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 featuring of radio program-
"Something's Going On. My first solo-album outside of ABBA. Just listen to it!"
FRIDA

A POLAR MUSIC INTERNATIONAL PRODUCTION.
PRODUCED BY PHIL COLLINS.
Assisted by Hugh Padgham
Survey Finds MTV Strongly Affecting Record Sales

This story was prepared by John Sippel in Los Angeles, Laura Fain 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 and albums, 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 to their stores.

“We’re feeling its impact really big,” says Joe Agry, head buyer for distributor Rydell 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 Maggulls, 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 or no support from radio, due to tight playlists.

These innovative groups are up 15%-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 experience. 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 rock jack Edward Quinlan did well 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 is that I’m sure wouldn’t sell otherwise.”

Roger Caudill, the student who runs his campus store at the University of South Carolina, says that summer sales are usually abysmal—but 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 attributes its extra sales impact 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 its region.

Among those glowing Mtv success stories is Keckle’s, Buffalo, N.Y. Bill Still there says, "Its really helped some obscure groups, and it helps because radio stations don’t play new artists.” The store has shown MTV for about nine months and has done a positive effect on sales, both how much they buy and what they buy.

He adds that he’s received dozens of requests for new LPs and an 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 Dartany 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 appearances are helping to boost interest.

Only college radio in Boise played any new acts, says Connie Kuelse.

(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 radio during their leisure time, while only 8% listen to records and tapes. It is one of the findings contained 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 Brown, Bortz and Coddington, the study was commissioned by the NAB for its fifth Radio Programming Conference. Of 1,500 surveyed on the telephone, 51% named television viewing as their primary leisure time activity.

Thirty-five 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 a radio use, news was highest (Continued on page 11)

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 songwriter began in 1914 and who in recent years was associated with Billboard Music, is a home- ing and 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 Debut Vids Games Chart

LOS ANGELES—Starting this issue is Billboard’s Video Games Chart, designed to keep record and tape dealers as well as video retailers track the fastest-growing items at retail, as well as those produced 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 2011, 1981—$30 million. 1982—$55 million


“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 Bob Brothers Communications was on the air, taped on his AM 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 1300 kHz.

Ross was referring to broad- casters’ 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. 23). Cuban leader Fidel Castro indicated that Americans would be hearing a lot more interference if plans for Radio Marti went ahead.

But Cuban 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 generally suggested that they get it off the AM band and leave it to short wave,” he said.

The frequencies jammed with Cu- ban