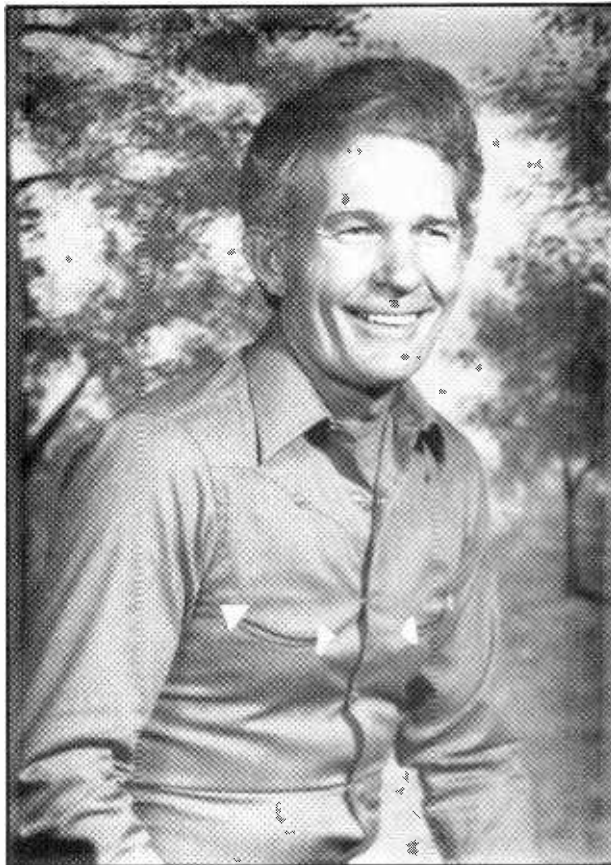


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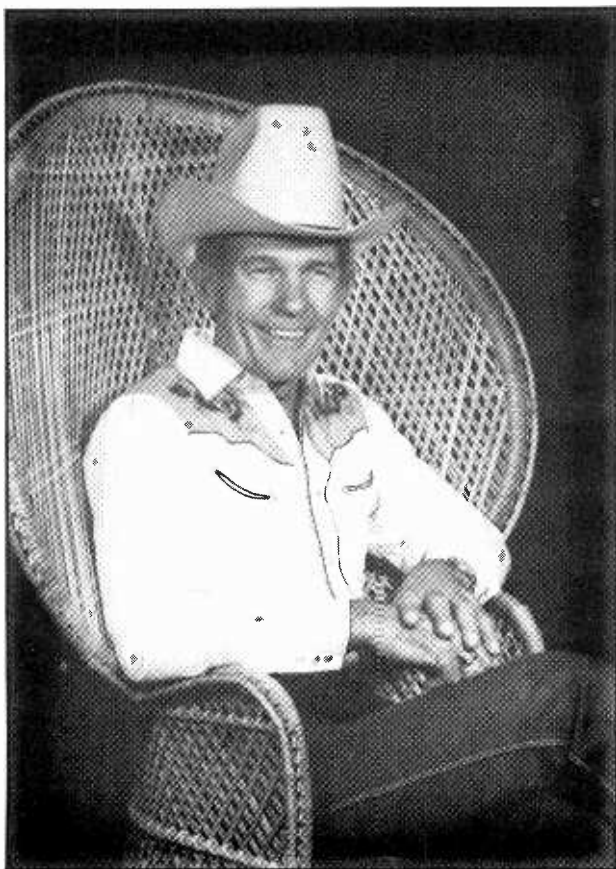
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*Barbara St. Clair*





# COUNTRY STRONGHOLDS

• Continued from page T-6

have decided to switch from taped to live music. The Loews' Crocodile lounge was converted from a disco to a showroom to feature cabaret acts produced by talent agent Kim Dawson. She was convinced that the talented models she worked with daily wanted more outlets to perform in clubs at night.

One familiar complaint by Dallas musicians and singers is that the area radio stations refuse to play their recordings until played elsewhere in the country.

Longtime radio personality of the top-rated station KVIL-FM Ron Chapman, responds by saying, "We can't play local records for the sake of playing them. The public wants the best piece of music that we can play."

Chapman says that Dallas stations are playing a game of hardball now that they have moved from number 23 to the number eight radio market in the country during the past decade. Competition among the stations is tough as indicated by the effort made by KVIL to regain its number one berth in July Arbitron ratings. To regain a few percentage points, top radio DJs, including Chapman, who is vice president and program manager, started working on weekends. They also beefed up the public service programs on Sunday morning.

Warren Potash, vice president of WBAP-AM and KSCS-AM, the number two and number three ranked stations, says he will not vary the format that has worked the past three years. Losing a few points doesn't alarm him, he says.

KZEW-FM continues to be the top album-oriented rock station, beating out KTXQ-FM, KEGF-FM and KMGC-FM. General manager Jay Hoker believes KZEW retains its ranking by the visibility it maintains in the community, air personality promotions and improvement of rock music that has attracted a broader audience.

## FORT WORTH

By PERRY STEWART

**O**n-going rejuvenation of downtown and the Stockyards areas continues to keep the entertainment industry on an up-cycle in this city of 400,000 35 miles west of Big Brother Dallas.

All of the downtown luxury hotels, and the commercial inns as well, feature live entertainment most nights. A few miles away in the Old West historic area that spawned Billy Bob's Texas, that Astrodome of honky-tonks still is dominating several facets of show business locally.

"Frankly, we didn't know what we had created," says Spencer Taylor, the partner of namesake Billy Bob Barnett. "Billy

Bob's now has three restaurants under its roof, and management of the facility is split into 12 different departments. It's being a lot of fun, and we're very pleased that there is growing interest in the Stockyards area and that we might be causing some of it.

"There are new avenues downtown, too, and that helps us."

Fort Worth's city-operated transit system recently christened a fleet of vehicles designed like turn-of-the-century trolley cars. They shuttle downtown hotel guests, or anyone else, to the Stockyards.

Billy Bob's recently contracted with a satellite television firm to produce one two-hour variety show a month for beaming to a minimum of 500 stations. The Osmond Family will host the shows, which will be live from Billy Bob's. Some pre-recorded material will be featured, and taping of that began in early August.

The Osmonds will build a permanent studio inside the facility.

The entertainment format continues to be country, but now is leavened with vintage rock acts on Sundays. Don Edwards, the Hill City Cowboy Band and other local-regional favorites headline at Billy Bob's on week nights while "ultra" stars (Hank Williams Jr., Willie Nelson and just about everybody else) are weekend draws.

The Hill City group is based a few blocks away at the Pickin' Parlor, and Edwards uses the White Elephant Saloon as home base. Both establishments are on Exchange Avenue in the heart of the Stockyards district where 19th century cattle drives terminated and drovers whooped it up in saloons after they loaded the cattle onto railroad cars.

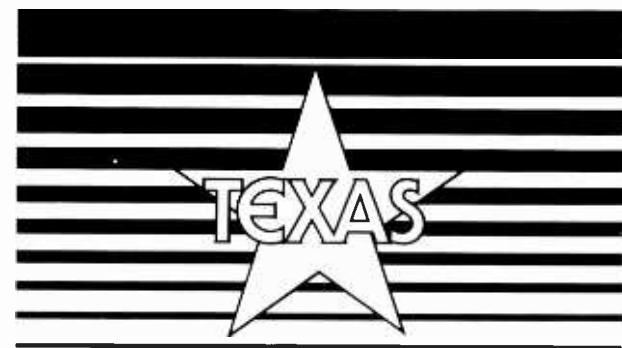
The White Elephant, which more or less started the Stockyards revival five years before Billy Bob's opened, is the flagship in Joseph K. Dulle's Stockyards Enterprises—a close-knit collection of small investor groups also operating a drug store and chili parlor in the area. Says Dulle of the area and its potential:

"This is a really neat street. In two short blocks you can walk into several good night spots. There's live music seven nights a week. It's like the French Quarter in New Orleans, but with c&w rather than Dixieland. Even if a tourist comes out on Monday or Tuesday night, he's going to find some first-rate country music within easy strolling distance."

The beer garden on Marine Creek behind the White Elephant breaks the c&w pattern occasionally with jazz or rhythm and blues. No rock.

The Stockyards spirit is such that night spot operators tout competitors as well as their own businesses. Dulle sings the praises of the Pickin' Parlor, noting that their resident Hill City Cowboy Band just landed a CBS recording contract and adding:

"I see a lot more interest and development here, and we're



a good ways from being fully developed. In five years we can put the Stockyards together as a major tourist attraction. The stuff is here. What we have is authentic and historical."

Examples of the cooperative spirit of the area are the two annual 'all-come events, Pioneer Days in September and Chisholm Trail Roundup in June, during which beer flows and country fiddles play every few feet—indoor and out.

Bill Mack, the legendary "Midnight Cowboy," made front-page headlines with his controversial departure from radio station WBAP. Subsequently, the popular deejay flirted with a satellite tv deal and a retail record outlet inside Billy Bob's.

Mack dropped the former and put the latter "on hold" until the record sales market stabilizes.

Elsewhere on the broadcast scene in Fort Worth, veteran Don Harris returned to WBAP with a new show designed to lure back the late night trucker audience cultivated by Mack.

Over-all, WBAP fared well in the latest Arbitron rating numbers, gaining listeners as Texas Rangers baseball broadcast lost them. The mega-watt giant's FM sister station, KSCS, retained hefty figures. But their ratings and those of KPLX in Dallas mirrored the continuing FM slippage attributable to fragmentation of the country audience.

Night spots here are healthier by far than in recent years, the disco demise pushing live music of all kinds back into the spotlight. One club, Blossom's, features live rock, blues or reggae seven nights a week. In the past, this club and the HOP near Texas Christian University have been showcases for Delbert McClinton's rare home-town appearances.

McClinton, incidentally, is moving back to Fort Worth. After a few years in Los Angeles and Nashville, he'll return to find an encouraging number of journeymen musicians steadily employed.

That statistic pleases Ken Foeller, president-secretary of the Fort Worth Musicians' Union, who comments:

"The resurgence downtown is great for us. The Americana Hotel even hired one of our members to play piano for the breakfast crowd, of all things. And Neiman-Marcus, no less,

(Continued on page T-22)



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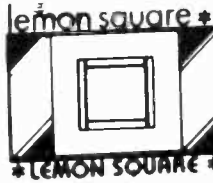
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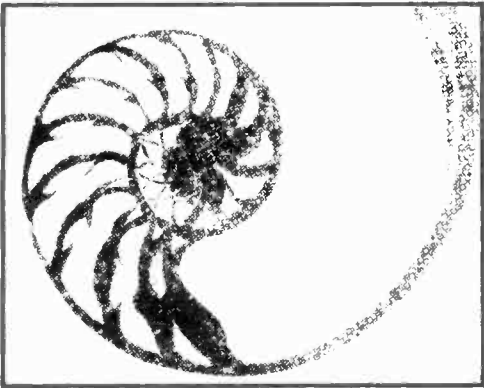
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## PUBLISHERS FACE REMOTENESS WITH SONGS THAT REACH OUT

**T**he numbers are deceiving. BMI, alone, lists more than 1,100 publishing affiliates in Texas, and ASCAP and SESAC members might easily double that number. The figures would indicate that Texas is a music publishing mecca. But once the inactive, single-writer and label-convenience companies are subtracted, there are only a few left that are vigorous enough to make an on-going impact.

As is the case with Texas record labels, Word is probably the giant among the state's music publishers. Word owns four ASCAP companies (Word Music, Sacred Songs, Rodeheaver and First Monday), two BMI (DaySpring and Canaanland) and two SESAC (Norman Clayton and Promiseland). The depth of catalog and range of musical styles represented here—plus the fact that Word has its own four record labels as outlets for songs—combine to make this Waco operation a publishing heavyweight.

Another gospel label, Starsong in Pasadena, Texas, is linked with three publishing companies that have accounted for cuts by Fireworks, Stephanie Boosahda, Debby Boone and Michael Murphy. The trio—Dawn Treader (SESAC), Shepherd's Fold (BMI) and StraightWay (ASCAP) has also garnered a number of cuts by artists in England and Italy. Administrator Toni Thigpen says that the companies have about 30 exclusive writers and deals with several others on a song-by-song basis.

Glad Music, a Houston publisher founded by the legendary country music figure Pappy Dailey, lives almost entirely off its old catalog today. In the catalog are songs by Dallas Frazier, George Jones and even a few by Willie Nelson, including his classic "Night Life." Most of the Glad copyrights turn up as album cuts, a condition accounted for by the fact that Glad

has no staff writers and no full-time songpluggers. Glad is part of the same operation that owns PAID Records.

Michael Brovsky's Serendipity (BMI) and Free Flow (ASCAP), despite their newness, have shown enough promise to earn the Austin operations a world-wide co-publishing deal with CBS Songs. Brovsky heads South Coast Records, Studio South and the Brovsky Stewart Group.

Like most other Texas publishers, Crazy Cajun (BMI) and Swamp Music (ASCAP) use no full-time songpluggers. This omission, though, has not prevented the Huey Meaux companies in Houston from getting an impressive number of quality cuts. "She's About A Mover," written by Doug Sahm, has been recorded by Ringo Starr. The Rolling Stones did "Oh Baby We Got A Good Thing Going." Crazy Cajun was also represented in the soundtracks to "The Border" and "Pancho Villa." Several Freddy Fender (Baldemar Huerta) compositions grace the Meaux-owned catalogs.

Montgomery Publishing Co. (BMI), Austin, functions chiefly as an adjunct to Darva Records. Roy Montgomery, who heads the operation, reports he routinely places songs with artists whose records are nationally and internationally distributed, including Susanne Carlson, Jess DeMaime and Steve Douglas.

Charley Pride and his wife, Rozene, own or have an interest in four Dallas-based publishers: Cohran and Cecca (ASCAP), Roz-Tense (BMI) and K-Mack (SESAC). To date, Toz-Tense has been the most active, achieving cuts on Pride, Dave & Sugar and Johnny Duncan. Most writers involved with the Pride companies work on a song-by-song basis.

EDWARD MORRIS

### RICHARD O'NEAL, Owner Club Bo Jangles, Amarillo

"The entertainers ask so much money it gets to the point of why bother with it? Why hassle with it if you're only going to break even? They are pricing themselves out of the market. They get one hit record and think they're worth twice as much as before.

"The club opened November of last year. It's strictly country. Live bands are 8:30-1:30 seven nights a week with a top price of \$3,000 plus room and beverage, booked two weeks at a time. Name entertainment is a one-night stand monthly. Most of the time we go after talent who has had chart records with a top price of \$5,500.

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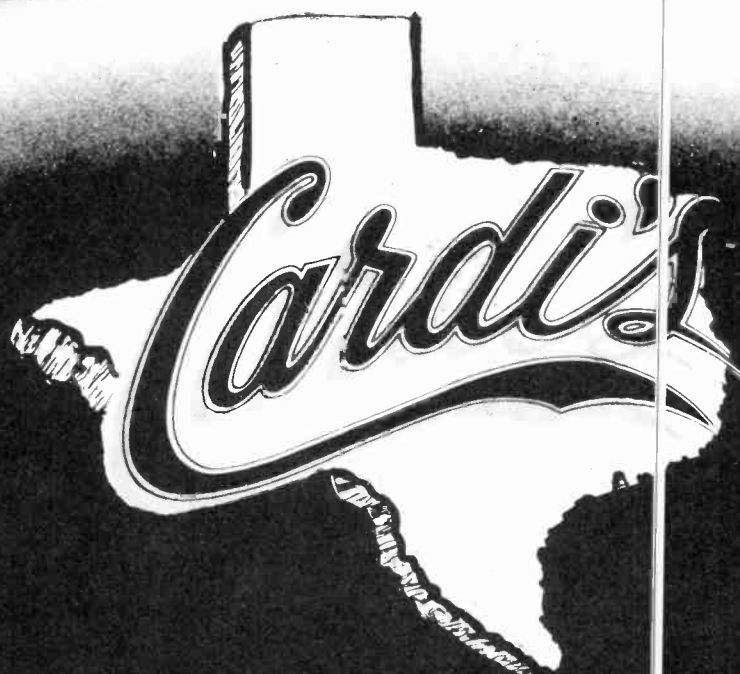
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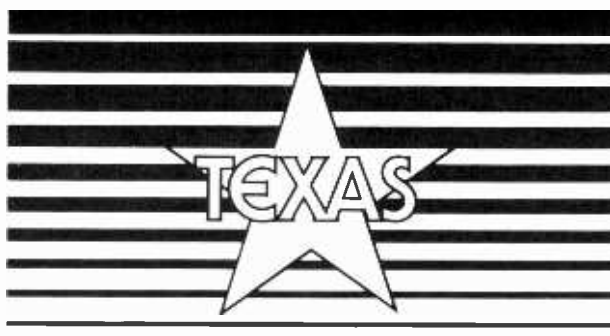
Chicano music in Texas has taken a crucial step forward with a marked improvement in record production values, an opinion voiced by many and succinctly expressed by Roland Garcia, president of Hacienda Records, when he says, "In order to stay up, we've got to be professional, and that's what's happening." At the same time, Chicano music is looking for a more sophisticated sound to engage the young audience that constantly hears expertly produced music. Manny Guerra, head of AMEN Recording Studios in San Antonio, frankly acknowledges that "in the last generation, we lost because the industry, the quality of the sound, was not up to par." Guerra stresses that listeners have to be educated with modernized arrangements and professionally produced albums. This acknowledgement of improvement coupled with an awareness of the younger generation's cultural drift out of the Spanish language culture adds up to a guarded assessment of the future for Chicano music.

In a state as mammoth as Texas, musical tastes differ widely. Chicanos, Mexicanos, Cubans, Puerto Ricans and Central and South American residents bring a diversity of cultural tastes. The touchstone is the language. Salsa, and its softer cousin Tropical, are big in Dallas-Fort Worth and Houston markets with sizeable mixed latin populations, while the distinctive accordion sound of conjunto music is popular in the southern part of the state but anathema in El Paso. The population of undocumented Spanish-speaking aliens (estimated by Governor Clement's office as high as 2.5 million) is a viable part of the music market although currently unacknowledged by market rating services and some distributors.

Certain veteran Chicano groups are favorites statewide—Little Joe y la Familia and Sunny & the Sunliners, while La Movida, MAZZ, Roberto Pallido, Tony de la Rosa, Ruben Naranjo and Lisa Lopez round out the bulwark of Chicano music.

Opinions on the distribution market are mixed. At Western Merchandisers, an Amarillo concern serving 12 states through grocery, variety and discount stores, an increase is noted although Dick Williamson of that office says this is probably due to new accounts rather than a growth in existing markets. On a more guarded note, Manuel Rangel, head of Rangel Records in San Antonio, and one of the state's major Chicano music distributors, finds the climate less favorable than five or 10 years ago. "Assimilation is the reason for the decline," he explains but "... there is the alien who is making up for this lost market. They will be part of this market for a long time. But then it (assimilation) will happen to them also." The continuation of Chicano music is

Joyce Fantin is a freelance writer based in Corpus Christi. Diana Fernandez is a freelance writer in Dallas.



### Chicano Music at Crossroads

## UNDOCUMENTED ALIENS EASE CONCERN OVER YOUNGER GENERATION'S CULTURAL DRIFT

By JOYCE FANTIN & DIANA FERNANDEZ



**LATINO FAVORITES:**  
(Top left) La Movida Band. (Bottom left) Sunny Ozuna of the Sunliners. (Center) Lisa Lopez. (Top right)

The group MAZZ at second annual Progresiva Party concert before a crowd of 12,000. Singer Joe Lopez takes a spectator's hand. The KFRD-AM show took place in Rosenberg, Texas, 30 miles southwest of Houston on May 30th. (Bottom right) Ruben Naranjo, one of the most popular conjuntos in southern Texas.

### PAM SMELTZER, Booking Manager El Paso Coliseum

"We're seeing 12-13 year olds, rather than 16 on up at concerts. They've got the money. It used to be t-shirts did blah. Now t-shirts means half the money the group makes.

"We take 10% on concessions. Rental is \$500 per day or 7%. We seat 8,000 and country plays the best.

"The Mexican promoters are just now starting to realize the potential they have here. Juarez is just across the bridge, for a combined population of one million. We have started to book a lot of Mexican artists, but all through American promoters.

"Money is getting tighter, though. Kids are more picky. They pick the best out of three, rather than going to all three. I'm spreading the concerts seven days apart, rather than one on Friday and one on Saturday. The average ticket price is \$8.50-\$11.50."

determined, Rangel believes, by the use of the language and exposure to the media, and younger people use the language less and less. It's a predictable part of the immigrant's assimilation experience.

### El Paso

El Paso has a stable second or third generation Chicano population and music there has little connection to traditional music, i.e. conjunto. "Anyone," says Ernie Quinones, p.d. at top-rated Spanish KAMA, "caught with an accordion in his hands in El Paso will be shot." Among his listeners Chicano country is dying out but the large orchestral sound and Tropical are popular. The buying strength of the Chicano market is underestimated, Quinones feels, with the next few years shaping up as a critical period. "If we do not address music for the people, we will have lost it." In particular, Quinones faults record companies. "The only thing hurting Chicano market from a station's point of view is the record companies." He doesn't see sufficient concern to foster the artists' growth but rather a tendency to keep repeating a previously successful sound. "The potential is there, but it's not being addressed," he concludes. Danny Cortez from Krupp Distribution in El Paso, with some 22 years in the Chicano music market, agrees that something has to be done to bring the younger audience back.

Top sellers in El Paso are Little Joe, Lisa Lopez and MAZZ, while Sunny & the Sunliners old hits sell but not their newer

(Continued on page T-34)

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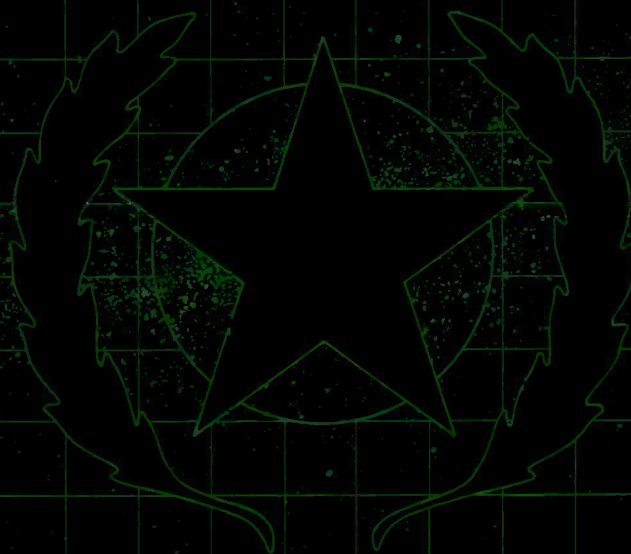


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T-22 **COUNTRY STRONGHOLDS**

• Continued from page T-16

has opened a saloon downtown. (The Red River Saloon, which also is a chili parlor and specialty gift shop.)

"The Mid-Cities portion of the Dallas-Fort Worth Metroplex is having its share of the action, too. The Red Apple in Arlington has a marvelous violin duo at brunch.

"Membership in the union is stable. Too many of the country players fail to join. But the biggies like Don Edwards are in the union. And we get our share of the young players entering the business."

Foeller, a former big band sax player, is asked frequently if the big band era will return.

"Until now, I have said it is unlikely. It's not like it was in the 1940s, perhaps never will be, but there is a definite trend back to larger orchestras playing dance music. Younger people are enjoying tea dances and swing music, yet they're not disliking rock or country."

Casa Manana, the summer stock theater-in-the-round which is synonymous with musical comedy in the area, just ended its 25th season in the best fiscal shapes in several years. The Musicians' Union had made concessions for smaller orchestras on two shows, thus reducing overhead. And ticket sales boomed.

One Casa show, "The Best Little Whorehouse in Texas," broke the theater's all-time record with gross ticket sales of \$450,000.

In the recording studio field, multi-faceted Buffalo Sound probably is Fort Worth's most active facility. Its state-of-the-art music room is out-fitted with an MCI 538 computer-assisted console, a 24-track recorder, Dolby noise reduction and a 3,300-cubic-foot live stereo chamber.

Buffalo uses those tools to produce audio for radio and tv commercials and to cut LPs and demos for a variety of artists. Among them: Rock artist T-Bone Burnett, guitarist Steven Bruton, Delbert McClinton, gospel artist Amy Grant and country singers Johnny Duncan, Red Steagall and Don Edwards.

Buffalo president Jim Hodges, the 40-year-old wunderkind whose First Crossing pop-rock group works about 40 private gigs a year, says there is room for more full-service audio houses like Buffalo.

"I'd like to see others locate in Fort Worth," he says. "There is some magical ingredient in this city that lends itself to creativity."

"The electronic media is going to have its greatest decade in the '80s," says Hodges, who sees a growing potential here for small record labels. "The majors are becoming more promotion and distribution-oriented," he said.

Jazz is a surprisingly healthy hybrid in a city so proliferated with country music. The nearness of North Texas State Uni-

versity in Denton and its internationally-recognized jazz program insures a steady supply of top players, many of whom wind up at J.R.'s Place on the affluent West Side. Live jazz is played there nightly by uniformly good house combos, and periodic festivals feature imported (from Dallas and Denton) guest stars. Harvey Anderson's 18-piece orchestra plays one Sunday a month.

Louis C. Owen, executive director of the Tarrant County Convention Center, has been host to Elvis Presley, Paul McCartney, George Harrison and myriad others in his 14,000-seat arena. The days of the super-concert are not over, he predicts.

"Rock or contemporary music is going to come back, through not as strong as it was in 1979," he says. "The artists riding on top will be seen in major concerts about once a year."

"Where the really big movement in our area and all of Texas will be is in plays and musicals—anything involved in what we choose to term the fine arts. You'll see more national companies discovering Texas as a venue for the 'Evidas' and the 'Dollys' and they'll be bringing in name stars who wouldn't have come here several years ago."

This trend will shift the focus from big arenas to smaller, more acoustically precise halls like Owen's 3,000-seat theater which the Fort Worth's opera, ballet and symphony call their performance home. Barynshkov danced there last year, and "Evita" probably will be booked for a week in December.

A Billboard Spotlight

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**AUSTIN**

By **KATY BEE**

**M**ore than any other Texas city, Austin is known—in fact, is famous for—its music. There is music in clubs, on the radio, along the street, in studios. It would be hard to count Austin's clubs—they seem to spring up at the mere arrival of a guitar—but its numerous stages have given rise to a well-deserved reputation as a town thoroughly in love with music.

And, fittingly enough for a town whose people range from Latinos to state senators to preppie college students to long-haired hippies reminiscent of Haight-Ashbury, Austin has plenty of music to go around. Country, rock, reggae, salsa, new wave, honkytonk, pop, heavy metal . . . if it has a beat, rest assured Austinites will love it.

Somehow, Austin has never developed into the professional recording center many had hoped for. Labels haven't flocked to its sunny streets; neither have management and booking firms. Yet there is an increasing sense of serious professional capability infusing Austin. "I could have settled anywhere when I decided to leave New York," says Michael Brovsky, half of the multi-faceted Brovsky-Stewart Group. "But Austin had everything I wanted, it's very easy to do business from here, and the pace is perfect."

With or without recording companies and a true business climate, the musical climate continues to flourish in Austin, though the pinch of today's economy has made itself felt even here. As one longtime club manager puts it, "The economy is hurting our clubs. The northern effects are trickling down to the Sun Belt now."

But Austin residents raised and spoiled on top-name national talent (and equally fine local and regional acts) refuse to pause long enough to entertain any such considerations. Supporting live talent is what Austin does best.

A relative newcomer to the club scene is Cardi's, the latest lynchpin in the Texas-based rock shop chain. Owner Ted Suthin and exclusive booker/promoter Jack Orbin, president of Stone City Attractions in San Antonio, emphasize the facility's commitment to development area acts. With 1,200 seats, Cardi's can handle national headliners and regional performers equally well.

Other popular nightspots around Austin for locals catching the latest—or the favorites—are Emmajoe's, Club Foot (where Austin-based Joe "King" Carrasco often fills the 1,000-seat venue), Liberty Lunch (which alternates between bringing in big names like Rick Nelson, Poco, Michael Murphey and Asleep At The Wheel, and local talent), Steamboat, Austex, Mother Earth, Piggy's, the Continental and Hut's (where Austinite discovery Lou Ann Barton can often be found performing songs from her first Asylum Records LP).

However, it seems Austin dance halls catering to the boot-and-belt set may be slowing down considerably, especially when summer months deplete the town of its large student contingent.

Willie Nelson still lives in Austin. So does Joe Ely. Christopher Cross has semi-relocated to California, although his production mentor Michael Brovsky maintains an active base of operation for his Free Flow Productions in Austin. Other local acts with strong followings include the Fabulous Thunderbirds, Beto and the Fairlanes, Butch Hancock, Jimmy Gilmore, Tom Pacheco, the Stephen Doster Band, the Cobras, the Austin All-Stars, and the Lotions.

Radio in Austin faces new challenges as the market continues to fragment. Stations range from country (as might be expected) to AOR to Spanish. KLBJ-AM has been exploring the success of a news/talk format for a year, while former Latin FM'er KMXX has switched to beautiful music. "Music Of Your Life" is KTXZ's offering on its new AM signal. Country fans can select among KASE/101, KOKE-FM and KVET (which has the healthiest ratings share of the three). KLBJ-FM, once a free-form AOR station, now plants itself in an adult-oriented contemporary vein. And leading the market is KHFI-FM, programming contemporary hits.

Nine months ago, KNOW, an AM station with no identifiable direction, undertook a major change as it turned to urban contemporary. It is attracting a favorable share of the black



listnership. Sister FM station switched call letters from KCSW to KEYI, or "Key/103." And former Spanish FM'er KMXX, now under the ownership of Clear Channel Communications of San Antonio, has brought back beautiful music to Austin, filling the void left by KASE a year ago. New call letters KPEZ are pending.

Public radio affiliate KUT moves from a 4100-watt FM to a 100,000 stereo signal, with a \$27,000 ad campaign underway to enhance the signal increase. KELG, known as "Radio Free Texas," supplies original programming and humor for its country listners. It's located 20 miles away in Elgin, but provides a supportive forum for local musical talent.

## HOUSTON

By W. RICHARD FERGUSON

**H**ouston has arrived at a crossroads in its history. It is a major city still growing so rapidly that it is predicted by Lloyd's of London to be the largest in the world in a few decades. However, it has been such a short time since Houston is a small town that it is still suffering growing pains. Nowhere is this more evident than in the nightclub and recording industries.

When national groups come to town, they are usually booked into large forums such as the 55,000-seat Astrodome, the Tower, Cullen Auditorium, the Coliseum, the Music Hall, or the Summit by the top concert promoters: Pace Concerts, Pantera Ten Productions, Concerts West and Southwest Concerts. This allows Houstonians to enjoy national groups, but what about local clubs and bands?

Rock Romano, better known to his fans as Dr. Rockit, is an original Houstonian who has seen the city grow. His group, Dr. Rockit and the Sisters of Mercy, has just released an album recorded live at Rockefeller's, a local club.

When asked about the Houston scene, he had this to say: "Houston is a bunch of little bitty pockets of civilization, each with its own Walgreen's drugstore, local band, carwash, and an all-night bookstore. I had to create my own pocket. The only places I play are Fitzgerald's, Rockefeller's, Anderson Fair and Corky's. Fitzgerald's and Rockefeller's are blues clubs, and Corky's and Anderson Fair are where up and coming, generally original bands play."

When other Houstonians are asked a similar question, their answers carry the same general meaning: Houston is still forming, and the people of the city are still developing their habits. A nightclub must teach its patrons to desire music when they spend an evening out. As Sanford Criner at Rockefeller's says, he still needs the drawing power of a national act, such as Ella Fitzgerald who packed the club solid for every performance recently.

According to Sara Fitzgerald, owner of Fitzgerald's, "From a cost standpoint, it's good business to do local music because you've got a good local following and you don't have the large guarantee to put up. I like a mix: two or three nationals with the rest regionals and locals in a month." Fitzgerald is optimistic about the future of live music in Houston. "Five years ago, there were one or two local groups. Shake Russell was the only happening band in Houston, but now we have a bunch of contenders and new ones coming up all the time. We've never had that before."

"Now, we have Dr. Rockit, the Cold Cuts, Alan Haynes and the Step-children, the Teddy Boys and the Dishes." Other local groups are: Automatic, the Volumatix, Kayote, the Haskells, Rand and Reynolds and Trout Fishing in America. Of course, ZZ Top and Mickey Gilley have the best known Houston groups, and Shake Russell probably comes in third.

Country music is always strong in Houston. Mickey Gilley's B-52 hangar nightclub in Pasadena has become a tourist attraction in addition to bringing in the biggest country names. Gilley even plays there himself occasionally. Johnny Lee has a club near Gilley's now, too.

Other popular clubs showcasing country bands are: Fool's Gold, Lonesome Armadillo, Moe and Joe's, Dancetown USA and Whiskey Junction.

Bill Wade, owner and studio manager of Musician's Recording Studio, says the biggest recent change affects local recording artists. "In the past, the artist himself had to put up his recording costs. Now, there is a shift developing and I expect this to continue more and more. Artists are able to locate financial backers for their projects."

Wade feels that the basic difference between Houston and other major cities like Los Angeles or New York or Nashville is the lack of major labels in Houston. He states that the Texas market could support a record producer now. "This was proven a couple of years ago by Shake Russell. He turned some 30,000 units of an album that was more or less just recorded of the radio through a radio station performance. He moved those in less than six months. On a small time basis, if you sell more than three to 5,000 units, you can start to show a profit."

Wade predicts new developments in the recording industry. "One change that I see developing is the growth of the film industry in Houston. We're in a very early stage right now. Things are starting to take shape—in the past two years, the amount of recording facilities in Houston doubled."

Although Wade finds it necessary to work out of Houston now in order to find enough business to keep him afloat, he says that the market is growing in Houston. By keeping his center of operations there, he feels that he will grow with the industry and eventually be on top of the heap.

John Moran, owner and engineer of Digital Services Productions, emphatically states that he must find supplementary work in centers such as Nashville where he recently made rec-

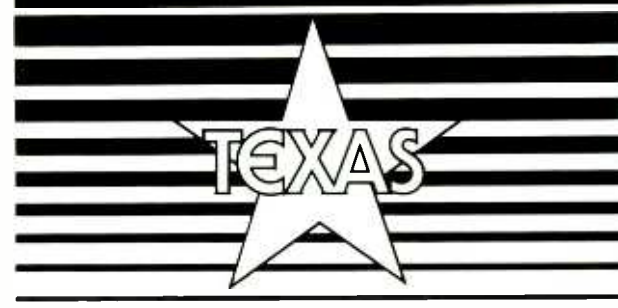
ords for Dionne Warwick with Johnny Mathis, and c&w singer Earl Thomas Conley (both of which made the charts).

Moran thinks that the development of sophistication in the Houston market is what will eventually transform it to a major music city. He says that this will only be accomplished when there is enough nightclub business to support local bands in the area. "There is talent, but it isn't developed enough," he states. He adds that local groups are stifled when they reach a certain level, although he points out that ZZ Top and Mickey Gilley did manage to cross the barrier.

"Although I may sound pessimistic, I am really an optimist," Moran laughs. He predicts "a slowly growing level of sophistication" for Houston in the next few years. "A couple of years ago, there was one facility in town that could halfway have pretensions to being a really good studio, and that was Energi. Now, Rivendell over in Pasadena is probably the best in town, and Mickey Gilley is cutting his own tracks at Gilley's."

From the performers standpoint, Rock Romano agrees that a single band can't find enough work in Houston, but says he and other musicians have worked out a way to make it anyway. Of course, he does play some dates out of town, but the different bands also mix and mingle so that an individual musician has a full calendar.

The radio market reflects the same search for identity that the other music areas are experiencing. The number one sta-



tion in the last Texas Roundup was KMJQ MAJIC 102, and its black-oriented urban contemporary format still holds the top position. When program director Fred Henderson was asked what his secret is, he said "Consistency! MAJIC 102 remains Houston's top rated radio station due to our consistency in programming." Henderson goes on that "music changes all the time. No one has a crystal ball to see the changes coming. Our basic approach is to stay current with the tastes of our listening audience." In the last few years, Henderson has noticed more crossover appeal in every type of music, especially new wave, he observes.

(Continued on page T-26)



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# VAST POOL OF PROGRAMMING SERVICES PUTS JINGLE IN TEXAS MUSIC

By **ROBYN WELLS**

Any devotee of Friday night television and J.R. Ewing knows that oil is the bedrock of the Texas economy. But few are aware that radio broadcasting also brings big bucks to the state, with a number of Texas moguls pumping commercials, jingles and syndicated formats across the nation.

What makes Texas, particularly the Dallas-Fort Worth area, potent for the broadcasting industry is its central location and solid economy. Equally important is the vast pool of talent specializing in the writing, recording and producing of radio material, which has flocked to the area since the mid-1950s when companies such as PAMS opened its doors.

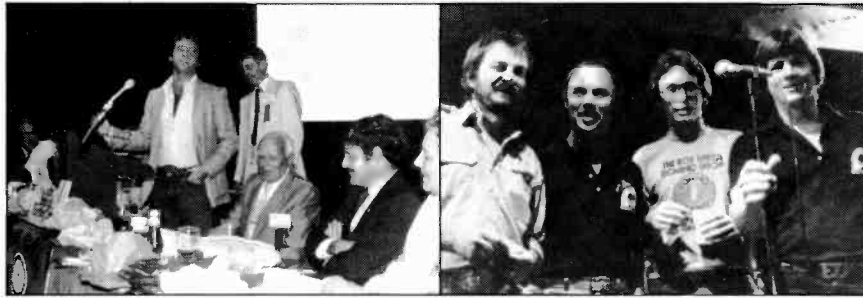
Leading the radio broadcasting pack is the 13-year old TM Companies. The firm serves approximately 2,000 radio stations between its productions and programming divisions. The productions wing creates jingles and commercial music for advertisers, developing music, sales and production tools for advertisers. The firm also handles video production via tv commercials for radio stations.

On tap for TM Productions is a campaign to promote beautiful music stations to younger demographics. Called "My Soft Spot," the package includes six tv commercials and artwork for billboard advertising. Music for the campaign was penned by Carol Conners, who cowrote the "Theme To Rocky."

About 320 radio stations program one of TM Programming's six automated formats. Attracting the most stations thus far is the stereo rock format. Other formats include beautiful rock, beautiful music, country, urban-black and TMOR. The latest addition is an easy format expected to appeal to young adults who traditionally do not listen to standard MOR formats.

TM Programming also creates and markets radio specials. Among the most successful specials for the firm are those on Kenny Rogers, the Beatles and the 48-hour "Story Of Country Music." The latest special is the 48-hour "Royalty Of Rock" series. Consulting radio stations also falls under the auspices of the programming division.

TM has three studios all equipped with 24-track capability. One studio was recently refurbished for \$150,000, including the installation of a computerized, state-of-the-art MCI 24-track recorder.

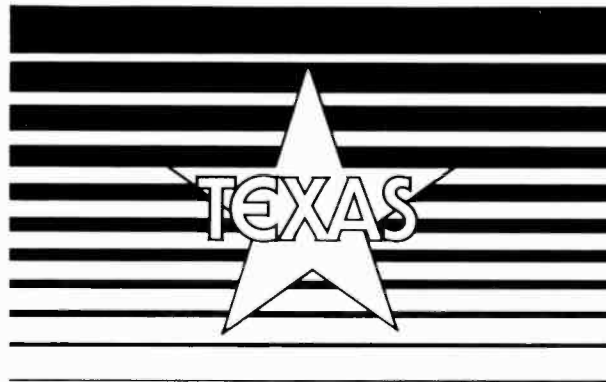


**SOUNDS OF SUCCESS:** (Left) Larry Gatlin was honored by the Texas Press Association in June as "Outstanding Texan." The awards ceremony was held in San Antonio. (Right) Ray Wylie Hubbard, left, with Austin's K-98 air personalities Dave Jarrott, Keith Jacobs and Ed Volkman at Jerry Lewis Labor Day Telethon.

The new kid on the block who is proving to be precocious is the Satellite Music Network. With 104 affiliates on line and another 175 in the wings, the network celebrated its first anniversary at the recent National Assn. of Broadcasters programming convention in New Orleans.

The network has three 24-hour live with personalities satellite-delivered formats. Some 52 stations are hooked up to Country-Coast-To-Coast, while about 46 outlets use the adult contemporary StarStation format. The latest programming development is the nostalgic Stardust, which bowed in May.

Satellite Music president Ivan Braiker says that stations using the firm's formats showed dramatic increases across the board in the latest Arbitron ratings. The network is currently



developing a top 40 format which is slated to debut in early 1983. The firm is headquartered in Dallas, with its programming facilities, including four studios, based in Chicago.

About 95% of Century 21 Programming's operation is devoted to automated programming. More than 300 radio stations use one of the company's 14 formats, including four variants of rock, four country, four Christian and two beautiful music.

"We're not a cookie cutter operation," asserts Dave Scott, vice president and general manager of Century 21. "Our formats work on a modular basis; we have several varieties of oldies and currents which we customize to suit each client." The company's four Dallas-based studios operated around the clock, five days a week.

Scott says that the decade-old Century 21 is a \$4.5 million company, with about \$4 million of its annual income derived from programming. In an effort to bolster its jingles division, the firm recently purchased Parma Productions.

Eight-and-a-half year old JAM Creative Productions specializes in radio I.D. jingles. Its clients include the BBC, WABC New York, WYNY New York, WLS Chicago, as well as foreign language jingles for markets such as Brazil.

The firm also does national commercial work, including all the radio production—music and voice spots—for the U.S. Air Force. JAM also produces tv commercials for radio stations in conjunction with Los Angeles-based graphics firm Marks & Marks. Their first such campaign is currently running in 40 markets, with its second tv commercial package, called "Image Flight," expected to hit the air in early fall.

JAM also has a production library called "The Answer" which is comprised of music, effects and jingles for local commercial use. Owned by president Jonathan Wolfert and his wife Mary Lyn, the Dallas-based operation includes a 24-track recording studio.

Toby Arnold and Associates has been in the Dallas market for 10 years. The firm produces and syndicates its own radio shows and specials, plus automated and non-automated programming. 65 stations are currently running "Unforgettable," a foreground MOR programming service, which was piloted on Metromedia's KRLD Dallas.

Arnold's specials include the 12-hour "The New Project Sinatra" and the six-hour "Rolling Stones 20th Anniversary." Bowing at the National Radio Broadcasters Assn. convention in Reno is the 12-hour "The Life And Music Of Bob Wills."

(Continued on page T-42)

A Billboard Spotlight

SEPTEMBER 11, 1982 BILLBOARD

Robyn Wells is a Billboard reporter in New York.

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# GENUINE ACTIVITY

• Continued from page T-9

Moss and John Kenyon, with Carl Perkins and Joe Ely, shot as a pilot for cable;

• "Texas Music Awards," produced by Steve Moss for Buddy Magazine, with Willie Nelson, Delbert McClinton, Ray Wylie Hubbard, Joe Ely, Little Joe, Johnny y la Familia, and B.J. Thomas.

• Delbert McClinton, on "Texas Music," one of a special series produced by Richard Kidd Productions, aired on Preview August 9th and 27th; the series has been purchased by the Australian Television Network.



**WHITE ELEPHANT:** Steve Murrin of the Cowtown Coliseum, the unofficial "Mayor of the Stockyards," sips a beer in rustic White Elephant Saloon, Fort Worth.

Last December, Omega opened a joint facility with Video Post and Transfer, Inc., and Clearwater Teleproductions at Love Field Airport in Dallas. The companies offer music video producers a single source for turnkey services.

Production services include one-inch multi-camera remote videotaping and remote 24-track audio recording with SMPTE time code interlock. Post production services include 32-track computerized audio posting with mix-to-picture capability, computerized on-line one-inch video editing, with digital video effects, and computerized film-to-tape transfer through one of the only Rank Cintel Flying Spot Scanners in a 12-state area, and even computer animation.

Omega now offers a Synclavier II electronic music synthesizer, the same brand model used by Vangelis to create the "Chariots of Fire" score. Operator Peter Spoeker will be available to help producers achieve their desired music/effects with the computerized instrument.

According to Paul Christensen, president of Omega, plans for fall include rebuilding and expanding the 24-track "video music" remote truck to provide more comprehensive service. "You can take the truck out and record in the field on a program, then carry it straight through and mix-to-picture here," he says. "We can take the audio all the way through to completion, instead of having to give it to someone else."

At Sundance Productions, president Rush Beesley is also actively pursuing music video. In partnership with Free Flow Productions of Austin, he is currently completing a one-hour show entitled, "Luckenbach, Texas." The program is Jerry Jeff Walker's tribute to the late mayor of Luckenbach, Hondo Crouch.

The special has interesting origins. Several years ago, shooting an industrial show in San Antonio, Rush heard about this "neat old guy" and decided to add some extra footage to his library files. On their way back to Dallas, the crew stopped in Luckenbach for an hour's shoot with the old man, who cheerfully waived all rights to it.

When Hondo Crouch died about eight months later, Rush found himself in possession of the only existing taped material of the goat rancher/philosopher. The resulting program "evolved over time," says Rush. Finished several years ago, and subsequently delayed by legal entanglements, the show is now updated for immediate release.

Also appearing on the program are Joe Ely, Guy Clark, Gary P. Nunn, B. W. Stevenson and Guich Kooch. Marketing negotiations are currently underway.

Artist B. W. Stevenson has affiliated with Sundance as his production company, and has recently completed an album in the facility's 24-track studio. To promote the album, Sundance is putting together a video demo on a country novelty song called, "I Like Jazz."

"That's the direction that the music industry is taking, and has to take," says Rush. "It's a chance to be very inventive, and to make the expression of music take a whole different form and direction through video exploration."

The Dallas branch of Warner Amex Cable is using video to explore black music. Such a strategy is not surprising, in view of the fact that the downtown area is the first to be wired in the year-old franchise, and that area just happens to have a high black population.

"Video Radio," the company's first local venture, brings a black radio personality to the air from 6 to 10 a.m., Monday-Wednesday-Friday. The cooperating station, KNOK-FM, simulcasts their stereo music to coordinate with the program. From time to time, video music clips are dropped in. A black female announcer presents news at the top of each hour.

John Haynes, director of programming, says the program will soon be interactive with the QUBE system to a degree. In

an upcoming city-wide talent search, he says, "home viewers will determine who wins a trip to Hollywood for a session with Elektra/Asylum Records."

Local talent may soon find a national audience through the forthcoming QUBE tie-in, says Haynes. Metro areas with a QUBE system will be linked together, with national interactive capabilities, he says. By January, there will be a "clear demonstration" of what the mini-network can accomplish. QUBE is now available in Dallas, Houston, Cincinnati, Pittsburgh and Columbus. It has more recently been accepted in St. Louis, New York City, Chicago and Milwaukee, with Sacramento still undecided.

"That will be a nice demographic showing, across the whole country," says Haynes. "You could localize national talent searches in each city, and reach an audience of one million each night."

Meanwhile, the Dallas production group of Warner Amex Cable continues to pursue the black audience. They made a documentary of the June Cotton Bowl celebration with Stevie Wonder, Aretha Franklin, Quincy Jones, Ashford & Simpson, Skyy and Maze. They covered the gospel and rock singing events of Black Music Day, June 27th, and later presented a three-hour special on it.

More recently, they have just signed their first commercial access channel to local entrepreneur Charles Johnson, who will present viewers with a black-oriented video music service. "Rainbow Music," formatted much like MTV, will feature video music clips brokered through Atlanta, according to Haynes.

Tele-Image, Inc. serves a completely different customer: the touring rock band in need of video projection. According to Diane Barnard, director of marketing, their biggest customer last year was the Rolling Stones in its 1981 tour. The Ediphor projector brought Mick Jagger's face across a 24 by 32-foot screen in Dallas, Houston, Syracuse, Pontiac, and Rochester, New York.

Tele-Image worked closely with Showco, says Barnard, and has had good relations with the entertainment management company for the past six years.

## Austin

The big name in Austin music video is Third Coast Video. Offering total music video capabilities, the one-inch production and post-production facility is hard-wired to its sister studio, Third Coast Sound. The result, like its friendly Dallas rival, the Love Field facility, is a hassle-free environment for making stereo video music.

Anne Vexler, marketing director, says cable is the market that keeps them busy. "Half our cold call inquiries are from new potential clients wanting to do things for cable," she observes.

Steve Wiener, in-house producer, notes that Third Coast is basically a facility that also offers optional producing and directing capabilities.

A video demo for Joe "King" Carrasco, an Austin-based Tex-Mex/new wave performer, has had considerable airplay, according to Wiener. The song "Bad Rap," taken from the EP "Party Safari," is "sort of a cartoon character himself," Wiener says with reference to the performer's flamboyant "taco rocko" style.

"It's a silly little piece, but they took it on tour and everyone asks to see it." It has aired on Showtime, HBO, MTV and CBS, the Canadian Broadcasting System.

In May, when Barbara Walters came to the Austin area to interview Willie Nelson, she selected Third Coast Video as a facility. The setting of the interview, of course, was Nelson's Perdenales Recording Studio at the country club west of town. However, Anne Vexler helped coordinate equipment and logistics for BarWal Productions.

In June, Third Coast did production work on "Jerry Jeff Walker's 40th Birthday Party." In addition to Walker, the event featured Townes Van Zandt, Guy Clark, Ray Wylie Hubbard, Gary P. Nunn, David Bromberg, Rusty Weir and Marcia Ball. A local environmental group, Zilker Park Posse, raised more than \$50,000 through the performance.

Additionally, Third Coast has cut eight-10 video demos for individual clients, including Asleep at the Wheel, the James Anderson Band, and Dwight Twilley.

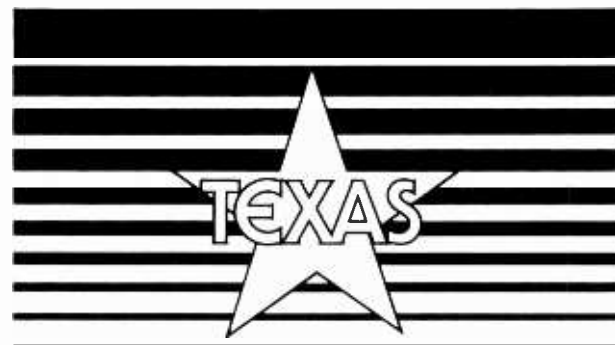
The biggest project of them all started last September 4th, when Third Coast began work on a video music program called "Carole King: One to One." It was produced, mixed and posted at the combined Third Coast facilities, and is currently being marketed by King's management company, Free Flow Productions.

Scott Garen, Los Angeles based director of the program, recently swept the Nielsen ratings for a week with his previous special, "The World's Greatest Commercials." He brought in some set and lighting people to help with "One to One."

Presently, the show is packaged as a 90-minute production, but could be edited to one hour, says Wiener. In her first on-camera performance in the last five years or so, Carole sings in the Third Coast studios and alternately tells the stories about her songs in a behind-the-piano type setting.

Free Flow Productions is a subsidiary of the Brovsky-Stewart Group. Chet Hanson, managing director and partner to Michael Brovsky, says that Carole King's "One to One" will get its first public airing in early October on pay-per-view. Thereafter, it will go to Showtime or HBO, and subsequently be available for syndication.

Free Flow Productions manages some of the biggest names in Texas music, and one of them is Joe Ely. Hanson observes that in the last two years, they have helped Ely develop a finished 10 hours of video work. "His next album, which will hopefully be recorded next fall, will definitely have video. Whatever it takes in terms of dollars and video talent behind him, we will go 'whole hog' to be sure we have some great stuff."



Hanson firmly believes in the value of MTV-type demos. "Right now," he says, "radio is strangling itself. I think that (music) television is gonna be the way to sell records."

Hanson voiced the sentiment of many Texas producers: that MTV-style programming through cable outlets will help both new and established performers keep their names in the public eye.

For years, the Texas industry itself has been struggling with a different sort of "name" problem—keeping the famous ones around. If big names in country music feel more comfortable working in the Austin area than they used to, the long-running success of KLRU's "Austin City Limits" may have something to do with it.

According to producer Terry Lickona, the series is beginning its eighth year on public tv. It is now playing in over 250 markets across the country.

"The most significant trend in the past 12 months is that we've been able to book shows with major name artists who in the past have been inaccessible to us. People like Emmylou Harris, Kris Kristofferson, Jerry Reed, Larry Gatlin, and others," Lickona says.

While PBS is only funding 13 shows per year, Lickona says they would like to double it to 26, and are looking to private industrial sources to fund the difference.

A big name for remote audio work in the Austin area is Malcolm Harper, owner of Reel Sound Recording. He did remote recording for Free Flow on the Carole King special and on a two-day video shoot with Joe Ely last summer for distribution on MCA Records.

His recent music video experience ranges from gospel with Word Records to r&b with "The Gap Band." He helped a production company called Video West, from Utah, shoot a one-hour program called "The Best Little Special in Texas" in three days for airing the next week. Performers included Mel Tillis, Jerry Reed and the Statler Brothers.

Harper also recorded a Spanish concert in San Antonio that will soon be released over satellite to Mexico and South Amer-



**DANCE LESSON:** Roberto Pulido y Los Classicos demonstrate the different dancing techniques common throughout Texas and Mexico, a different style for each city or region.

ica. The names of the artists are Jose Jose and Estrella. Stylistically, Harper likened them to Neil Diamond and Barbra Streisand. TSM Video of San Antonio handled the video production. "There will be a live album and a tv special that will be satellite broadcast," he says.

"I get called by the producers and the radio syndication companies," Harper says. "Most of the money is still coming from outside the state. Only three projects I was involved in last year originated from within Texas."

In the last 18 months, Harper adds, his ratio of audio projects involving film or video has jumped from 30-40% to between 60-70% now.

Curiously enough, both the Texas Music Assn. and the Dallas Communications Council sprang up from nothing to hundreds of members each . . . in those same 18 months. The trend may well be statewide, since a Houston source indicated that several active video companies there didn't even exist two years ago.

## Houston

MTV fever is gripping the Houston market. Without fail, each Houstonian contacted responded enthusiastically about MTV as promising the major outlet for the area's music video productions.

First, a brief review of the Houston cable market: it is a crazy quilt of five distinct franchises, and almost certainly a nightmare for each cable company involved. The original MTV, or Music Television, Inc., is a New York-based subsidiary of Warner Amex, which only has a fifth of the franchise pie. So in Houston, "MTV" apparently refers to the general concept of music video released through a cable outlet.

(Continued on page T-39)



• Continued from page T-23

The other stations competing for the black market are far behind, but still have respectable ratings. KRLY is closest while KCOH is the top black AM station. KYOK is working on raising its ratings after a recent change of owner and management.

The hottest battles for ratings are between news talk stations KPRC and KTRH, and FM country stations KIKK and KILT with KIKK seemingly holding the edge most often. As talk show host David Fowler observes, it is more difficult to reach conclusions about KPRC and KTRH because the ratings don't reflect enough information about the listeners. KPRC has made the most recent format changes by extending the hours of politically-oriented talk host Ernie Davis as well as adding hours for sports talkers Steve Gilmartin and Mike Mollett on the weekends.

KODA has climbed above KYND and KQUE to the top in easy-listening while KLLOL is the choice of the rock 'n' roll audience over KSRR and KRBE. KULF 79Q, a top 40 station, has applied for a call letter change. The word is that the new letters will be KBBQ.

After its change from adult contemporary, KILT AM has taken the lead in AM country from KIKK and KNUZ.

KENR has changed its format from country to news-talk-adult contemporary music, and KYST is the first station in Houston to convert to AM stereo.

To sum up what various people in different aspects of the music scene say about Houston, it is like a small solar system forming. The pockets of fans will gather like clouds of dust solidifying into planets. And when they do, according to Sara Fitzgerald, Houston will have its own unique style. In the meantime, as Dr. Rockit says, "Houston has always influenced the world . . . especially in the area of the blues because you've got to live the blues to live in Houston and play music. That's the reason that Houston's always provided so many blues artists. It's real hot here and it's hard to live."

## SAN ANTONIO

By CAROLYN SELDON

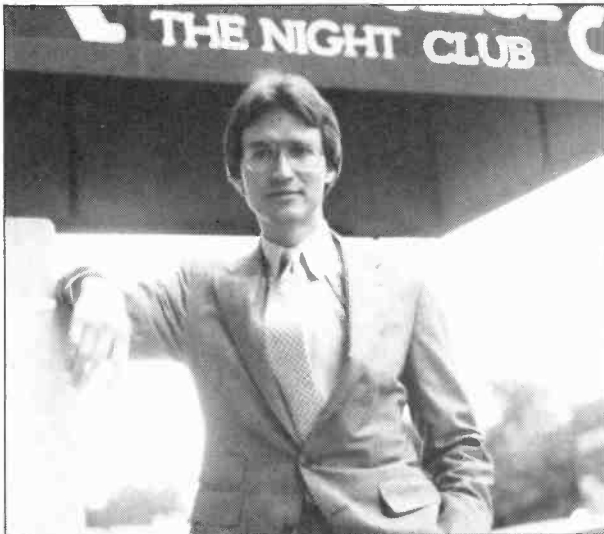
San Antonio music lovers are spoiled. The lists of local groups are virtually endless, the talent superb. The city has every type of music from the symphony to Bongo Joe on the street corner—indoors, outdoors, all year long. But when the sun goes down, San Antonians step out to hear whichever kind of music turns them on.

They might go to Arthur's to hear Nobuko (pron: No bah-coe) play cool jazz.

For a more casual toe-tapping evening, hot licks are always resounding from The Landing on San Antonio's Riverwalk. Jim Cullum's Happy Jazz is the star attraction.

The Tennessee Valley Authority is packing them in to hear bluegrass at the Pioneer House Restaurant.

There are some prominent local bands with fans that will follow them from club to club. Some of the hottest attractions these days have been hot for years. They are Stardust, the Max, the Models, Los = 2 Dinners, Joe King Carrasco and Heyoka, for rock. George Chambers and the Country Gentlemen, Clifton Jansky, Bubba Littrel, the Abbey Edition and Lofton Kline are favorites in the c&w circles, along with the Metheny Bros., Carroll Gilley and the River City Band, and Fiddlin' Frenchie Burke.



**FIFTH ANNIVERSARY:** Sanford Criner of Rockefeller's in Houston. Owned by Sara Fitzgerald, the club recently celebrated its fifth anniversary.

Some other groups worthy of mention are Sojourn who have a mellow, harmonious sound, Cecil and Sylvia who have an enthusiastic folksy following and a new jazz group called the Bett Butler Band.

Claude Morgan of the Blast and Buckboard Boogie Boys fame has gone through a few changes and is now the leader of a cult of music freaks.

In fact, the tastes of the town are changing altogether. Rock'n'roll is definitely dominating the clubs, even seeping into the countriest of country and western environs.

Most of the c&w discos have changed to rock 'n' roll. The ones who haven't will incorporate 15 minutes or so of r&r into each hour of their format. The San Antonio Rose is even throwing in some '50s and big band music to get the dancers out on the floor. Some "discos" have started booking live bands (usually a versatile r&r group like the Skidz to keep people happy and dancing).

The Wranglers is now Texas Rox. Graham Central Station is now Rocky's. The Cowboy is still the Cowboy (and the San Antonio Rose is still "The Rose"), but leave your boots at home. Anyway you look at it, the typical disco is deceased.

A band has to have a sizable repertoire of recognizable music to hold an audience. Originality can be risky. The more popular groups in San Antonio play what the listeners and dancers want to hear.

San Antonio has been undergoing some changes in radio format preferences. A new station, KLLS-FM, is playing top 40, classics and a variety of sophisticated, contemporary pop—a collection of the top 100 songs from the past 20 years. The audience is a mix of young professionals and housewives. They still like soft rock mixed with a little Barbra Streisand.

KTSA-AM has been playing top 40 for 40 years and KONO has switched from top 40 to oldies with a mix of last year's hits.

Both the formulas work.

One thing's for sure, there is something on the dial for everyone these days. Country and western is scattered throughout with a touch of rock, r&b, jazz and Latino. One middle of the road station has turned to a gospel format.

Recently, KCCW switched from c&w to "the music of your life"—a lot of '30s, '40s and '50s sounds.

KITY switched from pop rock to a cross between '70s and '80s, usually on the mellow side. They say top 40 is what people want to hear.

The general attitude is sophistication. For many years, the choices were top 40, rock or easy listening. Those cut-and-dried persuasions are still there, but as people's tastes are

(Continued on page T-28)

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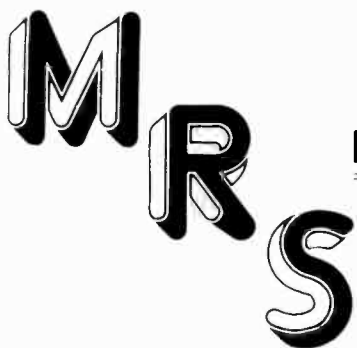
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## COUNTRY STRONGHOLDS

• Continued from page T-26

broadening, so are the radio programs. The formats are becoming more flexible. Rock is oozing into the market like it did in the earlier '70s and the softer, popular music is blending with the progressive country.

KKYX is a modern traditional country station, playing Alabama and the Bellamy Bros, who are hot. Local folks, like Lof-ton Kline, get air play as well.

KAJA-FM has an astute loyal audience. This station was contemporary but is now country. Thanks to listener input, they are playing a ratio of 60-40 old-to-new music. San Antonio is a distinctly different area than the rest of the nation. Songs that are popular here, may not be doing as well nationally. Bobby Bear's "New Cut Road" and Bobby Goldsboro's "Lucy and the Stranger" are really hot, but George Jones' "Same Old Me" and the Statler Bros.' "You'll Be Back" are not. Local artist Clifton Jansky's latest album, "Country Music and Old Fashion Love," is doing well.

KAPE-AM is a long time popular r&b station in San Antonio. Mel Waiters says, "The Soul Sonic Force's 'Planet Rock' is hotter than July." Other heat includes Stevie Wonder's "Do I Do" while Cameo's "Flirt" and "Dance Floor" by Zapp with Roger Troutman were also hot through mid-summer.

The radio station situation in San Antonio is generally healthy. There's plenty of friendly competition amongst the stations. KISS (r&r) and KLLS have been having listener appreciation parties at local clubs—often on the same night. Even though KISS has generally a younger audience, a lot of the KLLS listeners are rock fans.

There used to be a general lack of facilities in San Antonio where the artists could get a good mix on 24 tracks then a master on stereo, but not anymore. There are new recording studios popping up around town and existing ones who are trying to find the time to take a break long enough to expand.

ZAZ has been around for several years and is involved in many projects, the latest being a contemporary album by Kevin Scott. R. B. Blackstone's Sound Madness Production Co. primarily does albums. Now they're beginning to promote a group of musicians called Gone City. They're also talking about a pop fusion jazz writer named Katherine Reed.

U.A.R. is probably the biggest studio in the city with 7,000 square feet and boasting about the 24-track automation with video interlock. They seem to get some of the most popular groups in their studio including the American Peddlers and Drugstore Cowboys, along with the Max and Stardust.

Suzy Jenson, who is now with the Gone City Band, recorded a couple of singles at Bob O'Neill's Sound Studio (B.O.S.S) recently, and O'Neill is producing a new album with Jack Orbin of Stone City Attractions for a rock group called Emerald. The Mystery Dates is a new wave/punk group which is very prolific. They are on a local label called Bee Hive owned by Joe Pugliese, producer of the band.

A r&b band, the Mel Production Band with Mel Waiters, is scheduled to have a new album out in early fall of 1982. In addition to producing his own band, Waiters plans to start operation of a record company for r&b artists on RPB Records. Marvel Records recorded an album at B.O.S.S. to be released in September. A single will be released in August called "California Quake." Ron Rose, formerly of Toby Beau, is releasing a single at that time also. B.O.S.S. has the labels, Rain Forest and Twin Oaks.

Sal Monestere of The Studio has been working with Heyoka lately. He has a philosophy of creating a recording mecca in San Antonio. All he needs is to learn and then educate his work force.

Toby's Custom Recording Studio's Toby Torres has been busy with Rusty Zapata, a new music rock group, and says to watch for Camille Torres (no relation).

Sound Track Recording Studio is recording albums, singles and demos on the Teardrop label and Frank Chamberlain is the main artist these days. Mel Rand gets goose pimples when he hears Denise Edwards sing; he sees her as a rising star.

Speaking of rising stars, Joe Skates, producer at TMC Productions, has his office filled with them (at least their photos) and most are recorded on Axbar Records, one of TMC's three labels.

It may seem strange, but there are artists in San Antonio who have no desire to go public, so to speak. They're content to hold their day jobs, live in San Antonio, keep a happy little home life and play their music to their hearts' content at night and on the weekends. They might go so far as to sell recordings at the clubs where they are playing so that their fans can listen to them whenever, but they're really not interested in going big time. It's known as the "laid back San Antonio attitude."

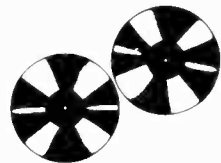
## EL PASO

By **MARINA NICKERSON**

**"A**live and well" is the phrase that pops up most often when any El Pasoan involved in music discusses the local scene. Yet there are many contradictions in the music industry in this border city.

El Paso is a mainstream rock 'n' roll town. Heavy metal acts are the ones that consistently draw large crowds. However, among the 21 radio stations in the market, three of the top five are country: KHEY-AM, its FM sister station Y96 and K102. Obviously the other two dominant stations are rock: album-oriented KLAQ and top 40 KINT. (Note that Spanish music, reported elsewhere in this section, is a strong factor in El

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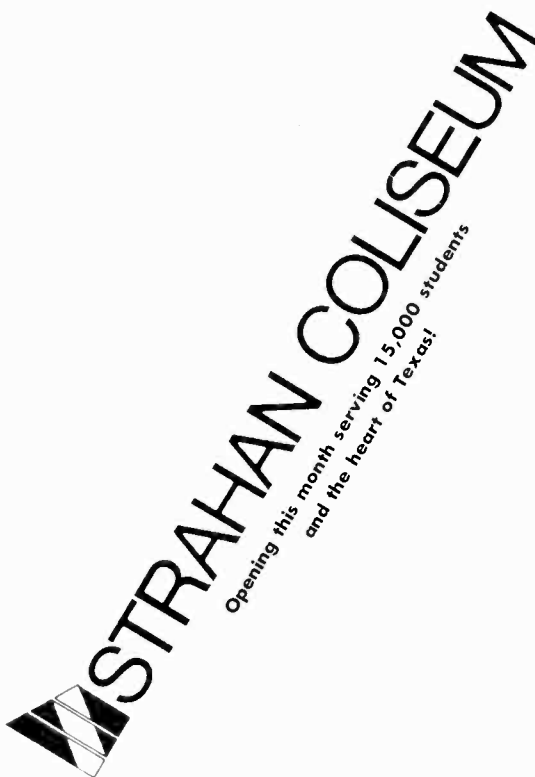
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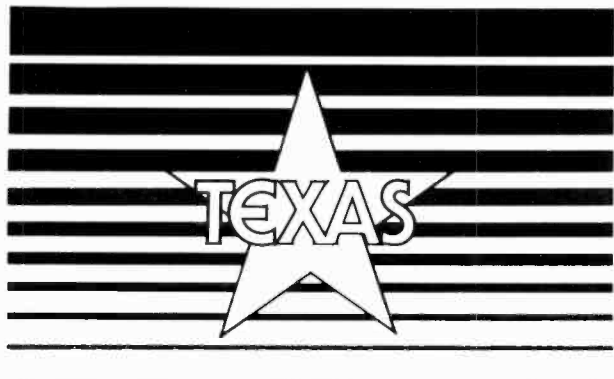
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Paso with its 60-65% Mexican/American population.)

Don Cange, president of Image International, an entertainment consultant firm, sums up the situation. "Surprisingly enough, El Paso has never been a top country town. On radio, yes. But where are the country fans when its time to buy tickets? Country acts don't do great here," he says.

As virtually the only name in town as far as talent management and booking go, Cange comments further. "There is a lot of talent in this city. Moonpie, Texas, Aspen, Springfire, Terry Bullard, Cliff Seaman and Danny Austin to name a few. But there isn't enough work for a group in El Paso. They can base here, but they have to travel. El Paso is the proving ground. You start here and move on.

"Many musicians in El Paso teach or have some other day time job. They can supplement their income with music, but not rely on it full time."

Cange added that he felt El Paso was missing a contemporary adult middle-of-the-road club. "We have the hard rock clubs for the 19-23 year olds, some variety formats and of course country spots. But there's no place for the 25-40 year-old crowd to hear good MOR soft rock live music. And there are a lot of outstanding bands around who'd like to play it," Cange says.

The three hard rock clubs in town: Cotton Patch, Treetop Lounge and J.L. Charly, utilize a greater percentage of out-of-town talent than local acts. Cotton Patch manager Chris Burnham says the crowds at her club are picky. They want top 40



**CHICANO POWER:** Little Joe, Johnny y la Familia in concert, Uvalde, Texas.

rock 'n' roll, personality and professionalism. If they don't like the band, they'll leave. A recent transplant from California, she adds, "Californians know how to party. Put any band in front of 'em and the people will have fun. It's strange in El Paso. Hard to explain. The music scene isn't that up to date here."

The reigning king of country music nightclubs in Caravan East, part of a four-city southwest chain. El Paso owner and manager Steve Emery realistically assesses the market. "The urban cowboy thing is definitely gone. That's why a lot of clubs folded or are having a tough time. They came in on that fad and now the kids have left it. But our business isn't really down because Caravan are around long before the urban cowboy craze and will always be here. El Paso's country market is weak for a city this size," Emery says.

"There is some good local talent, but there's more junk. Clay Mac is a super band and Terry Bullard is a great solo act. That's about it. We use local talent for happy hour, but 8:30-1:00 is always out of town groups. We've had to lay off bringing in top names like Razy Bailey, Gene Watson and Johnny Duncan because El Paso won't respond to the stuff you can afford. These guys all had hits on the national charts, but they don't do that well here," he adds.

The studio business exists (four are listed in the phone-book) and shows potential, but as far as hot sessions and jumping label activity, there isn't much to write home about. Becky Schrammen, co-owner of OSR, says their 24-track studio stays pretty busy. "There aren't too many unemployed musicians in town, but they aren't getting paid much, either," she says.

Ms. Schrammen said OSR has put out three albums and a few more 45s over the past year; many for bands to sell from the bandstand in the clubs. She also said their specialty is demos for writers to send to publishers and for musicians to use when soliciting gigs.

El Adobe Studio made a big splash a few years ago when Lynard Skynyrd breezed into town to do an album session with them. Valley Sound Studio hosted Willie Nelson, Jerry Jeff Walker and Slim Pickens one day on a special project last year. Martin Recording, a 16-track studio, spends 60-70% of its time on advertising: jingles, music beds or voice overs. Owner Scott Martin said they average about five albums a

(Continued on page T-36)

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T-30 **MARKET SHOWS SIGNS**

• Continued from page T-4

declining Urban Cowboy fad and the fact that there are fewer dollars for entertainment. As a result, many of the smaller clubs around the state are continuing to close down.

"Hard core country is gone here in Austin," says O'Connor. "Ricky Skaggs cancelled a show here for lack of sales. He had had three songs in the top 10 and had been on national television three times that week. Punk music is on its way out too. There is a real changeover: if music has heavy metal it seems to be selling."

According to O'Connor, the club has tried some different formulas that have not made any real difference. Therefore, the Austin Opera House decreased its bookings in August.

Nels Jacobsen, promotional director of Austin's Club Foot, which seats approximately 1,000, feels the mix of music and venues in the area is what stimulates its vibrant music scene.

"Competition comes and goes," says Jacobson. "Different types of music grip the town. There is a wealth of talent in Texas but the balance changes rapidly. The audiences have always been very musically aware. They appreciate just about anything and you can sell just about any type of show here."

"We are the only club open every night that can hold a rapidly rising star or a star that has lost his immediate appeal," says Jacobson. "We turn down a lot of acts because we don't think its the right time. Some things are always popular."

In that category Club foot has had Carl Perkins, James Brown, B.B. King and Wilson Pickett, pulling people from the 150-mile distance from Dallas or Houston.

The Sundowner (capacity 800) has looked at the possibility of converting from a country venue to rock'n'roll in an effort to increase its nightly draw of about 600. The club, which features pre-recorded music, has recently been experimenting with its format, which is usually 35 to 40 minutes of country music each hour with the remainder rock'n'roll.

Danny Reed, who coordinates advertising for the Sundowner, says the addition of 8,000 lights in the 12,000 sq. ft. club has "picked up the pace. It has been so successful, we are adding a slide show with six projectors during happy hour."

Reed adds that the club has been successful for a long time but the addition of the lights and multi-media show (both designed by Blackstones Audio/Visual Studio) have brought back people who used to come.

Corpus Christi's Yellow Rose, which calls itself the "Largest Honky Tonk in South Texas," is another club experimenting with mixing its musical format to attract trade.

"Country can't support a club this size here anymore," says Katy Smith, promotional coordinator of the club with a capacity of 1,900. The first of June when things were slow, we wanted to try booking some rock acts that were very reason-

able, and it worked. We haven't really thought of changing our format. We still have our loyal country fans, but we realized that there were a lot of rock'n'roll fans that were here together in a club atmosphere for the first time."

Claudia Hawkins, secretary for the 6,200-seat Beaumont, Civic Center Complex in Beaumont, TX says rock and r&b are both very good in that market. The Commodores, Jacksons, O'Jays, Ted Nugent, Tom Jones and Journey have all been good for them.

"Country does not do well because most artists and their fans prefer a club setting and there are so many 700-800 seats in the area," says Hawkins.

Louis Messina, president of the Houston-based Pace Concerts, says he is not involved in country much except for Willie Nelson. "I think there are very few country acts that are concert artists," he says.

"Kenny Rogers is not country anymore. He has country roots, but he's in the Neil Diamond vein," says Messina. "I don't know if you can call Dolly Parton country anymore."

Messina reports that Pace Concerts has had "the best year yet" in '81-'82. "Rock is doing great... MOR shows, however, are not doing well. Shows like Ann-Margaret and Doug Henning didn't do well for us, but we are trying to diversify. There is no reason why I shouldn't. I have the staff and I enjoy doing those kinds of shows. It's just a matter of cultivating the market."

"We did seven stadium shows from June '81 to June '82, with the Rolling Stones," says Messina. "We do approximately 350 concerts a year, including club dates. We are now getting 30% to 40% more money to cover our marketing because touring has become so expensive that it's necessary to get outside firms to tie in with. Sponsors need the youth market, and we need the money for advertising and promotion. We feel the tie-ins are endless."

One of Messina's most successful undertakings has been the Texas Jam, which he initiated in 1978 with David Krebs and patterned after the Cal-Jam (in California.)

The '82 Texas Jam featured Journey, Santana, Sammy Hager, Joan Jett, and Point Blank and was staged in two locations, drawing 65,000 to Dallas Cotton Bowl and selling out the Astrodome.

Messina expresses some concern that Texas' healthy economy is creating another problem. "I think the market may be too saturated, even in the secondary areas," he says, "Agents and managers seem to continue bringing in shows one on top of another."

One of Houston's major venues, the Summit, has been noting sell-out crowds this year but vice president Alan Freeman is also concerned about the effects of saturating a lucrative market.

"It helps business if agencies would route tours to keep them from stacking on top of each other," Freeman says.



"The superstars will do their business, but it really hurts the medium-sized acts. Groups, who normally do 10,000 will do six or seven."

Jerard J. Tollett, director of the Houston Civic Center, says one reason for the market saturation may be the competition among promoters. "They are constantly trying to re-book and keep their names visible."

Mike Crawley, vice president/administration, of the 65,000-seat Astrodome, says they are not affected by competition or market saturation because "there are only a few acts large enough to play the Astrodome successfully. When the economy is bad, the ticket-buying public will simply become more selective and see only the hottest acts, and so that really doesn't hurt us."

One of the area's most active promoters, Jack Orbin of Stone City Attractions in San Antonio, says promoters are sometimes hurt because acts aren't touring more often.

"From January to April every show we did was a sellout. We aren't having trouble with facilities competing. The venues are begging for our business," says Orbin.

Stone City grossed over \$6.5 million last year playing 100 concert dates of which 95% were rock. It also booked 250 dates in its Cardi's chain of showcase clubs in Dallas, Houston, and Austin, with another re-opening in San Antonio. Plans are to have six Cardi's in Texas by the end of 83.

"We pride ourselves on promoting the up and coming acts who'll be the superstars," say Orbin.

Steve Moore, who works for World Talent Assoc. booking Dallas-based Point Blank, and Lone Wolf Productions, managing ZZ Top, is concerned about stars moving away from Texas.

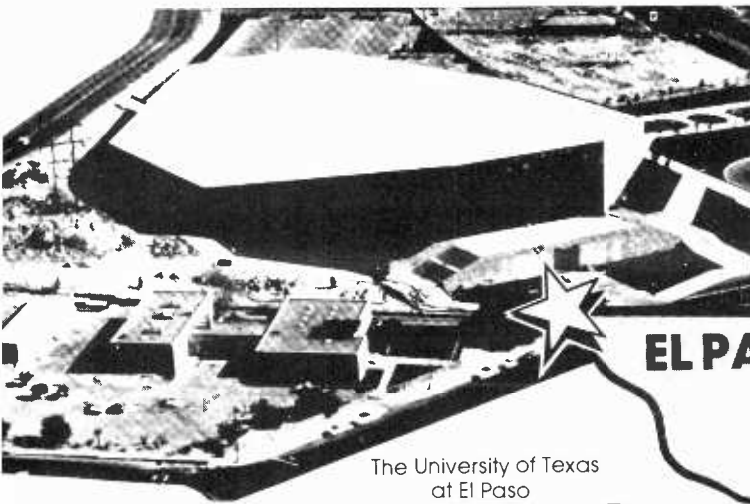
"It hurts when acts become successful and move out-of-state instead of staying here and building a strong identity," says Moore. "Some people get star-struck and want to move to the East or West coast. Staying here hasn't hurt ZZ Top. It really doesn't matter where your are from. It's how you do your business."

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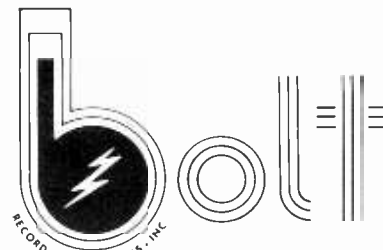
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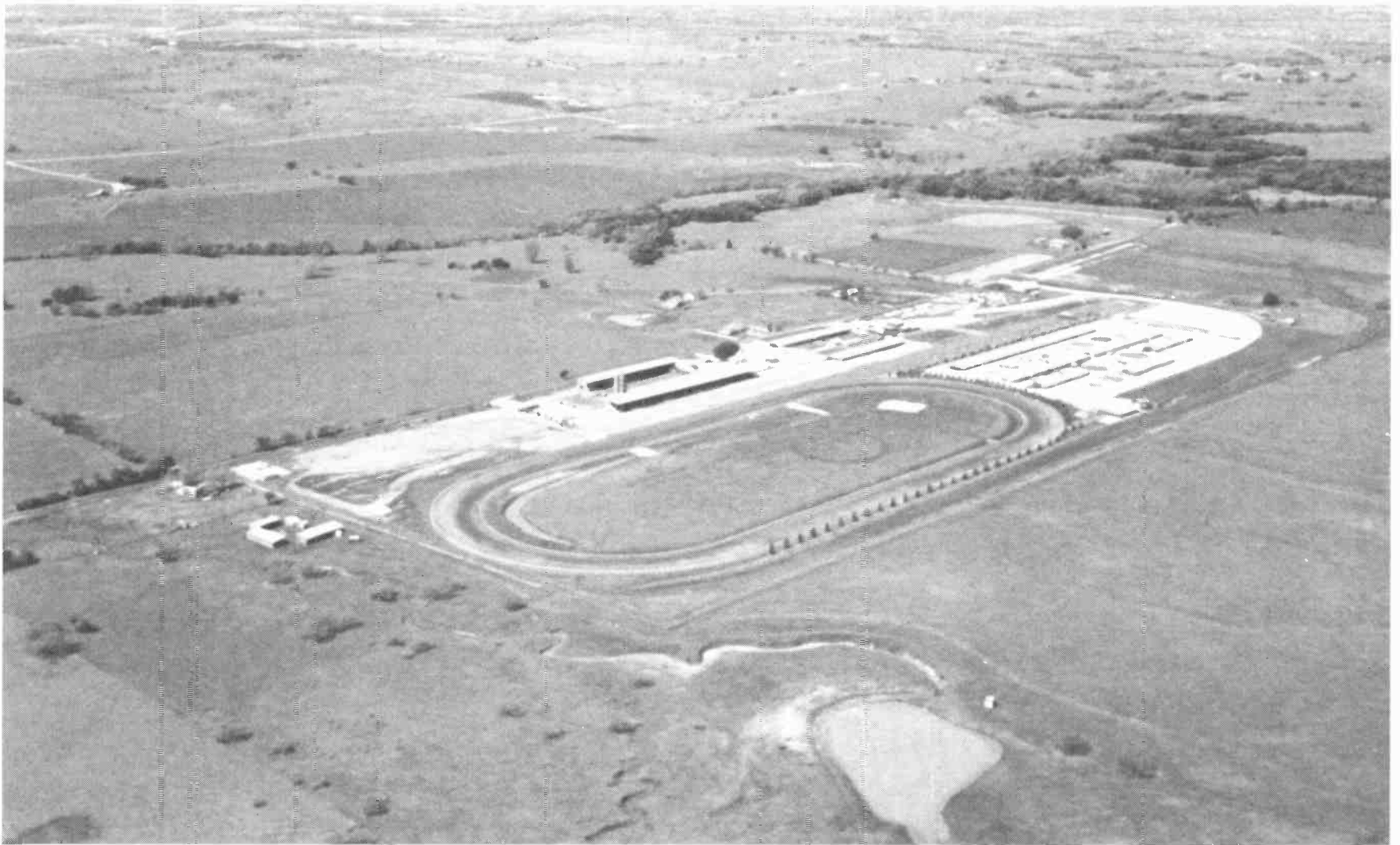
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T-32 **SATURATION POINT**

• Continued from page T-4

250,000 people. One week there was Cheap Trick and next week Ted Nugent. That's too much. That's why we only do two concerts monthly and rotate rock and country."

At the 1,500 seat Odessa Graham Central "rock does best, but we play country and disco. On live entertainment the club can handle a \$12,000 act." The facility allows merchandising, taking 10%.

"Our lighting is the decor. It's unique in that the DJ booth is built like an old Wurlitzer jukebox."

"The market is great for my type of operation," reports Bill Smith, owner of four Texas and New Mexico Caravan Clubs.

If you've walked into one, you've walked into them all. Not only is the layout and decor ditto, but one booking serves all.

"The clubs are less than 350 miles apart, on the main route from Nashville to Los Angeles, so it's considered a good deal. They call it gas money. I get a better break because of the four clubs."

Name acts the likes of Tom T. Hall or Jim Ed Brown perform Mon.-Thurs. Weekends are the stars nights off because the clubs "are already full." Acts aren't booked closer than three weeks to "give proper advertising." Prices average \$6-\$10.

"An artist has never paid for himself at the door," Smith reveals. "You don't make money on artists. It just keeps the image of the club up."

Nightly two live bands get into the swing of things. "It's strictly dance music, mostly '50s, some top 40. I don't use progressive country or country-rock," he emphasizes. Payment varies \$1,600 to \$2,500 per week with four clubs guaranteeing eight weeks work.

"The booking agencies run a union for artists, using one club against the other. They threaten you with taking the talent to another club. The clubs should get together," he suggests.

"The artists ask too much money. It has to change. Either the acts will come down, or they won't work. Their price goes from \$600 to \$10,000 a night, overnight, just because they get a record on the charts, and they are still a no-name."

Accused of deliberately over-paying artists is Billy Bob's. "We have paid too much for acts," concedes talent buyer Carl Dooley. "I was egged on by owners anxious for a certain act. I've paid too much just to get the attention of agents. When we opened April '81 they didn't take us seriously," he explains. "We have live bull riding going on simultaneously with live entertainment. A New York, Jewish agent, living in Beverly Hills doesn't understand that. It's like, Yeah kid, Mr. Sinatra will be happy to change right next to the pigs."

While Gilley's is wild, rough and rowdy, Billy Bob's is for the sophisticated dude and his classy filly. On New Year's Eve

Dooley paired Bob Hope with Chuck Berry and was charged with papering the house.

"We didn't try to draw with Hope, limiting tickets to 3,000, ranging from \$250 to \$50," answers Dooley. "We had a planned promotion. We invited 800 uniformed military personnel, on active duty. I'm a veteran as are others associated with Billy Bob's. We know what it's like to be stationed away from home on New Year's."

"We've started booking with Six Flags," divulges Dooley. "They use top talent June-Aug. I need those acts Dec.-Feb. when I don't have tourists. We sit down with agents and make joint purchasing offers."

"We're trying to put something together between Lubbock, Midland, Odessa and Amarillo," announces Michael Stevens of Midland Jr. College. "We want to get common rent, concession charges and buy at the same time. Midland and Odessa are 20 miles apart. Now it's scattered. They go down the road and it's 15%; here it's 20%; elsewhere 10%," reports Stevens whose father is the Tarrant Convention security chief. "so I grew up in the business."

"Tickets don't sell fast here but they sell," he promises. "It's not like Dallas where you put them on sale and you're through by noon."

One of the reasons tickets sell in Odessa is because of promotional concepts. When promoter Howard Pollack brought the Beach Boys to town radio station KRIG presented an idea to Bill E. Martin, manager of the Ector County Coliseum.

"We built a beach outside. We shipped 400 cubic yards of sand into West Texas," reports the graying 32-year-old. "The business does it to you."

"We're \$700 a day against 10%. After \$3,500 it goes to 5%. Our audience is very mellow, but enthusiastic. This is the strongest secondary rock market in the nation."

Randy Shelton does 50 shows a year, frequently co-promoting with Pace Concerts who book another 150. Shelton beats the tumbleweed trying to convince agents that West Texas is a rock market.

"A Dallas dollar is no different than an El Paso dollar. It's kind of a learning experience for the venues. ATI is aware of West Texas. Their acts will play eight markets and four are West Texas. Other agencies are just discovering the market. They say, 'I can't believe we stopped in Odessa and picked up as much money as we did in Dallas.'"

Regarding last year's concerts Shelton advises, "We're very thorough and only lost one. That was the Marshall Tucker Band in Beaumont. That market isn't mature enough. We had problems with security. It's a venue that isn't conducive to rock."

If you'd rather swing to the notes of Tony Bennett, Vic Damone or Ben Vereen then it's the Fairmont Hotel in Dallas where publicity executive Tony Zoppi admits "we're the only game in town." The joint allows "absolutely no merchandis-



ing, no gimmicks," stresses Zoppi. It's uptown classy and patrons are "required to wear coats and ties."

Zoppi returned to Texas after 20 years at the Riviera Hotel in Las Vegas where he was entertainment chief. It was under his office that the first \$50,000 per week fee was paid and years later the Riv broke the mold starting a salary war by paying \$350,000 per week and offering perks other hotels had a tough time matching. Talent for the Fairmont is booked out of the San Francisco hotel.

"We don't pay anywhere like Vegas, but it's not chopped liver, either," says Zoppi. "They make more demands in Vegas. They want the limo, house, dinner for 12. We did it ourselves at the Riv. We bought that gorgeous home on Rancho Circle and we got a couple of acts just on that. Here everything is spelled out. The entertainers are very receptive, because it's a total of three week's work, at the three Fairmont hotels. You see, it's a buyer's market." **Billboard**



**FOLK FAMILY:** Michael Murphey performs with his son, Ryan, at the 11th annual Kerrville Folk Festival, nestled deep in the Texas hill country. The festival presents eight full days of musical entertainment. Photo by Fran Galloway.

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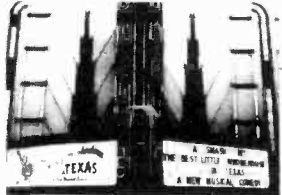
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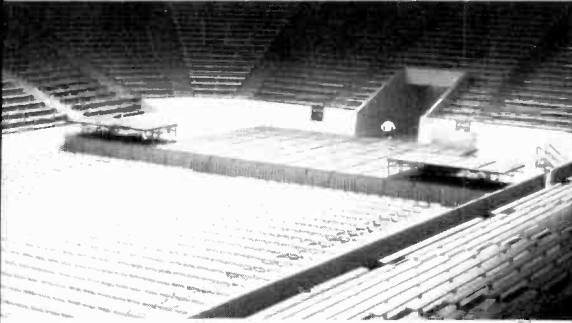
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# UNDOCUMENTED ALIENS

• Continued from page T-20

releases. Local record sales were seriously hurt by the Mexican peso devaluation although the Mexican sales market continues strong.

Local groups—Sabor, Midnight Mist, Azucar, Sancho Brothers—draw enthusiastic club audiences. A recent Little Joe concert drew some 3,000 fans while Sunny & the Sunliners played to 5,000 and MAZZ consistently gets substantial available for live concerts. People in El Paso are ready to dance, and this is reflected in the growing interest in orchestras. Economics, however, may play the critical role in the ability of these large groups to continue.

El Paso, because of the reduced traditional orientation, may be the prime test market for what is saleable in the Chicano music future.

## Rio Grande Valley

Falcon Records in McAllen is a staple in the field, and several groups have come from the valley—MAZZ, Flaco Jimenez, Roberto Pallido. This area has also felt the peso devaluation in sales, but there is no doubt, according to Carlos Canto of 50,000 watt KGBT in Harlingen, in the valley, the favorite sound is still Chicano country. Dance halls are an integral part of the valley's Chicano culture and well attended. Tropical and orchestra music are gaining new fans in this border area.

## Corpus Christi

This bayfront city is home to two 24-track recording facilities, Freddie Records (Freddie label) and Hacienda Records (Hacienda, Las Brisas and Sunset labels). At Hacienda sales are almost on a par with last year, reports Roland Garcia, president. He sees Chicano country continuing strong plus more ballad singers. Garcia notes the lack of professional concert promoters. However, he does feel the Chicano market will continue to grow, while noting that "we need to come up with new, modern sounds to avoid losing the younger listeners." Garcia, like others in his field, is concerned about the economic health of recording companies in the current recession. "Can you maintain quality sound and still cut some corners," is how he states the dilemma.

KUNO Spanish radio is the more traditional outlet while KCCT "The Jalapeno Express" (second in the overall market) pushes an aggressive, tight format. KUNO manager Luis Munoz believes conjunto music will always be part of the state music scene. "It was here when I came to this market in 1953 and it will be here after we're all gone." Manuel Davila, manager at KCCT, uses the word "gutbucket" to describe a favorite sound of his listeners. He has noticed more audience awareness of production values in the past year, and for the future sees a continuing of the trend to more chart music, more professional product, with more lyrics and an overall softer sound. Like Quinones in El Paso, he believes the spend-

ing power of the Chicano market has not yet been generally appreciated.

At Freddie Records, Jesse Salcedo candidly points out the pinch being felt by all the Latino recording companies nationwide but believes the Chicano market will develop new adherents among the newly-arrived Mexican residents in the country.

Local clubs and dance halls do well, particularly with conjunto music, although there is one club that specializes in Tropical. Local favorites include La Movida, MAZZ, Los Gilberts, Tony Iglesias, and Little Joe.

## Houston

Houston is one of the fastest growing national markets for hispanic music according to Ben Ayala, program director for KLVL, a local station with an estimated half-million audience. Over at KFRD in nearby Rosenberg, Mauro Villareal, p.d., believes the Chicano orchestra music will gain a wide audience. "We're getting the Mexican and the Anglo to listen," he continues, noting that a recent station-sponsored concert drew some 12,000 people.

Promoters and radio executives throughout north Texas see a shift toward Tropical (cumbia) music in both Houston and Dallas-Fort Worth areas due to the influx of people from Mexico. The positive results this brings in sales of imported music are viewed with skepticism by those who are unsure of the future of Texas styles, conjunto and orchestra.

The dominance of Tropical music is evidenced in local clubs—Plaza Suave, Coco Loco, Latin World, and Pan-American Ballroom—although the orchestra groups can be found at the Starlight Ballroom.

Groups from Mexico and south Texas are popular because "that's where Chicano music came from," says Ayala. Top Chicano records do well, Memo Villareal, owner of Memo Records, notes because "they use the instruments better than before and they have better sound systems and equipment." Although recording and distribution originated in San Antonio, Corpus Christi and at Falcon Records in McAllen, the northern part of the state is catching up. Houston-based companies Ramex, Novavox, G.P. and Memo Records are now in national distribution of Chicano music. Ramex registered increased sales in the past year state and nationwide, while Memo Records points to increased sales for Tropical music.

## Dallas

Like Houston, Dallas has seen a growth in the market, led again by the Tropical groups. But a note of caution comes from Johnny Gonzalez, owner of Zarape Records, the only major Chicano music studio in the city. He looks back at the '70s as a period of decline for Chicano music, one result being the loss of the major portion of the teenage audience. Any speculation on the growth of the market must be qualified, Gonzalez believes, noting that "the recording companies and

the artist have to cooperate, and it's not happening with the Chicano."

Mexico y Argentina, the largest hall, features Tropical groups while the Zarape Ballroom is the "landmark for the accordion," describes Gonzalez. Tom Lujan, owner of Mexico y Argentina, points to increasing attendance by Anglos as an encouraging sign. Other clubs also do well, with the two most-popular local groups Paloma and Barrio Pobre.

The two Spanish stations, KTIA and KESS, present a balanced programming between Tropical and traditional.

## Lubbock, San Angelo, Midland-Odessa

In the opinion of Damian Pena Morales, sales manager of KLFB, Chicano orchestra and conjunto are popular in Lubbock. Pena Morales remains optimistic that young Chicanos will re-identify with their culture. "They don't start looking for their identity until they are past their teens."

In Midland-Odessa, local groups play at the Pan American Ballroom. Orchestra music is big now, but local station KJJT manager Adam Lavario believes that groups like Sunny & the Sunliners and Jimmy Edwards are heading up a resurgence in Chicano music in his area. This station covers not only 16 Texas counties but also portions of adjacent New Mexico.

Nearby San Angelo, like most smaller Texas communities, has halls and clubs for live performances plus a recording studio, Maguey '82.

## Waco

City Mayor Roland Areola also serves as Spanish program director at KKIK. "We feel there's a tremendous regional market that has been underestimated," he says, citing the approximately one million Chicanos residing in the station's signal area. Areola hopes the orchestra style, with its appeal to the younger audience, will help to build the market in rural areas. While there are popular local groups, more recognized artists often appear at the city's Convention Center of La Fuente Ballroom.

## Austin

In Austin there is a growing trend toward two distinct music markets—the Chicano and Mexicano, the latter comprised almost entirely of undocumented aliens. Local clubs reserve one weekend night for a Mexican group and another for a Chicano. As a result, the club time available to Chicano music is less than five or 10 years ago. This information comes from a local sociologist, Nestor Rodriguez, who has studied the Austin musical audience. Local orchestra groups are popular—Joe Bravo, Super City Band, Fuego, Street People. There are two Spanish stations in the area, and Marcello Tafolla, owner of KRGT, comments that "orchestras, combining the accordion, voice and synthesizers, is the direction the music should be taking." **Billboard**

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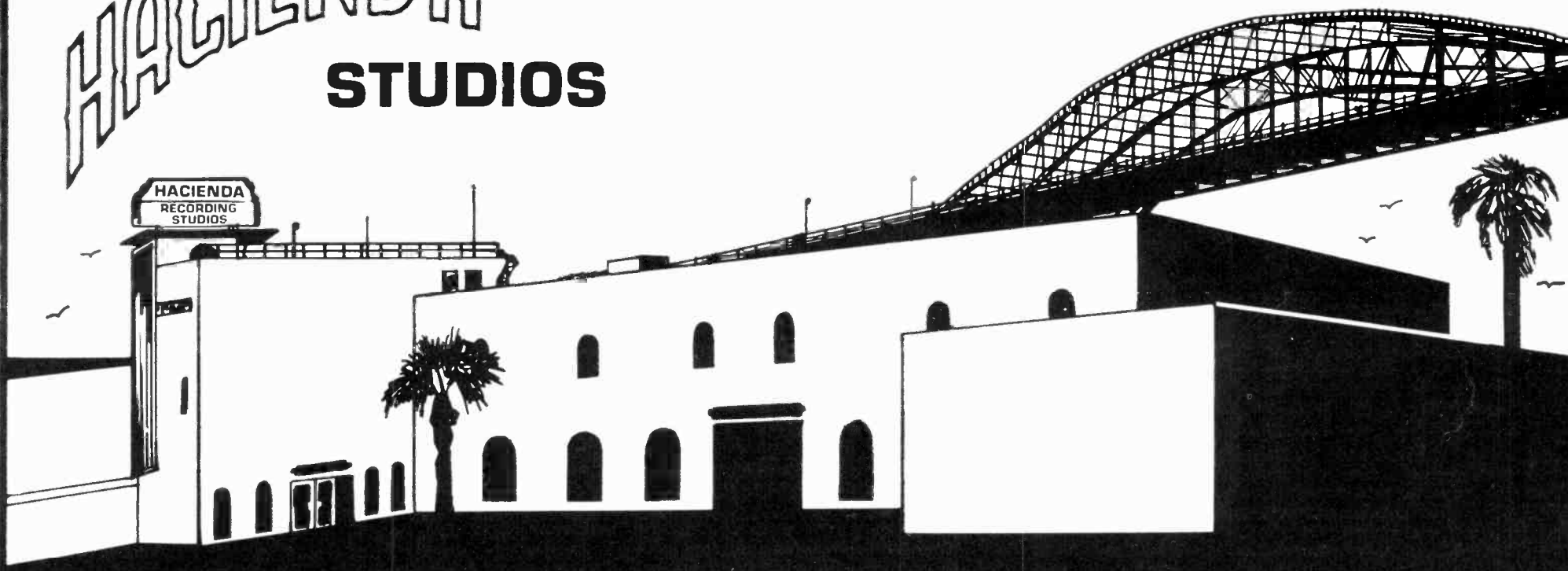
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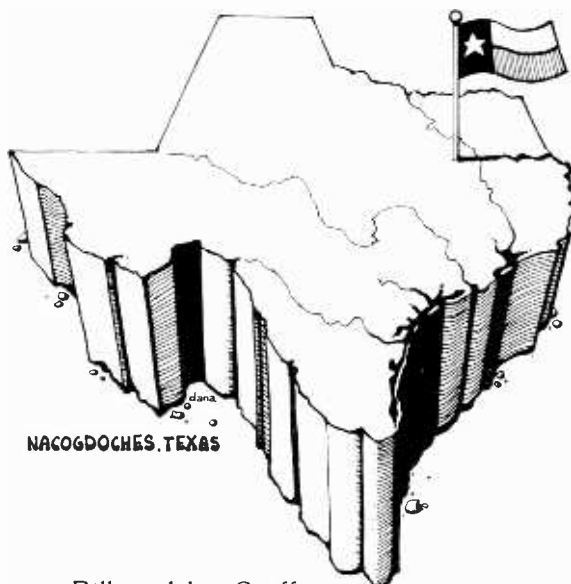
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## COUNTRY STRONGHOLDS

• Continued from page T-29

year, ranging in cost from \$2500-\$12,000.

El Paso, thriving in the Sun Belt, could one day become another Dallas, even a Muscle Shoals. But it has quite a way to go. Radio people are optimistic and enthusiastic about the music in the city.

Bob Young, program director and morning host at Y96, notes that the number of stations in town has doubled in 10 years. "The radio market, as far as competitive stations, is exciting as hell. El Paso is more aggressive and if not already, on the verge of being one of the most vibrant cities in the country," Young states.

He described his station as more music oriented than the music/news/service format offered by KHEY, El Paso's only AM country. In addition to current country songs, Y96 plays some Everly Brothers, early Roy Orbison, Brenda Lee, J.D. Souther, Arlo Guthrie and a little Neil Diamond.



ROPE-A-HOPE: Bob Hope's recent NBC-TV special, "Stars Over Texas," starred the Gatlin Brothers, Jack Lemon, Morgan Fairchild (left) and Dottie West (right). Omega Audio of Dallas provided 24-track audio recording facilities. John Crowe Productions, Houston, provided video.

Brian Kennedy, program director of K102, the other FM country station, says their programming is very adult. "We appeal to people who have more to do than listen to the radio. We're informative. Musically, we're adult contemporary cross-over. We won't play offensive music. Our play list is not reflective of the national charts and many times we don't play the number one song in the country. We try to tailor our music to the taste here. If a song doesn't appeal to our listeners—like

"So Fine" by the Oaks—we won't play it. Right now, the big three in El Paso are Ronnie Milsap, Don Williams and Kenny Rogers. They could sing their shopping list and it'd be number one in El Paso," Kennedy says.

He also spoke of the competition on the far end of the musical spectrum, KLAQ. "I heard that they said 'El Paso is a chainsaw rock 'n' roll town, so we're gonna give 'em Black & Decker.' They've been successful, too."

KLAQ music director Rob Roman says the station's success is because they are out in the community all the time. "We're a lifestyle station and known as the station that has a good time. We play both current rock and old stuff: Hendricks, Cream, Beatles, Led Zeppelin, Doors, Foreigner, Journey, REO Speedwagon, Queen, Iron Maiden, Scorpion, Ozzy Osbourne. A wide cross-section. We don't want to lose track of the roots of rock 'n' roll, while we keep current with the best of the new," Roman says.

A unique blend of hard rock and contemporary country comprise the overall music picture in El Paso. Both are alive and well, in varying areas and degrees. And nothing is totally predictable.

## CORPUS CHRISTI

By JOYCE FANTIN

With a population mix of retired oldsters, military personnel, Spanish surname families and a steadily increasing influx of newcomers from less prosperous areas of the country, Corpus Christi, on the Texas gulf coast, offers its inhabitants a varied musical diet from chamber to Chicano.

On the local radio scene, the coastal bend, some 385 miles from Galveston to the Mexican border, continues as an "area usually a year or two behind anyplace else," says Bob Fazio, program director with FM rocker KNCN. In the recent past, Corpus Christi radio had a flood of beautiful music, but now this essentially conservative market is turning more to rock and top 40. There's greater station diversification and competition, along with renewed interest in personality DJs. John Steele, program director at top-rated KAFM-AM, says of his market, "What works here probably won't work anywhere else." Steele stresses that, despite the national decline in country music, it has always been big in this part of the state and "at KAFM we play a lot of country for a top 40 station." As local country DJ Ed Sharp puts it, "There are dyed-in-the-wool kickers, weekend kickers, Chicano kickers and people who have been listening to country all their lives." He doesn't see that changing substantially, despite the proliferation of rock clubs and strong rock record sales. KAFM's most-requested

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list ranges from Willie Nelson (everybody's favorite in the city) to Joan Jett & the Blackhearts and the Go-Go's. Coming up, Steele believes Journey and Alabama hold appeal for his 18-35 age audience.

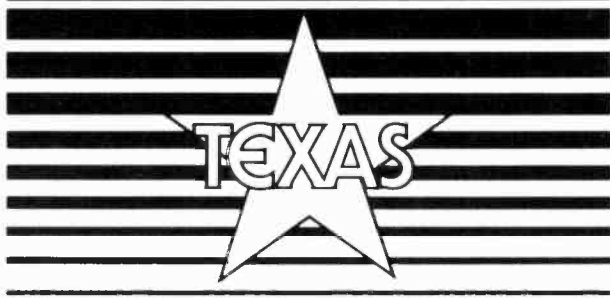
Over an KNVN (C101), Fazio's listeners currently pick the Human League and Soft Cell as the most requested groups. Local Chicano youth are, in his opinion, as heavily into rock as anglo teenagers—"a 16-year-old guy is just a 16-year-old guy." Fazio sees this crossover market strengthening, an opinion echoed by several in the Chicano music field.

Of the 15 local stations, two are AM-FM operations, six FM only (including a listener-supported classical music outlet) and of the remaining AM, two are Spanish language (KUNO and KCCT "The Jalapeno Express") serving the 50% plus share of the total 230,000 population identified as "Spanish surname."

Record store sales do not reflect the sustaining interest in country, according to David Solar, manager of Craig's Record Factory, who notes "This is a hard rock town." The Record Factory customers, of whom some 80% are young males, buy rock almost exclusively. Although overall sales are off about 20%, Solar attributes this in large part to the sales generated in his store to video games rather than a general economic decline. The south part of Texas has not yet felt the impact of the general slump as recessions historically arrive little later and later to this particular market. Sales by category run 70% rock in LPs and cassettes; country 5%; soul 15% and 5% for classical and easy listening, with cassettes outselling LPs by six to four. From his vantage point this taste breakdown is fairly consistent in the San Antonio and Rio Grande valley area as well.

Sales of danceable music have dropped off from last year and although Alabama is number one on the charts, Solar says "I don't see it reflected in local sales." Last year's interest in catalog albums by Led Zeppelin and Kansas has dried up, and what is hot now is Asia, the Dazz Band, Joan Jett & the Blackhearts and the Go-Go's. Female vocalists do well in local record and tape sales, although Solar points out their inability to draw well with live shows in Corpus Christi. In soul music, the big hits are those that have crossover power into the Chicano market: Michael Jackson, Rick James, the "Ladies' Night" album. Solar sees his customers buying decisions being influenced almost exclusively by local radio with little or no awareness of the national music trends.

Adequate live concert facilities are limited to the Civic Exposition Hall on the bay front, most often used for wrestling matches or trade shows. The new convention center was, at one time, viewed as a facility that could draw big names to the area, but the city fathers have banned rock acts from the building. This lack of suitable space combined with the geographically offside location of the city make it unlikely that the future will see a notable increase in the live concert scene.



Clubs in Corpus Christi are turning away from country with rock clubs replacing some kicker spots. The Yellow Rose, the largest country club, now features rock one night a week, and a recent appearance by the Fabulous Thunderbirds drew a capacity crowd of 2,500, according to club manager Katy Smith. As the demand for rock grows, they plan to add rock nights while keeping the base in the country sound. At the Yellow Rose, the biggest draw country stars are Jerry Jeff Walker, Michael Murphy, Johnny Paycheck and Mel Tillis. Female performers do poorly at the club, a perhaps not-too-surprising local phenomenon in an area still deeply involved with the macho image. "Business is somewhat curtailed at local clubs," Smith notes, "because people are holding on to their money a little longer."

Sam Neely's local club has always offered a variety of music, and with the opening of hard rock clubs like Mars, the music audience has a wider choice than last year.

For the Chicano population, there are latin music clubs and the big dance and music halls, like Carousel, Flamingo and the outdoor El Indio Danceland, that are so much a part of the Rio Grande Valley culture. KCCT, Spanish language station, is rated second overall in the radio market with its tight "top 40" programming sound.

Of the local talent, Wavelength, from nearby Beeville, is fast gaining a solid reputation, but of all the local groups, Little Ducks (house band at Mars) is generally acknowledged the one with national hit potential.

For those who shun both rock and country, the "Sparkling City by the Sea" hosts an annual, week-long Jazz Festival, now in its 22nd year. Past seasons have featured headliners Stan Kenton, Mary Lou Williams and Al Hirt. 1982 events included an SRO Jazz Mass, bay cruises with on-board music and assorted performances in clubs and halls. Locally organized and sponsored, the festival is a popular summertime tourist attraction.

Maestro Cornelius Eberhardt leads the 38-year-old Corpus Christi Symphony which this year premiered a contemporary American opera, "Chipita Rodriguez," by a local composer. **Billboard**



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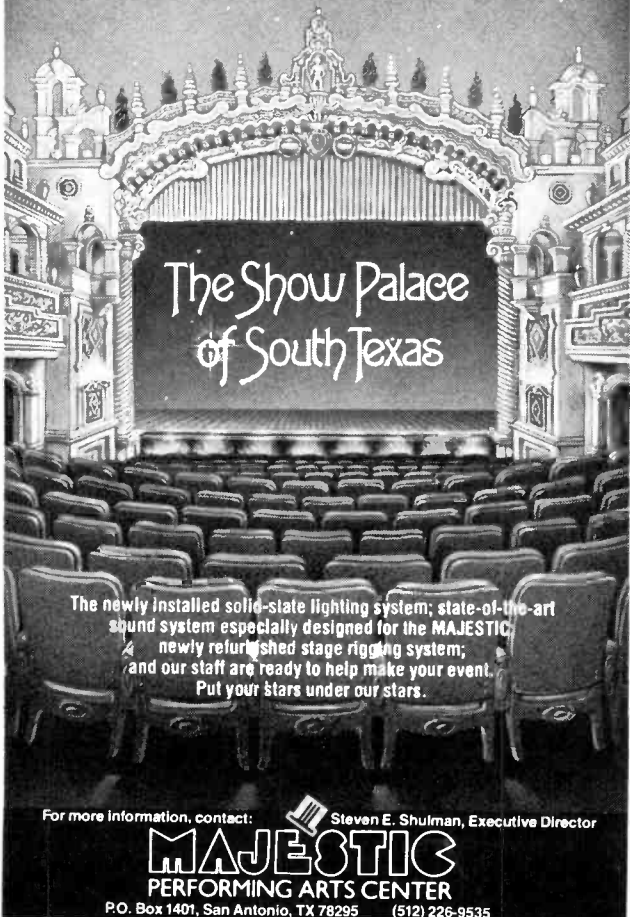
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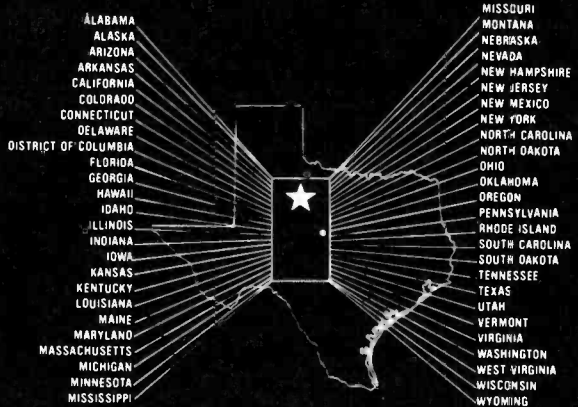
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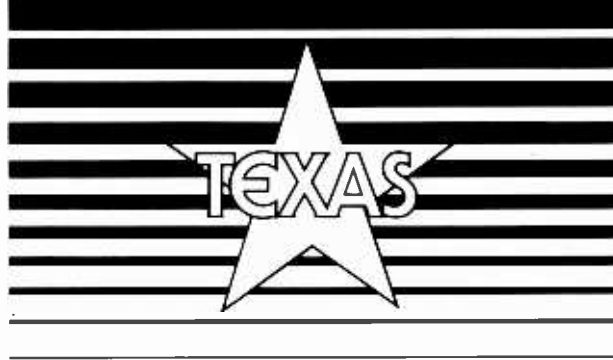
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## ● ARLINGTON (Area Code 817)

Pantego Sound Studio, 2210 Rapier 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, Press, Dupl'n—Cassette, Other Servs.—Mailing Serv., Publ'g

Lone Star Rec'g, 1204 N Lamar Zip 78703 Tel: 478 3141 Owners Ed Gunn, Stan Coppinger, Studio Mgr. Sarah Light, Chief Engs. Andy Murphy, Joe Gracey. (2 studios, 16-tr.)  
Services: Audio—Remote, Dupl'n—Cassette, Open Reel. Film—Score w/Pic., Video—Score w/Pic., Other Servs.—In-House Prod'n

Lost Mountain Rec's, 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: 266 2694. (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 Production Block Studios, 2222 Rio Grande, Zip 78705 Tel: 472-8975. Owner Joel Block; Chief Eng. Bill Harwell. (2 studio, 8-tr.)  
Services: Audio—Remote, Dupl'n—Cassette, Open Reel. Other Servs.—Music Demos.

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 rec'g)  
Services: Audio—Remote.

Ruff Cedar Rec'g Studios, 5012 Brighton. Zip: 78745 Tel: 444-0183 Owner Russell C. Whitaker; Studio Mgr., Peter Butcher; Chief Eng. Ron Rogers (1 studio, 24 tr.)  
Services: Audio—Press, Dupl'n—Cassette, Other Servs.—Promo., Video Prod'n, Copyright Assistance, Special Features—Recreation Facilities.

Studio South, 308 W. Sixth St. Zip 78701. Tel: 472-4807. Studio Mgr. James Tuttle, Chief Eng.: Chet Himes. (1 studio, 24 tr.)  
Services: Audio—Remote, Other Servs.—Digital Audio Available on Request; Special Features—1 Sierra-Eastlake Studio; 3 Lounges, Pool Table

The Third Coast Sound Inc., 501 N. IH-35. Zip: 78702. Tel: 478-0019 Owner, Michael Block, Studio Mgr.: Bruce E. Truitt. (3 studios, 24-tr.)

## ● CORPUS CHRISTI (Area Code 512)

Freddie Rec'g Studio, 1316 N. Chaparral. Zip. 78401 Tel: 884-9339. (1 studio 16 tr.)  
Hacienda Recs. & Rec'g Studio, 1236 S. Staples. Zip. 78404 Tel: 882 7066. Owner Roland Garcia. (24 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)  
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Crystal Clear Sound, 4902 Don Dr. Zip: 75247. Tel: 630 2957 Owner & Studio Mgr. Merle D. Baker, Chief Eng., Keith Rust. (1 studio 24-tr.)  
Services: Audio—Press, Other Servs.—4 Color Jacket Printing.

Dallas Sound Lab, Dallas Communication Complex, 6301 N. O'Connor Blvd., Irving 75062. Tel: 471-1622. Owner, Studio Mgr. & Chief Eng. Russell Whitaker. (2 studios, 24-tr.)  
Services: Film—Score w/ or w/o Pic., Video—Studio Rec'g, Score, Audio Mix, Other Servs.—16mm Location Filming.

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.; Services: Video—Score w/ Pic., Audio Mix.

Goodnight Audio, 11260 Goodnight Ln Zip: 75229 Tel: 241 5182 Owner & Studio Mgr., Gordon Perry; Chief Eng. Tom Gondolf. (2 studios, 24-tr.)  
Services: Video—Score w/ Pic., Audio Mix.

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 Rec'g, Score w/ or w/o Pic., Audio Mix.

Omega Audio & Prod'n Inc., PO Box 71, 8036 Aviation Pl. Zip: 75235. Tel: 350-9066 Owners: Paul Christensen, Russell Hearn, Studio Mgr. Russell L. Hearn; Chief Eng., David Buell. (2 studios, 24-tr. analog, 2-tr. digital)  
Services: Audio—Remote; Film—Score w/ or w/o Pic.; Video—Remote Rec'g, Score w/ or w/o Pic., Audio Mix

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, 3333 Elm St. Zip 75226 Tel: 651-0110. (1 studio, 24-tr.)  
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Rainbow Sound Inc., 1316 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 Production of Dallas), Talent & Accommodations Co-ordination.

Sunset Bernet Sound Studios, 7027 Twin Hills Ave. Zip 75231 Tel: 691 0001 Owner Ed Bernet; Studio Mgr. Tom Kenchel, Chief Eng. John Mayfield (4 studios 24-tr.)

Services: Film—Score w/Pic., Dub; Video—Studio Rec'g, Audio Mix. Sundance Prod'n Inc., 7141 Envoy Court. Zip: 75247. Tel: 688-0081. Owner & Pres.: Rush Beesley, Chief Eng.: Tex Frossard. (1 studio, 24-tr.)  
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T M Prod'n Inc. (div. of Shamrock Broadcasting Corp.), 1349 Regal Row. Zip: 75247. Tel: 634-8511. (3 studios, 24-tr.)  
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## ● FORT WORTH (Area Code 817)

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## ● HALTOM CITY (Area Code 817)

Oakridge 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.)  
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## ● HOUSTON (Area Code 713)

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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.)  
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Dusty Dickerson's Rec'g Studio, 1514 Mercury Dr. Zip: 77029. Tel: 673-6385. Owner: Dusty Dickerson; Studio Mgr. Ronn Russ (1 studio, 16-tr.)  
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 Friot. (1 studio, 24-tr.)  
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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 Owner, Studio Mgr. & Chief Eng.: Dale Mullins. (1 studio, 16-tr.)  
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Musician's Rec'g Studio (div. of Music Resource Serv. Inc.), 1423 Richmond Ave. Zip: 77006. Tel: 521-9887. Studio Mgr.: Bill Wade, Chief Eng.: Bobby Ginsburg. (1 studio, 24-tr.)  
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Rampart Rec'g Studio, 6105 Jessamine Zip: 77081. Tel: 772 6939. (1 studio 16-tr.)  
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Rvendell Rec's, 2223 Strawberry, Pasadena 77502. Tel: 472-5563/5082 Owner & Studio Mgr. Wayne Donohoo; Chief Eng.: Brian Tankersley. (1 studio 24 tr.)  
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Sound Masters (div. of Nashville Sound Inc.), 9717 Jensen Dr. Zip: 77042. Tel: 695-3648 (1 studio, 24-tr.)  
Sugar Hill Studios, 5626 Block, 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.)

## ● NACOGDOCHES (Area Code 713)

East Starr Studio, PO Box 2520, 1620 E. Starr St Zip 75961 Tel: 564 6638 Owners. Bill Sherrrod, John Walt (1 studio, 8 tr.)

## ● SAN ANTONIO (Area Code 512)

Dubby Hanks Studio, 130 Wagon Trail, Shavano Park 78231 (1 studio, 8 tr.)  
Services: Video—Audio Mix.

United Audio Rec'g Co., 8535 Fairhaven Zip: 78229. Tel: 690-8888. Owner Robert Bruce, Studio Mgr., Leif Calberg; Chief Eng.: Marrius Perron. (3 studios, 24-tr.)  
Services: Audio—Remote; Film—Studio Filming, Score w/Pic.; Video—Studio & Remote Rec'g, Score w/Pic., Audio Mix, Dupl'n—1" open reel, 1/2" Beta & VHS Cassette. Other Servs.—Staff Arrangers/Writers, Adver. Writing Prod'n, Film/Video Sweetening

Z A Z Studios, 6711 W. Commerce, Zip: 78227 Tel: 432-8147. (1 studio, 16 tr.)  
Services: Audio—Disk Master, Press, Dupl'n—Cartridge, Cassette, Open Reel.

## ● TYLER (Area Code 214)

Custom Sound Studio, 1317 S. Peach St Zip 75701. Tel: 597 2961. (1 studio, 8 tr.)  
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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. (1 studio 24-tr.)  
Services: Special Features—Swimming, Accommodations, Studio Located on 4000 Acre Ranch

# RECORD COMPANIES

The following is a listing of record companies located in Texas. For most companies, the address listed is the main office; for some, however, it is the branch of a company whose home office is outside Texas. Most listings were taken from Billboard's 1982-1983 International Buyer's Guide.

Action Recs., 1616 Park Place Ave., Fort Worth 76110. Tel: (817) 923-1111. Owner Marvin Moore; Prod'n: 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.

Axbar Recs., 3800 San Pedro, San Antonio 78212. Tel: (512) 735-3322. Pres.: Joe Scates  
Labels: (Owned) Axbar, Charro, Jato

B L T Recs., PO Box 9830, 3507 W. Vickery, Fort Worth 76107. Tel: (817) 737-9911.

Beau Jim Recs. Inc., 10201 Harwin Dr., Suite 2206, Houston 77036. Tel: (713) 771-6256. Pres.: James E. "Buddy" Hooper

Bellaire Recs., PO Box 1200, Bellaire 77401 Tel: (713) 667 9196.

Big L Prod'n Ltd. Inc., PO Box 2015, Garland 75041. Contact Lonnie Sala  
Labels: (Owned) Bl, Gospel City

Blum Recs., 1350 Samuels Ave., Fort Worth 76102 Tel: (817) 336-3885 Pres.: Bill Hearne, VP David Hearne; Adv. & Art Dir.: Debra Hearne.

Bollman Int'l Recs., PO Box 28553, Dallas 75228 Tel: (214) 270 4887 Contact: B.L. Bollman  
Labels: (Owned) Bl, Gospel City

Branch Int'l Recs., PO Box 31819, Dallas 75231 Tel: (214) 750 0720 Owner: Bart Barton; A&R: Mike Anthony. (Also see 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, Fatrock; (distributed) Fair Retail, Hamilton St. Kravola, Rinconada

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.

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 Star Recs., 9646 Ryle Rd., Dallas 75217 Tel: (214) 286 1711 Owner/Opns. Mgr.: David A. Coffey; New Talent Dir.: David Gage

Darksilver Recs. Inc., 1921 Beech St., Amarillo 79106 Tel: (806) 352-6073, 353-3901. Pres.: Michael Lee Thomas, VP Mktg.: Mark Sorrels; VP A&R Dean Taylor; VP (West Coast) Curtis R. Weaver, Prod'n Mgr.: Dick Beck ham; Promo. Dir.: Jack Randall; Artist Relations Dir.: Pattie Thomas; Promo. Dir. (West Coast) Becky Weaver, Attorney: John Byron Reese.

Darva Recs. (div. of MBA Prod'n's), 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., PO Box 225, Nacogdoches 75961. Tel: (713) 564-2509.

Domino Recs. Ltd., 222 Tulane St., Garland 75043. Co Owner, A&R Dir. & Int'l Co-ord.: Gene Summers, Co Owner Deanna Summers, Prod'r/PR Mgr.: Steve Summers.  
Labels: (Owned) Domino, Front Row; (distributed) Lake County (Switzer land).

Easy Chair Recs., 2913 95 St., Lubbock 79423 Tel: (806) 745-5992 Pres. Bill Gammill; VP & A&R Russ Murphy.

Felcity Recs. Inc., PO Box 5754, Austin 78763 Tel: (512) 472 1004 Pres. Craig D. Hillis.

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.  
Labels: (Owned) Acorn, Freddie, Johnny, Rosita.

Freko Recs., PO Box 11967, Houston 77016. Tel: (713) 694-2971 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.: Bettye Collier; Sales & Mktg. Betty Aldred; Nat'l. Promo. Dir.: Ray Ruff.

Labels: (Owned) Bonanza, Colonial, GMC, IRS, Volunteer.

Gold Guitar Recs., 1450 Terrell, Beaumont 77701. Tel: (713) 832-0748. Owner: Don Gilbert.  
Labels: Azure, Gold Guitar.

Gold Street Inc., PO Box 124, Kirbyville 75956. Tel: (713) 423-2234. Pres. & Mktg. Dir.: James L. Gibson, VP & A&R: Paul Hammock, VP Finance & Bus. Affairs: Robbie Gibson.

National Music Ents., PO Box 35855, Houston 77035 Tel: (713) 499-5943. Mgr.: Dan Mechura Sr.; Country A&R: Danny James.  
Labels: (Owned) Alistar, Star.

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.

Oakridge Music Rec'g Serv., 2001 Elton Rd., Fort Worth 76117. Tel: (817) 838 7623.  
Labels: (Owned) Arrowhead, Crossfire, Oakridge.

Old Hat Recs., 3442 Nies, Fort Worth 76111. Tel: (817) 834-3879 Pres.: James Michael Taylor; Exec. Dir.: Charles P. Bowles; Sales Mgr.: Anna Golden, Promo. Dir.: Peggy Sioux, A&R Rich Babb.  
Labels: (Owned) Did Hat, T2 Topple.

P A I D Recs., 3409 Brinkman St., Houston 77018. Tel: (713) 880-1175 Pres. Don Daily; VP: Bud Daily.

Pastorale Music Co., 235 Sharon Dr., San Antonio 78216. Tel: (512) 822 3593 Pres.: Carolyn Cunningham; Mgr.: W. Patrick Cunningham.

Perfect Circle Recs., 2001 Kirby Dr., Suite 1001, Houston, Tex. 77019. Tel: (713) 520-0201.

Permeian Recs., 3122 Sale St., Dallas 75219. Tel: (214) 522-8900. Owner: Chuck Robinson

Pioneer Rec. Co., PO Box 231, 1317 S. Peach, Tyler 75710. Tel: (214) 597 2961 Mgr. Curtis Kirk.

Radio & Television Commission of the Southern Baptist Convention, 6350 W. Freeway, Fort Worth 76150. Tel: (817) 737 4011, Cable BAPTICOM.

Rainbow Sound Inc., 2737 Irving Blvd., Dallas 75207 Tel: (214) 631-4277 Pres.: Bob Cline, VP Mktg. & Promo. Don Jackson; VP Rec. Pressing: Phil Kalan.

Ramex Recs. Inc., 202 S. Milby St., Houston 77003. Tel: (713) 223 3591 Pres.: Emilio V. Garza.

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) Kiamichi

Rosebud Recs., Box 472, Rt. 2, Tyler 75708 Tel: (214) 593-0546. Contact: Frank St. Clair

S B B, PO Box 3921, McAllen 78501 Tel: (512) 686-6606. Promoter: Leo Hinojosa.

Sarg (Rec'g) Co., 311 E. Davis St., Luling 78647. 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

Don Schafer Promos., PO Box 57291, Dallas 75207 Tel: (214) 339 5891/6166. Pres.: Don Schafer; VP: Becky Schafer.  
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

SouthCoast Recs., 1209 Baylor, Austin 78703 Tel: (512) 474-6926.

Star Song Recs., 2223 Strawberry, Pasadena 77502 Tel: (713) 472 5563 Exec. Pres.: Wayne Donohoo; Pres. A&R: Darrell A. Harris; Sales Mgr.: Philip Dorflinger; Promo.: Toni Thigpen, Prod'n.: Joan Tankersley

Labels: Joyeuse Garde, Kingsway Music, Rivendell, Star Song.

Starscream 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) 590 8313  
Labels: (Owned) Stoneway, Wide-World

Sunshine Country Recs., PO Box 31351, Dallas 75231 Tel: (214) 750-0720 Pres.: Bart Barton.  
Labels: (Owned) SCR

Thoroughbred Recs., 6503 Wolfcreek Pass, Austin 78749 Tel: (512) 288-3370 Owner Rex T. Sherry

Umpire Enterprises, 3623 McCann Rd., Longview 75605 Tel: (214) 757 1839 Owner & Pres.: Jerry Hayes, A&R Mgr. Jeff Johnson  
Label: (Owned) Enterprise

Upstart Music Cos., 2210 Rapier Blvd., Arlington 76013 Tel: (817) 461 8481. A&R Charles Stewart.

Vegas Recs., PO Box 80032, Fort Worth 76180 Tel: (817) 498 3447 Owner & Pres.: D.M. "Doc" Holliday, Sales Mgr. & Promo.: Sandy Sexton.

Word, Inc., PO Box 1790, W

# AUDIO/VIDEO MUSIC

• Continued from page T-10

to cable audiences in several Texas areas, including Houston, Dallas, Waco, Laredo, and Abilene. MTV's national director of marketing, Mark Greenberg, points to the cross-promotional values of MTV. "Innovative record retailers are using it as a promotional tool and boosting their record sales." Cable operators report that MTV attracts audiences who have never watched cable television before.

Perhaps one reason that the Texas music industry is able to flourish, despite adverse economic conditions across the nation, is the diversity of its sound and the flexibility of the people in the industry. "There is not a definitive sound coming from Texas," says Gary Firth of Starstream Communications in Houston. "This allows for divergence, for newer elements of music to be introduced." Bill Holford of Houston's ACA Recording Studio Inc., has seen the industry mature and diversify in the 34 years that he has been in business. "Houston has become an international city," he says. The studio's work "covers the gamut of human interest"—Lebanese and Armenian music, gospel songs and Jewish worship, symphony recordings and advertising jingles.

President of Pace Concerts, Louis Messina, says that Pace is diversifying from rock 'n' roll. "Why limit yourself?" he asks.

In Corpus Christi Hacienda Records and Recording specializes in Hispanic labels but is "aggressively pursuing the English market" as well, according to owner Roland Garcia. In describing one of his most popular artists, he stresses her versatility. Lisa Lopez, a native Texan, recorded "Si Quieras Verme Llorarra" ("If You Want To See Me Crying") which became the number two hit in Mexico. What made her success so dramatic, Garcia says, is the Mexican American artists are seldom recognized in Mexico. In August Lopez released a country LP in English.

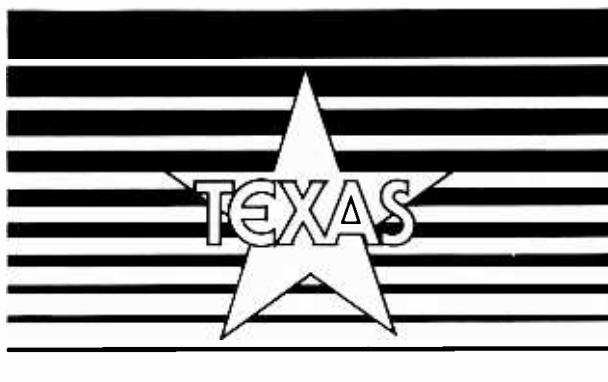
In Houston, artists Jerrell Elliott, Clark Walker, and Jerry Bennett, who call their group E.W.B., have based their success on diversity. "We keep expanding our thinking. We're not guilty of just climbing on the stage," says Bennett. In addition to playing to capacity crowds four and five nights a week, the group writes music and produces its own albums and singles. Through their company, American Record Corporation, they have participated in such diverse projects as producing programmed music for tanker fleets and recording sports music geared to specific NFL teams. "We think business," says Bennett. "Music is a business. You pay your own way, or you get out."

Billy Bob's Texas in Fort Worth combines rodeoing, Western retail shops, restaurants, and electronic games with musical entertainment to become one of the biggest shows in Texas. And the musical performances are diverse within themselves. While the major sound is country, Billy Bob's reserves some nights for rock 'n' roll, others for Mexican American dances, and even has Sunday afternoon tea dances with a "big band" sound. For big name performers, Billy Bob's draws capacity crowds of up to 6,000.

In Dallas, Mike Stranglin has combined his experience in the music industry with the roller skating business. Stranglin provides a monthly music programming service to roller rinks. A mixture of country, pop, and rock 'n' roll, the programming has mushroomed, leading Stranglin to produce some of his own records, marketed in several English-speaking countries and designed especially for roller rinks. "You put your left skate in, you put your left skate out . . ."

In addition to innovations in their business, some companies report that their business has doubled or tripled in the past year. But others admit that they are feeling the effects of the economic downturn, and that changes are occurring in their segment of the industry. With record sales down, radio stations are having to do their own research and get in touch with their audiences, says Ed Shane, program director for Houston's KTRH and radio programming consultant. "It has made radio wake up," Shane adds.

Another effect is the increased number of freelance musicians, says Bill Wade, president of Music Resource Services, Inc., in Houston. "That makes the market more versatile than when the artist is tied to a particular studio or band."



Assistant programming director for Houston's KLOL, Michelle Robinson, notes a trend towards sending artists out on tour "in lean times," whether they are promoting records or not, "to keep a visible presence."

But some of the effects of the downturn have not been as positive. "Manufacturers have increased the price of records, but the quality of their material is not worth the increase," says Bud Dailey, officer of H. W. Dailey, Inc., one of the largest record distributors in the Southwest. Manufacturers have cut back on the promotion of products, radio is not programming new artists, and the record-buying public is now buying video games, he adds.

## CARROLL ALBRITTON, Manager, Port Arthur Convention Center

"We're 12 miles from the Beaumont Civic Center. They do Willie Nelson and hard rock. We do Mac Davis. Our concerts have been cut in half. We've done four concerts where normally we would have done eight. It's the economy. People are holding on to their money. We used to think we were recession free, but that's not true any more. We're feeling it just like everyone else.

"Our facility is two-and-a-half years old in an area that was called the Golden Triangle: Port Arthur, Beaumont and Orange, which form a triangle. In the years when there wasn't a recession it was a golden opportunity to come here. Now we've had a Texaco strike for eight months with the plant shut down and 5,600 people are out of work, so under those conditions the top for a one nighter is \$20,000 and country or '50s rock 'n' roll plays the best."

Artists are tending to outprice themselves, and then promoters are overpricing tickets, says Randy Jackson, president of Dallas' Chardon, a musical booking and management company. "Everybody gets greedy," he says. "I think people have to be realistic." Jackson points to artists who were working 12 days a month and are now working two days. "I think the acts have to learn to adjust their lifestyle to their income instead of adjusting their income to their lifestyle," says Jackson. "There used to be an inch between what they were worth and what they thought they were worth. Now there's a gap of a mile."

Pace Concert's Messina echoes Jackson's call for realism. Since Texas is known as a good concert market, he says, there is an oversaturation. "It's killing the market," he says. "Heavy competition can be avoided." Blaming agents and promoters, Messina observes, "They need to learn to be flexible and do what is best for their artists."

Just as Texas draws performers, it attracts numerous other music professionals. But spokesmen from several recording studios noted one flaw that keeps the talent circle from being complete. "We have good financing, facilities, artists—but we need managers and producers, the liaisons," said one recording studio owner. "We're missing the vital people that bring these polarities together."

Billboard

# GENUINE ACTIVITY

• Continued from page T-25

In terms of local production, Warner Amex Cable could hardly justify the sort of new construction it has undertaken in Dallas: a 15,000 square foot production center and a 75,000 square foot master control center. Instead, it chose to farm out its local production through a subsidiary company, Gulf Coast Productions, whose own production link is a subsidiary called The Production Company.

The benefactor to all these complications is Patrick Fant, producer-director of The Production Company. He and his staff of 20 are looking to become an unofficial main pipeline to MTV out of Houston.

Fant started KLOL-FM in Houston 12 years ago, a highly successful AOR format station which did such avant-garde things as simulcast music shows a full six months before the ABC "In Concert" series started in 1972.

For the last decade, then, Fant has been working his way toward music video. Now he has the one-inch video facility to make it happen. He's equipped with all manner of gadgets, including the only two-channel Quantel video effects system in a non-broadcast setting in Texas.

Fant's first music video project has involved the recording of his own original song, "Abu Dhabi," with his own group, the Shakes. Recorded on his own label, Warped Records, the novelty song concerns two Arabic convenience store managers discussing their new life in America.

"The song was inspired by a one-and-one-half-hour feature length production we had just completed for Saudi Arabia," Fant says. "The program, entitled 'Pre-departure Orientation,' tells Arabs what to expect when coming to the USA for the first time." With soundtracks in both English and Arabic, the production is still in the final translation phases.

The videotape is currently scripted and scheduled for production, but Fant says he is holding off until the record comes out. At that time, he will work on the video demo and release the two simultaneously. With his longstanding radio contacts, Fant sees no problem in getting initial airplay. "At that point, we hope to have something to show as far as video music," he says.

Fant concedes that Dallas has earned a reputation in film, and Austin has big names in music. "But we want to fight for video," he says.

Frank Dobbs, of MFC—The Texas Outfit, sees the Dallas-Houston rivalry as healthy and harmless. "Like our two football teams," he says. "We'll root for the Cowboys every time, as long as they're not playing the Oilers." Similarly, he feels the entertainment industry is largely outside of Texas, and that both cities can draw in outside business without hurting each other.

Dobbs just finished working with Jon Arledge, of Republic Recording Corp., in the creation of a half-hour pilot music video project aimed at MTV.

The project showcases Republic's three groups, the Skunks, Xspandx, and the Volumatics, and one individual performer, Arthur Brown, from "The Crazy World of Arthur Brown." Arledge is trying to put together for syndication a show spotlighting emerging artists from various parts of the United States.

In the pilot, each of the four acts presents two songs. There are 24 minutes of finished music, packaged for a 30-minute show. For syndication purposes, Arledge says, they will have to back out some of the songs to leave room for commercial breaks as well as information on the groups. Negotiations are currently underway with several syndication companies in New York City. Venture capital in the vicinity of \$25,000 was put up by the label.

Brown, an English artist, has been called "the father of theatrical rock," Arledge observes. "He was making crane entries with fireworks shooting off the top of his head before KISS ever even thought about it." Arledge expects this album to rejuvenate his career.

Arledge terms the bands' format "straight ahead rock 'n' roll." "We've got to sell records. Right now, it's a promotional situation for us," he observes. The Republic label is only eight months old.

(Continued on page T-42)

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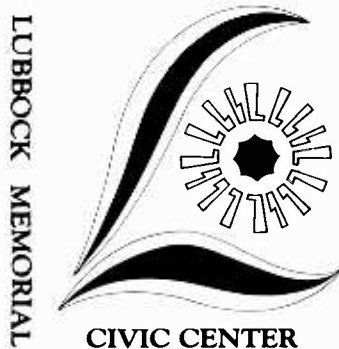


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## INDEPENDENT SPIRIT

• Continued from page T-12

"Then, when we reach sales of 25,000 to 50,000, we might take the record nationally."

So far, the company has released records on Jerry Jeff Walker and Joe Ely on the combined South Coast/MCA label. "We are working with some new artists," Brovsky says, "but we have nothing to announce on that now." In addition to album projects, South Coast plans to release some regular singles and some dance-oriented 12-inch singles in the near future.

Citing the rise of such small label finds as Marshall Crenshaw and the Blasters, Brovsky asserts, "Majors let small labels be their a&r ears. It's a bad time to be running a small label because of the general economy, but it's good because independents have a little more room to operate."

Texas' newest label, U.S. Records, was formed six months ago in Dallas by oilman Jim Hammond, the company's president, and producer Eliot Mazer, executive vice president.

Mazer, whose credits include Janis Joplin, Gordon Lightfoot, Linda Ronstadt, Neil Young, and The Band, says the label is looking forward to recording American music and developing different marketing techniques designed around new technology.

"We think highly of Dallas as having the kind of music we are interested in, and we have been in Dallas and Austin looking for talent," says Mazer. "U.S. currently has four artists on its roster. Two of them, Red Steagall and Tammy Comstock, are Texans."

Felicity Records, an Austin label party owned by singer and songwriter Steve Fromholz, has turned out two steady selling albums in its three years of operation—"The Austin Christmas Collection, Vol. 1," by various artists, and "Fromholz Live!" President Craig Hillis also reports several other projects have been recorded, including an album of covers by the Austin All-Stars, a folk album by FrummoX (Fromholz and Dan McCrimmin), a jazz/funk project by Extreme Heat and a Fromholz/Willie Nelson single. (Fromholz wrote Nelson's "I'd Have To Be Crazy.")

"Independent labels are undeniably going to grow and make an impact," Hillis concludes, "especially in a strong economy like Texas." The independents have a different way of looking at things, he adds, noting that "20,000 album sales would be a disgusting failure for CBS, but to us it would be quite a success."

Yatahey Records in Dallas has been turning out country records for the past eight years. It numbers among its current artists DeWayne Bowman, Krissid Dee, Janet Cave, Glen Bailey and the Brooks Brothers. Bart Barton, Yatahey's a&r chief, says he has just gotten the Brooks Brothers signed to Ray Ruff's Primero Records, under an agreement whereby Barton will retain management ties and a co-producer role.

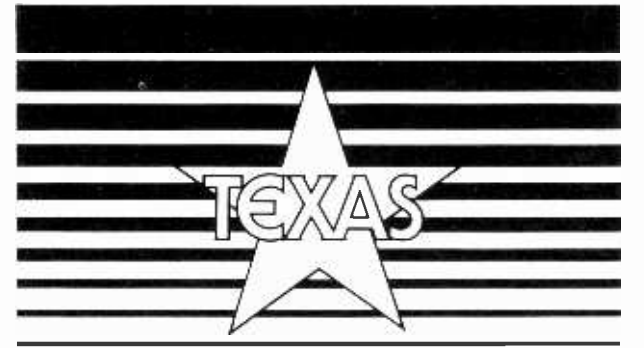
Barton estimates that his label will have four or five more releases this year. He has had two chart successes with Bailey in 1982 and has another single on Bailey that's ready for release. An independent operation is good, Barton says, "in the sense that it's needed and in that the majors aren't starting new labels. But it's so damn hard to chart a record. For the average record act, you've got to have national chart action to get a distributor." Yatahey, he explains, is served by independent distributors.

Dallas newcomer Permian Records has just come into being but is already attracting attention via its signing of Grammy-award winning producer Larry Butler as a&r consultant. The first artists signed are Katy Moffatt and Grand Ole Opry star Jeannie Seely. Chuck Robinson, who heads the label, predicts these two artists will have records out on Permian in January. Distribution will be through independents.

It's difficult to say with certainty which Texas labels are of primary importance since the question can be addressed from so many different points of view: size of profit, extent of distribution, prominence of artists, etc.

While Word, for example, no doubt dominates the gospel in Texas, there is also significant gospel label activity at the Kenneth Copeland Ministries in Fort Worth and at Starsong Records in Pasadena. Susan Jarrett, who runs Austin Record Distributors, reports that several small local labels are selling briskly enough to make their handling profitable—among them Armadillo, Felicity, Turnrow, Rainlight and Fable.

Frank St. Clair, who is the owner and sole artist of Rosebud Records, Tyler, capsulizes both the faith and frailty of the small labels in his state: "I'm finding some difficulty because distributors are reluctant to come into it. They're trying to get their inventory down like everybody else." He notes, though, that despite the turns and reverses of economy and popular taste, his label has been persevering since 1969. **Billboard**



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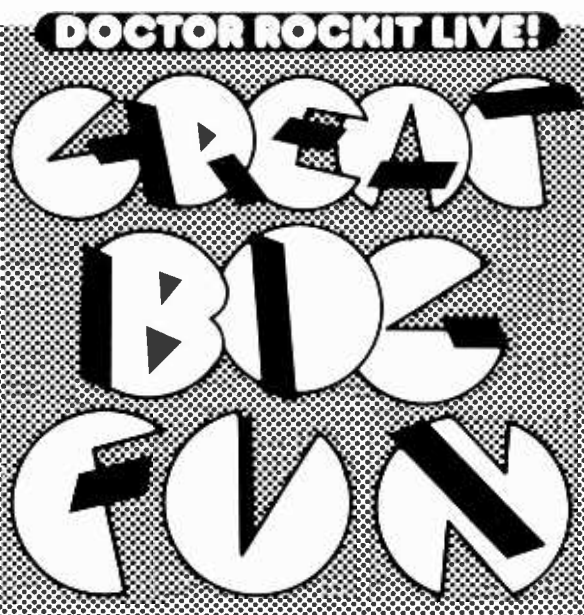
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## NEW MUSICAL ENERGY

• Continued from page T-14

very much a private place, though, designed chiefly for use by Nelson and his friends. Rates at the studio are \$200 to \$225 an hour—far higher than the average rate anywhere else. At Goodnight, for example, the daytime tariff is \$125 an hour; at Sumet-Bernet, \$105; and at January, \$95.

Other Austin recording outposts of note are Brovsky Stewart's Studio South; Third Coast, which is switching its work balance gradually away from an over reliance on commercials to doing more regional and national record projects; and Reelsound, noted for its remote and video capabilities. Ruff Cedar, Russell Whitaker's 24-track operation, is scheduled for relocation from Austin to the Las Colinas development in Dallas.

### BRIAN TANKERSLEY, President Rivendell Recording, Houston

"We're almost 100% contemporary Christian album production. The artists are under the gun to be up to par and destroy the myth that contemporary Christian music is sub par to country and rock. The contemporary Christian acts are different from secular artists in that they aren't looking for cocaine. What they are looking at is a more restrictive budget than a comparable secular artist. It's \$25,000 as opposed to \$250,000. They must have greater value sound per dollar than a secular act. The buyer doesn't care how much money went into making the record. They just want it to sound good.

"We have several songs on the charts. In gospel we are nationally known. We have the largest selection of outboard equipment in the state. Our business is growing. Five years ago we were a 16-track. We've evolved to being on par with anything in the southwest. We also do album and cassette manufacturing and have in-house art."

In Houston, Music Resource Services touts its 24- and 16-track facilities and the adjacent rehearsal and performance hall which is wired to allow for live recording. Rosewood Studio, in Tyler, is a new 16-track room already being heavily used by Delta Records acts, including Bob Wills' Original Texas Playboys, Johnny Bush and David Houston.

Although Texas finds itself saturated with recording studios when the national economy is at low ebb, there are plenty reasons to believe the studios will continue to prosper: rates are low in proportion to the equipment available; there is, by all accounts, a substantial pool of good studio musicians within the state; there is a growing reliance on freelance over staff engineers—an important factor in reducing studio overhead; the state has a strong musical infrastructure of record labels and publishers whose potential is yet to be tapped; and the Texas economy, itself, is markedly more frisky than the national one. Moreover, the musical celebrities have discovered Texas recording and have announced that they like it—and that's an endorsement worth its weight in oil. **EDWARD MORRIS**

## STRENGTH OF VISION

• Continued from page T-3

Redneck Mothers," written by Lost Gonzo member Ray Wylie Hubbard.

Today, Austin's club scene (minus, sadly, the Armadillo) continues to thrive. Willie Nelson has moved back and built himself a recording studio overlooking a breathtaking view of the Perdenales. Nowadays, friends like Merle Haggard and Ray Price drop in for projects. Michael Brovsky (whose production company oversees Carole King, Christopher Cross and Joe Ely, among others) moved in from New York and is in the process of creating a small multi-faceted empire from Austin.

Industry observers hope that Texas is preparing to make up lost ground with other key recording capitals. It would be nice, they say, not to have to see talent leave in order to succeed before returning.

They don't appear overly concerned, however, about the time frame. Throughout the state is the general feeling that the arts are alive and well, thank you, and if Texas is as celebrated by the rest of the country for its Tex-Mex chili cookoffs as its ballet . . . or known more for its rodeos than its computer technology in the video field . . . well, that's all going to be changing soon.

Maybe not tomorrow. Maybe not next week. But soon.

After all, when Texans put their minds to something, it never occurs to them that it might not happen. Texans believe that anything is possible, and they never pause long enough to consider the alternative. **Billboard**

**Credits:** Editor, Earl Paige; Assistant Editor, Ed Ochs; Editorial coordinator, Kip Kirby; Quote box editorial, Laura Deni; Listings by Bob Hudoba, Directory Services Manager, and Rand Ruggeberg, Assistant Directory Manager; Advertising coordinator, Bill Moran; Cover art & layout, Lumel Whiteman Graphic Design.

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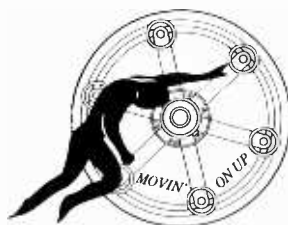
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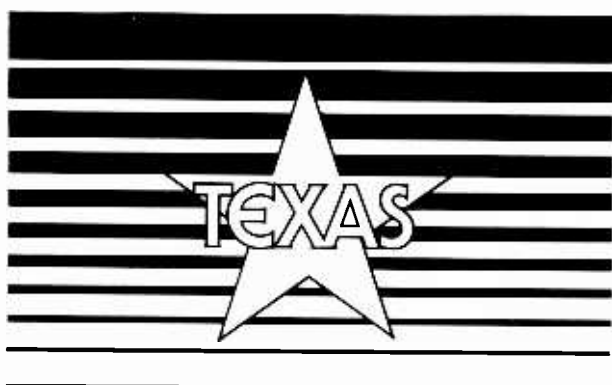
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## PROGRAMMING SERVICES

• Continued from page T-24

The firm also has two production libraries—Production Bank and Production Master—designed for tv and radio. Best known for its country jingles, Arnold's produces station I.D.s for several hundred radio outlets coast-to-coast. In the works are a new programming format and a promotion/contest package entitled "Fun Factor."

15-year-old Otis Conner Productions moved its base of operation to Dallas five years ago because of the geographic location and the lower cost of living. The company provides the music for a number of national commercial accounts, including Paul Masson Wine, the Ford Motor Co., Shell, Gulf, Texaco, Lipton-Cup-Of-Soup, Crest toothpaste, Century 21 Real Estate and Macy's.

Also available through Otis Conners are syndicated radio campaigns for all formats. The firm debuted its production package library service containing \$500,000 worth of original music at the National Assn. of Broadcasters convention in New Orleans.

The fledgling Broadcast International Inc., the marketing arm of Osmond Enterprises broadcasting division, has made an impressive foray into the national radio scene since opening its doors in Dallas in January. The firm has produced three well-received specials—"Dynamic Duos," "Triple" and "Willie And Marla" for Mutual Broadcasting. A fourth special, a 12-hour show featuring the Rolling Stones, is slated for release at the end of September or early October.

Broadcast International is launching a weekly two hour syndicated radio program called "Live From Billy Bob's Texas." Featuring superstar country acts appearing in concert at the famed Fort Worth nightclub, the shows will be recorded on 24-track in-house equipment installed by Osmond Enterprises, then flown to the firm's Salt Lake City headquar-

ters for editing, mixing and transferring into disk form. The show debuts in January.

### ROBIN HOOD BRIANS, Owner Robin Hood Studios, Tyler

"We're just beginning to move in a new direction which will be one of the most exciting times that the music business in Texas has ever seen. All of the work of the last 25 years is starting to pay off.

"California was the place to be in the '50s. Texas is the place to be now. The film business is moving here. I can buy any studio in L.A. for 30 cents on the dollar. It's cheaper to build an operation here than in L.A. or N.Y. This is where the money is. All of your major label agents are getting representatives in Texas.


"While jingles pay well, they are unique in that a one-time fee is paid and the musicians get nothing more if it used a 1,000 times. So commercials stand out as the best area in which to begin the effort to provide a sound financial base for our musicians. Residuals do not cost the producer; they don't cost the agencies, a message some agencies still don't understand. They are paid by the clients, ultimately by the consumers."

But what keeps broadcasting booming in Texas? "All reason dictates that a radio network should be based in New York," admits Satellite Music Network's Braiker. "But it's just as easy, if not easier, to operate out of here and still maintain New York visibility. We're three hours away from everything."

Another syndicated radio show emanating from Texas is "Live From Gilley's." The hour-long weekly program, which airs on some 450 stations, features headline country acts appearing at Mickey Gilley's night club in Pasadena. The club staff records the show on its 24-track facility, with California-based Westwood One handling the mixdown and distribution.

The Baptist Radio TV Commission, one of the world's largest producers of religious programming, headquarters in Ft. Worth. More than 4,000 radio stations, plus the Armed Forces Radio, carry at least one of the firm's 12 30-minute weekly programs. Most of the shows revolve around positive current songs which lead into inspirational messages. The most popular show is "Powerline," which airs on 1,404 stations. Other programming includes "Country Crossroads," "Black Beat," three Spanish shows and the 40-year old "Baptist Hour."

RKO Radio Networks recently started broadcasting its

"America Overnight" program entirely from Dallas, uplinking from the city's Ed Bush Productions to New York. 

## GENUINE ACTIVITY

• Continued from page T-39

"Due to the ratings on the radio stations, I'm sure they're in as much a quandry as the labels are as to what to do next. We don't have a present-day Messiah of music to lead, and I think everybody's stumblin' around, tryin' to find out what that is," Arledge says.

"The West coast is a little heavier metal than the East coast—New York itself seems to be a combination of disco and rock 'n' roll melded together. It's obviously in a muddle. And nobody's got the answer," says Arledge. "At this point, Texas has got as much a shot as anybody else."

Locke Bryan, president of Bryan & Schultze Films, sounded a note of warning. "You can talk to any producer of anything in this state, and they will tell you they are doing something for cable," he says, "but most of them are in the stage that we're in, which is discussing it.

"No one is sure where the dollars are in the cable, or how many dollars are there," Bryan continues. "It's supposed to be a wide-open field for the independent producer. But there's nothing there to support it, that I can see."

Bryan feels that the problem with breaking into the national entertainment industry is finding the dollars to do it. The lack of numbers in cable makes it difficult to put together an attractive investment package to sell.


"I think of the cable industry as a one mile thick ball of Jello," Bryan chuckles. "And everybody kinda stands around and sorta pokes at it. And they all say, 'My God, it's the biggest thing I've ever seen,' but nobody does anything with it."

He paused for a moment. "The only hope we as independents have is that we can get into it and begin to function competitively before it locks down the way the networks have."

Bryan sighed. "Like everybody else, this company is pursuing it, and tryin' to figure out what the hell to do with it."

The nascent music video industry in Texas is not without its troubles. Experienced producers are few in number. Cable demographics are hard to come by—partly because no major metro cable market has yet reached a subscription level beyond 50-60%. Many sophisticated new facilities are too young to have developed big name celebrity testimonials. And the Texas financial community is largely unfamiliar with the industry.

Nevertheless, pockets of genuine activity tell us there's substance beneath the smoke.

There may indeed be plenty of hot air in Texas—as elsewhere in the entertainment industry—but the gondola to glory is ever-so-surely lifting off the ground. 

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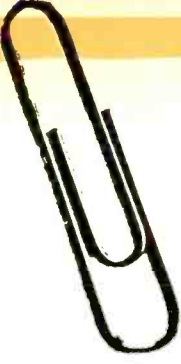
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## Local Talent Joins Stars At Chi Jazz Fest

• Continued from page 31

"Those can be seen in the local jazz clubs. But we do unusual combinations of players and material whenever possible, and if the artists agree."

Such an "unusual coupling," Nessa and Fahey point out, was Betty Carter's appearance with tenor saxophonist James Moody; Carter normally works solely with a rhythm section.

In addition, says Nessa, Stanley Turrentine appears with "an all-star rhythm section" instead of his band, and will be performing in a straight-ahead jazz vein rather than his customary crossover mode.

Other festival highlights included the first Chicago appearance in 40 years of 87-year-old vocalist Alberta Hunter, and the Benny Carter Chicago Big Band's premier of material written especially for the Jazz Festival. Hunter, a Chicago native who resides in New York and who seldom performs at outdoor festivals, was coaxed into appearing by jazz critic Neil Tesser, notes Fahey. "She has a crush on him," he says.

WBEZ-FM broadcast the festival via National Public Radio satellite Friday (3), Saturday (4) and Sunday (5) nights. In addition, WBEZ taped all local performers at the Festival for airing on an upcoming "Windy City Jazz" series.

## New York Concert Series Benefits Seaport Museum

NEW YORK—The Dr Pepper Music Festival, held on a pier on the Hudson River, hasn't been the only riverside concert series in Manhattan this summer. Across town, on Pier 16 on the East River, a series of benefit concerts were held in August to benefit the South Street Seaport Museum.

This is the second year such concerts were held there. Sponsored by Bankers Trust, the series ended last Friday (27) with a show by Dr. John and Odette.

### Talent Forum Rescheduled

The Billboard Talent Forum, originally slated to take place Sept. 8-10 in Newport Beach, Calif., has been rescheduled for March, 1983. For further details, see Billboard's Aug. 28 issue, page. 4.



Billboard photo by Chuck Pulin  
ROCK REHEARSAL—Producer John Simon, right, rehearses with the cast of "Rock'n'Roll, The First 5,000 Years," set to open at the St. James Theatre in New York Oct. 18.

## Darien Lake Theme Park Gets Festival East Shows

NEW YORK—Festival East, the Buffalo-based concert promotion company, has gotten an exclusive booking arrangement with Darien Lake, a theme amusement park in Corfu, N.Y., between Buffalo and Rochester.

Festival East has already staged concerts this summer at the 5,500 capacity amphitheatre at the park by Santana, Juice Newton, and Boxcar Willie. The Osmonds were scheduled to play Saturday (4).

Artists who have played there this summer include Dave Brubeck, Herbie Mann, Ornette Coleman and Noel Pointer.

"Until now, performers have been involved in political causes and ban-the-bomb things, but not in preservation, which always has been seen as a project of the elite," says Carol Morgan, spokesperson for the Seaport Museum. "But this way thousands of people can come to the Seaport, which is a historical area, and there by the 3,000-ton Peking, the world's largest sailing ship, they can be more receptive to the idea of saving historical sites."

Admission to the concerts is \$10, all of which goes to a fund to support the museum's fleet of historical ships berthed at piers 15 and 16. Morgan says that the help from Bankers Trust is enough to defray the costs of putting on the shows. Performers are paid, though some have worked below scale, she says.

Nancy Nathan, vice president of Festival East, says she expects to do 10 to 12 shows at the venue next summer, with more of an emphasis on rock performers.

"We started out thinking to do MOR and country, but we found that segment of the audience to be the hardest hit economically. So we had to rethink it and booked Santana, who sold out. Now we are going to open it up to rock audiences," says Nathan.

Tickets to the shows average about \$10, which also allows admission to the park. Rides are extra. Festival East rents the amphitheatre from the park for a set fee, says Nathan, who adds that for the next year some improvements will be made at the venues. There will be some seating put in, she promises, and better dressing rooms.

"With substantial facility improvements slated for next year, we are confident that Darien Lake Amphitheatre will be considered a first class outdoor venue and a primary stop for artists on the summer circuit," says Nathan.

## Disturbance At Arena As Who Tickets Go On Sale

By JOHN MENHO

PITTSBURGH—There were no serious injuries, but several arrests were reported, after a disturbance involving fans waiting to buy tickets for a concert here by the Who.

The incident took place at the Civic Arena, where the band is scheduled to appear on Sept. 28.

Witnesses reported a rush to indoor ticket windows after the doors to the building were opened. It was reported that a number of people fainted and sustained minor injuries in the crush around the ticket win-

## Gate Will Tell Story Of The US Festival

By PAUL GREIN

LOS ANGELES—The ultimate success or failure of last weekend's ambitious US Festival was to be determined at the gate, following an eleventh-hour decision to sell tickets on site and not just in advance through Ticketron, BASS and Select-A-Seat outlets.

Bill Graham, who produced the music for the three-day event, explained the change in plans at a press conference Friday (27). "People are coming from all over the U.S. and should be able to get tickets," he said. "The rumble takes a long time to spread across the country."

But Graham was on the defensive through most of the conference, allowing only that "over 100,000" tickets had been sold. That figure is believed to include both single-day (\$17.50) and three-day (\$37.50) tickets. The site at Glen Helen Regional Park outside San Bernardino holds 250,000.

Graham was also reminded of a comment he made in a recent radio interview to the effect that Steve Wozniak, the Apple computer inventor who bankrolled the festival, may have just purchased the most expensive backstage pass in history.

For his part, Wozniak said money wasn't his primary motivation in mapping the event. "My intent is not to lose money," he said, "but it's not the most important aspect. I put that out of my head all along; artistic de-

isions weren't once made based on ticket sales. That's not my mode of operation: I check the Wall Street Journal maybe once a month to find the price of Apple stock.

"I had no business plan preceding this and no syndicate of investors. If I'm losing a ton of money on this festival, I'd still like to borrow \$37.50 for a ticket."

Asked how the profits from the festival would be divided, Graham noted. "For the first time in my life I have nothing to do with profits." But Graham confirmed that all of the scheduled artists, including headliners the Police, Tom Petty & the Heartbreakers and Fleetwood Mac, were committed to perform, regardless of how many or few tickets were sold.

Graham added that the event was to be filmed and recorded, though he acknowledged that the artists would have rights of refusal if they weren't pleased with the video. He also noted that, to encourage family attendance, children 10 or under would be admitted free.

Wozniak said that nearly 100 exhibitors had signed up for booths at the technology fair, at a charge of \$250 for the weekend. "We're losing money on the tech fair," Wozniak said. "Our cost of providing 100,000 square feet of air-conditioned tent space far outweighs what we're getting from vendors. We're just providing that as the modern version of the crafts fair."

## Second Glenn Miller Unit Will Again Play Abroad

NEW YORK—For the second straight year, the Glenn Miller Orchestra has formed a second unit to play abroad, since the main unit is almost constantly on the road in the U.S.

According to Clem DeRosa, assistant to Dave Mackay, owner of

Glenn Miller Productions, the Glenn Miller Orchestra spends about 50 weeks a year playing colleges, ballrooms, supper clubs, Disneyland and Disney World, and outdoor festivals.

That does not leave much time to play abroad, so the second unit was created last year to play outside the U.S. Under the direction of Larry O'Brian, the two units are identical, containing 21 musicians, including two solo vocalists and a vocal group, the Midnight Serenaders. Both are sanctioned by the Glenn Miller Estate, and both play Miller's original arrangements. The orchestra was reorganized in 1966. Miller himself died in 1944.

The orchestra is booked by Willard Alexander in New York. DeRosa says prices for the orchestra vary, depending on the venue, but it averages around \$5,000 a performance.



Billboard photo by Chuck Pulin  
GATLIN GRINS—Larry Gatlin of the Gatlin Brothers responds to the audience during a recent appearance at the Byrne Arena outside New York, opening for Kenny Rogers.

## Two Form Concert Agency In Pa.

LEWISTON, Pa. — Radio disk jockey Matt Haywood and Richard Clark have formed a concert promotion agency called Radio Advertising and Customized Entertainment for their operation of the 51-year-old Embassy Theatre in downtown Lewistown in Central Pennsylvania. The traditional movie fare—X-rated films in recent years—will be replaced by rock concerts under a three-month lease at \$1,000 a month.

The partners, who plan to add ad-

ditional concerts ranging from country-western to classical, said they want to be sure they can operate the 500-seat theater before signing a lengthy lease. They do, however, have a lease-renewal clause in their contract. They want to make the Embassy a six-day-a-week operation, since it will be the only major entertainment venue for miles around. Two major investments incurred by the partners were an eight-foot stage extension and a new lighting system.

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# Venues

## New Uptown Theatre Is Unveiled Philadelphia Venue Seen As National R&B Showcase

By MAURIE ORODENKER

PHILADELPHIA—With city officials, including Mayor William Green, in attendance, the New Uptown Theatre and Entertainment Centre was officially unveiled last Friday (27) on the site of the legendary Uptown Theatre in North Philadelphia.

John A. Bowser, president/owner of the new venue, says it will serve as a national showcase "to present the creativity and majesty" of rhythm and blues. "The New Uptown," Bowser says, "can be to rhythm and blues what Nashville's Grand Ole Opry is to country music."

The New Uptown, representing a \$2 million project which earlier this year received a \$250,000 grant from the U.S. Dept. of Housing and Urban Development, will have its grand opening on Nov. 4. The entertainment center will have a 2,000-seat theater and concert hall and will open with "That Uptown Feelin'," a musical created by Philadelphia-born choreographer Billy Wilson, and starring Peabo Bryson. Wilson

choreographed such Broadway stage hits as "Bubbling Brown Sugar" and "Eubie."

In addition to the theater on the site of what was originally a movie house that featured stage shows with top black names, the six-story, 50,000-square-foot building will also include four club rooms operated as a private club with a restaurant, two smaller rooms for jazz music and comedians to perform, and a disco for young adults. While the theater will be open to the general public, the club rooms will be restricted to club members, who will also enjoy the advantage of valet parking.

For the opening year, club membership will be offered at a special rate of \$35, with dues going up to \$50 in succeeding years. Appearing in the club rooms located above the theater starting Nov. 4 will be singer Eloise Laws and jazz organist Charles Earland. Spinning records will be "Jocko" Henderson, a leading deejay in earlier years at the black-oriented WDAS Radio here, and his son, Doug Henderson.

The federal grant was made to help finance a "worthwhile project that would be a cultural and commercial benefit" to the large black community in North Philadelphia. In addition to being the owner of the Uptown building, Bowser is also executive director of the Philadelphia Urban Coalition. Additional grants for the project came from the Philadelphia Citywide Development Corp. and the Philadelphia Industrial Development Corp., and as loans from two city banks.

Bowser says the project could provide the impetus for reducing much of the "blight and disinvestment" in North Philadelphia, which he says has suffered because development funds have been drawn to center city. The Uptown has been closed since 1978. It originally opened in 1928 and in the 1950s and 1960s was a popular deluxe neighborhood house operated by the Warner Bros. Theatre Circuit. It then became a showcase for black musical performers, many of whom later achieved international fame, including Diana Ross, Smokey Robinson, Stevie Wonder and others.

## Talent In Action

### ELVIS COSTELLO AND THE ATTRACTIONS

Forest Hills Stadium  
Forest Hills, N.Y.  
Tickets: \$20; \$15

In this comfortable outdoor setting a self-assured and amiable Elvis Costello led the versatile, invaluable Attractions through a near-two-hour, 35-song pastiche, consisting mainly of his own tunes but sprinkled with a few cover songs (Smokey Robinson, Hank Williams, Ray Charles). He varied his song selection throughout, offering something from each one of his eight albums for the large crowd, which clamored for its favorites. But he is so prolific that many were (slightly) disappointed that he hadn't played theirs.

On a two-month nationwide tour in support of his most sophisticated album to date, "Imperial Bedroom," Costello sang nine tunes from the LP as sublime testimonials to the increased emotional depth and broadened stylistic base of his songwriting. Although he is learning to say

more with fewer words, he still crams his songs with brilliant lyrics. Yet somehow onstage he seems to step back and create more space for vocal improvisation on his lyrics, dramatizing even more the ironic viewpoints contained in his internal rhymes and alliteration.

His singing and phrasing have never sounded better. The power and presence of his singing frequently juxtaposed the plaintive and tender within the structure of a single song, as on "Kid About It," "Secondary Modern" and "Town Cryer." It is no secret that Costello aspires to write the kind of pop songs that transcend genre and become standards. Undoubtedly he has lost, and will perhaps continue to lose, some of his more one-dimensional fans who'd prefer that he never really change.

In one of his three encores, Costello sang three songs back-to-back that were perhaps intended indirectly as a comment on what has become commonplace, everyday violence in general, and in particular on the tragedy of the Falkland Islands war. "The world is in an uproar, the danger zone is everywhere," Costello sang in Ray Charles' "The Danger Zone." He followed that with "What's So Funny 'Bout Peace, Love And Understanding"; and in "Shipbuilding," a beautiful song for which Costello wrote lyrics to Clive Langer's music, he sang, "With all the will in the world diving for dear life, when we could be diving for pearls." **THOMAS GABRIEL**

### CHEAP TRICK

The Ritz, New York  
Admission: \$12.50

The curious rock'n'roll fans who called for more information about The Ritz's advertised "very, very, very special surprise guests" were invited to attend a rare Gotham club date by Cheap Trick on Aug. 27. The Ritz gig followed a more typical appearance at the Dr Pepper Festival on Pier 84 the previous night. As it turned out, Cheap Trick's dynamic stage presence was not significantly heightened by the more exclusive confines of a club.

The group played essentially the same set at both venues, featuring such staples as "I Want You To Want Me," "Dream Police," "Ain't That A Shame" and "Surrender." The roughly two-hour show was liberally interspersed with numbers from their new LP, "One On One," produced by Roy Thomas Baker.

It was certainly something of a letdown to their more devoted fans at the Ritz that the group chose not to exploit the opportunity to experiment in a club situation. Of course, New York City has never represented the end of the rainbow to the Midwestern quartet—or Budokan, or even Peoria. In fact, most of the thrill-seeking audience seemed unfamiliar with the group's standards. But the response accorded the performance was never less than enthusias-

(Continued on next page)



Billboard photo by Chuck Pulin  
**GELDOF GIG—Bob Geldof of the Boomtown Rats reaches for a note during a performance at Ritz in New York.**

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Survey For Week Ending 9/11/82

# Boxscore

The following are among the top concert grosses nationwide reported through the survey week. Included are act(s), gross, attendance, capacity of facility, ticket prices, promoter, facility, city, number of shows, number of sellouts and dates(s).

- **MICHAEL STANLEY BAND—\$747,700, 73,288, \$12 & \$10**, in-house promotion, Belkin Prods., Blossom Music Center, Cuyahoga Falls, Ohio, four sellouts, house gross and house attendance record, Aug. 25-26, 30-31.
- **GENESIS—\$495,615 (Canadian), 33,041, \$15**, Concert Prods. Int'l, Canadian Nat'l Exhibition Grandstand, Toronto, sellout, Aug. 28.
- **OLIVIA NEWTON-JOHN, TOM SCOTT—\$327,398 (Can.), 24,789, \$15, \$12, & \$10**, Concert Prods. Int'l, Canadian Nat'l Exhibition Grandstand, Toronto, sellout, Aug. 26.
- **DIANA ROSS—\$267,417, 15,500, \$17.50 & \$12.50**, Don Law Co., Boston Garden, sellout, house gross record, Aug. 28.
- **BEACH BOYS, TOM GRIBBEN & SALTWATER—\$252,700, 12,300 (13,000 capacity), \$25, & \$19.95**, in-house promotion, Sandestian Beach (Fla.) Resort, two shows, Aug. 21-22.
- **DOOBIE BROTHERS—\$244,665, 18,000, \$13.50 & \$12.50**, Feyline Presents/Martin Wolf Entertainment, Red Rock Amphitheatre, Denver, two sellouts, Aug. 28-29.
- **BLACK SABBATH, JOHNNY VAN ZANT—\$230,231 (Can.), 18,671, (20,000), \$13.50, \$11.50, & \$9.50**, Concert Prods. Int'l, Canadian Nat'l Exhibition Grandstand, Toronto, Aug. 24.
- **CLASH, PULSALLAMA—\$226,201, 21,543, \$10.50**, Don Law Co., Cape Cod (Mass.) Coliseum, three sellouts, house gross record & house fastest sellout, Aug. 20-21, 24.
- **CROSBY, STILLS & NASH—\$200,759, 17,000, \$11.25**, Di Cesare Engler Prods., Pittsburgh Civic Arena, sellout, Aug. 9.
- **SMOKEY ROBINSON, ASHFORD & SIMPSON, STEPHANIE MILLS, MAZE W/FRANKIE BEVERLY, PEABO BRYSON—\$194,663, 15,529, \$13.50 & \$12.50**, Michael A. Rosenberg Presents/Georgie Woods, Spectrum, Philadelphia, sellout, Aug. 28.
- **APRIL WINE, STREETHEART—\$194,190 (Can.), 16,887 (20,000), \$13, \$11, \$9**, Concert Prods. Int'l, Canadian Nat'l Exhibition Grandstand, Toronto, Aug. 21.
- **AL JARREAU, DAVID SANBORN—\$193,656, 17,000, \$13 & \$11.50**, Bill Graham Presents, Univ. of Calif. Greek Theatre, Berkeley, two sellouts, Aug. 27-28.
- **DIANA ROSS—\$193,497, 13,665, \$15 & \$12.50**, Frank J. Russo, Providence (R.I.) Civic Center, sellout, Aug. 27.
- **APRIL WINE, STREETHEART—\$181,800 (Can.), 14,544, \$12.50**, Concert Prods., Int'l/Donald K. Donald/Treble Clef, Central Canadian Exhibition Grandstand, Ottawa, sellout, Aug. 20.
- **OAK RIDGE BOYS, T.G. SHEPPARD—\$169,362, 22,953 (32,608), \$8 & \$6**, in-house promotion, Indiana State Fair Grandstand, Indianapolis, two shows, Aug. 29.
- **HEART, JOHN COUGAR—\$166,653 (Can.), 14,224 (20,000), \$13, \$11, & \$9**, Concert Prods. Int'l, Canadian Nat'l Exhibition Grandstand, Toronto, Aug. 29.
- **BEACH BOYS—\$148,616, 22,267 (24,512), \$7 & \$6**, in-house promotion, Wis. State Fair Grandstand, W. Allis, two shows, Aug. 14.
- **DOLLY PARTON, RONNY HAWKINS—\$136,125 (Can.), 11,017 (16,000), \$14, \$12, & \$10**, Concert Prods. Int'l, Canadian Nat'l Exhibition Grandstand, Toronto, Aug. 19.
- **CROSBY, STILLS, & NASH—\$133,750, 11,382 (14,000), \$12.50 & \$10.50**, Sunshine Promotions, Market Square Arena, Indianapolis, Aug. 20.
- **CROSBY, STILLS, & NASH—\$128,387, 10,654 (12,615), \$12.50**, Contemporary Prods., Checkerdome, St. Louis, Aug. 24.
- **POLICE, TAXXI—\$127,250, 10,180 (11,000), \$12.50**, Double Tee Promotions, Portland (Ore.) Memorial Coliseum, Aug. 29.
- **WILLIE NELSON & FAMILY—\$117,095, 17,256 (18,068), \$7 & \$6**, in-house promotion, Wis. State Fair Grandstand, W. Allis, Aug. 7.
- **RICK SPRINGFIELD—\$115,767, 17,256 (17,731), \$7 & \$6**, in-house promotion, Wis. State Fair Grandstand, W. Allis, Aug. 5.
- **ALABAMA—\$115,060, 17,256 (17,586), \$7 & \$6**, in-house promotion, Wis. State Fair Grandstand, W. Allis, Aug. 6.
- **CLASH, BURNING SPEAR—\$109,000, 11,000, \$10**, Electric Factory Concerts, Univ. City Center, Philadelphia, two sellouts, Aug. 26-27.
- **GENESIS—\$104,042, 9,378, \$11.50 & \$10.50**, Monarch Entertainment Bureau, War Memorial Auditorium, Rochester, N.Y., sellout, Aug. 27.
- **BLONDIE, DURAN DURAN—\$103,528 (Can.), 9,460 (14,000), \$13, \$11, & \$9**, Concert Prods. Int'l, Canadian Nat'l Exhibition Grandstand, Toronto, Aug. 18.
- **CLASH—\$99,162, 9,444 (9,500), \$10.50**, Frank J. Russo, Providence (R.I.) Civic Center, Aug. 28.
- **DOOBIE BROTHERS—\$89,187, 7,147 (9,307), \$12.50 & \$11.50**, Contemporary Prods., Metro Centre, Rockford, Ill., Aug. 21.
- **BARBARA MANDRELL—\$86,000, 9,600 (10,700), \$10 & \$8**, in-house promotion, Allen County Fair Grandstand, Lima, Ohio, Aug. 27.
- **GAP BAND, ZAPP W/ROGER, SOUL SONIC FORCE, GOODIE—\$85,661, 8,505 (10,000), \$10.50 & \$9.50**, Fantasma Prods./Solar Prods., Lakeland (Fla.) Civic Center, Aug. 28.
- **VAN HALEN, AFTER THE FIRE—\$85,293, 8,500, \$10**, Sure Thing Ltd., Milwaukee Exposition & Convention Center & Arena, sellout, Aug. 17.
- **O'JAYS, ATLANTIC STARR, ONE WAY—\$84,628, 8,223 (9,000), \$11, \$10, & \$9**, Al Haymon Presents, War Memorial Auditorium, Rochester, N.Y., Aug. 20.
- **OAK RIDGE BOYS—\$83,323, 12,589, \$8 & \$7**, William Pauley, Ponderosa Park, Salem, Ohio, sellout, Aug. 8.
- **BARBARA MANDRELL—\$81,500, 10,500, \$10, \$8, & \$7**, in-house promotion, Crawford County Fair Grandstand, Meadville, Pa., two sellouts, Aug. 26.
- **BARBARA MANDRELL, STEVE WARINER—\$81,000, 11,000 \$8, \$7, & \$5**, in-house promotion, W. Va. State Fair Grandstand, Lewisburg, two sellouts, Aug. 25.
- **WAYNE NEWTON—\$77,582, 11,505 (17,256), \$7 & \$6**, in-house promotion, Wis. State Fair Grandstand, W. Allis, Aug. 8.

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# Venues

## Talent In Action

Continued from previous page  
tic, and particularly appreciative of the exhilarating jamming that featured funky new bassist Jon Brant.

Steve Tyler of Aerosmith joined Cheap Trick for the first of two encores, sharing vocal duties with Robin Zander on several numbers, including "Day Tripper." The Beatles tune brought out Rick Nielsen's best effort, played on a triangle guitar illustrated with the likenesses of the original fab four. The whole group seemed pleased as punch to share the stage with Tyler, a fellow protégé of producer Jack Douglas. Unfortunately, Tyler on stage revealed only a faint glimmer of the great talent that sparks Aerosmith.

Opposite Zander, who has become one of the most engaging front men/screechers in rock'n'roll, Tyler's poor image positively reflected on Cheap Trick's own continued, inspiring vitality.  
**PETER KRASILDVSKY**

### KING CRIMSON

Greek Theatre, Los Angeles

Admission: \$12.95, \$10.95, \$7.50

Guitar worshipers turned out in force Aug. 11—part of a two-day run—to see the latest edition of King Crimson, which features guitarist Robert Fripp and guitarist/singer Adrian Belew. The trouble with guitar heroes is that they often accentuate technical prowess and instrumental overkill at the expense of true inspiration. This was the case with King Crimson, who were as cold and clinical as they were instrumentally brilliant.

Also featuring renowned bassist Tony Levin and equally legendary drummer Bill Bruford, the group offered some 16 compositions which covered nearly every phase of its long career. Understandably, though, emphasis was placed on its last two Warner Bros. albums, "Discipline" and "Beat." King Crimson is best when incorporating its musical muscle—which can be tastefully florid one minute and as spare and lean as an African landscape the next—into actual songs. The plaintive siren call of "Matte Kudasai," the smart-mouthed funk of "Elephant Talk" and the hooks of "Heartbeat" show off King Crimson's edgy, progressive style best. Much of the rest of the one-hour, 45-minute performance was simply a classic example of skill over passion, brain over heart.

Stage presence has never been King Crimson's strength. Fripp sits on a stool, at the side of the stage, fingers moving fluidly over the fretboard. Belew tries to inject levity into the proceedings, as he gets progressively stranger sounds from his seemingly endless battery of guitars, yet he never totally succeeds.

But none of the drawbacks bothered the capacity audience of approximately 4,500. The constant cheers proved there is always a market for the guitar hero.  
**CARY DARLING**

### SCHNEIDER WITH THE KICK

The Ritz, New York  
Admission \$5

Every once in a while there is a performance so powerful but so unexpected that the audience is just left numb, too overwhelmed to cheer. But later, it is the kind of show that is remembered for a long time, and fans are made.

This reviewer has seen the same stunned reaction at performances by the Ramones, the Clash, Iggy Pop and the Plasmatics. And the same thing happened when Helen Schneider played the the Ritz on Aug. 18.

The event was a benefit for Lloyd Morris, a doorman at the club, who was badly burned in an accident. Schneider was the opening act, with such other artists as Lennie Kaye, the Rockats, and Alan Vega following.

It is doubtful that many in the audience had ever heard of Schneider. Songs such as "Rock'n'Roll Gypsy" and "Hot Summer Nites," which have been hits in Germany, have not penetrated into the U.S. market. And U.S. radio is not falling over itself playing cuts from "Exposed," her new LP on Mirage/Atlantic Records.

And who at the Ritz remembered her from her previous career on Windsong Records, when she was an MOR-oriented chanteuse? Since then, she has become a rock'n'roller. And what a rock'n'roller.

A couple of weeks before the Ritz show, Schneider did a record company showcase date at the Peppermint Lounge, and her set sounded as if she were auditioning before AOR programmers. But at the Ritz, with only the addition of Lenny Ferrari on percussion, it was as if she had a whole new band of guys behind her who had just snuck over from an Iggy Pop date.

Because that's what the Kick sounded like, playing throbbing, sensuous and evil rock'n'roll.

Outstanding was lead guitarist Johnny Rao, whose sinewy playing of the guitar synthesizer made setting teeth on edge a pleasurable experience.

And there was Schneider herself, who has the vocal power and prowess and the physical presence to be a star. One of the most beautiful women working in rock today, she has also a full,

rich and trained voice that can hold its own against the nastiest of backup bands. In her half hour onstage she showed the moves of a born performer.

The show left the audience with its collective mouth open, but an impact was definitely made. They will come again, because Schneider with the Kick kicks hard.  
**ROMAN KOZAK**

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# Venues

## Cowboy Craze Bites The Dust At Philly Club

PHILADELPHIA—The “urban cowboy” craze, which saw country sounds replacing the disco beat all over the urban territory here, has virtually collapsed. One by one, save

for some die-hard spots across the river in southern New Jersey, country venues have folded their tents.

The final nail was hammered at Filly's, one of the first country clubs

in center city, as owner Stan Chapman pulled out the club's bull corral and built a stage in its place. Chapman said Filly's will now be a night-club and dance hall.

# Dance Trax

By BRIAN CHIN

Two major album releases key the week's new music. Evelyn King's "I'm In Love" zoomed out of the clubs last summer to become one of the biggest, most influential hits of the past couple of years, and she maintains the same high standard throughout "Get Loose" (RCA), the second album to team her with producer Morrie Brown and writer/production assistants Kashif and Paul Lawrence Jones III.

Surprisingly, except for one ballad, the entire album is uptempo, with harder funk on the first side and some unexpectedly subtle midtempo dance material on the second. You could really drop the needle anywhere, but our favorites were: the faintly Rick James-influenced "I Can't Stand It"; a monster-funk "Betcha She Don't Love You"; and the mellower "Back To Love" and "Stop That." The album's title track contains a winner of a line: "I'm arousingly sensitive." We agree.

★ ★ ★

The Time puts its best foot forward, so to speak, with "The Walk," one of two extended jams on their second album, "What Time Is It?" (Warner Bros.). The song advertises a new dance in nine-plus minutes of hard building, breaking jamming and dialogue. Along with a stripped-down, rockish "Wild And Loose," it provides a clear statement of the group's style in music, fashion and even philosophy. More than ever, the group confounds a simple label like "funk band" because they follow through their conceits way past the gimmick stage. Serious, but not so serious. Also of note: The Time plays backups for the "Vanity 6" album, also on Warner Bros., which carries the tough girl-group image to new extremes of brazen explicitness: check "Nasty Girl," the promo 12-inch, and "If A Girl Answers (Don't Hang Up)."

★ ★ ★

Briefly, a checklist of notable 12-inch disks: Columbus Circle's "If You Read My Mind" (Elektra) is gutsy male-group soul and an early northeast breakout; Pressure Drop's "Rock The 'Ouse'" looks like the Tommy Boy label's third rap in a row to click: it combines funk background with a fast-talking West Indian rapper, alluding to the early '70s Jamaican DJ records that have given rise to dance music's neo-dub movement; Richard Jon Smith's "Don't Go Walking Out That Door" (Jive) is a muscular, beat-oriented stomp with some terrific drum/syndrum breaks; First Love's "Party Lights" (C.I.M., through CBS) and jazzman Alfonse Mouzon's "Don't Wanna Lose This Feeling" (High Rise) are both lively pop-soul cuts with strong bottom tracks.

★ ★ ★

Notes: Rafael Torres has left Atlantic Records' dance music department, though he continues on an independent basis with the label's current releases. The department also continues to exist under the direction of Larry Yasgar. Torres is available for other independent projects and can be reached at (212) 477-4753. . . . Formerly Yazoo, the duo responsible for the number-one hit "Situation" has changed its name to Yaz, due to conflict with an already existing group called Yazoo. . . . The long version of Odyssey's "Native New Yorker" will be re-released soon as the B side of the group's upcoming single, "Happy Together," in both 7- and 12-inch versions. The long mix has never been available commercially in the U.S.

SEPTEMBER 11, 1982, BILLBOARD

# Billboard Dance/Disco Top 80

Survey For Week Ending 9/11/82

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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	1	14	SITUATION—Yaz—Sire (12 inch) BSK 0-29950	42	32	39	KEEP ON/YOU'RE THE ONE FOR ME—D. Train—Prelude (LP) PRL 14105
2	2	13	FACE TO FACE—Gino Soccio—RFC/Atlantic (LP all cuts)	43	45	4	WHO CAN IT BE NOW—Men At Work—Columbia (LP cut) ARC 37978
3	3	10	LOVE IS IN CONTROL—Donna Summer—Geffen (12 inch) GEF 7-29982 (LP) GHS-2005	44	20	13	YOU AND ME JUST GOT STARTED—Linda Taylor—Prelude (12 inch) PRLD 629
4	4	9	JUMP TO IT—Aretha Franklin—Arista (12 inch) CT-718	45	39	8	SHE CAN'T LOVE YOU—Chemise—Emergency (12 inch) EMDS-6528
5	5	8	WALKING ON SUNSHINE—Rocker's Revenge—Streetwise (12 Inch) 2203	46	50	2	UNDER THE BOARDWALK—The Tom Tom Club—Sire (12 inch) 0-29930
6	6	8	DO YOU WANNA FUNK—Patrick Cowley Featuring Sylvester—(Megatone) (12 Inch) MT 102	47	51	2	DON'T GO WALKING OUT THAT DOOR—Richard Jon Smith—Jive/Arista (12 inch) VJ 1200
7	7	13	BABE, WE'RE GONNA LOVE TONITE—Lime—Prism (12 inch) PDS 435	48	38	16	DO I DO—Stevie Wonder—Tamla (LP cut) 6002TL2
8	8	5	LOVE COME DOWN—Evelyn King—RCA (12 inch) PD-13274	49	40	14	KEEP IN TOUCH (BODY TO BODY)—Shades Of Love—Venture (12 inch) VD-5021
9	9	16	REDD HOTT—Sharon Redd—Prelude (LP all cuts) PRL 14106	50	NEW ENTRY		DON'T GO—Yaz—Sire (LP cut) 1-23737
10	10	16	COMBAT ROCK—The Clash—Epic (LP) FE 37689	51	57	6	CHECKING YOU OUT—Aurra—Salsoul (12 inch) SG 369
11	11	10	MY HEART'S NOT IN IT—Brenda Jones—Wave (12 inch) DL 1215	52	52	3	YOU DROPPED A BOMB ON ME—The Gap Band—Total Experience (LP cut) TE-1-3001
12	12	9	IT SHOULD HAVE BEEN YOU—Gwen Guthrie—Island (12 inch) DMD 344	53	55	2	THE LOOK OF LOVE—ABC—Mercury (LP Cut) SRM-1-4059
13	13	17	GLORIA—Laura Branigan—Atlantic (12 inch*) DMD 338	54	54	2	RESPECT—Zinga Washington—My Disc (12 inch) 429-03139
14	14	6	THE MESSAGE—Grand Master Flash—Sugar Hill (12 inch) 584	55	56	3	RADIO—Members—Arista (12 inch) CP-720
15	15	4	DO IT TO THE MUSIC—Raw Silk—West End (12 inch) WES 22148	56	NEW ENTRY		CAN'T BELIEVE—Nancy Martin—RFC/Atlantic (12 inch) DMD 362
16	16	7	WHITE WEDDING—Billy Idol—Chrysalis (12 inch) ETC 5002	57	60	2	DANCE OR DIE—Sweet Pea Atkinson—Island (12 inch) 0-99997
17	17	7	VACATION—The Go-Go's—I.R.S. (12 inch) SP-70031	58	61	3	LET ME FEEL YOUR HEARTBEAT—Glass—West End (12 inch) 22145
18	18	13	SO FINE—Howard Johnson—A&M (12 INCH) SP-12048	59	NEW ENTRY		LOVE ACTION—Human League—A&M (12 inch) SP 12049
19	19	8	LOVE CASCADE/A WAY YOU'LL NEVER BE—Leisure Process—Columbia (12 Inch) 44-02989	60	63	2	STEPPIN' OUT—Joe Jackson—A&M (LP Cut) SP4906
20	20	11	DIRTY TALK—Klein & MBO—25 West (12 inch)	61	64	3	MOVE ON/STREET PLAYER/MECHANIC—Fashion—Arista (12 inch) MINI CP-719
21	21	12	SOONER OR LATER/DON'T STOP WHEN YOU'RE HOT—Larry Graham—Warner Bros. (LP) WBS-50065	62	62	6	DANCE FLOOR—Zapp—Warner Bros. (LP) WBL-23583
22	22	6	ABRACADABRA—The Steve Miller Band—Capitol (LP) ST-12216	63	NEW ENTRY		WRAP IT UP—Touche—Emergency (12 inch) EMDS 6529
23	23	7	IT'S PASSION—The System—Mirage (12 inch) DM-4837	64	65	5	EYE OF THE TIGER—Nighthawk—RFC Quality (12 inch) QRFC 020
24	24	12	DANCING IN HEAVEN (ORBITAL BEBOP)—Q-Feel—Jive/Arista (12 inch) BJ 12004	65	NEW ENTRY		THE CRACK—The Cosmetics—I.R.S. (12 inch) SP 7096
25	25	7	SKI CLUB OF GREAT BRITAIN—Haircut One Hundred—Arista (12 inch)	66	66	3	SHY BOY—Bananarama—London (12 inch)
26	26	18	PLANET ROCK—Soul Sonic Force—Tommy Boy (12 inch) TB-823	67	NEW ENTRY		SHE'S SO DEVINE—The Limit—Arista (12 inch) CP 721
27	27	5	YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU—Melissa Manchester—Arista (LP Cut) AL 9574	68	70	2	DA DA DA YOU DON'T LOVE ME, I DON'T LOVE YOU AHA AHA AHA—Trio—Mercury (12 inch) MDS 4019
28	28	15	RIGHT ON TARGET—Paul Parker—Megatone (12 inch) MT101	69	44	14	109 (GIVE ME SOMETHING I CAN REMEMBER)—Chas Jankel—A&M (12 inch) SP-17196
29	29	15	I'M A WONDERFUL THING BABY/I'M CORRUPT/ANNIE I'M NOT YOUR DADDY—Kid Creole and The Coconuts—Sire (LP) SRK 3681	70	NEW ENTRY		I MUST BE DREAMIN'—Wanda—Elektra 69998
30	30	22	I RAN—A Flock Of Seagulls—Jive/Arista (12 inch) JIVE T14	71	NEW ENTRY		YOU GOTTA GET UP—Majik—Gold Coast (12 inch)
31	31	5	I'M SO HOT FOR YOU—Bobby O—O Records (12 inch) OR718	72	NEW ENTRY		CONNECTING FLIGHT—Romanelli—21 Records T-1-0-301
32	32	7	BACKTRACK—Cerrone—Pavillion (12 inch) 429-02961	73	58	6	DON'T TURN YOUR BACK ON LOVE—Freddie James—Arista (12 inch) CP 716
33	33	10	TORCH/INSECURE ME—Soft Cell—Sire (12 inch) 1-23694	74	68	5	TEMPTATION—New Order—Factory (12 inch) Import
34	34	3	LOVE'S COMIN' AT YA—Melba Moore—EMI-America (12 inch) 7803	75	48	12	ALL NIGHT LONG—B.B. Band—Zanza (12 inch*) Import
35	35	12	INSIDE OUT—Odyssey—RCA (12 inch) PD-13218	76	53	17	FEELS GOOD—Electra featuring Tara Butler—Emergency EMDS (12 inch) 6527
36	36	6	LET'S ROCK OVER AND OVER—Feel—Sutra (12 inch) SUD 008	77	59	6	EYE OF THE TIGER—Survivor—Scotti Bros. (LP) FZ 38062
37	37	13	I LOVE A MAN IN A UNIFORM—Gang Of Four—Warner Bros. (LP) WBI-23683	78	67	6	X-RAY VISION—Moon Martin—Capitol (LP) ST-12200
38	38	18	DO WHAT YOU WANNA DO—The Cage with Nona Hendryx—Warner Bros. (12 inch*) 0-29969	79	69	4	IMAGINATION—B.B. & Q-Band—Capitol (LP cut) 12212
39	39	4	IN THE GROOVE—Tomorrow's Edition—RFC/Atlantic (12 inch) DMD 309	80	71	10	HAPPY HOUR/KEEP ON MOVING/KEEP IT IN THE FAMILY—Deodato—Warner Bros. (LP) Bsk 3649
40	40	4	HUNGRY LIKE A WOLF—Duran Duran—Capitol (LP cut) 12211				
41	41	3	LET ME TICKLE YOUR FANCY—Jermaine Jackson—Motown (LP cut) 6017				

Compiled by the Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. \*non-commercial 12-inch

★ Superstars are awarded to those products demonstrating the greatest audience response on 15 U.S. regional disco lists. (Prime Movers). ★ Stars are awarded to other products demonstrating significant response.

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- Leader of the Gang—Kryptonite
- Da Da Da—Funk Machine
- Popcorn—Popsicle
- Pac Jam—Jonzun Crew
- You're Going to Love My Love—Carol Jiani
- Show Me The Way—Race
- Abracadabra—Steve Miller
- King of Castles (Remix)—Vera
- Stand Me Up—Punkin Machine
- Just Be Yourself (Hot Trax Mix)—Nite Life Uni.
- Hot Plate 6
- You Shouldn't Do Me Like That—Jan Miles
- Follow the Brightest Star—Voyage
- City of Night—Rational Youth
- Passion (Remix)—Flirts
- I'm So Hot for You—Gobby

#### European Import 12"

- Can't Believe—Nancy Martinez
- My Heart's Not In It—Brenda Jones
- Darlad! La Da A Da—Tanya
- Lovely Just A Game—Judy B
- Do You Want To Funk—P. Cowley/Sylvester
- Ask Me—Carol Jiani
- Stoned Love—Sweet Brand
- Make My Feet Wanna Dance—Motion
- Love's Got A Hold On Me—Kelly Marie
- Mama Told Me—Fantastique
- Desert Place (Remix)—Twins
- Girls Are Back In Town (Remix)—Risque
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- Nobody's Fool—Haircut 100
- Paleshelter—Tears for Fears
- Give Me—Lovel
- Big Fun/Get Down On It (Remix)—Kool & Gang
- You Gotta Get It—Congress
- WOT—Captain Sensible
- You Can't Run From My Love/Last Night—Stephanie Mills
- Feel Me—Blanc Mange
- White & Black—Taffy
- Don't Go—Yazoo
- Jump Shout (Discomet Remix)—Lisa
- War Child (Remix)—Blondie
- Dynamite—Vanessa
- Life Without You—Expansive
- Living It Up—Revelacion/Cerrone
- Drums On Fire—Gazuzu

#### Import LP's

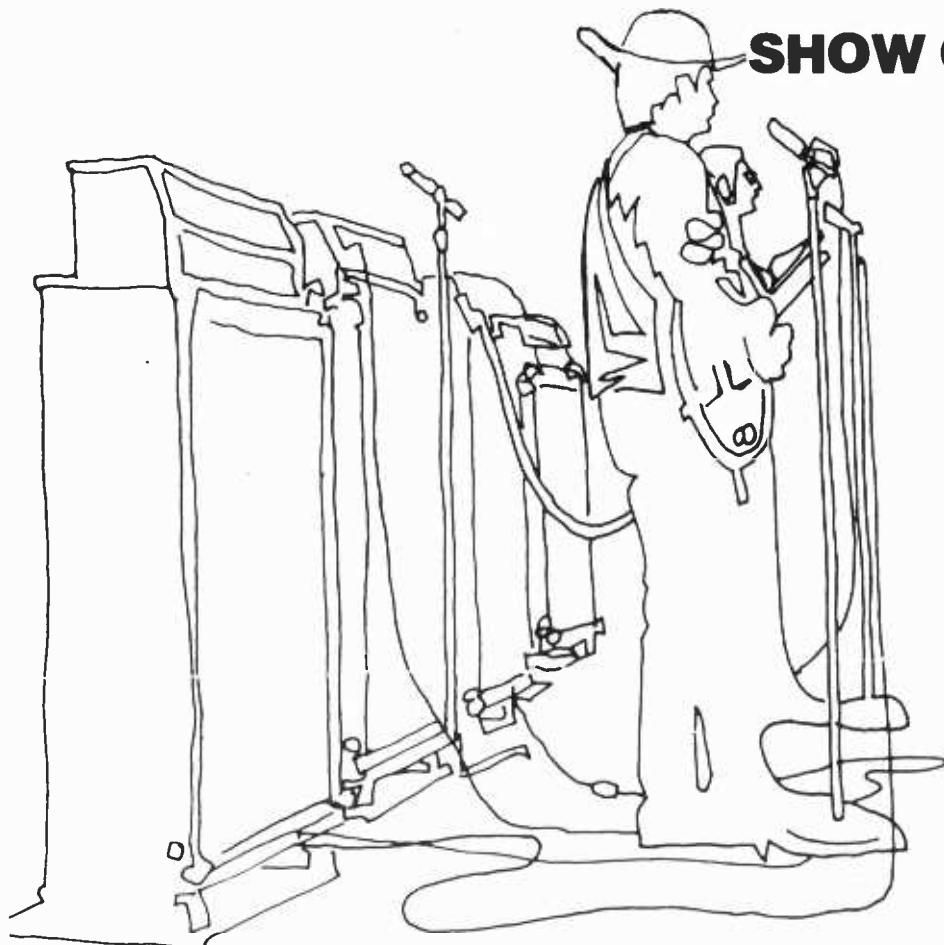
- Carol Jiani
- Mother F (Matra Remixes)
- Human League Orch (Remixes)
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MORE THAN A LUXURY

## Labels Push Crossover Product

• Continued from page 3

radio and retail indicates crossover power.

Some artists have already forged automatic crossover bases: Willie Nelson, Kenny Rogers, Eddie Rabbitt, Ronnie Milsap, Dolly Parton, Anne Murray. Lately, the ranks have been filled out by Rosanne Cash, Alabama, the Oak Ridge Boys, Barbara Mandrell, Terri Gibbs and Sylvia.

RCA's country division currently enjoys the most success in moving country hits up the AC and pop charts, tallying 12-15 crossovers per year over the three or four hits common a few years ago. Ronnie Milsap has attracted AC airplay on three singles this year; Alabama, three; Dolly Parton, two; and singles by Waylon Jennings, Sylvia, John Denver and Jerry Reed have garnered both country and AC or pop play.

Pointing to an increase in RCA's co-promotion, vice president Joe Galante says all records out of Nashville are given careful release timing and support from both promotion staffs and national operations.

The present success is "Nobody," by Sylvia, which reached No. 1 Aug. 21 on Billboard's Hot Country Singles chart and is now moving up the Hot 100 chart. "We believed from the beginning that it was crossover," Galante explains, "and our field people reported that also. What surprised us is the magnitude of it."

Such recognizable hits, plus singles by name artists already familiar to AC and pop programmers, are co-promoted immediately. Certain others, especially by new acts, are sometimes tested regionally before being promoted nationwide to both country and pop stations.

A regional test promotion is also being employed by PolyGram on the Statler Brothers' "Whatever." The group, one not regularly programmed by AC or pop stations, has

gotten pop response in the Midwest to their top 10 country single.

For Tom Jones' "A Woman's Touch," AC and pop radio action is being pursued from the outset, according to PolyGram's Nashville promotions director Joe Polidor. "But we target all our singles initially as country," he emphasizes, "because we don't want to miss our market. Then we look for extra mileage." He cites Reba McEntire and Mac Davis as other crossover candidates.

Polidor feels a shift by radio and labels toward the more traditional country sound might impede the flow of country singles to pop, but denies there is any "headlong" trend. "If timing and all the other magic elements are right, even Ricky Skaggs could cross over."

CBS Nashville, while banking on Skaggs' success in country with traditional material, has gone after pop and AC radio since Charlie Rich's "Behind Closed Doors" broke in 1973. Willie Nelson's "Blue Eyes Crying In The Rain" hit all charts in 1975; and since then, crossovers have followed regularly by Crystal Gayle (whose AC appeal will now be inherited by Elektra) and Rosanne Cash.

Promotions chief Joe Casey says Cash's "Seven Year Ache" and "Blue Moon With Heartache" last year were identified immediately as both pop and country pieces. In fact, movement on "Seven Year Ache" first developed on pop stations in Atlanta. All decisions on country single releases are made in Nashville, Casey says, but after that communication opens with pop promoters on cuts with crossover potential.

Nick Hunter in Elektra's Nashville office believes the new trend toward traditional will nip crossover in the bud and return country singles action to the "cycle" it followed in the early '70s. While still working Eddie Rabbitt and possibly Hank

Williams Jr.'s next material to pop, Hunter sees straight country getting enough sales in that category alone.

"David Frizzell's 'I'm Gonna Hire A Wino To Decorate Our Home' has sold 400,000 units (on Warner/Viva)," Hunter says, "and lots of pop hits don't do that."

But the Frizzell single, which reached No. 1 country, has been on the charts 16 weeks and is still in the top 30, missed extra radio play and sales because, "good as it was, the record couldn't be taken seriously by pop and AC programmers," comments MCA's Erv Woolsey.

MCA organizes co-promotion on possible crossovers "way up front," he says, an example being "So Fine" by the Oak Ridge Boys. The label's pop promotion staff wanted the cut pulled from the "Bobbie Sue" album as a single, feeling it could get good pop play. It peaked at No. 76 on Billboard's Hot 100 June 26 before cresting on the country chart at No. 22 July 10. Yet even with this chart record, it sold 300,000 units.

A better record for MCA is with Lee Greenwood, who has scored country and AC play from three singles off his debut LP, "Inside Out." And the Oak Ridge Boys' "Elvira" early in 1981 "exploded," as Woolsey terms it, onto country and pop radio.

Capitol/EMI/Liberty has enjoyed a long string of crossover success through the efforts of Kenny Rogers, Anne Murray and Juice Newton. Most recently, the label is working to cross Michael Murphey with "What's Forever For," now in the top 30 of the Hot 100 chart.

Paul Lovelace, national country promotion director for Capitol/EMI/Liberty, says singles released by Rogers, Murray and Newton are normally geared out of the box for country, pop and AC markets. With Murphey's record, the label let activity build first in country and AC prior to a concentrated pop push.



**STRAIT TO TOP**—MCA artist George Strait, center, celebrates the success of his latest single, "Fool Hearted Memory" which recently went No. 1. Joining Strait are from left, Erv Woolsey, vice president of promotion, MCA Records/Nashville; Tony Tamburrano, national promotion director, MCA Records/Nashville; Blake Mevis, Strait's producer and president of Pride Music Group; and Ron Chancey, vice president of A&R, MCA Records/Nashville.

## THREE-PHASED PROGRAM

## WEA Launches New LP/Tape Retail Push

NASHVILLE—A three-phase program titled "Country Music Festival" has been launched by WEA, with delayed dating and discount structures by both Elektra/Asylum and Warner Bros.

In an effort to move more tapes into rack operations, E/A is offering 10% discounts on cassettes and 8-tracks against a 5% discount on LPs. (Warner Bros.' discount is a flat 5% across the board.)

The kickoff phase for E/A features new LP titles by Conway Twitty ("Dream Maker") and the Osmond Brothers' self-titled debut. Discounts are on initial orders only through the release date of Friday (3), with regular dating.

Also running through the same date is an E/A catalog program spanning 36 titles (including the Bellamy Brothers, Eddie Rabbitt, Dave Rowland, Conway Twitty, Tompall and the Glaser Brothers and Mel Tillis, among others). This is a continuous order program with the same 5% LP/10% tape pricing discounts, with special dating due Nov. 10.

Phase two features new greatest hits packages from Hank Williams Jr., Joe Sun, Jerry Lee Lewis and Mel Tillis. The 5% LP/10% tape discounts apply on initial orders through Sept. 17, with special dating due Dec. 10.

Phase three of the E/A push offers new releases from Eddie Rabbitt ("Radio Romance"), Johnny Lee ("Sounds Like Love") and Crystal Gayle ("True Love"). Discounts are offered on initial orders with regular dating through Oct. 1.

On the Warner Bros. side, the program covers new releases by John

Anderson ("Wild And Blue"), T.G. Sheppard ("Perfect Stranger"), Emmylou Harris' live LP, "Last Date," the Wright Brothers' debut LP, "Made In The U.S.A.," and the Warner/Viva soundtrack album for "Honky Tonk Man." Warner pricing on initial orders only offers a flat 5% discount for both LPs and tapes.

WB will also be releasing a second "Deep In The Heart Of Country" radio sampler featuring its artists covered in the discount program.

Merchandising support will be strongest through the month of October (which is also Country Music Month nationally), with custom end-cap cards, dealer display contests at local/regional levels and various in-store promotion aids.

Along with its 5% discount program on new LP and tape titles, Warner Bros. is offering the same discount structure as Elektra/Asylum—5% LPs, 10% cassettes and 8-tracks—on an eight-title selection of WB catalog product.

## WSM Loses Suit Over Use Of 'Opry'

By CARTER MOODY

NASHVILLE—WSM Inc., owner and operator of the Grand Ole Opry, has lost its federal trademark infringement suit against the Country Shindig Opry in Lake of the Ozarks, Mo., with U.S. District Court Judge Scott O. Wright ruling the word "opry" is generic, not exclusive to the 55-year-old radio program.

The corporation filed suit in Kansas City in late June (Billboard, July 31) and says it will appeal Wright's decision. Shindig Opry owner and operator Dennis Hilton successfully argued in a July hearing before Wright that "opry" has been used since the 1700s by rural Americans as a variant of opera, referring to country music.

His show is one of several hundred operating in the U.S. using the name "opry" or "oprey." The Shindig Opry house seats 1,220 for six shows per week. At least 22 other sizable "opry" venues have opened in the past decade, several of them in Missouri. The Ozark Opry in Osage Beach uses the term by permission of WSM, which licenses the name to the show. It was the first venue against which WSM successfully brought legal pressure.

Others, including the Shindig,

have been warned by letters that WSM could file suit for trademark infringement, and some have altered or dropped the name "opry" as a result. The latest such case is the Bell Witch Opry in Adams, Tenn., outside Nashville, which has dropped the name at least until WSM's appeal is settled.

But scores of "opry" shows across the country still use the term, and a spokesperson for the Country Shindig Opry says that show has resumed promoting itself with the name. Hilton indicates he will sue WSM for damages to recoup profits he claims to have lost during the summer season because of a temporary restraining order that prevented his advertising under the name Opry.

E.W. Wendell, chairman of the board of WSM, says, "It continues to be our position that the mark, 'Opry,' which was first adopted and used by WSM, has for over 50 years been identified with Grand Ole Opry to the vast majority of the public." WSM claims that use of the name by others without WSM's permission falsely implies they are associated with the Nashville show, Opryland U.S.A., or other Opry entities owned by the company.



**DUBOIS DROPS BY**—RCA artist Jerry Reed, right, has a surprise visitor as he appears on WSM's "Music Country Network." Tim DuBois dropped by to meet Reed, who made a No. 1 hit of the song DuBois penned, "She Got The Goldmine (I Got The Shaft)."

## Sugar Hill Aims Sampler Overseas

DURHAM, N.C.—Sugar Hill Records, now represented overseas through Metronome/PolyGram in Germany, Austria and Switzerland, is releasing a 10-inch sampler introducing the label to foreign deejays, reviewers and sales accounts.

The promo sampler contains the "Sugar Hill Story" through cuts by Ricky Skaggs ("Sweet Tempta-

tion"), John Starling ("Long Time Gone"), the Seldom Scene ("After Midnight") and Carl Jackson ("Reuben") from the label's catalog.

Sugar Hill has licensing arrangements as well in Japan, Scandinavia, and Canada and is working to solidify its export ties to such countries as Italy, Australia, France and the U.K. The label's product line emphasizes country and bluegrass.

## CMA SETS DJ SESSION EXPANSION

NASHVILLE—The annual DJ tape and interview sessions held during CMA/Grand Ole Opry Week are being expanded for the first time to include two days of sessions, allowing more artists time to participate.

The first day of interviews at the Opryland Hotel will be held Tuesday, Oct. 12, with a morning session from 9:30-11:30 a.m. and an afternoon session from 12:30-3:00 p.m. The second day of interview/tape sessions will be held Friday, Oct. 15, from 1-4 p.m.

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# Billboard® Hot Country Singles™

Survey For Week Ending 9/11/82

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Publisher, Licensee: Label & Number (Dist. Label)
1	2	10	<b>SHE GOT THE GOLDMINE (I Got The Shaft)</b> —Jerry Reed (R. Hall) T. Dubois; House Of Gold, BMI; RCA 13268	35	45	3	<b>YOU'RE SO GOOD WHEN YOU'RE BAD</b> —Charley Pride (N. Wilson) B. Peters; Royalhaven, BMI; RCA 13293	68	68	5	<b>I AIN'T GIVING UP ON HER</b> YET—Jack Grayson (B. Vaughn, J. Grayson) Jack Grayson; Temar, ASCAP; Joe-Wes 81006 (MCA)
2	1	10	<b>LOVE WILL TURN YOU AROUND</b> —Kenny Rogers (K. Rogers, D. Malloy) K. Rogers, E. Stevens, T. Schuyler, D. Malloy; Lionsmate/ Deb-Dave/Briarpatch, ASCAP/BMI; Liberty 1471	36	43	4	<b>LOVE'S GONNA FALL HERE TONIGHT</b> —Razzy Bailey (B. Montgomery) K. Franceschi; Casa De Oro, SESAC; RCA 13290	69	80	2	<b>IT'S LIKE FALLING IN LOVE (OVER AND OVER)</b> —The Osmond Brothers (R. Hall) R. Murrain, S. Anders, R. Alives; Blackwood/Magic Castle, BMI/April/Widmont, ASCAP; Elektra/Curb 7-69969
3	6	12	<b>DANCING YOUR MEMORY AWAY</b> —Charly McClain (Chucko) E. Burton, T. Grant; Barnwood, BMI; Epic 14-02975	37	42	5	<b>YOU STILL GET TO ME IN MY DREAMS</b> —Tammy Wynette (G. Richy) A.L. Owens, B. Shore; First Lady/Topage, BMI/ASCAP; Epic 14-03064	70	71	4	<b>COULD IT BE I DON'T BELONG HERE ANYMORE</b> —Margo Smith (B. Fisher) M. Phillips, D. Zepp; Cameron Foster, BMI; AMI 1309 (MSD)
4	5	13	<b>SHE'S NOT REALLY CHEATIN'</b> (She's Just Gettin' Even)—Moe Bandy (R. Baker) R. Shaffer; Baray/Wood Hall, BMI; Columbia 18-02966	38	41	7	<b>NEW WAY OUT</b> —Karen Brooks (B. Ahern) R. Sharp; Gee Sharp, BMI; Warner Bros. 729958	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>STEP BACK</b> —Ronnie McDowell (B. Killen) C. Morris; Tree, BMI; Epic 03203
5	9	13	<b>WHAT'S FOREVER FOR</b> —Michael Murphey (I. E. Norman) R. Van Hoy; Tree, BMI; Liberty 1466	39	40	9	<b>BACK IN DEBBIE'S ARMS</b> —Tom Carline (G. Kennedy) T. Carline, Opa-looka, ASCAP, Door Knob 82-180	72	75	4	<b>WOMEN IN LOVE</b> —Kin Vassy (L. Rogers) B. McDill; Hall-Clement (Weik Group), BMI; Liberty 1469
6	4	12	<b>WOMEN DO KNOW HOW TO CARRY ON</b> —Waylon Jennings (C. Moman) W. Jennings, B. Emmons; Waylon Jennings/Vogue/Baby Check/Welk, BMI; RCA 13257	40	44	5	<b>MAKIN' LOVE FROM MEMORY</b> —Loretta Lynn (O. Bradley) Nilda Daniel, S. Linard; Coal Dust/King Coal, SESAC/ASCAP; MCA 52092	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>SHE CAN'T GET MY LOVE OFF THE BED</b> —Dottie West (L. Gatlin) D. Hupp, B. Morrison; Southern Nights, ASCAP; Liberty 1479
7	10	11	<b>BIG OLE BREW</b> —Mel McDaniel (Larry Rogers) R. Smith; Blendingwell/Bad Ju-Ju, ASCAP; Capitol 5138	41	49	3	<b>BREAK IT TO ME GENTLY</b> —Juice Newton (R. Landis) O. Lampert, J. Seneca; Northern, ASCAP; Capitol 9822	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>SURE FEELS LIKE LOVE</b> —Larry Gatlin & The Gatlin Brothers Band (J. Crutchfield) L. Gatlin; Larry Gatlin, BMI; Columbia 18-03159
8	11	11	<b>WHATEVER</b> —The Statler Bros. (Jerry Kennedy) H. Reid, D. Reid; American Cowboy; Mercury 76162 (Polygram)	42	31	13	<b>SHE'S PLAYING HARD TO FORGET</b> —Eddy Raven (J. Bowen) K. Stegall, E. Kahane; April, ASCAP/Blackwood, BMI; Elektra 47469	75	56	17	<b>SOME MEMORIES JUST WON'T DIE</b> —Marty Robbins (B. Montgomery) B. Springfield; House of Gold, BMI; Columbia 18-02854
9	12	11	<b>THIS DREAM'S ON ME</b> —Gene Watson (R. Reeder, G. Watson) F. Koller; Coal Miners, BMI; MCA 52074	43	30	9	<b>I DIDN'T KNOW YOU COULD BREAK A BROKEN HEART</b> —Joe Stampley (R. Baker) J. Dickens, J. Carry; Baray/Mullet, BMI, Epic 03016	76	79	3	<b>ALICE IN DALLAS (SWEET TEXAS)</b> —Wyvon Alexander (J. Shook) M. Haggard, D. Kirby; Shade Tree/Tree, BMI; Gervasi-660 (F&C)
10	13	7	<b>PUT YOUR DREAMS AWAY</b> —Mickey Gilley (I. E. Norman) R. Leigh, W. Holyfield; United Artists/Lion-Hearted/Idea Of March, ASCAP; Epic 03055	44	35	12	<b>YOU TURN ME ON, I'M A RADIO</b> —Gail Davies (G. Davies) J. Mitchell; Crazy Crow, BMI; Warner Bros. 7-29972	77	53	7	<b>IF I EVER NEED A LADY</b> —Billy Parker (J. Gibson) G. Chrysler; South Town, BMI; Soundwaves 4678 (MSD)
11	3	15	<b>I'M NOT THAT LONELY YET</b> —Reba McEntire (J. Kennedy) B. Rice, M.S. Rice; Swallowfork, ASCAP; Mercury 76157 (Polygram)	45	47	5	<b>SOME DAYS IT RAINS ALL NIGHT LONG</b> —Terri Gibbs (E. Penny) E. Penny; Chirin, ASCAP; MCA-52088	78	83	2	<b>PYRAMID OF CANS</b> —Mundo Earwood (B. Cannon, J. Colliery, J. Darrell) B. Cannon, B. Corbin, J. Darrell; Sawgrass, BMI/Saball, ASCAP; Primero 1009
12	15	9	<b>I JUST CAME HERE TO DANCE</b> —David Frizzell & Shelly West (S. Garrett, S. Dorff) T. Skinner, J. L. Wallace, K. Bell, Hall-Clement (Weik), BMI, Warner/Viva 7-29980	46	50	4	<b>THE KILLING KIND</b> —Bandana (S. Cornelius, M. Daniel) R.J. Friend, J. Dowell; Hossier, ASCAP/New Albany, BMI; Warner Bros. 7-29936	79	NEW ENTRY	NEW ENTRY	<b>16TH AVENUE</b> —Lacy J. Dalton (B. Sherrill) T. Schuyler; Deb Dave/Briarpatch, BMI; Columbia 18-03184
13	19	6	<b>YESTERDAY'S WINE</b> —Merle Haggard & George Jones (B. Sherrill) W. Nelson; Willie Nelson Music, BMI; Epic 140-3072	47	39	8	<b>I'M DRINKIN' CANADA DRY</b> —Burrto Brothers (M. Lloyd) J. Cymbal, A. Roberts; Ensign/Colegms-EMI, BMI/ASCAP; Curb 03023 (CBS)	80	89	2	<b>SHE ONLY MEANT TO USE HIM</b> —Wayne Kemp (D. Walls, W. Kemp) C. Quillen, D. Cody; Jack and Bill/Hall-Clement, ASCAP; Mercury 76165 (Polygram)
14	18	7	<b>I WISH YOU COULD HAVE TURNED MY HEAD</b> —Oak Ridge Boys (R. Chaney) S. Throckmorton; Tree, BMI; MCA 52095	48	61	3	<b>EVER, NEVER LOVIN'</b> YOU—Ed Bruce (T. West) E. Bruce, P. Bruce, G. Ray; Calico/Tree/Sugarplum, SESAC/BMI; MCA 52109	81	62	6	<b>WAIT TILL THOSE BRIDGES ARE GONE</b> —Ray Price (R. Permington) D. Kirby, W. Robb; Millstone/Almarie, ASCAP/BMI; Dimension 1035
15	7	13	<b>FOOL HEARTED MEMORY</b> —George Strait (B. Mevis) B. Hill, B. Mevis; Make Believe/Welback, ASCAP; MCA 52066	49	66	2	<b>WAR IS HELL (ON THE HOMEFRONT TOO)</b> —T.G. Sheppard (B. Killen) C. Putnam, D. Wilson, B. Jones; Tree (Tree Group), BMI/Cross Keys (Tree Group), ASCAP; Warner/Curb 7-29934	82	81	3	<b>FOOL'S GOLD</b> —Jimmi Cannon (S. Dorff) D. Stalker, S. Berg; Pesa, BMI; Warner Bros. 7-29949
16	17	10	<b>DREAMS DIE HARD</b> —Gary Morris (M. Morgan, P. Worley) C. Rains; Jensen/Chick Rains, BMI; Warner Bros. 7-29967	50	65	3	<b>YOU PUT THE BLUE IN ME</b> —The Whites (R. Skaggs) R. Carnes, J. Carnes, C. Hardy; Elektra/Asylum-Reluge Cross Keys, BMI/ASCAP; Elektra/Curb 769980	83	NEW ENTRY	NEW ENTRY	<b>THE TROUBLE WITH HEARTS</b> —Roy Head (E. Kilroy) Lathan, J. Davis, L. Kingston; Winder, BMI/Petewood, ASCAP; MSD 146
17	20	7	<b>HEY BABY</b> —Anne Murray (J. E. Norman) B. Channel, M. Cobb; Le Bill/Unart, BMI; Capitol 5145	51	37	16	<b>AIN'T NO MONEY</b> —Rosanne Cash (R. Crowell) R. Crowell; Coolwell/Granite, ASCAP; Columbia 18-02937	84	NEW ENTRY	NEW ENTRY	<b>STILL THE ONE</b> —Thrasher Brothers (I. Foglesong) J. Hall, J. Hall, Siren, BMI; MCA 52093
18	23	7	<b>I WILL ALWAYS LOVE YOU/DO I EVER CROSS YOUR MIND</b> —Dolly Parton (D. Parton, G. Perry) D. Parton; Velvet Apple, BMI; RCA 13260	52	70	2	<b>OPERATOR, LONG DISTANCE PLEASE</b> —Barbara Mandrell (T. Collins) K. Fleming, D. Morgan; Hall-Clement (Weik Music Group), BMI; MCA 52111	85	NEW ENTRY	NEW ENTRY	<b>MEMORY MACHINE</b> —Jack Quist (S. Cornelius, M. Daniel) T. Harris; Contention, SESAC; Memory Machine 1015
19	21	11	<b>NOTHING BUT THE RADIO ON</b> —Younger Brothers (R. Chaney) J. Reid, J. State; House Of Gold, BMI; MCA 52076	53	38	11	<b>NOTHING BEHIND YOU, NOTHING IN SIGHT</b> —John Conlee (Bud Logan) H. Howard, R. Peterson; Tree, BMI; MCA 52070	86	NEW ENTRY	NEW ENTRY	<b>LAST TRAIN TO HEAVEN</b> —Boxcar Willie (J. Martin) G. Workman, J. Shuster; Colum (London) PRS; Warner Bros. 7-29993
20	24	6	<b>LIVIN' IN THESE TROUBLED TIMES</b> —Crystal Gayle (A. Reynolds) R. Cook, P. Donnelly, S. Hugin; Roger Cook Music/Cookhouse, BMI; Columbia 1803048	54	60	4	<b>(I'M NOT) A CANDLE IN THE WIND</b> —Bobby Bare (A. Reynolds) B. Rice, M.S. Rice; Swallowfork, ASCAP; Columbia 03149	87	NEW ENTRY	NEW ENTRY	<b>16 LOVIN' OUNCES TO THE POUND</b> —Don Lee (D. Lee) D. Lee, B. Duncan, B. R. Jones, J. R. Halper; Maplesville/Faniork/Country Moon, BMI/ASCAP; Crescent 103
21	21	9	<b>GET INTO REGGAE COWBOY</b> —Bellamy Brothers (Bellamy Bros. J. Brown) D. Bellamy, Bellamy Brothers/Famous, ASCAP Elektra/Curb 7-69999	55	51	7	<b>IF MY HEART HAD WINDOWS</b> —Amy Wootley (R. Chaney) D. Frazier; Acuff-Rose/Glad, BMI; MCA 52084	88	90	2	<b>LIVING MY LIFE WITHOUT YOU</b> —Lobo (Lobo) J. Raymond, Lobo; Tree, BMI/Boo, ASCAP; Lobo-X
22	27	6	<b>HE GOT YOU</b> —Ronnie Milsap (R. Milsap, T. Collins) R. Murphy, B. Wood; Chriswood, BMI/Murfeezongs, ASCAP; RCA 13286	56	59	4	<b>IN THE DRIVER'S SEAT</b> —John Schneider (T. Scotti, J. D'Andrea) J. Harrington, J. Pennig; Flowering Stone/Lisa Dann, ASCAP; Scotti Bros. 03062 (CBS)	89	NEW ENTRY	NEW ENTRY	<b>TENNESSEE SATURDAY NIGHT</b> —Roy Clark (R. Clark) B. Hughes; Uni-Chappell, BMI; Churchill 94007 (MCA)
23	25	10	<b>YOUR BEDROOM EYES</b> —Vern Gosdin (B. Fisher) R. Landers; Nub-Pub, ASCAP; AMI 1307 (MSD)	57	63	4	<b>SOUTHERN FRIED</b> —Bill Anderson (B. Anderson, M. Johnson) B. Anderson; Stallion/Lowery, BMI; Southern Tracks 1007	90	NEW ENTRY	NEW ENTRY	<b>HE DON'T MAKE ME CRY</b> —Kippi Brannon (C. Howard, Jr.) S. Pickard; Tomake, ASCAP; MCA 52096
24	29	5	<b>LET IT BE ME</b> —Willie Nelson (C. Moman) M. Curtis, P. Delange, G. Becaud; MCA, BMI; Columbia 18-03073	58	58	5	<b>BACK TO BELIEVING AGAIN</b> —Marie Osmond (T. Collins) R. Bourke, B. McDill; Chappell, ASCAP/Hall-Clement (Weik), BMI; Elektra/Curb 769995	91	73	15	<b>OLD FRIENDS</b> —Roger Miller, Willie Nelson (with Ray Price) (W. Nelson, R. Miller, C. Moman) R. Miller; Airbond, BMI; Columbia 18-02681
25	8	15	<b>NOBODY</b> —Sylvia (T. Collins) K. Fleming, D. Morgan; Tom Collins, BMI; RCA 13223	59	64	5	<b>WALK ME 'ROUND THE RIVER</b> —Jerri Kelly (M. Lloyd) D. Stockard; Kelly & Lloyd, ASCAP; Carrere 03017 (CBS)	92	54	15	<b>HONKY TONKIN'</b> —Hank Williams Jr. (J. Bowen) H. Williams, Fred Rose/Hiram/Rightson, BMI; Elektra/Curb 47462
26	14	16	<b>I'M GONNA HIRE A WINO TO DECORATE OUR HOME</b> —David Frizzell (S. Garrett, S. Dorff) D. Blackwell; Pesa/Wallet, BMI; Viva 50063 (Warner Bros.)	60	52	16	<b>I DON'T CARE</b> —Ricky Skaggs (Ricky Skaggs) W. Pierce, C. Walker; Cedarwood, BMI; Epic 14-02931	93	76	16	<b>TAKE ME DOWN</b> —Alabama (H. Shedd, Alabama) J.P. Pennington, M. Gray; Chinnichap/Careers/Irving/Down 'N Dixie, BMI; RCA 13210
27	34	6	<b>SHE'S LYING</b> —Lee Greenwood (J. Crutchfield) J. Crutchfield; Unichappell/Jan Crutchfield/MCA, BMI; MCA 52087	61	55	6	<b>GEORGIA ON A FAST TRAIN</b> —Johnny Cash (J. Clement) B.J. Shaver; ATV, BMI; Columbia 1803058	94	57	18	<b>ARE THE GOOD TIMES REALLY OVER (I Wished A Buck Was Still Silver)</b> —Merle Haggard (M. Haggard, L. Talley) M. Haggard, Shade Tree, BMI; Epic 14-2894
28	33	6	<b>SOUL SEARCHIN'</b> —Leon Everette (L. Dean, L. Everette) B. Rice, M. Rice; Swallowfork, ASCAP; RCA 13282	62	74	2	<b>MADE IN THE U.S.A.</b> —The Wright Brothers (G. Klein) C. Moman, B. Emmons; Vogue/Baby Chick, BMI; Warner Bros. 7-29926	95	87	19	<b>I JUST CUT MYSELF</b> —Ronnie McDowell (B. Killen) C. Jones, M. Lantrip; This Side Up/Cross Keys, ASCAP; Epic 14-02884
29	32	8	<b>SOME OF MY BEST FRIENDS ARE OLD SONGS</b> —Louise Mandrell (E. Kilroy) D. Goodman, J. Raymond, B. Borchers, M. Vickery; Tree, BMI; RCA 13278	63	67	5	<b>I WISH I HAD A JOB TO SHOVE</b> —Rodney Lay (J.B. Barnhill) R. Rogers, B.R. Reynolds; Sister John/Antebellum, BMI; Churchill 94005 (MCA)	96	78	6	<b>(So This Is) HAPPY HOUR</b> —Snuff (P. Gernhard) S. Gillette, D. MacKechnie; Ensign, BMI/ASCAP; Elektra/Curb 7-69996
30	36	4	<b>MISTAKES</b> —Don Williams (D. Williams, G. Fundis) R. Feldman; Jensen/Narwahl/Sweet Glenn, BMI; MCA 52097	64	67	5	<b>BORN TO RUN</b> —Emmylou Harris (B. Ahern) P. Kennerley; Irving, BMI/Rondor (London) PRS; Warner Bros. 7-29993	97	88	3	<b>HERE COMES THAT FEELIN'</b> AGAIN—Ralph May (R. Ruff) C. Rains; Jem Song/Chossee Bottom, ASCAP; Primero 1006
31	16	14	<b>HEAVENLY BODIES</b> —Earl Thomas Conley (M. Larkin, E. T. Conley) E. Lifton, G. Nissenon; Blue Moon/Merilark/April, ASCAP; RCA 13246	65	69	4	<b>SOME NEVER STAND A CHANCE</b> —The Family Brown (J. Feeney) B. Brown; Terrace, ASCAP; RCA 13285	98	85	13	<b>BLUE RENDEZVOUS</b> —Lloyd David Foster (B. Montgomery) W. Newton, T. Dubois; House Of Gold, BMI; MCA 52061
32	28	9	<b>LOVE BUSTED</b> —Billy 'Crash' Craddock (B. Killen) A. Rhody, R. Lane, Tree, BMI, Capitol 5139	66	77	2	<b>DON'T IT BREAK YOUR HEART</b> —Steve Wariner (T. Collins) M. David, A. Jordan; Collins Court/Jack and Bill (Weik Music Group), ASCAP; RCA 13308	99	84	9	<b>LOVE NEVER DIES</b> —Gay Wolf (J. Chambers) J. Chambers, L. Jenkins; Gallia, BMI, Columbia 18-02986
33	46	3	<b>CLOSE ENOUGH TO PERFECT</b> —Alabama (H. Shedd, Alabama) C. Chambers; Accreditt/Raindance, BMI; RCA 13294	67	72	4	<b>IF YOU COULD SEE YOU THROUGH MY EYES</b> —Skip & Linda (P. Baugh, L. McBride) L. Henley, J. Hurt; House Of Gold, BMI; MDJ 68178	100	82	10	<b>COWBOY IN A THREE PIECE BUSINESS SUIT</b> —Rex Allen Jr. (S. Garrett) D. Blackwell; Pesa/Wallet, BMI; Warner Bros. 7-29968
34	26	10	<b>I'LL BE YOUR MAN AROUND THE HOUSE</b> —Kieran Kane (J. Bowen) K. Kane; Cross Keys, ASCAP; Elektra 47478	68	72	4					

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*If you could see you through my eyes then you  
would know the way I feel and you would know  
that this feeling is real and you would love you too  
If you could see you through my eyes*

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## Nashville Scene

By KIP KIRBY

Pardon us while we ponder . . . the bemusing dilemma of Elektra/Asylum Records. Here you find a label which boasts the presence of Hank Williams Jr., a man whose singles consistently hit No. 1, who broke this magazine's track record by logging seven of his albums simultaneously on the LP chart, and whose best-selling autobiography, "Living Proof," is now about to become a television movie. The label also harbors Conway Twitty, Eddie Rabbitt, Eddy Raven and the Bellamy Brothers. Yet only one of its roster—

**Tompall & the Glaser Brothers**—even found its way into the final round of balloting for the upcoming CMA Awards. Does it seem odd that Hank Jr. is not anywhere to be found in the list of final nominees? We think so, and we are surprised that the CMA's membership (close to 7,000 industry individuals) could so cavalierly overlook Williams' substantial contributions to country music. Especially when, like Alabama, he seems to have the magical link in drawing both rock and country fans to his concerts, and is obviously selling records.

And how can almost 7,000 CMA members possibly manage in good faith to ignore Conway Twitty, a man whose first two singles on Elektra—"The Clown" and "Slow Hand"—were among this year's fastest-rising and best-selling single records? When he was on MCA Records, Conway routinely turned up among the top five male vocalist nominees on his own . . . yet suddenly, now that he's on E/A, CMA voters overlook his presence entirely as a solo act. Elektra Records freely admits it does not have as many employees enrolled in CMA as other major labels do. So perhaps the real message becomes pain-



fully clear: only artists whose record companies pay for maximum memberships can possibly expect to make it into the CMA's top finalists. Why else would two superstars like Hank Williams Jr. and Conway Twitty—riding the crest of their biggest years yet—find themselves shut out so completely for CMA nominations?

Once in a while, like the proverbial oasis in a sandy expanse of desert, an artist arrives on the scene who doesn't quite fit neatly into the stereotyped mold . . . whose music is, in some way, different or unusual or particularly thought-provoking. When such an artist shows up, it's unpredictable on publicity, nearly always uncalculated—and thus intriguing to see how these talents manage to fit themselves into the mainstream without diluting their craft or their integrity.

Earl Thomas Conley is one of these rarities: an artist whose music contains much more than words strung together to form lyrics, or melodies comprised of simple chord changes. Introspective, analytical, sensitive to a fault, Conley becomes his own "Everyman," viewing plain situations through the eyes of a seeker, asking questions, wondering aloud without resolution. He might be called country's answer to Jackson Browne.

Conley's newest album, "Somewhere Between Right And Wrong," is one of this season's finest country releases. It takes country beyond the borders of standard, putting Conley into a class which can best be defined as AOR country, or maybe "country with a college degree."

What sets Earl Thomas Conley apart? Besides the obvious factors—superb singing, powerful production (with Nelson Larkin), artful arrangements that avoid the common trap of formula instrumentation—Conley's self-penned songs betray unexpected vulnerability. He doesn't see situations—romantic or otherwise—through the eyes of other singers. Maybe that's why his songs don't (and probably shouldn't) get covered by other artists: they are personal and

sometimes painful revelations with universal themes.

"Somewhere Between Right And Wrong" is no trifling package of 10 cuts. All but one are E.T.C. originals (three were co-written with Randy Scruggs). There are some breathtaking moments, as in "If It Ain't Something (You Give Me)," which shows his r&b side . . . "This Ain't No Way To Be" . . . "We've Got All Night" . . . and the highly revealing "The Man Inside Of Me."

Some people have wondered why, for the first time, Earl Thomas released a non-original cut. "Heavenly Bodies," he says, was put out to stem radio's eagerness for a new Conley record while he was stalled in the throes of devastating writer's block. After the widespread acclaim his RCA debut, "Fire And Smoke," received, the artist found himself confronted by a studio timetable and no songs ready to record.

He confesses the experience scared him, because he didn't foresee it and because he relies heavily on his songwriting for creative satisfaction. But he overcame the obstacle. Now he's signed a management deal with Georgeann Galante, wife of RCA/Nashville vice president Joe Galante, and recently switched his booking to Dan Wojcik of the Lavender Agency. He has a new band, and for the first time in his career, Earl Thomas Conley believes he's ready for full-scale recognition. A good thing, too, because judging from the artistic merits of this latest album, he isn't going to be able to prevent it.

Mickey Gilley should write a book and title it, "How 'Urban Cowboy' Changed My Life." Not only did it put him smack into a hit movie and a hit soundtrack, it also enabled him to headline Las Vegas, appear on numerous tv shows, and spin off a line of his own western wear. Since the film was released, Gilley has charted six No. 1 singles. And now he's guest starring in a special episode of "Fantasy Island," called "Everybody Goes To Gilley's." There's even a character in

this episode named "Mr. Sherwood," and we all know who HE is patterned after!

Louisa, Ky. did itself proud for native son Ricky Skaggs two weeks ago when it sponsored "Ricky Skaggs Day." Ricky says one of the afternoon's highlights was his introduction by a female state official (or so he thinks) who announced him as "Rocky Scraggs" and told him she liked his "rock'n'roll music." Actually, Ricky was born in nearby Cordell, Ky., but it's too small to have a homecoming. During one of his shows at the festivities, Skaggs was presented with Ralph Stanley's "White Dove Award," a special honor since Stanley was the major musical influence in Ricky's life.

The Bellamy Brothers found themselves appearing on a Canadian tv show not long ago with Milton Berle as guest host. They also shot a sequence for "Country Gold," the Loni Anderson film shot in Nashville. In the film, the Bellamys have to compete in a mock CMA Awards Show against Loni to perform an acoustic version of "Ain't Just Whistlin' Dixie."



CON IN CEMENT—Warner Bros. recording artist Con Hunley is immortalized as he places his hands in cement at the Music Valley Wax Museum of the Stars in Nashville.

## 'RIGHT AND WRONG' LP

## RCA Ships Conley Video

NASHVILLE—In support of Earl Thomas Conley's "Somewhere Between Right And Wrong" LP, RCA has shipped a two-clip concept video featuring Conley singing "Heavenly Bodies" and his next single, the title cut. The video has been serviced to approximately 40 cable and video club outlets in 100 key U.S. markets.

Conley recently participated in a personalized series of meetings with major retail accounts in Atlanta, Dallas, Houston and San Antonio.

The sessions, coordinated through RCA regional promotion managers, featured a brief acoustic set by Conley and individual get-togethers with area sales accounts.

Conley is embarking on a "Right And Wrong" tour this month through the West, Southeast and Southwest, including several dates with Hank Williams Jr. and an appearance at the Greek Theatre in L.A.

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## The Rhythm & The Blues

### A Relaxed Rap With Ray Parker,

By NELSON GEORGE

"It's like someone saying to you, 'Ray, you can make \$100 million going out and working hard or you could stay home and do what you like to and still make \$90 million.' Which would you rather do?"

Which is why Ray Parker Jr., singer-writer-producer, usually stays home, or ensconced in his Ameraycan Recording Studio in Los Angeles, instead of on the road. Nonetheless, for the first time in four years, Parker is currently touring — albeit briefly. Over the last seven weekends Parker has played dates in a number of major markets, a prelude to a Japanese tour in the fall.

"I think that if I toured as much as Rick (James) does I'd have a couple of platinum albums. I've just missed a few times," says Parker. "But I don't know if it is that important."

A strange attitude for someone in the record business, but Parker is a very relaxed man who doesn't feel he has anything to prove. Certainly his success with the band Raydio and now as a solo act, both on the black and pop charts, is testimony to his commercial instincts.

Despite his preference for studio work, Parker anticipates a major concert tour next year. "This was a chance to test the waters. To get the feel for being on stage again." With a smile, Parker adds, "You notice I didn't headline any dates this time. That was just in case they didn't like me."

In upcoming months, consumers will have plenty of opportunity to pass judgment on Parker, as both artist and producer. The followup to his "The Other Woman" album is due as is a Parker-less Raydio album featuring Arnell Carmichael as lead vocalist. After supplying Cheryl Lynn with the popular "Shake It Up Tonight," Parker will now attempt to launch the recording careers of Junior Tucker on Geffen and Kamal Peterson on Arista. In addition, he is producing two as-yet unsigned acts, John Lind (co-writer of Earth, Wind & Fire's "Boogie Wonderland") and Randy Hall. No wonder Parker likes to stay home.

"I'd rather produce new performers than established stars," says Parker. "When you get a hit on an established performer it is viewed as just another hit for them. When you break a new act it is considered more of an accomplishment and you usually have more control of the project. You also get more money."

Parker isn't worried about over-extending himself. "I'll write my songs and probably a lot for Raydio. But on most of the other acts I'll use their material or that of outside writers," says Parker. "Also, I'm not going to play on every record I produce. The idea of production is not to slip an artist into a producer's sound, but to tailor the record to the talents of the individual performer."

\*\*\*

Too many of the posthumous Jimi Hendrix albums have been cut-and-paste jobs, with Latin percussion, female voices, and even other electric guitars overdubbed on top of the original Hendrix tracks. Records such as "Crash Landing" and "Midnight Lighting" don't add anything to our memories of Hendrix's guitar mastery.

But "The Jimi Hendrix Concerts," just released on Reprise Records, is a real addition to the Hendrix catalog. Culled from live appearances in San Francisco, San Diego, New York, London, and Berkeley, it presents Hendrix stretching out on 11 of his signature songs. Without the tons of electronic paraphernalia available today, Hendrix produced an incredible variety and intensity of sound from his Stratocaster.

For example, the "Are You Experienced" disc of seductively weird tapes, and distortion believe it could be live without a synthesizer. Yet on the stage of Woodstock circa 1968, Hendrix did it with a characteristically lush local. The whole album is full of revelations. As a hook to a new generation to Hendrix's music and please older fans, this double album is as effective as Warner Bros. previous "The Essential Jimi Hendrix Vols. 1 & 2."

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Short Stuff: Fantasy is releasing the 12-inch single "Red Tape" w/ "On Your Feet" from Kevin Toley's "Special K" album. . . . Johnnie Taylor's new album "What About My Love" is the second release ever on Otis Smith's Beverly Glen records. The single of the same name is already picking up adds. . . . The 12-inch "Double Discovery" by Boris Midney and Jim Burgess on Tropique Records has been licensed to PolyGram worldwide. . . . A new John Lee Hooker album is coming via Eli Productions of Canada. In conjunction with its release, the label is preparing a book, "The John Lee Hooker Story."

### 'Special Role' Seen For D.C. Chapter Of BMA

NEW YORK—"Because we're located in the nation's capital, we can play a special role in the Black Music Assn. and in the black entertainment industry," says Maxx Kidd, founder of Washington, D.C.'s recently inaugurated BMA chapter.

Kidd sees the chapter's members as advocates for blacks in the music industry in Congress and at the FCC, while also serving as an information source for blacks outside Washington about governmental rulings that affect their businesses.

Kidd, an independent promotion man in the Washington-Baltimore area, and Howard University's dean of communications Lionel Barrow have been developing the chapter since late last year. But only with the recent installation of officers at Washington's City Hall was the chapter officially acknowledged by BMA executive director George Ware.

Chapter officers include: Saleem Hylton, air personality on WPFW, president; Edith Smith, promotion director of WHUR, secretary; J. Zeke Sanders, RCA regional mar-

keting director, vice president; Vern Goff, artist manager, treasurer; and Paul Kearney, local musician, announcement secretary. Kidd and Barrow are both on the chapter's planning committee.

"Right now we have 55 solid members in the Washington-Baltimore area," says Kidd. "Over the months we've been organizing, these people have been the core. Now that we have officials installed, we're going to start a major recruitment drive."

"Once that is underway we can begin implementing our ideas for monitoring Congress and the FCC."

"Already, we have received request for some of our members to observe some hearings on the hill to give black businessmen first-hand information on some legislation."

Kidd, a 20-year industry veteran, also has a lucrative computer business and hopes someday to plug information on the black music industry into a central bank. "This is an area of communication we lag too far behind in," Kidd says. "Computers are used against us every day in this business, so we have to begin reversing that process."

Kidd states that there was some skepticism about the BMA in Washington after the organization's second conference was held there in 1980. "The distance between the board of directors and the grass roots in the BMA at that time and the poor organization of things bothered people," Kidd recalls.

"But the executive council, composed of promotion men and radio people who are in the field and not in an ivory tower, made a real difference. In the last year they had mended fences and made the BMA seem a much more viable organization to many. As for myself, I have always believed in the BMA as a vehicle for helping blacks get their fair share of this business. What it needed was direction, and I think George Ware is providing that."



Billboard photo by Chuck Pulin  
AL & PATTI—Al Green and Patti LaBelle rehearse their roles for their upcoming appearance on Broadway in "Your Arms Too Short To Box With God."

# Billboard Black LPs

Survey For Week Ending 9/11/82  
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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)
1	1	5	<b>JUMP TO IT</b> Arianna Franklin, Arista AL 9602	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>GET LOOSE</b> Evelyn King, RCA AFL1-4337
2	2	15	<b>THROWIN' DOWN</b> Rick James, Gordy 6005GL (Motown)	55	2	2	<b>EDDIE MURPHY</b> Eddie Murphy, Columbia FC 38180
3	4	6	<b>ZAPP II</b> Zapp, Warner Bros. 23583-1	41	42	12	<b>WINDSONG</b> Randy Crawford, Warner Bros. 1-23687
4	3	13	<b>GAP band IV</b> The Gap Band, Total Experience TE-1-3001 (Polygram)	47	3	3	<b>ALL NIGHT LONG</b> B.B. & Q. Band, Capitol ST-12212
5	5	13	<b>JEFFREY OSBORNE</b> Jeffrey Osborne, A&M SP-4896	43	33	20	<b>REUNION</b> The Temptations, Gordy 6008GL (Motown)
6	6	5	<b>DONNA SUMMER</b> Donna Summer, Geffen GHS 2005 (Warner Bros.)	50	4	4	<b>CAMERON ALL THE WAY</b> Rafael Cameron, Salsoul SA-8553 (RCA)
7	9	9	<b>INSTANT LOVE</b> Cheryl Lynn, Columbia FC 38057	45	45	4	<b>NOW IS THE TIME</b> Lou Rawls, Epic FE 37488
8	8	19	<b>THE OTHER WOMAN</b> Ray Parker, Jr., Arista AL 9590	46	46	4	<b>FIRST TAKE</b> The Valentine Brothers, Bridge BR-101936
9	12	4	<b>THE REAL DEAL</b> The Isley Brothers, T-Neck FZ 38047 (Epic)	47	36	25	<b>WHO'S FOOLIN' WHO</b> One Way, MCA MCA 5279
10	10	7	<b>KEEPIN' LOVE NEW</b> Howard Johnson, A&M SP-4895	48	37	30	<b>FRIENDS</b> Shalamar, Solar S-28 (Elektra)
11	13	5	<b>LET ME TICKLE YOUR RANCY</b> Jermaine Jackson, Motown 6017ML	49	39	19	<b>JI</b> Junior, Mercury SRM-1-4043 (Polygram)
12	15	4	<b>THIS ONE'S FOR YOU</b> Teddy Pendergrass, P.I.R. FZ 38118 (Epic)	50	44	10	<b>ON THE FLOOR</b> Fatback Band, Spring SP-1-6736 (Polygram)
13	7	25	<b>KEEP IT LIVE</b> Dazz Band, Motown 6004ML	51	53	8	<b>STILL IN LOVE</b> Carrie Lucas, Solar E1-60008 (Elektra)
14	11	17	<b>DREAMGIRLS</b> Original Cast, Geffen GHSP 2007 (Warner Bros.)	52	52	4	<b>FANDANGO</b> Herb Alpert, A&M SP-3731
15	17	5	<b>TANTALIZINGLY HOT</b> Stephanie Mills, Casablanca NBLP 7265 (Polygram)	59	2	2	<b>LI'L SUZY</b> Ozone, Motown 6011ML
16	16	16	<b>STEVIE WONDER'S ORIGINAL MUSIQUARIUM I</b> Stevie Wonder, Tama 6002TL2 (Motown)	54	51	16	<b>LITE ME UP</b> Herbie Hancock, Columbia FC 37928
17	23	3	<b>SNEAKIN' OUT</b> Stacy Lattisaw, Cotillion 90002-1 (Atlantic)	55	57	72	<b>STREET SONGS</b> Rick James, Gordy G8-1002M1 (Motown)
18	18	10	<b>WE GO A LONG WAY BACK</b> Bloodstone, T-Neck FZ 38115 (Epic)	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>ALL NIGHT LONG</b> Starpoint, Chocolate City CCLP 2022 (Polygram)
19	19	18	<b>MY FAVORITE PERSON</b> The O'Jays, P.I.R. FZ 37999 (Epic)	57	56	56	<b>BREAKIN' AWAY</b> Al Jarreau, Warner Bros. BSK 3576
20	14	15	<b>STREET OPERA</b> Ashford & Simpson, Capitol ST-12207	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>CALL ME GOODIE</b> Robert Goodie Whitfield, Total Experience TE-1-3002 (Polygram)
21	21	25	<b>BRILLIANCE</b> Atlantic Starr, A&M SP-4883	60	41	10	<b>BODY TALK</b> Imagination, MCA MCA 5841
22	20	13	<b>I'M THE ONE</b> Roberta Flack, Atlantic SD 19354	61	48	20	<b>ROYAL JAM</b> The Crusaders With B.B. King And The Royal Philharmonic Orchestra, MCA MCA 2-8017
23	22	26	<b>OUTLAW</b> War, RCA AFL1-4208	62	61	18	<b>LOVE ME TENDER</b> B.B. King, MCA MCA 5307
24	24	11	<b>HAPPY TOGETHER</b> Odyssey, RCA AFL1-4240	63	NEW ENTRY	NEW ENTRY	<b>TUG OF WAR</b> Paul McCartney, Columbia TC 37462
25	25	9	<b>WE ARE ONE</b> Pieces Of A Dream, Elektra 60142-1	64	66	15	<b>VICTORY</b> Midnight Star, Solar 60145-1 (Elektra)
26	26	10	<b>HERE WE GO AGAIN</b> Bobby Bland, MCA MCA 5297	65	65	76	<b>OFFRAMP</b> Pat Metheny Group, ECM ECM-1-1216 (Warner Bros.)
27	27	8	<b>SO EXCITED</b> Pointer Sisters, Planet BXL1-4355 (RCA)	66	68	11	<b>THE DUDE</b> Quincy Jones, A&M SP 3721
28	28	12	<b>SOONER OR LATER</b> Larry Graham, Warner Bros. BSK 3668	67	69	52	<b>WISE GUY</b> Kid Creole And The Coconuts, Sire SRK 3681 (Warner Bros.)
29	29	21	<b>ALLIGATOR WOMAN</b> Cameo, Chocolate City CCLP 2021 (Polygram)	68	67	47	<b>NEVER TOO MUCH</b> Luther Vandross, Epic FE 37451
30	43	2	<b>IF THAT'S WHAT IT TAKES</b> Michael McDonald, Warner Bros. 23703-1	69	60	20	<b>SOMETHING SPECIAL</b> Kool & The Gang, De-Lite DSR 8502 (Polygram)
31	35	3	<b>LET ME KNOW YOU</b> Stanley Clarke, Epic FE 38086	70	70	14	<b>ATTITUDES</b> Brass Construction, Liberty LT-51121
32	31	21	<b>D TRAIN</b> D Train, Prelude PRL 14105	71	49	5	<b>I'LL DO MY BEST</b> Ritchie Family RCA AFL1-4323
33	30	21	<b>STRAIGHT FROM THE HEART</b> Patrice Rushen, Elektra E1-60015	72	54	11	<b>CUPID'S IN FASHION</b> Average White Band, Arista AL 9594
34	34	31	<b>DOWN HOME</b> Z.Z. Hill, Malaco MAL 7406	73	58	33	<b>CURRENT</b> Heatwave, Epic FE 38065
35	32	22	<b>NIECY</b> Deniece Williams, ARC/Columbia FC 37952	74	74	43	<b>LOVE IS WHERE YOU FIND IT</b> The Whispers, Solar S-27 (Elektra)
36	40	5	<b>HOT FUN</b> Dayton, Liberty LT-51126	75	63	7	<b>SKYLINE</b> Sly, Salsoul SA-8548 (RCA)
37	38	9	<b>AS WE SPEAK</b> David Sanborn, Warner Bros. 1-23650	NEW ENTRY	NEW ENTRY	NEW ENTRY	<b>GREATEST HITS</b> Shalamar, Solar BXL1-4252 (RCA)

☆ Superstars are awarded to those products demonstrating the greatest sales gains this week (Prime Movers).  
★ Stars are awarded to other products demonstrating significant gains. ● 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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- REG. CLASSIFIED: \$1.45 per word—Minimum ad order \$29.00.
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- BOX NUMBER c/o Billboard, \$5.00 service charge.

## Check Heading You Want

- HOME VIDEO
- SONGWRITERS
- JOBS AVAILABLE
- HELP WANTED
- COLLEGES
- REHEARSAL SPACE
- ANNOUNCEMENTS
- OTHER
- BUSINESS OPPORTUNITIES
- REAL ESTATE
- FOR SALE
- GOLDEN OLDIES
- MISCELLANEOUS
- DISTRIBUTING SERVICES
- (JOB) POSITION WANTED

### PAYMENT MUST ACCOMPANY ORDER

AGENCY DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

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TELEPHONE \_\_\_\_\_

Amer. Express      Credit Card Number; \_\_\_\_\_

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Visa      Expires \_\_\_\_\_

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Position your classified ad in Billboard week in week out. Measure the effectiveness after 6 to 8 weeks. You will see for yourself that it pays to advertise a series of ads rather than just once. Don't deny Billboard's audience a chance to respond to your ad message. Act today, don't delay! ONLY THROUGH CONSISTENT REPETITION WILL INTEREST IN YOUR AD MESSAGE GROW STEADILY.

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### "These buttons blow out the door..."

When your customers are bored with the same old rock trash that every other button company has, try EPHEMERA's buttons & pins. They're controversial! They're clever! They're vulgar! They're cute! NO OTHER BUTTON COMPANY SELLS OUR BUTTONS. The illustrated order form is free. So is the colorful counter display box.

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GOLDEN OLDIES FOR SALE—WORLD'S largest selection of popular 45 rpm oldies in our new 1982-83 catalog. \$3.00 postpaid from Continental Records, Box 2103, Bramalea, Ontario L6T 3S5.

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**REMOVES VOCAL FROM MOST STEREO DISCS**  
The Thompson Vocal Eliminator can actually remove most or virtually all of a solo vocalist from a standard stereo record and yet leave most of the background music untouched! Not an equalizer! We can prove it works over the phone. Send for a brochure and demo record.

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**General News**

**New Companies**

**Silkwood Music**, formed by Barbara Craig, who was with Velvet Apple Music. Address: P.O. Box 120423, Nashville, Tenn. 37212; (615) 789-5588.

**Chateau Rippey Publishing (BMI)** and **Revolver Records**, formed by Ronald Carson and Dennis Allen, to help develop new artists in the Midwest. First release is "I Can't Let Go"/"Hardfall" by Allen/Carlson. Address: P.O. Box 228, Ames, Iowa 50010; (515) 232-1232.

**Snapshot Records**, formed by the principals of Electric Possum Land Recording Studios. President is Alden M. Wilson Jr. First release is "Photograph" and "Love And I" by the Movies. Distribution is handled by Kiderian Record Distributors in Chicago. Address: 8 S. Walnut St., Milford, Del. 19963; (302) 422-9872.

**S.O.S. Records**, a division of S.O.S. Productions Ltd., formed by

Joe Ferry and Barry Seidel. First release is a 12-inch dance record by Bobby Stewart. Address: 50 E. 42 St., New York, N.Y. 10017.

**Peak Records U.S.A.**, a subsidiary of Peak Electronics, formed by president Ian Shrago and chief executive officer Nevil Parsons. Address: 1732 Sepulveda Blvd., W. Los Angeles, Calif. 90025; (213) 478-1309 or (213) 478-4093.

**Viking/Latino Records Inc.**, a division of Viking Records, for servicing retail stores with Hispanic clientele. It will also be the wholesale distributor of several lines and will be creating its own label. Vice presi-

dent and general manager is Frank Mooney, formerly with CBS Records, and vice president is Lenny Silver. Address: 4520 Valerio St., Burbank, Calif. 91505; (213) 843-2105.

**Shizophonic Records**, a new label of Peduncle Enterprises, formed by president Norman L. Rowland. First release is "Lone Outsider," the second album for the Rosslyn Mountain Boys. Address: 5400 Carolina Place, Springfield, Va. 22151; (703) 941-3333.

**Caba Productions**, formed by industry veterans Alan Leeds and Phillip Wilson. First project is contemporary funk band Two Beat

Johnson. Address: 20 Henry St., Brooklyn, N.Y. 11201; (212) 834-6866.

**Bread & Wine Music**, formed by principals of Ron Panvini and Leata Galloway Music companies. First release is "Meet Somebody," by Tom Scott for his Elektra/Musician album, "Desire." Address: Sherman Square Studios, 160 W. 73rd St., New York, N.Y. 10023; (212) 877-6700.

**Redrock Productions**, formed by Adrienne Horwitch. The first project is a Judy Collins concert in Santa Fe. Address: 75 Malibu Colony, Malibu, Calif. 90265; (213) 456-3005.

**New LP/Tape Releases**

Continued from page 15

LP Columbia FC 36842 ..... No List  
CA FCT 36842 ..... No List

**VARIOUS ARTISTS**

Lost Soul: Volume IV  
LP Epic PE 38196 ..... No List  
CA PET 38196 ..... No List

**VARIOUS ARTISTS**

Psychedelic Dream  
LP Columbia C2 38025 (2) ..... No List  
CA C2T 38025 ..... No List

**VARIOUS ARTISTS**

Solar's Greatest Hits  
LP Solar BXL 1-4390 ..... \$8.98  
CA BXX 1-4390 ..... \$8.98

**WARINER, STEVE**

Steve Wariner  
LP RCA AHL 1-4154 ..... \$8.98  
8T AHS 1-4154 ..... \$8.98  
CA AHK 1-4154 ..... \$8.98

**JAZZ**

**ALEXANDER, MONTY, RAY BROWN, HERB ELLIS**

Triple Treat  
LP Concord Jazz CJ-193 ..... \$8.98

**BROWN, RAY**, see Monty Alexander

**CARMICHAEL, HOAGY**

Stardust  
LP Historical HLP37

**DUKE, GEORGE**

The 1976 Solo Album  
LP Epic FE 38208 ..... No List  
CA FET 38208 ..... No List

**ELLIS, HERB**, see Monty Alexander

**FREE FLIGHT**

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CA London Treasury STS5 15476 ..... \$3.98

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Rachmaninov: Piano Concerto No. 2 In C Minor  
de Larrocha, Royal Philh. Orch., Dutoit  
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CA CS 7207 ..... \$10.98

To get your company's new album and tape (no EP's) releases listed, either send release sheets or else type the information in the above format on your letterhead. Send to Bob Hudoba, Billboard, 2160 Patterson St., Cincinnati, Ohio 45214.

SEPTEMBER 11, 1982, BILLBOARD



## Philips Reports Profit Upturn

### Increase Attributed to Restructuring, TV & VCR Sale

By WILLEM HOOS

AMSTERDAM—Dutch multinational conglomerate Philips made a net profit of \$100 million in the first six months of this year, compared with \$79 million for the first half of 1981.

According to Jan Zantman, Philips director, the profit upturn comes mainly from corporate restructuring and efficient trimming, and also from outstanding sales of video-recorders and color television sets.

He says: "A vital sales stimulant in both these areas was the staging of the World Cup football championships in Spain in mid-summer. We culled big sales of color tv hardware and VCRs particularly in Italy, a competing nation, and Spain as host country.

"Sale of these lines in France and Holland was also good, but there

were signs of retail level stagnation in West Germany and France."

Philips' turnover in the first half of this year was \$8.17 billion, an increase of 5% over the same period last year.

Zantman is optimistic about trade prospects for the second half of 1982. "We have to be careful about prognosis, because the worldwide economic situation is very uncertain. The expected recovery of the U.S. economy still hasn't come to full fruition, and the European economy is best in a state of limbo."

He points out that changes in the French, Italian and Belgian currency rates produced negative influences where Philips' exports were concerned in these territories.

He takes the financial problems of West German Electronic-technical giant AEG-Telefunken as illustrative of the problems besetting Euro-

pean industry. "We have to map out a new European industrial strategy. We have to work together to make a bold stand against strong competition from the U.S. and Japan."

Philips owns roughly 25% of the share of West German company Grundig. According to Zantman, Philips is still negotiating the takeover of some "healthy" parts of German firm Bauknecht, likely to be a costly deal.

At the end of the first half of 1982, Philips had a total worldwide work force of 342,700, compared with 347,000 at the start of the year. Some 1,200 Dutch employees have lost their jobs this year, and another 1,800 are expected to go before the end of December. Total work force in Holland is now 75,100.

## Blank Tape Rush In Sweden

STOCKHOLM—A "great tape rush" was under way in Sweden this summer, as consumers hurried to beat the Sept. 1 deadline when the government's new blank tape levy came into force, virtually doubling tape prices overnight.

All radio and television dealers had reduced their tagged prices in anticipation of the levy, with three-hour videotapes selling around \$13 instead of the usual \$20, and audio tapes, likewise affected by the levy, also in heavy demand.

Retailers reported many customers taking 10-packs of videocassettes, and according to industry calculations around two million blank videotapes in all will be sold here this year—the vast majority before Sept. 1.

The reasons are clear. The levy amounts to \$7.50 on wholesale

price, which means that when VAT and other factors are taken into account, tape buyers are now paying almost twice as much as before. What effect this sudden increase will have on the longterm market is not known.

The government is expecting to raise around \$20 million annually from the levy, two-thirds of it destined for the public treasury, while the remaining third is returned in varying proportions to the cultural industries.

Thus, the Swedish Film Institute will receive about \$1.3 million a year, while an equivalent amount is divided among copyright owners: performing rights society STIM taking 40%, the Musicians' Union 30%, and the record companies also 30%, or about \$400,000 a year.

## DG Chief: Vid Games Hurt Sales

### Feels German Market Will Stay Stable Despite Inroads

HAMBURG—The slackness and inertia afflicting virtually all areas of the German music business is mainly caused by the impact of video games, according to Rudolf Gassner, president of Deutsche Grammophon.

"We have to accept that these games are becoming first choice entertainment for more and more youngsters," Gassner says.

Gassner appeals to German retailers "not to make the same mistake as your counterparts in the U.S.," by giving half the available display space over to showcasing video games. "Do that, and you could have a lot of young customers just hanging around in your stores, trying out the various video games and not buying any records."

However, Gassner maintains a positive attitude to future trading prospects and says DG is promoting the banner "Meet The Challenge: Master The Future" for the vital two or three years ahead.

He says, "We're not involved in merely a passing period of slackness in our business. We're living through a definite change in the very structure of the sound carrier market. From a growth market, our industry has developed into a satiated market. So it's only realistic to accept

that we can look for merely sales stagnation, a standstill, over the next few years."

But he says one key problem is the increasing trend among consumers to buy blank tapes. "We have to question whether it is possible to increase the price of this software. Alongside that, we have to invest in greater publicity and promotion for new prerecorded material, because it seems clear that catalog material will sell less and less."

With unemployment in West Germany rising, as it is almost everywhere else, the spendable income of consumers is dropping. Says Gassner: "Latest figures show an upturn of around 15% in sales of low-price musicassettes, but a dip of 8% in full-price product, where the potential customer is becoming ever more selective."

"As far as blank tape is concerned, we've simply got to enforce a satisfactory levy on sales."

He adds: "We have to think about the marketing idea of two full-price musicassettes for the price of one. In any case, I'm convinced the successful introduction of the compact disk will prove a positive influence on the overall music business."

Gassner now looks for a cutback in the share of international reper-

toire in favor of domestic product. "Our aim is a market share of 20% in Germany with our home-produced product. Contract deals with well-established acts like Udo Lindenberg, and newcomers like Curt Frederikson, Roter Mund, Hainding, Konec, Metropolis, Harry Belten, Wolf and Wolf and Romea, combine to provide us with a strong base to hit that target."

Gassner believes that the three German PolyGram companies operate best at full efficiency if the a&r, marketing and distribution are handled separately by the different arms.

He says confidently: "This year I'm sure Deutsche Grammophon will hit its projected turnover target and we'll gain an overall market share in Germany of 15%. That would be remarkable."

## Ambros Signs With Amadeo

VIENNA — Wolfgang Ambros, one of the most successful of Austrian pop singers, has signed a long-term recording contract with PolyGram company Amadeo, where he started his career, after a 10-year spell with Bellaphon.

## SOCIETIES SEEK HIGHER RATE

### Austrian Cable Fee Protested

VIENNA—Copyright societies here are planning a protest demonstration in the Austrian capital against a new royalty agreement covering cable tv programming, and calling for a royalty rate almost five times higher.

An arbitration committee decided earlier this year that cable tv companies should pay a royalty equivalent to 18 cents a month for every cable user, this sum to be divided among composers, authors, performers, film producers, and all others involved in a ratio that would have given only four cents per user per month for composers and three cents for authors.

The societies, on the other hand, are demanding a royalty of 82 cents monthly per user. The problem has arisen following the failure of negotiations between copyright owners and cable tv operators, of whom there are over 140 in Austria, serving some 180,000 households.

The country is one of the first in the world in which the obligation for cable operators to pay such royalties is enshrined in copyright legislation. Also embodied in the latest Copy-

right Law amendment is the use of an arbitration committee to set the level of royalties should the parties directly involved not be able to agree.

But now the committee's arbitrated settlement is itself in dispute, and further talks may be necessary. One difficulty is that the proposed royalties will come out of the monthly tax of up to \$8.20 which cable users pay in addition to their initial \$150-\$325 subscription. And 30% of that monthly tax goes straight to the state-owned Austrian radio and tv network ORF.

## Luna Records Set For Launch

LONDON—A new label, Luna Records, is being launched here in November by DJM Records to specialize in "the current resurgence of progressive/psychedelic music."

DJM a&r man Peter Chalcraft is behind the new label, which will initially put out compilation product, allowing new bands a suitable recording outlet.

## 'Japanesing' Of Hong Kong Stalled By Controversy

By HANS EBERT

HONG KONG—In recent years, Japanese records, artists, music, fashion and lifestyles have taken on enormous popularity here, as Japan came to be seen as the only country capable of instilling basic Asian pride in local Chinese youth. But in the wake of Chinese anger over the recent rewriting of Japanese history textbooks, that popularity is now taking a tremendous beating.

The "Japanesing" of Hong Kong's youth, which started about five years ago, had grown to be big business. But today, sales of Japanese records here have been badly hit, and airplay of Japanese music has trickled almost to a full stop.

On the 37th anniversary of Japan's surrender, The People's Daily in Beijing said in a front-page editorial that Tokyo's revision of high school history textbooks to play down Japanese "barbarism" in China during World War II was a provocation and a threat.

Shortly after that editorial ap-

peared, the Japanese rock group Creation arrived here for a series of concerts. The group was met by hundreds of students wearing red armbands and T-shirts with the Chinese language message "Historical facts must not be distorted."

At a press conference, members of the band attempted to dismiss the controversy as "a problem between governments." But ticket sales for Creation's concerts slumped dramatically, and a television advertising campaign the band was supposed to do for a drink called Libogen has apparently been shelved until anti-Japanese feelings here have cooled down.

Until this abrupt change of atmosphere, Japanese recordings—which had been unavailable in Hong Kong for years—were outselling Cantonese recordings. Japanese artists like Kenji Sawada and Hideko Saijo had become major concert attractions. And local tv stations had bought the rights to virtually every major Japanese show.

Sam Hui, actor-singer-songwriter and founding father of "Cantorock," insists that language was no barrier. "What happened was that Hong Kong youth has been able to accept and identify with what the Japanese have to offer. And that's basically been a string of carefully marketed and packaged pop stars with wholesome images."

In terms of lighting and sound systems and on-stage costumes, visiting Japanese artists have scored strongly in recent years. Japanese technicians are brought in, because, according to Florence Chan, of Capital Artists here, few in Hong Kong "are really professional enough to cope with today's sophisticated pop equipment."

The "Japanesing" process covered many different areas. Hong Kong teenagers struggled to learn Japanese as a second language, and did their best to look as Japanese as possible.

According to Mike Souza, Hong Kong-based commercial radio program director, "What artists like Lou Reed and David Bowie started years

ago by flirting with the fringes of bisexuality has been further cultivated by Japanese artists like Kenji Sawada.

"Hong Kong kids have related to the Japanese strictly on an Asian level, no matter how outrageous they get. They can't relate to anything else in Asia. The Chinese aren't exactly avant-garde. Japan is trendy."

Japanese performers saw Hong Kong as a chance to let people know they'd performed overseas. This was the target territory, because Singapore and Malaysia are both short on competent pop promoters.

At the same time, other international recordings have "never sold worse" in Hong Kong, according to Elli Shibata, an a&r executive of Polystar here.

"Records aimed at kids between eight and 15, recorded by Japanese artists in the 16 to 20 age group—and even 20 is considered too old by many consumers—are the real sellers," Shibata said in a recent interview. "And it's two-way traffic, with

Hong Kong artists doing well in Japan, Teresa Teng, Agnes Chan and Judy Ong among them."

The picture has changed dramatically since then. Ray Cordeiro, a leading Hong Kong disk jockey, asserted just a month ago: "Local kids have found that Japan is geographically and socially closer to the heart now that most of the prejudices that resulted from World War II have been erased."

Those "prejudices" are back. A proposed three-day Asian Music Festival here was suddenly cancelled, supposedly because of poor ticket sales, but according to Chinese press sources the main reason was the scheduled appearance of a Japanese band, the Blank.

Concert dates by Mishami Sado are virtually certain to be called off. And Japanese superstar Shinji Tanamura has a Hong Kong performance set for September 18, but that clashes with a mass anti-Japanese rally scheduled here for the same day.

## EMI HEAD AIMS TO COUNTER 'STAGNATION'

# Klimbie Maps Austrian Strategy

By MANFRED SCHREIBER

VIENNA—Kick Klimbie, new managing director of EMI Columbia, Austria, plans to counter the "stagnation" of the national record industry here by greater promotion of roster artists and an all-out drive on classical and German-language pop repertoire.

"I'm taking the line that record business turnover will stay stabilized over the next few years," Klimbie says. "For sure, the massive growth rates we've enjoyed in earlier years are over, probably for good."

"There are no markets in our industry which are now growing fast. One of our key problems was in creating too-high capacities in anticipation of further huge turnover increases. In this changed situation, those increases just aren't there."

He adds: "There are two tremendous problems to face. First, young people have less money available to buy records or cassettes, and

that leads almost inevitably to increases in the various areas of piracy.

"And because of a string of low birth-rate years, there are fewer young people wandering around the marketplace, so the number of regular record buyers has been decimated."

The Dutch-born Klimbie, who has moved his wife and two children from London to Vienna, started out with EMI in the Netherlands in 1964. In 1978 he became director of international repertoire for Capitol in London. He continued with that company in marketing and promotion through various European and African territories for the next four years.

He says, "We've got to trim costs, which means cutting back on big launch receptions for artists and holding staff to its present level."

"But the main effort has to be on the artists we have available. I learned a lot from Capitol in the U.S. about promoting acts. I admit

that it's easier to sell hit compilations than a whole back catalog."

His view is that Austrian-developed pop music has reached high quality levels and that there's a big sales turnover to be gained from it. EMI Columbia in Austria will focus sharply on acts like Biwi and Crazy Daisy. "We'll release cheaper records alongside full-price product, and with the money we save we'll go for heavier promotion for our acts."

Sales of classical music recordings in Austria account for roughly 12% of the total market. "Few countries can match such a high proportion, and that encourages me to go all out on action in this field," Klimbie says.

Klimbie reckons it could take some 18 months to really get to know the ins and outs of the Austrian marketplace, so at first he's prepared to follow the basic lines laid down by his predecessor, Peter Mampell, who has become managing director of EMI, Switzerland.

The future of the video industry in Austria is of special interest to Klimbie in his new role. "It's virtually impossible to sell prerecorded videocassettes here. Around 95% are on rental. In October, though, Thorn EMI is launching a big advertising campaign for prerecorded videocassettes, available in all three main systems, VHS, Beta and Video 2000."

## RKM, Sonet Sign New Pact

BRUSSELS—RKM, the independent Belgian record company headed by Roland Kluger, has signed a longterm deal with the Sonet Group of Scandinavia, which takes in Sonet Grammofon (Sweden), Sonet/Dansk (Denmark), Sonet Norway and Sonet/Scandia (Finland).

First Scandinavian release under the pact is the Plastic Bertrand single "Ping Pong," an instant top 20 success in Finland. It will be followed by the Telex album "More Than Distance," with lyrics by Jo Callis, of Human League, on two tracks.

## Iwasaki Single Seen As Favorite For Grand Prize

TOKYO—The single "Madonna Tachi No Lullaby," by 23-year-old girl singer Hiromi Iwasaki on the Victor label, which has already surpassed the million-unit sales mark, looks like the best bet to pick up the prestigious 1982 Japan Record Grand Prize.

The single was released on May 21 and so far is the only million-selling 45 here. The nearest contenders for this prestigious award have all sold around 500,000 to 600,000.

Iwasaki's "Romance" single, released in 1975 when she was only 16, also sold over a million units. And in the Record Grand Prize presentation ceremony last year, she collected the award for "most outstanding singer" for "Sumire No Namida," which sold 500,000 copies.

Her "Madonna Tachi No Lullaby" is about the only really bright spot in a Japanese marketplace that is duller than usual, especially for domestic repertoire.

Osamu Sato, chief producer and

promotion chief of Victor Musical Industries Inc., points out: "The various record companies here push new singers every year, but most are slanted towards a restricted market target, so they're doing well if their singles sell around 200,000 to 300,000 units."

"The overall trend over recent years has been for dark horse outsiders to sneak in from nowhere to win the Record Grand Prize. Examples include 'Dancing All Night' in 1980 and last year's winner, 'Ruby Ring,' by Akira Terao for Toshiba-EMI."

The same is true of Hiromi Iwasaki's 1982 smash. Victor never expected it to break so big at the national level.

Sato adds that new Victor acts Iyo Matsumoto and Kyoko Koizumi are both off to good sales starts. Matsumoto's debut single "Sentimental Journey," released late October last year, topped the 600,000 sales mark, and Koizumi's "Watashi No. 16-Sai," out in March last year, has sold some 400,000 units so far.

## SOLAR POWER Label Sets Expansion Move To Increase Overseas Sales

By PAUL GREIN

LOS ANGELES—Solar Records, distributed worldwide by WEA, is independently seeking to expand its international presence with the appointment of Leo Pearce as director of marketing for France. Pearce, based at WEA headquarters in Paris, is charged with liaising between Solar and the WEA companies on the European continent.

The move follows the recent appointment of Jose Rota as Solar's director of international affairs, based at Solar headquarters in L.A. Dick Griffey, chairman of Solar, is also looking to hire a marketing director in Brazil, who would liaise with the South American companies.

And he says he's been talking with WEA about the possibility of joint-venturing in Africa. "The biggest market in Africa is Nigeria, and WEA doesn't even have a place there now," Griffey says. "Everything goes through PolyGram, and they distribute throughout West Africa."

Griffey says 80% of Solar's sales come from the U.S., but he's anxious to increase the foreign share. "This market is shrinking every day, so we have to try and expand our marketplace, especially in Europe, which is good for our kind of music."

"We're doing quite well there: the U.K. company has done an incredible job. There's an independent company, Flying Dutchman out of Holland, that's been coordinating for Solar on the continent. But France in particular has been a little slow, partly because of government rules that 85% of the music played on French radio must be French. So we have to make an extra effort there to be aggressive."

Griffey says Pearce's duties include "picking records for the European markets, testing them and hustling the companies in those countries to release the product. The idea isn't necessarily to take care of it ourselves, but to see to it that WEA takes care of it. And maybe we can come up with suggestions and plug some holes."

Jose Rota, who started with Solar in March as a consultant, had spent 20 years with EMI in Brazil. Griffey sees great potential in that market. "There are 60 million black people in Brazil," he says, "and a lot of other people who would like this kind of music. Hispanics in America are into r&b, and I suspect it would be the same among Hispanics in South America once they were exposed to it."

Griffey has also studied population patterns in Africa. "You have close to one billion black people on the continent of Africa, and maybe a third of them speak English. That's a larger potential market for r&b in Africa than we have here in the U.S."

Four Solar acts have toured in Africa in the recent past: Shalamar, Carrie Lucas, the Whispers and Dynasty.

Besides working for Solar, Rota also works for Dick Griffey Productions. He's currently in South America producing a Sammy Davis Jr. concert tour for the company.



**WEA MEET**—Enjoying lunch at a Swiss restaurant outside Montreux are several participants in WEA International's European fall presentation meeting. Seated, from left, are: Nesuhi Ertegun, president of WEA International; Mel Posner, vice chairman of Elektra/Asylum; and Phil Carson, senior vice president of Atlantic. Standing in the background are: Claude Nobs, European artist relations managing director; Frank Dietrich, WEA label manager in Germany; and Manfred Bormann, vice president of product administration.

## Ertegun Offers Optimism At WEA Europe Meeting

MONTREUX—Declaring that "we do not share in the sad song of gloom and doom now playing throughout the industry," WEA International president Nesuhi Ertegun closed the company's two-day European fall presentation meeting last Friday (27) on an emphatically optimistic note.

"We know that our task lies in engineering our activities to transcend soft market conditions so that we continue to be the winning team of the world music business," Ertegun said.

More than 120 delegates from the U.S., Europe, Mexico, Israel, Iceland and South Africa attended the meeting, which was organized by Brigitta Peschko, European coordinating managing director, and Claude Nobs, European artist relations managing director.

Among the highlights of the meeting were the announcement by Dick Griffey, chairman of Solar Records, that he was launching a new label, Constellation, to be distributed through Solar, and the introduction to the assembled executives of Ken Kushnick, Warner Bros.' newly appointed international operations director.

Multi-media product presentations offered previews of fall releases from WEA International and the Warner Bros., Elektra/Asylum and Atlantic labels. In addition, forthcoming foreign releases from 10 affiliate companies were showcased. Among the awards presented at

the meeting were silver discs to Griffey for British sales of Shalamar's last two singles, and a gold album to Atlantic recording artists Foreigner for sales in Israel of over 25,000 copies of the album "4."

Elektra/Asylum vice chairman Mel Posner delivered the keynote address, in which he stressed his label's commitment to international product and maintained that "the restructuring of our Los Angeles operation" would lead to "a far more selective release schedule which will make all of our jobs easier."

Recent Atlantic signing Vandenberg performed for WEA delegates at the Platinum Disco.



**PRIVATE CHAT**—German managing director Siggi Loch, left, chats with George Steele, E/A International vice president, during the WEA International meeting.

## NEW FRENCH STATIONS

# Indie Radio Causes C'right Headaches

PARIS—Over 60% of the program hours broadcast by France's new independent radio stations are taken up by music. Some stations broadcast nothing else but records. The result is headaches for copyright society SACEM.

The society already has agreements over rights payments with around 100 of the stations, and is setting up "round table" conferences that bring together representatives of all interested parties: record companies, rights organizations, radio and television, authors' societies.

With advertising prohibited, some of these free stations have severe financial problems, but SACEM takes the view that if they are going to broadcast popular chart titles in the same way as major national stations,

Radio Luxembourg, Europe No. 1, and others do, then there is no reason why they should avoid the same payment of rights.

A second area of concern for SACEM, though hardly a new one, is the predominance of British and American material transmitted. In the past the same complaint has been made about national radio stations, and a quota for French songs was actually introduced.

But SACEM is up against the hard facts of popular taste. The earlier quota was never observed, and there is no reason to suppose the private stations would behave any differently. The record companies themselves have no complaint: opportunities for airplay are greater than ever before.



# International

## Danish Market Reports Growth Local Repertoire And Talent Key To 5% Sales Jump

By KNUD ORSTED

COPENHAGEN—Unlike many European record markets, the Danish industry has achieved positive growth over the last year, with unit sales 5% up and most companies meeting their budget forecasts. Something over five million albums and two million singles will be sold this year.

Key factor in these results is the strength of local repertoire and home-grown talent. PolyGram Records & Video managing director Stefan Fryland confirms: "It does seem that local repertoire is now stronger than ever. From our own roster we have the Sneakers, Toesdrengene and Bifrost all selling really well. Acts that appear on television especially are very successful, and at the moment we are trying hard to establish new Danish artists."

One of the labels distributed by PolyGram here is Storkophon, owned by the country's biggest-sell-

ing band, Shu-bi-dua, which alone accounts for a significant percentage of Danish album sales, averaging 200,000 units per LP released.

Another of the top names is Kim Larsen, now resident in New York and attempting to break through in the U.S., Britain and Europe. Scandinavian artists, with the exception of ABBA, have traditionally found this hard to do.

Larsen is now well-established in France, however, where he has had a 100,000-selling single, and beginning to score successes in other European territories, as are CBS stablemates Rugsted & Kreutfeld, whose English-language albums, all gold in the home market, have gained increasing acceptance abroad.

Specializing in local material is four-year-old independent Medley Records, whose owners Poul Bruun and Michael Ritto have a 13-artist roster, a 7% market share and a series of platinum albums to their credit.

Says Bruun: "We wanted to establish ourselves in the local market, with local acts, before we started worrying about importing foreign repertoire or attacking foreign markets with our own product."

"We have picked up artists like Sebastian, who is now selling three times as many records as he was on his former label, and we have managed to break the new rock band Laid Back in the Danish market."

Michael Ritto adds: "The songwriters in that band have a great ear for hits, and as a result we have been able to get them away in a number of countries. West Germany, Austria, Switzerland will all be releasing the act too."

Smaller indies like Tuba, Dava and Harlekin also focus their effort on finding and promoting good new local talent and have enjoyed some successes with predominantly Danish-language material.

Overall, the industry here has had an eventful year, with rising costs pushing prices higher and making sales harder to come by, despite widespread discounting of hot items in key outlets. Normal album price is around \$11.

The industry-owned rackjobbing firm Music Rack has closed, the victim of mismanagement. Too many

records in stock and slow turnover spelled disaster. Other rackjobbers have moved in to fill the gap, but the bulk of record sales still take place after conventional distribution from company headquarters.

Metronome is moving to new premises in October, following the fire that destroyed its former offices, now rebuilt, and the Metronome Studio, which will not be replaced. Other facilities have taken over the work.

After a reshuffle, Sonet has found its feet again with a strong catalog of local material and overseas product, chiefly from Chrysalis and Island. Now the company's marketing manager Kent Munch has set up a video division with movie product featuring heavily in the debut catalog.

EMI has relocated distribution to Stockholm and employed a new managing director, Hans Hansen. Ten executive posts were lost with the closure of the distribution wing. Says Hansen: "We are having good results with the new system. Orders are still taken in Copenhagen, and the disks sent from Stockholm, where EMI now holds enlarged stocks. The minus factor is that it takes 12 hours longer, but our fulfillment rate is up."

Danish music publishing is also in a sense controlled from Stockholm. Intersong headquarters there, as does the major Scandinavian publishing house Polar Music.

EMI saw the writing on the wall some time ago. The Imudico company, based in Denmark, changed its name to EMI Publishing some years ago and has since closed, the company's catalog going to Kleinert Music Publishing.

According to Hans Hansen, this Copenhagen-based firm, and its president John Rasmussen, control a huge proportion of what publishing activity is still centered inside Denmark.

Hansen notes: "We have restarted our own in-house publishing just to take care of the best material from our own signings. Local repertoire appears to be the most promising and lucrative area at the moment, and EMI will not just sit and look at it: we are already increasing the pace of our local production activity."

## Greek Industry Protests TV Talk Show On Piracy

By JOHN CARR

ATHENS—The Greek recording industry is up in arms over a television talk show on copyright theft here because the program featured cassette pirates airing their views alongside artists and publishers.

In a protest to the Greek government, which controls radio and television transmission nationally, the local branch of IFPI claims the chat show "tore to shreds the meaning of justice."

The nationally-shown debate was set up to look into the overall menace and problems of copyright theft, including cassette piracy, but IFPI claims it actually "encouraged" the pirates by enabling them to justify their illegal practices before the tv cameras.

"It's tragic," asserts IFPI here, "that state television gave time to members of the organized crime of cassette piracy, allowing them to pose as self-styled protectors of the

people by offering inexpensive music."

IFPI also criticizes the government for "doing nothing" about the severe piracy problem in Greece while "launching loud campaigns against other financial evils such as tax evasion."

The Greek state loses an estimated billion drachmas—around \$14 million—a year because of the activities of the highly-organized record and tape pirates. The cost to artists and record companies is incalculable.

And IFPI is particularly incensed over the fact that no record industry executives were invited to participate in the television talk show. The absence of the legitimate commercial viewpoint, avers the industry organization, resulted in "a totally false picture being given to the Greek public about what copyright theft really means in this day and age."

# Canada

## Top 40, AOR Acts Ready Fall Releases

TORONTO—The fall season will see the release of a record number of Canadian rock albums, offering music directors at top 40 and AOR stations a larger than usual selection from which to choose. At the same time, however, softer rock and adult stations are finding it hard to fill their Canadian content requirements.

The traditional pre-fall glut of Canadian album releases is designed to give the domestic acts a chance on radio and retail before the major labels release the superstar product that annually comes in the pre-Christmas season. Programmers generally welcome the variety of choices, but it is a constant gripe amongst broadcasters across the country that the flow of Canadian content is never constant.

Broadcasters in Canada need a constant flow of domestic product in order to fulfill their commitment to the Canadian Radio-Television and Telecommunications Commission, which sets out specific percentage requirements as a condition of license. On the average, an FM rock station must play 20% Canadian content during regular listening hours, a top 40 station 30% and adult rock station anywhere between 20 and 30%. All formats of AM stations must fulfill the requirement of 30%.

The complexity of averaging out Canadian selections has become an argument without much wind in the past few years, although easy listening and instrumental formats find it increasingly difficult to meet the requirements.

Stations outside of the top 40 format use different criteria for meeting their requirements. For instance, the Standard Broadcast chain, of which CFRB in Toronto is the flagship,

bankrolls its own record label to provide it with product. The best known act to have started out on the label is Hagood Hardy, who had an international hit with the instrumental, "The Homecoming." CFRB and other stations will also program international product that utilizes a Canadian song and tune, the combination of which constitutes two out of four points Canadian content and fulfills the regulation. A current example is the Santana single, "Hold On," written by local songsmith Ian Thomas, who had a sizable hit with the song himself several years back.

Regional records play a big part in fulfilling format requirements as well. Current examples include New Brunswick singer Sam Moon, who is charted in the Atlantic provinces with the single "Eclipse." On the West Coast there is Monkey Tree with "Chains Of Love" on their own one-off label, Blue Gene.

On the national front, however, front-line releases already out include April Wine, Blue Peter, the Bopcats, Coney Hatch, Harlequin, Headpins Lawrence Gowan, Loverboy, Frank Marino (of Mahogany Rush), the Minglewood Band, the Models, Aldo Nova, Pretty Rough, the Payola\$, Queen City Kids (or QCK, as CBS is promoting them), Saga, Sheriff, the Spoons, Rick Santers, Toronto, Teenage Head, Wrabit (which has just shipped to radio, but has been delayed at retail until mid-September) and the Victory Group.

Coming in the next few weeks are new albums by Murray McLauchlan, Powder Blues, Rough Trade, Rush, the Spoons and Triumph. Chilliwack's new album, "Opus 10," is due to be released in late fall.

## Marigold Signs Deal For U.S.

TORONTO—Marigold Records has inked its first distribution deal outside Canada with Square Deal Records in the U.S. The deal is unusual in the fact that the Canadian label does not have a national distributor in this market and is aiming its sales in the U.S. in the tertiary markets, not major centers.

The label is headed up by singer/songwriter and producer Rich Dodson, formerly of the Stampeders. Dodson wrote the band's biggest hit, "Sweet City Woman," along with approximately 50 others that appeared on the band's nine Canadian released albums on the MWC label.

He quit the band five years back and set up Marigold to release records aimed at radio and now releases between six and eight sides per year. The actual operation of the label is administered by his wife, Mary Lynn Dodson.

She explains that her husband mostly concerns himself with production and writing. He has a 24-track studio located in the basement of their north Toronto home, and it is both rented out for outside projects and used to cut projects for the label.

The income generated is exclusively from airplay royalties. All but one of the acts on the label has its publishing done through CAPAC. "Twice a year we're laughing," she says, in reference to the payouts in July and December from the performing rights organization.

The philosophy of the label, she says, is to release records that generally fit into the soft rock/adult pop

category, which is the format adopted by the bulk of radio stations in the country. Marigold mails out to approximately 400 radio stations in Canada and 3,500 stations in the U.S.

The largest single seller to date is "Give You That Love" by her husband, which sold a total of 4,000 copies, low by major label standards. The deal with Square Deal will allow copies to circulate in smaller U.S. markets where the bulk of airplay exists on the Marigold product, she says.

## Avenue Road Music Forms Own Label

TORONTO—The Avenue Road Music Group, a domestic publishing concern, has formed its own record label, Avalon Records, to be manufactured and distributed nationally by PolyGram.

This is the first time PolyGram has pacted for a pressing and distribution agreement with a Canadian-based indie. The label sports three mainstay acts at this time: Mary Lu Zahalan, rocker Nancy Nash and singer/songwriter Craig Ruhnke.

Several of the acts previously were distributed on the Sefel label through Almada. No reason is cited for the change, but label co-owner Ed Glinert, a music industry lawyer, says the parting with Sefel/Almada was fair and equitable and that PolyGram expects to have product under the new agreement in retail outlets within 10 days.

## Song Fest In Greece Facing Uncertain Fate

ATHENS—In its 21st year, the Thessaloniki song festival, held every September in northern Greece, is suddenly facing an uncertain future. This year, all songs submitted for screening were rejected.

The sudden question mark over the fate of the festival is an indication of the increasing powers given to certain individuals in the music establishment here, who want to "clear away" crass commercialism.

A key member of the song selection committee is Kyriakos Sfetsas, recently appointed director of the ERT radio network's third program, who has gone on record as saying he intends to drive popular commercial artists off the airwaves and replace them with "culture." He was also on the committee which took Greece out of the Eurovision Song Contest this year on the grounds that the local material submitted simply wasn't good enough.

The Thessaloniki festival has been a regular adjunct to the annual trade and industrial fair, held at the end of each summer in the northern Greek city of Thessaloniki.

All 322 songs submitted for consideration this year were rejected by the 15-strong screening committee, ostensibly on the grounds that they were of poor musical and lyrical quality.

In its report to the organizers of the trade fair, the committee cited "the unacceptably low level" of the material as grounds for its sweeping decision.

Most of the songs submitted, the report said, "approached the bounds of childishness, and were in complete opposition to the letter and spirit . . . of the festival rules which are designed to improve the institution."

The committee did admit to finding some seven songs showing "traces of serious effort" and has recommended that these songs could be performed, though not as part of a song contest.

Record industry observers here see the uncertain future of the Thessaloniki song festival as one more blow against the promotion of local music in Greece and abroad.

JOHN CARR

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## BRITAIN

(Courtesy of Music & Video Week)  
As of 8/28/82

SINGLES		
This Week	Last Week	
1	2	EYE OF THE TIGER, Survivor, Scotti Bros.
2	1	COME ON EILEEN, Dexy's Midnight Runners & Emerald Express, Mercury
3	5	SAVE A PRAYER, Duran Duran, EMI
4	3	WHAT, Soft Cell, Some Bizzare
5	7	HI-FIDELITY, Kids From "Fame" & Valerie Landsburg, RCA
6	4	CAN'T TAKE MY EYES OFF YOU, Boystown Gang, ERC
7	19	WALKING ON SUNSHINE, Rockers Revenge & Donnie Calvin, London
8	9	I EAT CANNIBALS PART 1, Toto Coelo, Radialchoice
9	10	NOBODY'S FOOL, Haircut One Hundred, Arista
10	6	FAME, Irene Cara, Polydor
11	11	JOHN WAYNE IS BIG LEGGY, Hot Chocolate, Rak
12	28	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, Epic
13	NEW	PRIVATE INVESTIGATIONS, Dire Straits, Mercury
14	14	BIG GUN, Kool & The Gang, De-Lite
15	26	TODAY, Talk Talk, EMI
16	22	CHERRY PINK & APPLE BLOSSOM WHITE, Modern Romance & John Du Prez, WEA
17	12	IT STARTED WITH A KISS, Hot Chocolate, Rak
18	30	SPREAD A LITTLE HAPPINESS, Sting, A&M
19	32	THE MESSAGE, Grand Master Flash & The Furious Five, Sugarhill
20	20	WHITE BOYS & HEROES, Gary Numan, Beggars Banquet
21	21	HURRY HOME, Wavelength, Ariola
22	8	DON'T GO, Yazoo, Mute
23	13	STRANGE LITTLE GIRL, Stranglers, Liberty
24	27	18 CARAT LOVE AFFAIR/LOVE HANGOVER, Associates, Associates
25	29	UNDER THE BOARD WALK, Tom Tom Club, Island
26	24	SUMMERTIME, Fun Boy Three, Chrysalis
27	16	THE CLAPPING SONG, Belle Stars, Stiff
28	NEW	ALL OF MY HEART, ABC, Neutron
29	31	WOT, Captain Sensible, A&M
30	23	LOVE IS IN CONTROL, Donna Summer, Geffen
31	15	MY GIRL LOLLIPOP, Bad Manners, Magnet
32	NEW	SADDLE UP, David Christie, KR
33	NEW	LEAVE IN SILENCE, Depeche Mode, Mute
34	NEW	THERE IT IS, Shalamar, Solar
35	25	ARTHUR DALEY, Firm, Bark/Staff
36	NEW	SO HERE I AM, UB40, Dept. Int'l.
37	NEW	WINDPOWER, Thomas Dolby, Venice in Peril
38	17	STOOL PIGEON, Kid Creole & Coconuts, Ze/Island
39	NEW	LOVE COME DOWN, Evelyn King, RCA
40	NEW	WHY, Carly Simon, WEA

ALBUMS		
This Week	Last Week	
1	1	THE KIDS FROM FAME, Various, BBC
2	NEW	UPSTAIRS AT ERIC'S, Yazoo, Mute
3	2	TOO-RYE-AY, Kevin Rowland & Dexy's Midnight Runners, Mercury
4	NEW	NOW YOU SEE ME, NOW YOU DON'T, Cliff Richard, EMI
5	8	RIO, Duran Duran, EMI
6	6	THE LEXICON OF LOVE, ABC, Neutron
7	4	LOVE & DANCING, League Unlimited Orchestra, Virgin
8	5	LOVE SONGS, Commodores, K-tel
9	3	TROPICAL GANGSTERS, Kid Creole & Coconuts, Ze/Island
10	9	COMPLETE MADNESS, Madness, Stiff
11	7	FAME, Soundtrack, Polydor
12	12	EYE OF THE TIGER, Survivor, Scotti Bros.
13	13	THE CAGE, Tygers Of Pan Tang, MCA
14	10	TALKING BACK TO THE NIGHT, Steve Winwood, Island
15	11	AVALON, Roxy Music, EG
16	18	CAN'T STOP THE CLASSICS, Louis Clark & Royal Philharmonic Orch., K-tel
17	23	THE SINGLES ALBUM, UB40, Graduate
18	15	ROUGH DIAMONDS, Bad Company, SwanSong
19	17	THE JIMI HENDRIX CONCERTS, Jimi Hendrix, CBS
20	16	MIRAGE, Fleetwood Mac, Warner Bros.
21	27	THE PARTY'S OVER, Talk Talk, Secret

22	NEW	WELL KEPT SECRET, John Martyn, WEA
23	NEW	DEEP PURPLE LIVE IN LONDON, Deep Purple, Harvest
24	19	THE CONCERT IN CENTRAL PARK, Simon & Gartunkel, Geffen
25	NEW	SOUL DAZE & SOUL NITES, Various, Ronco
26	37	ASIA, Asia, Geffen
27	28	NON-STOP ECSTATIC DANCING, Soft Cell, Some Bizarre
28	24	FABRIQUE, Fashion, Arista
29	22	TUG OF WAR, Paul McCartney, Parlophone
30	32	ASSEMBLAGE, Japan, Hansa
31	40	LOVE SONGS, Barbra Streisand, CBS
32	NEW	ESCAPE, Journey, CBS
33	20	CITY BABY ATTACKED BY RATS, Charge G.B.H., Clay
34	30	NIGHT BIRDS, Shakatak, Polydor
35	33	FRIENDS, Shalamar, Solar
36	14	DONNA SUMMER, Donna Summer, WEA
37	25	PICTURES AT ELEVEN, Robert Plant, SwanSong
38	21	ABRACADABRA, Steve Miller Band, Mercury
39	NEW	THE EAGLE HAS LANDED, Saxon, Carrere
40	34	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Int'l.

## JAPAN

(Courtesy Music Labo)  
As of 8/23/82

SINGLES		
This Week	Last Week	
1	1	MATSUWA, Amin, Nippon Phonogram (Yamaha)
2	2	KOMUGI IRONO MERMAID, Seiko Matsuda, CBS/Sony (Sun)
3	3	NINJINMUSUME, Tohiko Tahara, Canyon (Janny's)
4	4	AISHU NO KASABURANKA, Hiromi Go, CBS Sony (Burning/PMP)
5	5	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)
6	14	DANCEWA UMAKU ODORENAI, Mio Takaki, Canyon (Nakayo Shi)
7	7	100... SO KAMONE, Shibusagita, CBS/Sony (Janny's)
8	8	KURAYAMIO BUTTOBASE, Daisuke Shima, King (Crazy Rider)
9	6	LA SAISON, Ann Louis, Victor (Watanabe)
10	11	OOKINAKO INOMONOGATARI, Yoanabeterio, Nippon Phonogram/Forlife (Fuj)
11	9	MADONNA TACHI NO LULLABY, Hiromi Iwasaki, Victor (NTV/Gelei)
12	13	KASABURANKA, Bertie Higgins, CBS/Sony PMP/Nichion
13	12	ANOBASHOKARA, Yoshie Kashiwabara, Nippon Phonogram (Burning/Dream)
14	10	EYE OF THE TIGER, Survivor, Canyon (Nichion/PMP)
15	17	SHOJO A, Akina Nakamori, Warner-Pioneer (NTV/Nichion)
16	15	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/Burning)
17	16	OTONAJANAINO, Iyo Matsumoto, Victor (Nichion/Bond)
18	18	CHIGIRI, Hiroshi Itsuki, Teichiku (Asahi/Toei)
19	NEW	NAMIDAO FUITE, Tessel Miyoshi, Alpha
20	NEW	YU RE TE SHONAN, Hidemi Ishikawa, RVC (Gelei/Asahi)

ALBUMS		
This Week	Last Week	
1	1	NUDE MAN, Southern All Stars, Victor
2	14	MY FANTASY, Kyoko Koizumi, Victor
3	2	GREATEST HITS, Tatsuro Yamashita, RVC
4	3	P.M. 9, Elkichi Yazawa, Warner/Pioneer
5	4	I LOVE YOU..., Off Course, Toshiba-EMI
6	6	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
7	5	PEARL PIASU, Matsuyota Yumi, Toshiba-EMI
8	9	PROLOGUE, Akina Nakamori, Warner-Pioneer
9	NEW	LA SAISON D'AMOUR, Ann Louis, Victor
10	7	BANZAI, Masahiko Kondo, RVC
11	10	SOLE SHADOWS, Shanels, Epic-Sony
12	8	SEIKO INDEX, Seiko Matsuda, CBS/Sony
13	12	NOW AND FOREVER, Air Supply, Nippon Phonogram
14	11	YUGUREKARA... HITORI, Hiromi Iwasaki, Victor
15	13	ROCKY III, Soundtrack, King
16	19	TULIP LANDX, Tulip, Toshiba-EMI
17	17	PINEAPPLE, Seiko Matsuda, CBS/Sony
18	20	DONNA SUMMER, Donna Summer, Warner-Pioneer

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 8/6/82

SINGLES		
This Week	Last Week	
1	1	ADIOS AMOR, Andy Borg, EMI
2	2	ICH WILL SPASS, Markus, CBS
3	4	ABRACADABRA, Steve Miller Band, Mercury
4	3	MAID OF ORLEANS, Orchestral Manouevers In The Dark, Dindisc
5	5	WO BIST DU, Spider Murphy Gang, EMI
6	NEW	GIVE ME YOUR HEART TONIGHT, Shakin' Stevens, CBS
7	NEW	WORDS, F.R. David, DGG
8	7	JUST AN ILLUSION, Imagination, Ariola
9	10	HEAT OF THE MOMENT, Asia, CBS
10	11	ZAUBERSTAB, Zaza, Intercord
11	12	MACHINE BRENNT, Falco, Teldec
12	6	MADE IN ITALY, Ricci & Poveri, Baby
13	24	GIRL CRAZY, Hot Chocolate, Rak
14	17	VERDAMP LANG HER, BAP, EMI
15	18	SADDLE UP, David Christie, Polydor
16	19	IT STARTED WITH A KISS, Hot Chocolate, EMI
17	9	GOODY TWO SHOES, Adam & The Ants, CBS
18	20	MUSIC & LIGHTS, Imagination, Ariola
19	14	CARBONARA, Spliff, CBS
20	11	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
21	8	DA DA DA ICH WEISS BESSCHEID, Frank Zander, Hansas
22	15	NON SUCCEDERA PIU, Claudio Mori, Ariola
23	23	FACE TO FACE, Frank Duval, Teldec
24	13	DAS MAEDCHEN AUF DER TREPPE, Tangerine Dream, Ariola
25	NEW	HARD TO TO SAY I'M SORRY, Chicago, WEA
26	25	ROSANNA, Toto, CBS
27	NEW	WAS WAERE WENN, Christian Franke, Ariola
28	22	DA DA DA ICH LIEB DICH NICHT, Trio, Phonogram
29	NEW	DON'T GO, Yazoo, Intercord
30	NEW	WHY CAN'T WE LIVE TOGETHER, Mike Anthony, Metronome

ALBUMS		
This Week	Last Week	
1	4	ABRACADABRA, Steve Miller Band, Mercury
2	1	FUER USSZESCHNIGGE, Bap, EMI
3	11	IN TRANSIT, Saga, Polydor
4	2	EIN BISSCHEN FRIEDEN, Nicole, Jupiter
5	3	85555, Spliff, CBS
6	5	EYE IN THE SKY, Alan Parson Project, Arista
7	9	FIVE MILES OUT, Mike Oldfield, Virgin
8	12	ASIA, Asia, Geffen
9	7	DOLCE VITA, Spider Murphy Gang, EMI
10	6	THE CONCERT IN THE CENTRAL PARK, Simon & Gartunkel, Geffen
11	8	LIFE 32, Peter Maffay, Metronome
12	20	IV, Toto, CBS
13	13	TUG OF WAR, Paul McCartney, EMI
14	10	ARCHITECTURE & MORALITY, Orchestral Manouevers In The Dark, Dindisc
15	18	STILL LIFE, Rolling Stones, Rolling Stones
16	14	AVALON, Roxy Music, Polydor
17	15	MIRAGE, Fleetwood Mac, Warner Bros.
18	17	BEST MOVES, Chris De Bourgh, A&M
19	NEW	TALKING BACK TO THE NIGHT, Steve Winwood, Ariola
20	16	4, Foreigner, Atlantic

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 8/30/82

SINGLES		
This Week	Last Week	
1	2	THE OTHER WOMAN, Ray Parker Jr., Arista
2	4	ABRACADABRA, Steve Miller Band, Mercury
3	1	GOODY TWO SHOES, Adam Ant, CBS
4	3	I RAN, A Flock Of Seagulls, Jive
5	16	IF YOU WANT MY LOVE, Cheap Trick, Epic
6	5	HOUSE OF FUN, Madness, Stiff
7	6	RADIO, Members, Island
8	7	ONLY YOU, Yazoo, Mute
9	13	POISON ARROW, A.B.C., Mercury
10	18	HARD TO SAY I'M SORRY, Chicago, Full Moon

11	11	HURTS SO GOOD, John Cougar, WEA
12	9	GIRL CRAZY, Hot Chocolate, EMI
13	8	CRIMSON & CLOVER, Joan Jett & Blackhearts, Liberation
14	12	HOLD ME, Fleetwood Mac, Warner Bros.
15	10	I'VE NEVER BEEN TO ME, Charlene, Motown
16	17	I KNOW WHAT BOYS LIKE, The Waitresses, Polydor
17	20	EAGLE ROCK, Daddy Cool, Wizard
18	NEW	DOWN ON THE BORDER, Little River Band, Capitol
19	19	VIEW FROM A BRIDGE, Kim Wilde, Rak
20	NEW	THE RHYTHM OF THE JUNGLE, Quik, Epic

ALBUMS		
This Week	Last Week	
1	1	SONS OF BEACHES, Australian Crawl, EMI
2	6	20 GOLDEN GREATS, Slim Whitman, Liberty
3	2	TUG OF WAR, Paul McCartney, Parlophone
4	8	EYE IN THE SKY, Alan Parsons Project, Arista
5	3	MIRAGE, Fleetwood Mac, Warner Bros.
6	5	DEEPEST PURPLE, Deep Purple, EMI
7	4	AVALON, Roxy Music, Polydor
8	12	ABRACADABRA, Steve Miller Band, Mercury
9	7	PICTURES AT ELEVEN, Robert Plant, Swan Song
10	10	THE NUMBER OF THE BEAST, Iron Maiden, EMI
11	9	THE VERY BEST OF PETER ALLEN, Peter Allen, A&M
12	13	NUOVO MONDO, Mondo Rock, WEA
13	11	TIME AND TIDE, Split Enz, Mushroom
14	14	SOLID GOLD EASY ACTION, T. Rex, EMI
15	15	RIO, Duran Duran, EMI
16	18	DARE, Human League, Virgin
17	17	HERE I AM, Julie Anthony, J&B
18	NEW	20 GREATEST HITS, Dionne Warwick, J&B
19	NEW	CHARIOTS OF FIRE, Vangelis, Polydor
20	16	SELECT, Kim Wilde, Rak

## CANADA

(Courtesy Canadian Broadcasting Corp.)  
As of 8/30/82

SINGLES		
This Week	Last Week	
1	1	EYE OF THE TIGER, Survivor, Scotti Bros.
2	2	ABRACADABRA, Steve Miller Band, Capitol
3	4	HARD TO SAY I'M SORRY, Chicago, CBS
4	7	JACK & DIANE, John Cougar, Riva
5	6	EYE IN THE SKY, Alan Parsons Project, Arista
6	3	EYES OF A STRANGER, Payolas, A&M
7	5	HOLD ME, Fleetwood Mac, Warner Bros.
8	8	YOUR DADDY DON'T KNOW, Toronto, A&M
9	11	TAKE IT AWAY, Paul McCartney, CBS
10	13	VACATION, Go-Go's, IRS
11	9	EVEN THE NIGHTS ARE BETTER, Air Supply, Big Time
12	10	ENOUGH IS ENOUGH, April Wine, Capitol
13	17	YOU SHOULD HEAR THE WAY SHE TALKS ABOUT YOU, Melissa Manchester, Arista
14	NEW	DOWN UNDER, Men At Work, CBS
15	18	ONLY TIME WILL TELL, Asia, WEA
16	14	HURTS SO GOOD, John Cougar, Riva
17	19	WASTED ON THE WAY CROSSBY, Stills & Nash, Atlantic
18	16	WHO CAN IT BE NOW, Men At Work, CBS
19	12	KEEP THE FIRE BURNIN', REO Speedwagon, Epic
20	NEW	I RAN (So Far Away), A Flock of Seagulls, Quality

ALBUMS		
This Week	Last Week	
1	1	AMERICAN FOOL, John Cougar, Riva
2	4	EYE IN THE SKY, Alan Parsons Project, Arista
3	2	PICTURES AT ELEVEN, Robert Plant, Swan Song
4	5	BUSINESS AS USUAL, Men At Work, CBS
5	3	ABRACADABRA, Steve Miller Band, Capitol
6	6	EYE OF THE TIGER, Survivor, Scotti Bros.
7	9	MIRAGE, Fleetwood Mac, Warner Bros.
8	8	AVALON, Roxy Music, Warner Bros.
9	10	NO STRANGER TO DANGER, Payolas, A&M
10	NEW	POWER PLAY, April Wine, Capitol

## ITALY

(Courtesy Germano Rusclito)  
As of 8/31/82

ALBUMS		
This Week	Last Week	
1	2	LA VOCE DEL PADRONE, Franco Battiato, EMI
2	1	BELLA 'MBRIANA, Pino Daniele, EMI
3	3	COCCIANTE, Riccardo Cocciante, RCA
4	9	TERESA DE SIO, Teresa De Sio, PolyGram
5	5	EYE IN THE SKY, Alan Parsons Project, Arista/CGD-MM
6	6	18 ROUND NO. 2, Various, CGD/MM
7	NEW	FESTIVAL BAR '82, Various, OGD-MM
8	NEW	BRAVI RAGAZZI, Miguel Bose, CBS
9	8	ROCK MANTICO, Alberto Camerini, CBS
10	13	MISTOMARE, Various, Durium
11	4	TITANIC, Francesco De Gregori, RCA
12	14	30 X 60 VOL. II, Various, CGD/MM
13	12	SOTTO LA PIOGGIA, Antonello Venditti, Ricordi
14	NEW	VIEW FROM THE GROUND, America, EMI
15	NEW	NOSTALGIA, Various, K-tel/RCA
16	18	CONCERT IN CENTRAL PARK, Simon & Gartunkel, CBS
17	11	PALASPORT, Pooh, CGD/MM
18	10	GUARDA CHI SI VEDE, Ron, Spaghetti/RCA
19	7	TUG OF WAR, Paul McCartney, EMI
20	15	STILL LIFE, Rolling Stones, EMI

## NETHERLANDS

(Courtesy Stichting Nederlandse Top 40)  
As of 8/04/82

SINGLES		
This Week	Last Week	
1	1	ALS JE HUILT/BIM BAM, Andre van Duin, CNR
2	2	WORDS, F.R. David, Carrere
3	8	I KNOW THERE'S SOMETHING GOING ON, Frida, Polydor
4	5	IT STARTED WITH A KISS, Hot Chocolate, Rak
5	7	UNDER THE BOARDWALK, Tom Tom Club, Island
6	6	LOVE IS IN CONTROL, Donna Summer, Warner Bros.
7	NEW	CATS FOR EVER, Next One, Utopia
8	3	SOMEONE LOVES YOU HONEY, June Lodge+Prince Mohammed, Dance Recs.
9	NEW	TWILIGHT ZONE, Golden Earring, 21 Recs.
10	4	AFRICA, Toto, CBS

## Paris Disco Scores With The Over-30s

PARIS—A disco for the over-30s opened by club owner Jean Pierre in Vandoeuvre, Eastern France, has confounded the pundits by attracting some of the biggest crowds in the country.

Far from going to the wall as expected, the Solitaire's Club, capacity 1,800, turns over more than 20,000 clients a month, and earnings are still increasing by 12% a year.

The opening of conventional discos nearby has not affected this growth, and in fact, with nostalgia on the rise and '60s catalog material in growing demand everywhere, the example of Solitaire's Club may lead to the spread of a new kind of disco, less exclusively youth-oriented and reflecting the enthusiasm for what the French call "retro" music.



## Pop

**MIKE RUTHERFORD—Acting Very Strange, Atlantic 80015.** Produced by Mike Rutherford. Genesis' guitarist launches a new solo career with this label debut, which should rival partner Phil Collins' own solo hit in quick AOR pickup. If anything, Rutherford's new songs stay closer to his band's recent upbeat triumphs than did Collins' more experimental album, and even spotlights a similarly thundering percussion style, thanks to help from Stewart (Police) Copeland, Paul Fishman and Rutherford's own drum synthesizer. As shown on "Maxine," already shipped as a single, Rutherford has a gruff but appealing voice.

**ANNE MURRAY—The Hottest Night Of The Year, Capitol ST-12225.** Produced by Jim Ed Norman. Murray and Norman's latest features a bit more emphasis on spunky mid-tempo pop material than past ballad-oriented collections. The subtle shift is exemplified by the single, a sprightly remake of Bruce Channel's "Hey! Baby!" which is already climbing the charts. "That'll Keep Me Dreaming" and "Song For The Mira," the set's most traditional ballads, are tucked away at the end of side two. Murray's album track record has been quite steady since the "Let's Keep It That Way" LP four years ago.

**AEROSMITH—Rock In A Hard Place, Columbia FC 38061.** Produced by Jack Douglas, Steven Tyler & Tony Bongiovi. What's this—Aerosmith doing "Cry Me A River" and "Bitch's Brew"? Fear not, headbangers. Steve Tyler screams rather than cries that old ballad, and the latter is a typically raunchy hard rock original, not the Miles Davis classic. In fact, despite a brand new guitar front line in Jimmy Crespo and Rick Dufay, this Boston quintet returns with the style and format of its biggest selling '70s albums intact, and with AOR on its hard rock rampage, these new performances could return the band to prominence.

**WALTER MURPHY—Themes From "E.T." And More, MCA-6114.** Produced by Walter Murphy. Play it again, "E.T." Murphy follows up his close encounter with the top 40 by conducting the orchestra through some hauntingly familiar musical territory. Space themes abound, with "E.T.," "Close Encounters" and "Star Trek" exploring the beyond, "Superman" somewhere in between, "Raiders" a globetrotting adventure, "Pottergeist" exploring inner space. For dessert, keyboardist Murphy suggests "Jaws." Gulp. MCA's "E.T." soundtrack reached the top 40.

**VANGELIS—To The Unknown Man, RCA AFL4397.** Produced by Vangelis. Capitalizing on Vangelis' worldwide hit with "Chariots Of Fire" RCA has collected some previously released material and packaged it with a cover that shows a runner breaking the finish line tape. As this LP demonstrates, "Chariots" was not the first time Vangelis came up with melodic and inspirational organ music. This album is full of similar tunes. This sort of pseudo-profound music can almost be addicting, though looked at another way it can be downright irritating. It's a matter of taste.

**ICEHOUSE—Primitive Man, Chrysalis CHR 1390.** Produced by Iva Davies & Keith Forsey. Reportedly a virtual one-man effort since songwriter Iva Davies dismissed the lineup heard on their 1981 debut, Icehouse shifts here toward a seductive, synthesizer-tinged pop style inviting direct comparison with Roxy Music's recent work. When Davies veers closest to Bryan Ferry's vocal inflections, as he does on "Street Cafe," the resemblance is eerie, but even with that risk in identity, this is strong, atmospheric music.

**NOVO COMBO—The Animation Generation, Polydor PD16356 (PolyGram).** Produced by Novo Combo, Elliot Scheiner. Last year, this quartet earned significant AOR and top 40 airplay and sales with its debut album. It was easy to write the group off as a Police clone but this second set possesses more of Novo Combo's own personality. The group has a wide variety in sound, ranging from the reggae-edged rock of "Too Long Gone" to the REO Speedwagon-shaded "Keep Your Love Alive."

## Black

**THE TIME—What Time Is It? Warner Bros. 23701.** Produced by Morris Day & The Starr Company. Minneapolis' own rock'n'funk mafiosi continue their self-styled fusion of dance floor momentum, rock firepower and provocative if usually witty erotica. Built around Morris Day's lively vocals and good-humored sexual bravado, the band builds more of the long, loping grooves that proved a major calling card at urban contemporary stations last year, calling on help from their sisters in Vanity 6 (on "The Walk") and generally nodding toward old Prince. With the exception of the sly ballad, "Gigolos Get Lonely Too," this is non-stop party music.

**THE B.B.&Q. BAND—All Night Long, Capitol ST-12212.** Produced by Jacques Fred Petrus. B.B.&Q. has been on the beat since they broke big last year, and placed by "Imagination," the group seems headed for new heights. Kevin Robinson's steady vocals anchor the band, and bolstered by Kae Williams, Timmy Allen, Tony Bridges, Johnny Kemp and songwriter/arranger/conductor Mauro Malavasi, the band bids for a breakthrough on this richly-varied, multi-textured vocal/instrumental showcase. Brimming with pop potential on "The Things We Do In Love" and "All Night Long," B.B.&Q. is bound for greener chart pastures.

## Spotlight



**THE WHO—It's Hard, Warner Bros. 23731.** Produced by Glyn Johns. The veteran rock quartet continues its renewed emphasis on more economical songs and a punchier, upbeat delivery, both key factors in the top five acceptance accorded "Face Dances" a year ago. Here, though, the return of frequent production ally Glyn Johns yields a slightly lush ensemble sound, highlighting John Entwistle's horns and the synthesizers played by Entwistle and songwriter Pete Townshend. As previewed on the first single, "Athena," the new set underlines the band's interplay in rotating vocals (by the aforementioned duo as well as lead singer Roger Daltrey), and while these songs are identifiably within the band's past work, they allude successfully to the anger and energy of new rock. Look for their farewell tour to bring added consumer anticipation.

**KIM CARNES—Voyeur, EMI America SO17078.** Produced by Val Garay. Carnes' fourth album for EMI America has even more of a rock edge than last year's No. 1 breakthrough "Mistaken Identity." The album's highlight is the title track, as steamy and sultry as the screen sirens Carnes sang about in the Grammy-winning "Bette Davis Eyes." "Does It Make You Remember," one of three songs cowritten with husband Dave Ellingson, is a striking example of the use of harder rock textures in a ballad setting; "Breakin' Away From Sanity," one of two tunes cowritten by Craig Krampf, features a 17-voice children's choir arranged by Jimmie Haskell. A worthy followup to a widely-admired LP.



**CONEY HATCH, Mercury SRM14056.** Produced by Kim Mitchell. This four man group from Canada plays rock in the Foreigner mold with solid crunching chords, vocal harmonies, flashing guitars, and individual and recognizable songs. It's just that the lyrics are so off putting and downright misogynistic. In one song they put down a woman for having a "devil's deck" in another one they accuse a lover of "poisoning my love" in a third they declare that "You Ain't Got Me." And that's only side one. All this wouldn't be objectionable, or even noticed, but these guys really know how to play these instruments.

**SHAKATAK—Night Birds, Polydor PD16354.** Produced by Nigel Wright. Are you ready for soft jazz/funk performed by (mostly) white Englishmen? That's what ShakataK plays, and it doesn't do it badly. The music is studied and technically all you would ask, using a variety of vocalists. But the vocals are not the point here, it's the instrumentation, which ranges from elevator music bland to acceptable pseudo-soul. A pleasant departure is "Sleepwalkin'" with a guest lead vocal by Jackie Rawe of the U.K. Sluts.

**DAVID KENT, Epic ARE38134.** Produced by John Anthony. David Kent is the keyboard player for Hall & Oates and this is his first solo album. It is obvious this record was consciously geared for radio. The music is in a pop rock idiom, played at mid tempo, not too soulful, but with lots of pretty harmonies, synthesizer washes, and nonthreatening song material. The vocals are not especially distinctive, but the playing is technically proficient even if not overflowing with new ideas. In other words it sounds like everything else you (don't want to) hear on the radio.

## EPs

**OCTOBER DAYS, Do The Right Thing, Aim Records AIM12105.** Produced by Bill Murphy, October Days. This is what well-done new wave rock should sound like: committed vocals, a bitter edge, songs with a purpose and a relentless beat. And that is what October Days, a New Haven based band does. Contact: (203) 333-1436.

**INCREDIBLE CASUALS—Let's Go, Eat Records EATUMEP12.** Produced by Vince Valium, Chandler Travis. This 12-inch 45 r.p.m. "maxi-EP" features eight songs by the Incredible Casuals, a New England area bar band that plays with brash and cheeky vigor. The songs are simple and catchy and go back to a tradition where all that was required from a good band was that it play goodtime music.

**JIM FREEMAN & THE GOLDEN GATE JUMPERS—Romantic, Alive Records AEPO02.** As can be seen from the name of his backup band, this San Francisco-based singer/songwriter has a sense of humor. Also a sense of musicality which he combines well in this understated six-song EP. The songs are catchy, even if Freeman isn't the most technically proficient singer in the world.

**BIG BOYS—Fun, Fun, Fun... Moment BB001.** Produced by Spot. Austin, Texas has one of the most innovative local music scenes and that town's Big Boys are definitely worth looking into. Four of the tracks here are fairly typical, funk-spiced punk thrashings. However, two songs—a remake of Kool & the Gang's "Hollywood Swinging" and an r&b instrumental called "We Got Soul"—put this band way ahead of the hardcore punk pack.

## Billboard's Recommended LPs

### pop

**ALTERED IMAGES—Pinky Blue, Portrait ARR38110.** Produced by Martin Rushent. The new English techno pop bands are becoming as faceless as arena suburban bands or the soul/funk/disco ensembles. Witness this LP which has a picture of the band in front, but nobody listed by name or instruments—only producer Martin Rushent is credited. Which is a shame because Altered Images has a bright cheery sound, and songs like "See Those Eyes" and "I Could Be Happy" that are perfect examples of current dance club rock.

**JIMI HENDRIX—The Jimi Hendrix Concerts, Warner Bros. 22306.** Produced by Alan Douglas. The performances may be new to vinyl, but the material certainly isn't in this two-disc simulated concert, which claims to be the first live Hendrix package to approximate his actual shows' pace and sequence. That may entice collectors and hard-core fans, but while the recording quality's fine and the playing typically

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**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. Reviewers: Dave Dexter Jr., Enrique Fernandez, Laura Foti, Paul Grein, Douglas E. Hall, Is Horowitz, Kip Kirby, Roman Kozak, Irv Lichtenman, Ed Ochs, Tony Sabournin, Sam Sutherland, Robyn Wells, Adam White.**

## Country

**CONWAY TWITTY—Dream Maker, Elektra 60182-1.** Produced by Jimmy Bowen, Conway Twitty. One of Twitty's most striking (and enduring) traits is his refusal to cut formulaic material. He thinks nothing of trying songs like "Just When I Needed You Most" or "The Rose," and making them his own. One of country's best balladeers, Twitty nonetheless knows how to handle a rocker; he also knows how to pack emotion into a lyric. The teamwork of Bowen and Twitty is one of the best studio combinations in this artist's career.

**ED BRUCE—I Write It Down, MCA 5323.** Produced by Tommy West. This is a showcase for Bruce's writing skills, taking its theme from the last cut on side one, "The Songwriter (I Write It Down)." The album contains Bruce classics (written alone or with co-writers) like "Mammas Don't Let Your Babies Grow Up To Be Cowboys" and "Theme From 'Bret Maverick'" (from his recent tv series with James Garner), plus new material. West's production is, as always, right on the mark for Bruce's laidback style.

## Jazz

**CHICK COREA—Touchstone, Warner Bros. 23699.** Produced by Chick Corea. The prolific keyboardist returns to fusion from his recent mainstream and chamber jazz projects with this mystical concept album. Hewing to rhapsodic melodies and atmospheric ensemble playing, the set works because of Corea's emphasis on both smaller groups and expanded lineups, and a subtle shifting from acoustic passages to electronics and percussions. An all-star cast—including Stanley Clarke, Lenny White, Lee Konitz, Paco DeLucia, Al Di Meola and Gayle Moran—will spur added interest.

## Gospel

**ARCHERS—At Their Very Best, Light 5815.** Various Producers. This collection of the Archers' popular songs of the past decade proves their versatility, covering mainstream pop, light jazz and near-choral arrangements. The retrospective finds several tunes holding up well over the years, including "It Wouldn't Be Enough," "Picking Up The Pieces," the soothing "Music," and the popular "Make Me An Instrument."

**ANDRAE CROUCH—Finally, Light 5784.** Produced by Bill Maxwell, Andrae Crouch. Crouch moves back into the gospel mainstream, at a time when many felt he was on the verge of mass-appeal "secular" stardom. A lush flow of back-up singers decorates all tracks, even leading the vocals on three

numbers, although the weight of their singing sometimes burdens the arrangements. Crouch hits his stride with the intense whisper-singing on "Finally," the melodic "We Need To Hear From You" and "Sweet Communion," with its drum intro and synthesizer refrains.

**INSPIRATIONS—Someday, Canaan 9887.** Produced by Martin Cook. This six-member, million-sellers group is back with more simple, steady Southern gospel. Backed by spare arrangements of piano, steel guitar and occasional dobro, the singers hit high notes ("They're Holding Up The Ladder"), harmonic country ("I Sure Do Want To Go") and rhythmic old-style numbers ("Someday"), forming a well-rounded, lively set.

## First Time Around

**HUGHES/THRALL, Boulevard Records ARZ38116.** Produced by Andy Johns, Hughes/Thrall, Rob Fraboni. Though this is a new LP by a new band, its principals are rock'n'roll veterans. Glenn Hughes is best remembered for his stint with Deep Purple in the mid '70s, where he was the singer and bass player. Pat Thrall was until recently the guitarist for the Pat Travers Band. The two mesh well together, playing well, staying within the rock mainstream without being too esoteric or venturing into unknown ground.

**CATHOLIC GIRLS, MCA MCA-5350.** Produced by Evan Pace. Now that the Go-Go's have helped finish off the old reservations about lady rock bands, this East Coast quarter should have a clear field for radio acceptance, particularly in light of the new stirrings of post new wave styles on AOR. Still, their label debut does offset the band's clean, classic guitar rock with an ironic problem, packaging: while the campy cover and parochial uniforms hint at an underlying spoof, songwriter Gail Petersen delivers her confessions in an earnest, appealing stance closer to Robin Lane than Belinda Carlisle or Chrissie Hynde.

**KIT HAIN—Looking For You, Mercury SRM14053.** Produced by Mike Thorne. Kit Hain, formerly part of Marshall Hain, writes some interesting songs, which she sings with a voice that "soars, seer and soothes," the press release says. It's true and Hain can write and perform in a number of pop styles. Yet the material is always uniquely her own. The songs are always intelligent and musically fulfilled, revealing a range of emotions. Hain is a perfect example of a new artist that can appeal to an older demographic. If only radio would listen.

**BURNING ROME, A&M SP4916.** Produced by Liam Sternberg, Ed Stasium. Burning Rome is of a new generation of rock acts whose principals first honed their skills on the new wave scene, but who have since adopted to the realities of the pop mainstream. Lead singer Vicki Thomas was signed after a gig at Madame Wong's. Producer Liam Sternberg worked on early Stiff Records projects. Drummer Mickey Shine played on Elvis Costello's "My Aim Is True" LP. The focus here is on the big voice of singer Thomas, performing material that is perfectly acceptable to AOR while eschewing the genre's cliches.

## Reaction To CBS One-Sided 45

• Continued from page 1

As for racks, three of the nation's four largest rackers are turning thumbs down on the 29 cent formula, while one is reserving judgment.

The initial eight one-sided singles, including some current charters, are "Don't Fight It" by Kenny Loggins with Steve Perry, "Hold On" by Santana, "Man Out Of Time" by Elvis Costello and "Make Believe" by Toto, all on Columbia; "Sweet Time" by REO Speedwagon, "Bad Boy (Having A Party)" by Luther Vandross, "I Need You" by Paul Carrack and "Heartbroke" by Ricky Skaggs, all on Epic.

"I believe in it—great idea," retailer Lou Lavinthal of Roundup Music, Seattle, enthuses. As recorded product supplier to the 62 Fred Meyer discount department stores, he is trying to work out a pricing formula, his only concern.

"You gotta figure some won't sell," he explains. "So what do I start pricing it at, so if I have to sell it off when it loses its momentum, I can come out? That way you can afford to buy a lot of them. That's the purpose: to spread interest in an act through a key song."

Ira Heilicher of the seven Great American and six Wax Museum stores in the Twin Cities is at the opposite pole in that he's "not really interested in it. Our one-stop (Lieberman) approached us about it. We could sell it for 49 cents. That's about a 42% markup. Is that enough profit when we have to make mark-downs? And, if it doesn't sell at 49 cents or 59 cents, will it sell for 39 cents or its wholesale price, 29 cents?"

"We are very enthused about it," Larry Rosenbaum of the 11 Chicago Flipside stores says. "We don't like the no-return. But we are not shooting craps at 29 cents. A 49 cent price popped into my head. It should inspire album sales. We are creating our own point-of-purchase materials, bag stuffers and that kind of stuff. We will also display it prominently."

"We'll carry some of all the releases in our 13 stores," John Grandoni of Cavages, Buffalo, states. "We'll create our own streamers and we will run blurbs in our advertising. It's great for multiple sales. The Loggins-Perry two-sided single is al-

ready being played by radio here and we are moving it."

"If Columbia can release a one-sided for 29 cents, why not a 95 cent list on the two-sided?" Allan Rosen of the 16 Flipside stores out of Lubbock asks. "It's difficult without a return," he adds, in evaluating the new one-sided titles.

"I'll probably experiment with the hottest two releases," Angela Singer of the Circles/Hollywood stores. Phoenix, explains. "I think 69 cents is a good price. I also intend to stock the two-sided versions of the same singles to compare what each does."

"It's definitely a sales tool. We won't stock a lot until each is proven," Jim Greenwood of the 32 Licorice Pizza stores in the southern half of California says. "At 49 cents, we have an attractive price point. We'll try to tie the single in with the album in the stores."

"It could be great," Raoul Acavedo of Stars Records, Dallas, avers. "If it brings people into the store, that is all I care about. I think I'd price it at 49 cents."

"I have to digest it," Clyde McElvene of Harmony Hut, the Schwartz Bros. retail chain out of Lanham, Md., says. "The industry certainly needs excitement and a way to introduce new acts, but I can't prejudge. This is a perfect example of the lack of pre-marketing thought. We should have been sent streamers and been notified a month ago. The sleeve should state the 45 is a single-sided record. Lots of people may bring it back after they get it home and find out it has only one side."

Dave Burke of Recordland, Cleveland, says, "It looks interesting. I've come to no conclusion yet." Manny Drucker of the 44 Listening Booth stores, Pennsauken, N.J., is also deliberating the new single: "It sounds exciting, but no return at all? There is no margin for error. We will be very selective, and probably price it at 59 cents." Al Franklin of Music World, the three stores out of Hartford, feels similarly and will price it between 50 cents and 59 cents.

"I'm backing off temporarily," Joe Bressi, vice president of purchasing for the 130 Camelot/Grapevine stores, says. "We sell a lot of \$1.85 singles, so we will wait for test results. We don't want to give it away." Bruce Feit of the nine Turntable stores, Nashville, says he'll sell the 29 cent single "if the title is right for us. I see a price around 40 cents."

"A possible 49 cent singles price is a crack in the dam." Martin Spector of the 13 Spec's stores out of Miami feels. "At 49 cents, I make 40 points. It's the beginning of lower prices, I hope. I recall when the late Joel Friedman predicted unlimited sales plateaus and it wasn't long after that prices started their spiral and the bottom dropped out."

"I can see bad a good," Jim Grimes of the 70-plus National Record Mart/Oasis locations out of Pittsburgh, says. "The price differential is so vast. At 50 cents retail, a customer can pick up 12 singles for about the same price as a new advertised special album. We have to look at the overall operational cost. We provide a bag which costs us a penny. On a 49 cent price, that is 2% overhead. Then there is the employee time at the register on a 49 cent sale. If we sell a \$1.59 single, all those percentages of overhead drop drastically. In order for us to carry it in all stores, it must be a well-spread hit."

"We had a long talk with CBS. It's a great idea," says Ben Karol of King Karol, New York. "It's all good

product, so it will get good airplay. I might buy my own radio spots. It's a real traffic leader. I love the price. A thousand records cost me \$290. I'll give them away if I have to."

"I'm taking a very conservative attitude," Ned Berndt of Q Records & Tapes, Miami, states. "I may pass on the one-sider and stay with the two. Even the most established acts don't always come with hit singles. How do we know in front?"

Among one-stops, Stan Meyers, Sound Video Unlimited, Chicago, feels 40 cents is right. Jerry Richman, Richman Bros., Pennsauken, N.J., is eyeing 35 cents. Larry Devuono, Waxworks/Videoworks, Owensboro, Ky., is eyeballing 50 cents, as is Bill Turner of the Colorite Co., Chicago. Joe Voynow, Bib, Charlotte, and Steve Libman, Nova, Atlanta, haven't decided.

"It has to be fantastic," Richman predicts. Turner feels the same way. "We are going to do everything possible to establish it with our retailers," Turner states.

Voynow, Libman and Devuono share misgivings about the non-returnable singles that don't make it. "We think the price has to include a 'return' price," Voynow points out. Devuono and Waxworks' president Terry Woodard have given the CBS innovation much thought. "How can I recover the loss on returns? I encourage some new thinking from CBS. How about a 50 cent price and a 50% return?" Devuono asks.

Libman says he has already blasted CBS. "I'm lucky if I can get a six cent markup. Let's say we sell off 80% of the first thousand we sell. That's a \$48 profit. The 200 I don't

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## Vox Jox

• Continued from page 23

Steve Kingston has joined WBZZ (B-94) Pittsburgh as p.d., filling a position vacant since Dan Vallie was promoted to vice president of programming for the five-station EZ Communications chain. Kingston was last p.d. of WPGC Washington. ... **Bob Baker** has been appointed president and general manager of CKLW/CKJY Windsor, Ont. (Detroit). He succeeds **Chuck Camroux**, who is forming a consultancy. Baker moves over from the corporate position of vice president, finance.

WQBA Miami general manager **Herb Levin** and station manager **Julio Rumbaut** have both resigned to purchase WHTT Miami from Metroplex Communications for \$2.2 million. WRRM Cincinnati general manager **George Hyde** has been moved to take over the general manager's post at WQBA. Both stations are owned by Susquehanna Broadcasting. WRRM sales manager **Gordon Obarski** has been promoted to general manager of that station.

Several changes have been announced at Group W Radio. WINS general manager **Tony Hirsch** has become president of Westinghouse's Muzak division, succeeding **Ed Fuhrman**. Succeeding Hirsch at WINS is Group W vice president of radio sales **John Waugaman**. **Roy Shapiro** has succeeded **Bob Richer** as general manager of Group W's rep firm, Radio Advertising Representatives. He moves from the corporate position of vice president of marketing & research. Fuhrman has been given general assignment duties in the radio division and Richer has left the company.

SEPTEMBER 11, 1982, BILLBOARD



**PRESENTING RCA**—RCA Records personnel got a preview of product and new marketing strategies at what label president Bob Summer described as a "pep rally" at New York headquarters Aug. 24. In the top photo, the 400 attendees hear Jack Craigo, vice president, U.S. & Canada, describe artist Sylvia (on screen) as one of the label's rising acts; in the middle photo, four key executives lead the applause for the label's fall release, including, from left, Summer; Jose Menendez, vice president of staff operations and finance; Ekke Schnabel, vice president of International; and Craigo. In the bottom photo, Summer is seated next to Michael Leon, vice president of East Coast operations for A&M Records, and Larry Gallagher, RCA vice president of field sales. Immediately behind Summer are Jeb Brien, vice president, promotion, and Tommy Mottola, president of Champion Entertainment, management firm for Hall & Oates.

## Format Turntable

**WCAO Baltimore** will switch from an AC format to country Oct. 2. General manager Joseph Cahill says he decided to change formats after a survey taken for the station by Reymer Gersin showed "a tremendous hole for AM country." WPOC-FM is the only other local country station.

Cahill, who brought John Lund in to consult the station on the format change, says he expects program director Scott Richards to stay. As for the on-air staff, Cahill says, "We're talking to them to see how they feel about it."

**KLIR Denver**, which has run Schulke beautiful music for the past 18 years, changed to an AC format on Friday (3). Actually, the station has been in transition since July 5 when it adopted Fred Everett's soft pop format. Everett, who joined KLIR as operations manager in July, is planning to syndicate his soft pop format and he used KLIR as a pilot station. Everett came to KLIR from KMBR Kansas City where he was p.d.

Mike Anthony, former assistant p.d. and midday personality at KCNR Portland, Ore., has been named p.d. at KLIR. He expects to keep the current KLIR on-air staff for the format change.

**KING Seattle** shifts from AC to all news, using the CNN service, Oct. 4. John Erickson, current news director, will oversee an expanded news staff. KING moves into this format just as KVI moves out of it into MOR. KIRO also does all news in Seattle.

**WVCG Coral Gables, Fla.** has shifted from TM's TM-O-R to an oldies format. Operations and program manager Jerre Sullivan credits the staff and especially chief engineer Mitch Wein with convincing him to make the change.

Progressive **WBRU Providence** has signed up for consultation with Burkhart / Abrams / Michaels / Douglas & Assoc. But general manag-

er Jonathan Groff says the station will not become a typical SuperStars station. He says Lee Abrams will develop a new AOR approach which "takes into account WBRU's unique history and position in the Providence market."

**WWQM Madison, Wisc.** has become WHIT to concentrate on a format of gold hits developed by consultants Sherwood & Hennes. Dan Clayton has joined the staff to assist p.d. Mike Ryan and to take over the morning drive shift. He comes from WSPT Stevens Point, Wisc.

**AOR WRKK Birmingham** switched to country Aug. 23, leaving the AOR field in that market to WSGN and WAPI-FM. WRKK moves into a field crowded by three other stations, including market leader WZZK. The new format is being promoted as "K Country." WAPI sales manager Gordon Sprouse moves in as general manager and Tommy Hayes is the new p.d., moving over from sister station WVOK.



## Independents Thrive In Bay Area Labels Live Up To Region's Avant Garde Reputation

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Williamson/Meg Christian date that will mark the 10th anniversary of the label. Olivia is also reissuing Williamson's 1971 Ampex LP.

Another active women's label is Redwood, with offices in both Ukiah and Oakland. Label founder Holly Near has recently released her fifth, "Fire In The Rain," and the company has also gained good notice with "Call It Jazz," recorded live at the Great American Music Hall by the five-woman group Alive!

The Windham Hill label, which jumped onto the map in a big way with George Winston's debut LP, "Autumn," has the Winston followup, "Winter To Spring," on the jazz charts. This follows recent LPs from label founder Will Ackerman, Alex deGrassi and Michael Hedges. Windham Hill is also distributing "Stickman" from steel drummer Andy Narell, on Narell's own Hip-Pocket label.

In the same vein as the Windham Hill product is Tom Smith's "Still Lives," acoustic guitar solos on the Lone Oaks label in Felton, near Santa Cruz. This LP was partially engineered by Tommy Heath of Tommy Tutone.

The majority of the purely home-grown action falls into the rock category, including "U.S. Metal" on Mike Varney's Shrapnel Records. The 10 bands on the album included the Rods, Exce and Chumbi, both from the Bay Area. Varney, a heavy metal guitarist who co-wrote "Rock Justice" with Marty Balin, is currently putting together volume two of "U.S. Metal" at Harbour Sound in Sausalito.

Likewise, Stoneground, a veteran group that last fall put out its "Bad Machines And Limousines" on Mill Valley's Big West label, is coming back with the self-produced "I'm Nervous," also done at Harbour.

Peter Miller & the Wilcats have

met with good response to the rockabilly "Pre-C.B.S." on San Francisco's 22 Records, while good sales were also garnered by the Edge, touted as one of the area's leading unsigned bands, before that LP (on Adolescent) was pulled because of a contract dispute. Likewise, young Oakland blues band the Casuals and Sonoma County dance band WBBH have done well with disks on the Casual and Take One labels respectively.

Other rock LPs have come from Johnny Seven & the Rockers (Black Snake Records, Redwood City), the Garcia Brothers (Bullseye, San Jose, Santa Clara), Joe Goldmark (Lo-Ball, San Francisco), and Conan (Earth Childe, San Francisco). Another group, Merlin, which does a folk/classical/rock mix, has a live LP from the Great American Music Hall, on Bay Records.

## New Music Labels Proliferate In Chicago

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how I want to earn my living."

Other Chicago labels possess multiple rosters, though none are quite as intent as MacQuilkin on getting established. Wax Trax Records, under the aegis of the new wave record emporium of the same name, has had considerable success with waxings by Divine and Ministry, while Disturbing Records features regular product from popular local band Heavy Manners as well as occasional records by Navastrau and Meaty Buys.

"Being an independent record store, being involved in the local scene, and co-promoting concerts, we realized that starting a label was something we needed to do," states Jim Nash, owner of Wax Trax. "We've never signed an artist exclusively—it's always been project by project."

In the country and folk vein, the local Western Records has made valuable additions to the archives with a significant reissue on Moon Mullican, "Seven Nights To Rock: The King Years, 1946-1956," and with "Billy Jack Wills & His Western Swing Band," taped from Sacramento radio broadcasts made between 1952 and 1954 by Bob Wills' brother.

Sonoma County's Rail Records has released a sampler of local country bands (Texas Chainsaw Band, the Lawyers, California Zephyr, Osage Chuck Wagon & the Wheels and Back in the Saddle) all recorded live at the Townhouse Club in Emeryville.

Two more slightly-folk LPs come from Kate Wolf, whose "Close To You" is on Kaleidoscope, and from Philo Hayward, whose "Rounder" is on the Mendocino label.

Ministry has been the Wax Trax label's biggest success story. Ministry's single "Cold Life" b/w "I'm Falling" reached number 5 on the Rockpool charts, number 45 on Billboard's Dance/Disco chart, and has sold almost 9,000 copies. The band reportedly is now negotiating a major-label contract.

Nash notes that, as an indie, he has to compete with "so much major underground product from England—it's difficult." He calls running the label "rewarding" nevertheless.

"The store backs the whole thing up," Nash observes. "Without it we wouldn't have a prayer."

Nash's dedication to the label is more than incidental, but the label will remain an adjunct to the store. "I'm committed as long as I have something to put out," he says.

Disturbing Records is described by Heavy Manners vocalist Kate Fa-

## Two U.K. Chains Halt Video Rentals

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Woolworth's rental scheme had been running for 18 months. All 10,000 members, spread through a total of 40 stores, will have membership fees and deposits returned, a total sum around the \$300,000 mark.

Membership was roughly \$50, with each rental around \$3.50.

Woolworth executive says: "The blame rests with pirate operators who put out titles not legitimately available, pay no royalties anyway, and can undercut genuine rental operations by maybe 50%."

W.H. Smith has a total of 353 branches, with 105 selling videocassettes, of which 78 are involved in a pilot rental test scheme. According to Stewart Binnie, merchandise controller: "This closure doesn't mean any lessening of our overall commitment to video."

"In fact, general prospects are more promising than they were a year ago. The product range for sale will become even more diverse, including educational and children's material. Blank tape prices are dipping and that will affect the pre-recorded tape market, helping to slash prices."

"It's just that we feel the future lies more in sale than rental."

Now in the British video industry, there's a feeling that video could develop fast as one leisure area where the independent retailer will score heavily. Derek Munn, chairman of the Video Traders Assn., says firmly: "We feel satisfied that people recognize now that video software is very much a specialist activity."

With Woolworth and W.H. Smith out of the rental running, only Boots, of the major chains, retains any interest in this marketplace sector, and even there "no comment" is the response to queries about future prospects.

Littlewoods started a pilot scheme, but it failed to meet budgeted commitments. Tesco was planning to start in video but now says: "In the light of current market activity it's unlikely we'd launch a full tape library."

Another view comes from Norman Abbott, secretary of the British Videogram Assn., who says the withdrawal of the two massive chains will "strengthen the hand of the pirates."

"Quite a few video firms have gone bust recently, with Global Video, for instance, giving piracy as the reason, saying it was just about impossible for a firm to operate legally these days."

Of Britain's three major record and tape retail chains, Our Price doesn't take video software, following a pilot test scheme, either on sale or rental.

HMV was early into video stocking, seeing it as a key part of the record retailer's operation, and now has rental facilities in 25% of its stores, selling software in half the outlets.

Says Douglas Coates, HMV marketing manager: "Our sites are in prime high street and shopping center locations. Video hire really is a specialist job. The consumer wants service at times when multiples or major chains would not open shop. We do better selling than renting."

However, HMV is launching a new and more feasible rental system in the fall.

Virgin, third of the key record/tape chains, now takes video via a Video Palace racking operation. Nik Powell, who heads up Video Palace, says: "I'm not surprised that Woolworth and Smith's have pulled out, but the indies shouldn't assume that the multiples won't get back into the rental business."

"The big boys did it all wrong at first and went in too early, overestimating the size of the market and underplaying the effect of the pirates."

"The pirates take, I'd say, about a third of the business but piracy can't be blamed entirely for the multiples' inability to run rental schemes profitably."

It's estimated that the number of video shop outlets in Britain has jumped from around 5,000 to around 25,000 in little over a year. Legitimate rentals average out around \$1.60, but the pirates still undercut, often to around 75 cents a hiring.

## NAB Meet Faces Technological Reality

• Continued from page 1

of Scientific Atlanta summed up what he said are the three key radio technologies for the 1980s: satellite communications, digital audio processing and AM stereo.

With the bloom off satellites to some degree and digital audio closely wrapped up with them, it fell

to AM stereo to ignite the technological sparks.

Leonard Kahn of Kahn Communications came through on this score. Kahn, who was demonstrating his Kahn-Hazeltine system in the exhibit hall, upstaged nearby Harris Corp., which was demonstrating its system, by claiming that

WNOE, the local station using the Harris system, was throwing it out as soon as the conference was over and switching to Kahn-Hazeltine.

A large sign in the Kahn booth, listing stations signed up with Kahn, included the following "WNOE: Harris for the show. Kahn installation in September." Harris, which completed installation of its system at WNOE on Sunday, was picking up the local broadcasts to demonstrate its system. Kahn was bringing AM stereo in by satellite from WNBC New York.

Both systems were available for listening on headsets, which helped drown out the cacophony of audio in the exhibit hall. Listeners found the Kahn demonstration to be dramatically superior in both separation and fidelity. But then, the Kahn signal was coming in direct from satellite and the Harris signal was being picked up over the air.

WNOE general manager Eric Anderson did not want to comment on which stereo system his station will ultimately use, but he did confirm that the Harris system is installed and operating now and the Kahn-Hazeltine system is on order.

"My concern is getting receivers out into the market. Who gets them out first will have the key," he said. Anderson explained that the Harris installation is a "prototype which had some bugs in it. It needs an additional piece of equipment, which is being shipped to us."

## Only Two Black Acts Cop Platinum LPs This Year

• Continued from page 4

row that platinum albums have lagged behind last year's same-month totals, but for the year to date platinum LPs are still 9% ahead of 1981 figures. The news isn't so good for gold albums (which are off 23% from the first eight months of '81) and gold singles (down 36% from the same period last year).

One of the albums that went platinum in August—the Pretenders' debut LP on Sire—first hit the charts in January, 1980 and went gold in June of '80.

Here's the complete list of August certifications.

### Platinum Albums

**Fleetwood Mac's** "Mirage," Warner. Their third.

**John Cougar's** "American Fool," Riva/Mercury. His first.

**"Pretenders,"** Sire/Warner. Their first.

### Platinum Singles

**Survivor's** "Eye Of The Tiger," Scotti Bros./Epic. Their first.

### Gold Albums

**"Chicago 16,"** Full Moon/Warner. Their 14th.

**Kenny Rogers'** "Love Will Turn You Around," Liberty. His 13th (including one each with the First Edition and Dottie West).

**Fleetwood Mac's** "Mirage," Warner. Their seventh.

**Steve Miller Band's** "Abracadabra," Capitol. Their seventh.

**Crosby, Stills & Nash's** "Daylight Again," Atlantic. Their third.

**Robert Plant's** "Pictures At Eleven," Swan Song/Atlantic. His first.

**Survivor's** "Eye Of The Tiger," Scotti Bros./Epic. Their first.

**"Rocky III"** soundtrack, Liberty.

### Gold Singles

**Steve Miller Band's** "Abracadabra," Capitol. Their third.



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# Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	
1	3	19	<b>JOHN COUGAR</b> American Fool Riva/Mercury RVL 7501 (Polygram)	POL	●	8.98		36	8	8	<b>KENNY ROGERS</b> Love Will Turn You Around Liberty LO 51124	CAP		8.98		71	7	<b>BILLY IDOL</b> Billy Idol Chrysalis CHR 1377	IND		8.98			
2	1	9	<b>FLEETWOOD MAC</b> Mirage Warner Bros. 1-23607	WEA		8.98		37	31	58	<b>JOURNEY</b> Escape Columbia TC 37408	CBS	▲			72	9	<b>JOHN WAITE</b> Ignition Chrysalis CHR 1376	IND		8.98			
3	2	12	<b>SURVIVOR</b> Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	CBS	●			38	44	12	<b>ROLLING STONES</b> Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA		8.98		73	50	<b>FRANK ZAPPA</b> Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS					
4	6	12	<b>THE STEVE MILLER BAND</b> Abracadabra Capitol ST 12216	CAP	●	8.98		39	27	27	<b>ALABAMA</b> Mountain Music RCA AFL1 4229	RCA	▲	8.98	CLP 2	74	65	<b>HAIRCUT ONE HUNDRED</b> Pelican West Arista AL 6600	IND		6.98			
5	5	9	<b>ROBERT PLANT</b> Pictures At Eleven Swan Song SS 8512 (Atlantic)	WEA		8.98		40	16	16	<b>CHEAP TRICK</b> One On One Epic 38021	CBS				75	67	<b>MARSHALL CRENSHAW</b> Marshall Crenshaw Warner Bros. BSK 3673	WEA		8.98			
6	4	24	<b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.)	WEA	▲	8.98		41	41	9	<b>JOE JACKSON</b> Night And Day A&M SP-4906	RCA		8.98		76	84	<b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA AFL1 4125	RCA	▲	8.98			
7	10	10	<b>REO SPEEDWAGON</b> Good Trouble Epic FE 38100	CBS				42	2	2	<b>BAD COMPANY</b> Rough Diamonds Swan Song 90001-1 (Atlantic)	WEA		8.98		77	5	<b>NICOLETTE LARSON</b> All Dressed Up And No Place To Go Warner Bros. BSK 3678	WEA		8.98			
8	8	9	<b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360	WEA		8.98		43	3	3	<b>ROYAL PHILHARMONIC ORCHESTRA</b> Hooked On Classics II RCA AFL1 4373	RCA		8.98		78	69	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco)	WEA	▲	8.98			
9	9	5	<b>THE GO GO'S</b> Vacation I.R.S. SP 70031 (A&M)	RCA		8.98		44	43	24	<b>THE DAZZ BAND</b> Keep It Live Motown 6004ML	IND	●	8.98	BLP 13	79	75	<b>VAN HALEN</b> Diver Down Warner Bros. BSK 3677	WEA	▲	8.98			
10	12	12	<b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1-23689	WEA		8.98		45	47	29	<b>THE HUMAN LEAGUE</b> Dare A&M/Virgin SP-6-4892	RCA	●	6.98		80	76	<b>X</b> Under The Big Black Sun Elektra EI-60150	WEA		8.98			
11	13	6	<b>BILLY SQUIER</b> Emotions In Motion Capitol ST 12217	CAP		8.98		46	21	21	<b>TOTO</b> Toto IV Columbia FC 37728	CBS	●			81	83	<b>PATRICE RUSHEN</b> Straight From The Heart Elektra EI-60015	WEA		8.98	BLP 33		
12	11	17	<b>ORIGINAL CAST</b> Dreamgirls Geffen GHSP 2007 (Warner Bros.)	WEA		9.98	BLP 14	47	52	16	<b>38 SPECIAL</b> Special Forces A&M SP-4888	RCA	●	8.98		82	82	<b>SHOOTING STAR</b> III Wishes Virgin/Epic FE 38020	CBS					
13	14	44	<b>LOVERBOY</b> Get Lucky Columbia FC 37638	CBS	▲			48	6	6	<b>STEPHANIE MILLS</b> Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL		8.98		83	3	<b>STACY LATTISAW</b> Sneakin' Out Capitol 90002-1 (Atlantic)	WEA		8.98			
14	16	14	<b>GAP BAND</b> Gap Band IV Total Experience TE-1-3001 (Polygram)	POL	●	8.98	BLP 4	49	49	18	<b>MISSING PERSONS</b> Missing Persons Capitol DLP 15001	CAP		4.98		84	37	<b>SOUNDTRACK</b> E.T. MCA MCA 6109	MCA		8.98			
15	15	10	<b>SOUNDTRACK</b> Rocky III Liberty LO 51130	CAP		8.98		50	42	12	<b>GLENN FREY</b> No Fun Allowed Elektra EI-60129	WEA		8.98		85	97	<b>JOAN JETT AND THE BLACKHEARTS</b> I Love Rock 'N' Roll Boardwalk NBI-33243	IND	▲	8.98			
16	17	13	<b>THE ALAN PARSONS PROJECT</b> Eye In The Sky Arista AL 9599	IND		8.98		51	60	16	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	CBS				86	86	<b>AXE</b> Offering Atlantic SD 38-148	WEA		8.98			
17	22	11	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS				52	56	19	<b>ELTON JOHN</b> Jump Up Geffen GHS 2013 (Warner Bros.)	WEA		8.98		87	88	<b>JOAN JETT AND THE BLACKHEARTS</b> Bad Reputation Boardwalk NB 33251-1	IND		8.98			
18	20	17	<b>A FLOCK OF SEAGULLS</b> A Flock Of Seagulls Jive/Arista VA 66000	IND		6.98		53	53	16	<b>JUICE NEWTON</b> Quiet Lies Capitol ST-12210	CAP	●	8.98	CLP 13	88	88	<b>DAVE GRUSIN</b> Out Of The Shadows Arista/GRP 5510	IND		8.98			
19	19	14	<b>THE CLASH</b> Combat Rock Epic FE 37689	CBS				54	54	15	<b>RICK JAMES</b> Throwin' Down Gordy 6005 GL (Motown)	IND		8.98	BLP 2	89	89	<b>THE ISLEY BROTHERS</b> The Real Deal T-Neck FZ 38047 (Epic)	CBS					
20	10	12	<b>GENESIS</b> Three Sides Live Atlantic SD 2-2000	WEA		10.98		55	73	3	<b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> Bad To The Bone EMI-America ST-17076	CAP		8.98		90	90	<b>SQUEEZE</b> Sweets From A Stranger A&M SP-4899	RCA		8.98			
21	32	18	<b>MELISSA MANCHESTER</b> Hey Ricky Arista AL 9574	IND		8.98		56	51	9	<b>TED NUGENT</b> Nugent Atlantic SD 19365	WEA		8.98		91	98	<b>RICHARD SIMMONS</b> Reach Elektra EI-60122	WEA	▲	10.98			
22	26	5	<b>DONNA SUMMER</b> Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA		8.98	BLP 6	57	57	16	<b>SOUNDTRACK</b> Annie Columbia JS 38000	CBS	▲			92	92	<b>THE GO-GO'S</b> Beauty And The Beat I.R.S. SP-70021 (A&M)	RCA	▲	8.98			
23	23	8	<b>JUDAS PRIEST</b> Screaming For Vengeance Columbia FC 38160	CBS				58	25	13	<b>AIR SUPPLY</b> Now And Forever Arista AL 9587	IND	●	8.98		93	93	<b>BILLY SQUIER</b> Don't Say No Capitol ST-12146	CAP	▲	8.98			
24	24	13	<b>LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA</b> Hooked On Swing RCA AFL1 4343	RCA	●	8.98		59	21	21	<b>THE MOTELS</b> All Four One Capitol ST-12177	CAP		8.98		94	94	<b>WARREN ZEVON</b> The Envoy Elektra EI-60159	WEA		8.98			
25	28	10	<b>EDDIE MONEY</b> No Control Columbia FC 37960	CBS				60	79	4	<b>JERMAINE JACKSON</b> Let Me Tickle Your Fancy Motown 6017 ML	IND		8.98	BLP 11	95	95	<b>GENESIS</b> Abacab Atlantic SD 19313	WEA	▲	8.98			
26	27	10	<b>PETE TOWNSHEND</b> All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA		8.98		61	68	3	<b>SOUNDTRACK</b> Fast Times At Ridgemont High Full Moon/Asylum 60158-1 (Elektra)	WEA		8.98		96	80	<b>SCORPIONS</b> Blackout Mercury SRM-1-4039	POL	●	8.98			
27	29	5	<b>ZAPP</b> Zapp II Warner Bros. 1-23583	WEA		8.98		62	62	4	<b>TEDDY PENDERGRASS</b> This One's For You P.I.R. FZ 38118 (Epic)	CBS			BLP 12	97	85	<b>RAY PARKER JR.</b> The Other Woman Arista AL 9590	IND	●	8.98	BLP 8		
28	45	3	<b>MICHAEL McDONALD</b> If That's What It Takes Warner Bros. 23703	WEA		8.98	BLP 30	63	64	12	<b>GARY U.S. BONDS</b> On The Line EMI-America SD 17068	CAP		8.98		98	87	<b>THE J. GEILS BAND</b> Freeze-Frame EMI-America S00-17062	CAP	▲	8.98			
29	33	5	<b>ARETHA FRANKLIN</b> Jump To It Arista AL 9602	IND		8.98	BLP 1	64	78	5	<b>SOFT CELL</b> Non Stop Ecstatic Dancing Sire 1-23694 (Warner Bros.)	WEA		5.98		99	128	<b>SYLVIA</b> Just Sylvia RCA AHL1-4312	RCA		8.98			
30	30	18	<b>PAUL McCARTNEY</b> Tug Of War Columbia TC 37462	CBS	▲			65	66	6	<b>SOUNDTRACK</b> The Best Little Whorehouse In Texas MCA MCA 5343	MCA		8.98	CLP 12	100	100	<b>HERB ALPERT</b> Fandango A&M SP-3731	RCA		8.98	BLP 52		
31	34	8	<b>ELVIS COSTELLO</b> Imperial Bedroom Columbia FC 38157	CBS				66	66	6	<b>SOUNDTRACK</b> The Best Little Whorehouse In Texas MCA MCA 5343	MCA		8.98	CLP 12	101	101	<b>RANDY MEISNER</b> Randy Meisner Epic FE 38121	CBS	▲	8.98			
32	35	4	<b>STEVE WINWOOD</b> Talking Back To The Night Island ILPS 9777 (Warner Bros.)	WEA		8.98		67	181	2	<b>DON HENLEY</b> I Can't Stand Still Elektra EI-60048	WEA		8.98		102	106	<b>POLICE</b> Ghost In The Machine A&M SP-3730	RCA	▲	8.98			
33	38	11	<b>STRAY CATS</b> Built For Speed EMI-America ST-17070	CAP		8.98		68	58	16	<b>STEVIE WONDER</b> Stevie Wonder's Original Musiquarium I Tamia 60027L2	IND	●	13.98	BLP 16	103	104	<b>AL JARREAU</b> Breakin' Away Warner Bros. BSK 3576	WEA	●	8.98	BLP 57		
34	63	2	<b>SANTANA</b> Shango Columbia FC 38122	CBS				69	81	5	<b>EDDIE MURPHY</b> Eddie Murphy Columbia FC 38180	CBS				104	96	<b>KARLA BONOFF</b> Wild Heart Of The Young Columbia FC 37444	CBS					
35	18	26	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS	▲		CLP 1	70	70	10	<b>DAVID SANBORN</b> As We Speak Warner Bros. 1-23650	WEA		8.98	BLP 37									

★ 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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## Rock'n'Rolling

• Continued from page 10

scenes of people regurgitating or decapitations, this kind of thing is detrimental. Some of the rough edges have to be smoothed out for our patients. MTV is too much."

Fagan says hospital patients are allowed to watch the evening news.

★ ★ ★

Word—recently confirmed—is that the Clash will open for the Who on some of the Who's major American dates. But Peter Dinklage and company are not the only established mainstream English rock artists to have a taste for the new wave.

Recently Elvis Costello and Blondie opened for Genesis at JFK Stadium in Philadelphia. With 58,000 fans attending out of a possible 90,000, the show was hardly SRO, but Genesis' Mike Rutherford doesn't blame this on his opening acts.

"It was our decision, really," he says. "Our manager asked who did we want on the bill, and gave us a list of who was around. Elvis Costello or Blondie are not that different from us. Costello writes good songs and has a good voice, and Blondie, who I understand has had a tough tour, was encouraged by the reception they got. They were playing mainly to Genesis fans, but both went down very well."

The Philadelphia date was part of a tour that had Genesis doing two nights at Forest Hills Stadium in New York. After finishing the U.S. leg the band has a two-and-a-half-week trek in Europe, two weeks in England, "and that's it," says Rutherford, who in the meantime has a solo LP just out on Atlantic Records in the U.S. (see LP review page).

"I am singing for the first time on this album," he says. "It seemed like a good move to make, because it seems odd when a guitar player or a bass player makes a solo album and somebody else does the singing. The voice is so much. And in a way it is a

logical step for me as a writer and composer to move in that direction.

"The album is a lot rockier and a lot more aggressive than I expected. I surprised myself. I thought I would find the quiet things easier to sing and the aggressive stuff hard. But it was the other way around."

Rutherford agrees, with a laugh, that it has the punk influence. "You have to assimilate," he says. "A singer spends four or five years on the road really trashing his voice, working real hard and getting control. And he does abuse it, but it makes it sound good."

"But I had to assimilate this in two months. So I drank a lot of brandy—I'm not really a spirits drinker—but with the adrenalin up doing the vocals you don't really get drunk. But I put myself through it. I was going to call the album 'Abused' at one stage (it's called 'Acting Very Strange'), but in the end I learned a lot about singing. I toughened my voice up. When I first started I would sing for eight hours, but it wasn't until the seventh hour that my voice began to open up."

With Phil Collins already established as a solo artist, and Tony Banks recording his own upcoming solo LP, each of the three members of Genesis now has a solo career, which is something that Rutherford says is beneficial all around.

"We realized about three years ago that we had gone wrong somewhere, because each one of us would be writing individual songs, and it was a bit like, why work in a band? But with solo careers, and other outlets, you could come back to Genesis, and keep Genesis doing what it does best, which is writing songs together, with a kind of chemistry that you can't do on your own," he says.

"Now the band albums are very much written together. I don't bring in eight (finished) songs, but bits and pieces, and we can jam around."



**MAC'S MIRAGE**—To celebrate their platinum award for "Mirage," Stevie Nicks (left) and Christine McVie of Fleetwood Mac present Mo Ostin, chairman and president of Warner Bros. Records, with his own platinum record.

## Survey Finds MTV Has Effect On Record Sales

• Continued from page 3

Budget Records, until MTV started up a year ago. A cult has developed, and now acts like .38 Special and Shooting Star and even older David Bowie and Clash albums are moving out from frequent MTV programming.

"Radio is a skeleton," Bob Goldstone of Budget in Yakima, Wash., avers. "MTV is the greatest thing that ever happened. Our customers had to go 150 miles each way to Seattle to see touring acts until MTV."

Goldstone intends to put a tv set in his store soon, when he introduces videocassettes, so he'll have a dual purpose. "I can carry more catalog. All of a sudden people here know Joan Armatrading, Huey Lewis and the News, the Motels and the Stray Cats."

"It's driving me crazy, trying to keep up with the new requests," says Jody Costa of the Record Express in

Turlock, Calif. MTV has been in that area less than two months, but Costa says, "Now the customer knows the name of the act, the song and the album, because it's spelled out on the screen. It has stimulated some of our old customers."

Jim Gallagher, who heads the Grapevine operation in Akron, Ohio, characterizes MTV as "doing quite a bit to help us." In fact, he plans to install a large-screen television to show the music channel in-store. Until then, he's informally delegated one of his employees to keep him abreast of MTV traffic.

At Music Express in Omaha, owner Marvin Kirke gives MTV laurels for increasing his sales by at least 5% in its approximate eight-month run in the area. "It has helped the industry, and I give it tremendous credit," he says. "I just wish there was a way for me to know in advance what they're planning." Kirke says "older adults" are getting gift ideas from MTV and "buying stuff for kids."

Some retailers, such as Harold Brody of House Distributors in St. Louis who operates the two Pennylane retail stores there, offer both MTV and record demonstration, either switching between the two or placing them in different areas of the store.

Brody took advantage of MTV's offer to install the channel gratis when it started in the Missouri city. He has a 50-inch screen linked to a switch behind the counter which enables him to control volume. Brody also feels MTV is affecting radio, spurring it to loosen playlists.

## Bubbling Under The Top LPs

- 201—THE STATLER BROTHERS, *The Legend Goes On*, Mercury SRM1-4048
- 202—BOW WOW WOW, *I Want Candy*, RCA AFL1-4375
- 203—MICKEY GILLEY, *Put Your Dreams Away*, Epic FE 38082
- 204—NIGHT SHIFT, *Soundtrack*, Warner Bros. 1-23702
- 205—LOU RAWLS, *Now Is The Time*, Epic FE 37488
- 206—PRODUCERS, *You Make The Heat*, Portrait ARR 38060
- 207—ROBERT GORDON, *Too Fast To Live Too Young To Die*, RCA AFL1-4380
- 208—MIDNIGHT STAR, *Victory*, Solar 160145 (Elektra)
- 209—THE FATBACK BAND, *On The Floor*, Spring SPI-6736 (Polygram)
- 210—THE SEQUENCE, *The Sequence*, Sugarhill SH267

## Chartbeat

• Continued from page 6

Whitburn books contact Record Research Inc., P.O. Box 200, Menomonee Falls, Wisc. 53051.

★ ★ ★

Last Laugh: **Chicago** (Full Moon/Warner) this week scores its second No. 1 single and its first top 10 album in almost five years. "Hard To Say I'm Sorry" follows 1976's Grammy-winning "If You Leave Me Now" into the top Hot 100 slot, while "Chicago 16" moves up to number 10 on the LP chart. The group reached the top 10 with 10 consecutive albums from "11" in February, 1970 to "XI" in November, 1977, but had been shut out for the past five years.

Chicago's latest release is distributed through Warner Bros., following a 12-year association with Columbia. Chicago is only the second act to score No. 1 singles for both of these key labels. **Frank Sinatra's** "Five Minutes More" on Columbia hits the top in 1946; "Strangers In The Night" followed suit 20 years later on Reprise.

"Hard To Say I'm Sorry" is the first No. 1 pop hit for producer **David Foster**, who also did the honors on **Jennifer Holliday's** "And I'm Telling You I'm Not Going" (Geffen), which recently logged four weeks at No. 1 on the black chart. Foster's biggest prior success was co-writing **Earth, Wind & Fire's**

Grammy-winning "After The Love Has Gone" (ARC/Columbia), which reached number two on the pop and r&b charts three years ago.

Foster co-wrote the EWF smash with **Bill Champlin**, now, interestingly, a member of Chicago, and **Jay Graydon**, who has also emerged as a top producer in the past year with top 15 hits by **Al Jarreau**, **George Benson** and **Manhattan Transfer**.

"Hard To Say," finally, is the first No. 1 hit for **Irving Azoff's** Full Moon Records, following top 10 records by **Dan Fogelberg** (through Epic), **Johnny Lee** (through Asylum) and **J.D. Souther** (through Columbia).

★ ★ ★

U.K. Watch: **Survivor's** "Eye Of The Tiger" (Scotti Bros.) moves up to No. 1 in the U.K. this week, becoming the third single so far this year to top both the British and American charts, following **Paul McCartney & Stevie Wonder's** "Ebony & Ivory" and the **Human League's** "Don't You Want Me."

"Eye Of The Tiger" is the first record by a wholly American act to reach No. 1 in both the U.S. and U.K. since **Barbra Streisand's** "Woman In Love" in 1980. It's the first by an American group since the **Commodore's** "Three Times A Lady" in 1978. And it's the first by an American pop/rock group since Chi-

ago's "If You Leave Me Now" in '76.

★ ★ ★

Jett Lag: The highest-debuting album of the week at number 87 first hit the charts 18 months ago—**Joan Jett & the Blackhearts'** "Bad Reputation" (Boardwalk). In its first chart run the LP peaked at number 159, but that was before Jett's "I Love Rock'n'Roll" album rocketed to number two last April.

"Bad Rep" is back on the charts because of the success of its single, "Do You Wanna Touch Me," which this week jumps into the top 30.

## Bubbling Under The HOT 100

- 101—DANCE FLOOR, Zapp, Warner Bros. 7-29961
- 102—THE MESSAGE, Grand Master Flash, Sugar Hill 584
- 103—DON'T THROW IT ALL AWAY, Stacy Lattisaw, Cotillion 47011 (Atlantic)
- 104—777-9311, The Time, Warner Bros. 7-29952
- 105—INSIDE OUT, Odyssey, RCA 13217
- 106—NOBODY BUT ME, George Thorogood, EMI-America
- 107—FAVOURITE SHIRTS, Haircut 100, Arista 0708
- 108—SITUATION, Yaz, Sire 7-29953 (Warner Bros.)
- 109—L'I SUZY, Ozone, Motown 1627
- 110—I'M NEVER GONNA SAY GOODBYE, Billy Preston, Motown 1625

## Lifelines

### Births

Girl, **Carolyn Greer**, to **Lois and Tom Quilligan**, Aug. 29 in Cincinnati. Father is production coordinator for Billboard.

★ ★ ★

Boy, **Brendon**, to **Katy and Kevin O'Neill**, Aug. 19 in Detroit. Mother is evening personality at WWWW Detroit; father is morning drive DJ at WDRQ Detroit.

★ ★ ★

Boy, **Michael Allen**, to **Susan and Harry Siegel**, Aug. 15 in Plainview, N.Y. Mother is director, a&r administration, for Columbia House.

★ ★ ★

Boy, **Jason Michael**, to **Susan and Steve Berman**, Aug. 26 in Baltimore. Grandfather **Roy Imber** is president of the Record World retail chain.

★ ★ ★

Girl, **Jessica Streeter**, to **Skip and Brooke Drinkwater**, July 14 in Los Angeles. Father is an independent record producer.

★ ★ ★

Girl, **Mary Danielle**, to **Dan and Marge Stanton**, Aug. 23 in Chicago. Father is owner of **Sound Warehouses** in Oak Lawn and **Downers Grove and Tempo Records** in Oak Lawn.

★ ★ ★

Boy, **Julian Emile**, to **Kate and Frank Daller**, Aug. 5 in Toronto. Father is a manager and mother is a freelance music writer.

## Marriages

**Robbie Fields** to **Anya Kruschev**, Aug. 28 in Leningrad. He is president of **Posh Boy Records**; she is an actress.

★ ★ ★

**Chris Qualman** to **Sue Featherbom**, Aug. 25 in Gainesville. He is director of entertainment at the Univ. of Florida; she is the daughter of **Chuck and Donna Featherbom**, owners of the Florida based **Duck Records** retail chain.

## Deaths

Conductor **Lehman Engel**, 71, of cancer, Aug. 29 in New York (story, page 6).

★ ★ ★

**Josef Vobruba**, 49, of cancer, Aug. 23 in Prague, Czechoslovakia. Chief conductor of the **Czechoslovak Radio Pop Orchestra**, he was a key figure in the birth of the "new wave" of Czech pop in the early 1960s. Later, his orchestra acted as a backing group for top local singers, including **Karel Gott**, **Helena Vondrackova** and **Vaclav Neckar**. Many of his broadcasts were released by the three Czechoslovak record companies and he was chief producer at one time for **Supraphon**.

★ ★ ★

**Bob Cooke**, 28, **KWFM Tucson** DJ, of gunshot wounds inflicted by a female listener, Aug. 20.

★ ★ ★

**Melody Butler**, 29, **WJAX-FM Jacksonville** DJ, of injuries sustained when she was hit by an auto along the highway near her disabled car, Aug. 16.

★ ★ ★

**William Weinstein**, 73, Aug. 19 in Philadelphia. The musician/arranger played with the **Tommy Dorsey** band, among others. Survivors include his widow, **Esther**, and a brother.

# TOP LPs & TAPE

POSITION 106-200

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Compiled from national retail stores and one-stops by the Music Popularity Chart Dept. of Billboard.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, No. (Dist. Label)	Dist. Co.	RIAA Symbols	Suggested List Prices LP, Cassettes, 8-Track	Black LP/ Country LP Chart
105	102	44	<b>HOOKED ON CLASSICS</b> The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	RCA	▲	8.98		136	136	19	<b>RAINBOW</b> Straight Between The Eyes Mercury SRM-1-4041 (Polygram)	POL		8.98	
106	91	14	<b>KANSAS</b> Vinyl Confessions Kirshner FZ 38002 (Epic)	CBS				137	137	13	<b>.38 SPECIAL</b> Wild Eyed Southern Boys A&M SP 4835	RCA	▲	8.98	
107	105	13	<b>ROBERTA FLACK</b> I'm The One Atlantic SD 19354	WEA		8.98	BLP 22	138	142	51	<b>DARYL HALL AND JOHN OATES</b> Private Eyes RCA AFL1-4028	RCA	▲	8.98	
108	108	33	<b>SOFT CELL</b> Non-Stop Erotic Cabaret Sire SRK 3647 (Warner Bros.)	WEA		8.98		139	149	4	<b>THE BUS BOYS</b> American Worker Arista AL 9569	IND		8.98	
109	118	77	<b>ALABAMA</b> Feels So Right RCA AHL1-3930	RCA	▲	8.98	CLP 1/4%	140	140	3	<b>PIECES OF A DREAM</b> We Are One Elektra E1-60142	WEA		8.98	
110	115	10	<b>APRIL WINE</b> Power Play Capitol ST 12218	CAP		8.98		141	143	10	<b>ROSANNE CASH</b> Somewhere In The Stars Columbia FC 37570	CBS			
111	111	17	<b>PAT METHENY GROUP</b> Off Ramp ECM ECM-1-1216 (Warner Bros.)	WEA		8.98	BLP 64	142	130	16	<b>QUEEN</b> Hot Space Elektra E1-60128	WEA	●	8.98	
112	112	13	<b>JEFFREY OSBORNE</b> Jeffrey Osborne A&M SP-4896	RCA		8.98	BLP 5	143	NEW ENTRY		<b>PAUL CARRACK</b> Suburban Voodoo Epic ARE 38161	CBS			
113	119	13	<b>JUICE NEWTON</b> Juice Capitol ST-12136	CAP	▲	8.98	CLP 54	144	144	72	<b>RICK JAMES</b> Street Songs Gordy G8-1002M1 (Motown)	IND	▲	8.98	BLP 55
114	124	4	<b>STANLEY CLARKE</b> Let Me Know You Epic FE 38086	CBS			BLP 31	145	132	16	<b>NEIL DIAMOND</b> 12 Greatest Hits Vol. II Columbia TC 38068	CBS			
115	127	3	<b>AMERICA</b> View From The Ground Capitol ST-12209	CAP		8.98		146	146	74	<b>OZZY OSBOURNE</b> Bizzard Of Ozz Jet JZ 36812 (Epic)	CBS	▲	8.98	
116	116	14	<b>RICKY SKAGGS</b> Waitin' For The Sun To Shine Epic FE 37193	CBS				147	147	6	<b>JOSIE COTTON</b> Convertible Music Elektra E1-60140	WEA		8.98	
117	107	13	<b>ROXY MUSIC</b> Avalon Warner Bros. 1-23686	WEA		8.98		148	152	11	<b>DAVID JOHANSEN</b> Live It Up Blue Sky ARZ 38004 (Epic)	CBS			
118	109	52	<b>WILLIE NELSON</b> Willie Nelson's Greatest Hits And Some That Will Be Columbia KC 2 37542	CBS	▲		CLP 18	149	151	46	<b>QUARTERFLASH</b> Quarterflash Geffen GHS 2003 (Warner Bros.)	WEA	▲	8.98	
119	110	43	<b>OZZY OSBOURNE</b> Diary Of A Madman Jet FZ 37492 (Epic)	CBS	▲			150	155	15	<b>DURAN DURAN</b> Rio Capitol ST-12211	CAP		8.98	
120	123	29	<b>HUEY LEWIS AND THE NEWS</b> Picture This Chrysalis CHR-1340	IND		8.98		151	161	48	<b>KOOL &amp; THE GANG</b> Something Special De-Lite DSR 8502 (Polygram)	POL	▲	8.98	BLP 68
121	121	60	<b>FOREIGNER</b> 4 Atlantic SD 16999	WEA	▲	8.98		152	156	99	<b>THE POLICE</b> Zenyatta Mondatta A&M SP 3720	RCA	▲	8.98	
122	59	9	<b>POINTER SISTERS</b> So Excited Planet BXL1 1055 (RCA)	RCA		8.98	BLP 27	153	162	2	<b>OINGO BOINGO</b> Nothing To Fear A&M SP 4903	RCA		8.98	
123	114	11	<b>RONNIE MILSAP</b> Inside RCA AHL1-4311	RCA		8.98		154	154	5	<b>SPYS</b> Spys EMI-America ST 17073	CAP		8.98	
124	117	9	<b>BOB JAMES</b> Hands Down Columbia/Tappan Zee FC 38067	CBS				155	164	41	<b>LOVERBOY</b> Loverboy Columbia JC 36762	CBS	▲		
125	125	23	<b>IRON MAIDEN</b> The Number Of The Beast Capitol ST-12202	CAP		8.98		156	166	9	<b>QUINCY JONES</b> The Best A&M SP-3200	RCA		8.98	
126	120	15	<b>KIM WILDE</b> Kim Wilde EMI-America ST 17065	CAP		8.98		157	157	15	<b>FRANK BARBER ORCHESTRA</b> Hooked On Big Bands Victory 702 (Sugar Hill)	IND		8.98	
127	122	30	<b>ALDO NOVA</b> Aldo Nova Portrait ARR 37498 (Epic)	CBS	●			158	158	53	<b>THE ROLLING STONES</b> Tattoo You Rolling Stones Records CDC 16052 (Atco)	WEA	▲	8.98	
128	138	92	<b>REO SPEEDWAGON</b> Hi Infidelity Epic FE 36844	CBS	▲			159	159	53	<b>DAN FOGELBERG</b> The Innocent Age Full Moon/Epic KE2 37393	CBS	▲		
129	167	3	<b>ANNE MURRAY</b> The Hottest Night Of The Year Capitol ST-12225	CAP		8.98		160	160	8	<b>ADRIAN BELEW</b> Lone Rhino Island IL 9751 (Atco)	WEA		8.98	
130	141	432	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	CAP	▲	8.98		161	165	26	<b>WAR</b> Outlaw RCA AFL1-4208	RCA		8.98	BLP 23
131	131	11	<b>KING CRIMSON</b> Beat Warner Bros. 1-23692	WEA		8.98		162	133	9	<b>CHERYL LYNN</b> Instant Love Columbia FC 38057	CBS			
132	NEW ENTRY		<b>EVELYN KING</b> Get Loose RCA AFL1-4337	RCA		8.98		163	NEW ENTRY		<b>TANE CAIN</b> Tane Cain RCA AFL1-4381	RCA		8.98	
133	126	10	<b>JOE COCKER</b> Scheffield Steel Island IL 9750 (Atco)	WEA		8.98		164	178	3	<b>SOUNDTRACK</b> Summer Lovers Warner Bros. 1-23695	WEA		8.98	
134	103	16	<b>ASHFORD &amp; SIMPSON</b> Street Opera Capitol ST-12207	CAP		8.98	BLP 29	165	175	2	<b>MICHAEL STANLEY BAND</b> MSB EMI-America ST-17071	CAP		8.98	
135	135	9	<b>BLOODSTONE</b> We Go A Long Way Back T.Neck FZ 38115 (Epic)	CBS			BLP 18	166	134	7	<b>KENNY ROGERS</b> Greatest Hits Liberty LDD 1072	CAP		8.98	CLP 37
								167	139	48	<b>VANGELIS</b> Chariots Of Fire Polydor PD-1-6335 (Polygram)	POL	▲	8.98	
								168	168	18	<b>BOW WOW WOW</b> The Last Of The Mohicans RCA CPL1-4314	RCA		5.98	

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Air Supply	58
Alabama	39, 109
Alan Parsons Project	16
Aldo Nova	127
Herb Alpert	100
America	115
April Wine	110
Ashford & Simpson	134
Asia	6
Atlantic Starr	187
Axe	86
Bad Company	42
Scott Balo	181
Adrian Belew	160
Bloodstone	135
Blie Oyster Cult	191
Karla Bonoff	104
Bow Wow Wow	168
Bus Boys	139
Cameo	197
Tane Cain	163
Paul Carrack	143
Roseanne Cash	141
Cheap Trick	40
Chicago	10
Stanley Clarke	114

Clash	19
Joe Cocker	133
Elvis Costello	31
Josie Cotton	147
John Cougar	1
Marshall Crenshaw	75
Crosby, Stills & Nash	8
Dazz Band	44
Debarge	190
John Denver	182
Neil Diamond	145
Duran Duran	150
Sheena Easton	185
Larry Elgart	24
Eye To Eye	175
Robert Flack	107
Fleetwood Mac	2
A Flock Of Seagulls	18
Dan Fogelberg	159
Jane Fonda	51
Foreigner	121
Peter Frampton	179
Frank Barber Orchestra	157
Aretha Franklin	29
Glenn Frey	50
Gap Band	14
Gary U.S. Bonds	64
Genesis	20, 95
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Dave Grusin	88
Merle Haggard	176

Haircut One Hundred	74
Daryl Hall & John Oates	138
Heart	172
Don Henley	67
Huey Lewis And The News	120
Human League	45
Billy Idol	125
Iron Maiden	71
Isley Brothers	89
Jermaine Jackson	60
Joe Jackson	41
Dob James	124
Rick James	44, 54
Al Jarreau	103
Joan Jett	85, 87
J. Geils Band	92
David Johnson	148
Elton John	52
Howard Johnson	186
Quincy Jones	156, 173
Journey	37
Judas Priest	23
Kansas	106
Kid Creole And The Coconuts	199
Evelyn King	132
King Crimson	131
Kool And The Gang	151
Nicolette Larson	77
Stacy Lattisaw	83
Loverboy	13, 155
Carrie Lucas	189

Cheryl Lynn	162
Melissa Manchester	21
Chuck Mangione	170
Paul McCartney	30
Michael McDonald	28
Randy Meisner	101
Men At Work	17
Michael Stanley Band	165
Stephanie Mills	48
Ronnie Milsap	123
Missing Persons	49
Motels	25
Eddie Murphy	69
Michl Martin Murphy	169
Anne Murray	129
Nazareth	193
Willie Nelson	35, 118
Juice Newton	53, 113
Olivia Newton-John	171
Stevie Nicks	78
Ted Nugent	56
Oingo Boingo	153
Jeffrey Osborne	112
Ozzy Osbourne	119, 146
Ozone	178
Ray Parker Jr.	97
Pat Metheny Group	111
Teddy Pendergrass	62
Pieces Of A Dream	140
Pink Floyd	130

Robert Plant	5
Pointer Sisters	122
Police	102, 152
Quarterflash	149
Queen	142
Rainbow	136
REO Speedwagon	7, 128
Kenny Rogers	36, 166
Rolling Stones	38, 158
Romeo Void	177
Roxy Music	117
Royal Philharmonic Orchestra	43, 105
Patrice Rushen	81
David Sanborn	70
Santana	34
Scorpions	96
Shooting Star	82
Richard Simmons	91
Simon And Garfunkel	184
Ricky Skaggs	116
Soft Cell	65, 108

Summer Lovers	164
Split Enz	180
Rick Springfield	76
Spys	154
Squeeze	90
Billy Squier	11, 93
Steel Pulse	188
Steve Miller Band	4
Stray Cats	33
Donna Summer	22
Survivor	3
Sylvia	99
Third World	198
George Thorogood	55
Toronto	195
Toto	46
Pete Townshend	26
U2	63
Vangellis	167
Van Halen	79
John Waite	72
War	161
Kim Wilde	126
Deniece Williams	192
Hank Williams Jr.	183
Steve Winwood	32
Steve Wonder	68
X	80
Zapp	27
Frank Zappa	73
Warren Zevon	94
.38 Special	47, 137

Every care for the accuracy of suggested list prices has been taken. Billboard does not assume responsibility for errors or omissions. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 500,000 units. RECORDING INDUSTRY ASSOCIATION OF AMERICA seal for sales of 1,000,000 units.



## Trade Seeks Price Tier On CBS One-Sided Single

• Continued from page 53

sell cost me \$58. I've lost \$10. And a selloff of 80% is 20% better than normal," Libman explains.

"If they can produce, press, wrap, package and ship a one-added single for 29 cents, why 99 cents for a two-sided CBS single? Why not then a two-sider for 59 cents with a 50% return? Why weren't juke ops included? Just because they never return singles, should they be overlooked?" Libman inquires.

"We can't handle a 29 cent single that's non-returnable. Conceptually we get something to the consumer that's cheap, but what about our operational cost?" is the way racker Bob Schneider, executive vice president of Western Merchandisers, Amarillo, sums it up.

"The retailer can sell it for 59 cents," Eric Paulsen, senior vice president, Pickwick racks, Minneapolis, feels. "We require a reserve against returns on non-returnables, so we are forced to sell it to our accounts for 75 cents. They in turn will sell it for 99 cents. We can't live with that disparity in retail price. Certainly the small hole in this 45 makes it more convenient to play. Will it cause the singles' purchaser to skip buying the album if he gets the key side?"

"We have to ship more units at that price to get the same gross or net we'd get from \$1.99 singles with two sides. It costs us 20 cents to handle a 45. Our percentage of operational cost to sales increases greatly. Now

you've hurt my pocketbook," Paulsen explains.

"It's very difficult to merchandise," John Kaplan, executive vice president, Handleman Co., Detroit opines. "We are reviewing it right now. It's hard to evaluate our role. There's so much to think about—the selloff, bringing it back and marking it down. One area where they may be right is that it's hard for the buyer to purchase the album when he's already paid \$1.99 for the single from the same album.

"I give anyone credit for introducing a new way to help business. If it's right, we'll be part of it. But here's another instance where a supplier should talk more to his customer base before he goes ahead."

"Our problem is that a small retailer can handle it for 59 cents," Harold Okinow, president, Lieberman Enterprises, Minneapolis, states. "Our increased cost of handling, percentage wise, makes that unfeasible. CBS is working on the concept of the lowest cost item, viewing it purely as a promotional item without seeing its entire industry impact. 'Eye Of The Tiger' may well be the basis for the entire album's sale. In the clothing industry, for example, it's traditional to start with a keystone markup, where, if it does not sell, you continue to mark it down. You don't have that certainty of eventual sale in recorded product. This move is ill-conceived. They should be addressing other areas more personally."

## Campus Entertainment Prepares Regional Test

By LAURA FOTI

NEW YORK—The Campus Entertainment Network, set up to distribute concerts live by satellite to colleges around the country, is getting underway with a regional test of its concept Sept. 11 (see Billboard, May 22).

Although no pay-per-view concert has yet been scheduled, negotiations are in progress for 11 separate projects, and the company hopes to start distributing music the beginning of October, according to CEN executive producer Bruce Brandwin. One possibility being discussed is a Devo concert to be shown in 3-D. The September test will be a college football game, telecast to two locations.

Brandwin also heads up Black Tie Network, the packager of CEN. BTN will produce the live shows, then sell them elsewhere.

By October, Brandwin says, between 30 and 80 schools will have been supplied with the equipment necessary to allow them to receive CEN telecasts. "We've contracted for a concert at the beginning of October, with the provision that they provide at least four major groups," he says. "If negotiations come through for this, it will help our second, third and fourth concerts."

Brandwin adds, "We're in fairly good shape; we've gotten a lot of co-operation and are talking to three or four record companies. Everyone loves the concept, but they're waiting to see it work. So if a couple of groups and their managers are willing to take what they consider a big chance, they'll benefit. If they're successful the first year, we'll bring them back."

Artists and managers without experience in television have been the most difficult to negotiate with, says

Brandwin. "They're worried about being ripped off, and consequently are being unrealistic about hold-backs. What they don't understand is that they're being paid to give up their rights to that particular show. They need to be educated. We tell them to bring in a professional because it makes negotiations move more smoothly."

## Survey Probes Radio's Future

• Continued from page 11

varied programming that radio does. The new competition will put a "downward pressure on listeners. It's not going to displace you: you are just going to have to change," said Bortz. He predicted that the impact of the new competition, including subscription radio, will be felt by 1990.

Among the other findings detailed in the study were:

- Of the 51% who have both tape decks and radios in their cars, 65% listen mainly to the radio, while 22% listen mostly to tapes.

- In terms of station loyalty, 64% of those surveyed tune to specific stations, while 28% turn the dial. Eight percent look for a specific format.

- In listener categories, 35% are light listeners (one hour or less daily), 35% are moderate and 30% are heavy (more than four hours daily). Light listeners tend to be older and more news/information oriented; heavy listeners are younger and heavy overall media users.

The complete study, including demographic and psychographic breakdowns, will be released at the end of September.

## Inside Track

The Record Bar chain has dropped its membership in NARM, apparently a result of a rift between **Barrie Bergman**, Record Bar chief and former NARM president, and the trade association's **Joe Cohen**. Record Bar, incidentally, has made its first acquisitions, **Musicmakers**, located in the Dadeland Mall in Miami.

Chicago has its first rental store, **Rent & Roll**, Morton Grove, operated by two industry newcomers, **Joel Koppel** and **John Nepil**. They get a straight \$2 per day, with a customer renting three getting a fourth album free. They ask an \$8 deposit per album or credit card deposit. ... **Sick Call**: **Phil Lasky**, founder/chairman of the board of **Danjay Music**, Denver, recuperating at his manse after optical surgery and expected back at his desk soon.

**Mrs. Joyce Bogart**, Neil's widow, represents the industry on the board of the Major Gifts committee for the Music Center, L.A., Unified Fund. They hope to raise \$5.6 million for the downtown complex. ... **Track** just learned that the original one-sided, very thick 78s introduced about 1906 cost consumers 60 cents, contrasting with CBS's 29 cent one-sided 45s wholesale price carried exclusively here last issue. Major juke ops like **Don VanBrackel**, **John Trucano**, and **Jack Houser**, would like a chance to sit down with CBS and discuss a larger-sized two-sider at a special price for the boxes. Trucano asks CBS to consider a "B" side by a vintage act whose royalties are well into the black, backing the side by the current hit act. He says such a pairing would have wider family appeal.

**Jim Rissmiller** has changed the name of his Reseda nitery from "The Country Club" to "Rissmiller's." ... **Track** likes **Freehold**, N.J. video specialty store owner **Mike Salomon's** idea to titillate midweek business. He offers a Sunday and Wednesday \$1.99 discount off his regular \$3.50 to \$4 rentals if the customer walks in with a videocassette he is returning. ... **Track** found former **Alta** general manager **Lee Weimar** preparing to go into business with his brother in Phoenix. Weimar was with the **George Souvall** firm for over 25 years. **Former Supreme Distributing**, Cincinnati, co-principal **Al Klayman** returns to the industry as a buyer for **Handleman** in the same city.

**Licorice Pizza** founder/president **Jim Greenwood** states he is guaranteeing "Night And Day," the **Joe Jackson** album for the next three weeks to his customers. ... **Jerry Richman's** nag, **R. Philip**, named after his grandson, came in first at Atlantic City racetrack last week in his third professional outing. ... In the plethora of bills signed by **Gov. Edmund G. Brown** of California last week

was one exempting personal managers from state laws regulating talent agents. **AB 997** by **Assemblyman Richard Robinson** (D-Santa Ana) creates a 10-member commission of industry representatives who will make recommendations in 1984 to the state legislature regarding the controversial situation. ... Laying on Brown's desk at presstime was another bill, passed by the legislature, which would provide misdemeanor penalties for making, selling or possessing for sale equipment designed for use with drugs. Pipes and other such paraphernalia are enumerated in the proposal, **SB 341**, introduced by **Senator Newton Russell** (R-Glendale). ... **Former ASCAP PR director Walter Wager** is assisting **Mel Tillis** in writing his autobiography.

**WEA stocking program** offers split December-January billing on cream of catalog, including a 5% discount on LPs, 10% on cassettes. Plan kicks off Tuesday (7).

—Edited by JOHN SIPPEL

## Back Track

*30 years ago this week:* The **Bihari** brothers were testing a micro-grooved **Modern Records** 78 single in two market areas. ... The AFM issued its first license to **Audio/Video Recordings** to release the industry's first prerecorded tapes. ... A Detroit court restrained **WXYZ** there and **DJ Ed McKenzie** from using the title "Jack The Bellboy," holding that **WJBK** had prior usage. ... **DJ Dick Biondi** started a new show at **KSYL**, Alexandria, La.

*20 years ago this week:* **Cameo-Parkway's** formula of an additional 7% discount and direct shipments to racks was adopted by **VeeJay Records**. ... **Paul Ackerman** left **Billboard** to become executive secretary of **ARMADA**. ... **Joe Csida** resigned as **Capitol's** Eastern operations veep. ... **Alan Freed** joined **WQAM** Miami. ... **Sam Hale**, music director at **WOKY**, Milwaukee, moved to **WQXI** Atlanta.

*10 years ago this week:* **Pioneer** and **Clarion** paid **Lear Jet Stereo** \$1 million in back royalties for its 8-track and cartridge patents. ... **Discount Records** opened **Tulsa** and **Greensboro** outlets, making a total of 60. ... **Publisher Redd Evans**, 60 died. ... **John Denver** made his **Carnegie Hall** bow in a concert promoted by **Jerry Weintraub** of **Management III**.

## Next 12 Months Decisive For CD

• Continued from page 3

turing plans for CD, although it is the prime European supplier for this fall's continental Laserdisk launch.

**Chrysalis** is another believer in CD, and **Teldec** has just converted, a significant development as the company was a co-sponsor (with trou-

Assistance in preparing this story provided by **Wolfgang Spahr**.

bled **Telefunken**) of the competing mini-disk (MD) digital audio disk system. With MD now in a "deep sleep," **Teldec** managing director **Gerard Schulze** says he is pushing for international acceptance of his new **DMM** mastering process for LPs.

**Teldec** will market **PolyGram**-pressed **Decca** CDs in Central Europe next spring (the company remains a **Decca** licensee on a long-term contract). But **Schulze** has no license for CD disk mastering or manufacturing and won't speculate when **Teldec's** own repertoire will appear on CD.

The CD camp is clearly hoping for more software support, and thinks it might come from **New York**. According to **PolyGram** executive vice president **Jan Timmer**, "I have reasons to believe that **CBS** has a very strong interest in joining the CD system." He also has talked with **RCA**, and believes **EMI** might be lured away from **JVC's** rival **AHD** digital disk system.

In **Cologne**, **EMI Music** central European managing director **Wilfried Jung** says there have been no talks at management level between

**EMI** and **PolyGram** concerning CD. And while **Thorn EMI** remains tied to **JVC** in video (VHS and VHD disks), **Jung** says **EMI Music** has made no commitment to **JVC's** **AHD**, an audio disk spinoff of the **VHD** videodisk system.

This comes as a surprise to **Ralf von Nessen** of **JVC** Germany, who says he was told by **Tokyo** that **AHD** had the complete support of **EMI**. **Nessen** confirms that **VHD/AHD** test marketing, originally planned in the U.S. and U.K. this fall and elsewhere in Europe in early 1983, has been "postponed indefinitely" due to lack of software. **JVC** still expects to get more software support, however, and has not yet conceded digital audio defeat.

Whether or not **AHD** reaches the consumer market, one early stumbling block for all digital audio disk systems reportedly has been removed by **PolyGram**. **DG/Polydor** president **Rudi Gassner** says negotiations between **PolyGram's** **Richard Busch** and **Prof. Erich Schulze** of **Gema** have led to an interim agreement on a mechanical royalty for digital disks produced for demonstration prior to the commercial launch next March.

That royalty will be 1.39 marks (55 cents) per digital disk, the same fee levied on top-of-the-line conventional LPs. Although the fee for LPs is arrived at as percentage of wholesale selling price, it is fixed at a flat rate for the demonstration digital product.

An agreement with **Gema** for a mechanical rate for commercial digital recordings is expected to be

arrived at well before the March, 1983 launch. It is believed that the matter will be on the agenda of meetings beginning this week between the full German **IFPI** group and **Gema**.

**Gassner** says the agreement will take into account the high development costs of the CD system.

Those development costs, reportedly hundreds of millions of dollars over the past 10 years, have led to developer demands for a three cents per disk license fee from other labels, and a custom pressing cost of about \$4 per disk (compared to just over \$1 for custom pressing a black disk plus sleeve manufacture).

Noting resistance among prospective software partners, **PolyGram's** **Timmer** repeats the argument, made at **IMIC** earlier this year, that new technology consistently stimulates sales, that the CD system is intrinsically cheaper in the long run than the LP, and that the music industry cannot afford to ignore the coming of digital technology. "We must move with the times, and hopefully ahead of the times, in order to survive," he says.

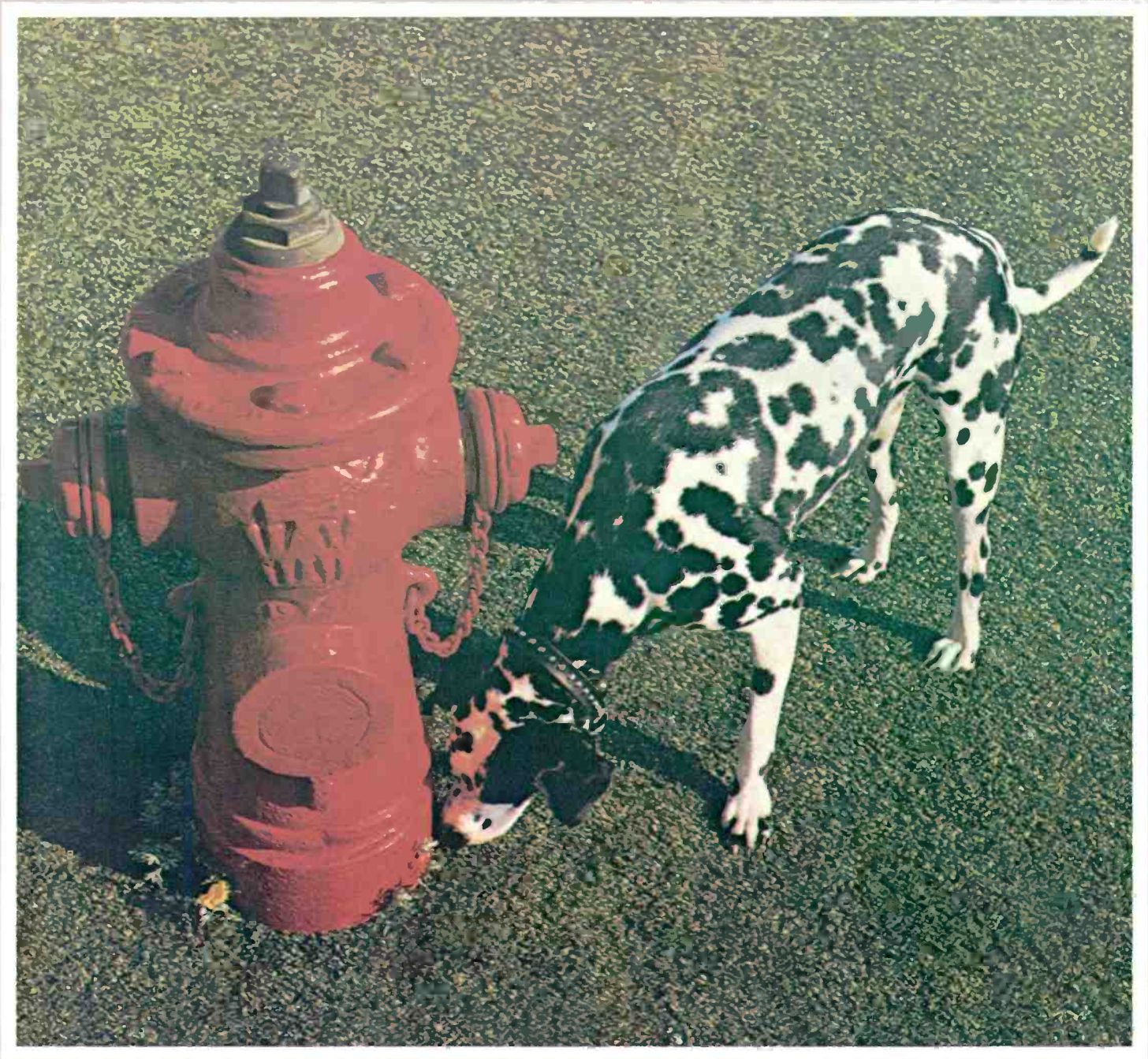
CD support in Europe seems to be coming together. At the recent hi fi and video fair in **Duesseldorf**, CD was a major attraction at numerous stands. **DG/Polydor's** **Gassner** reports German retailers are "exceptionally interested in a speedy launch."

Holding up a quicker launch is the lack of software pressing capacity at any major plant in Europe except **PolyGram** **Hannover**.



# R U S H

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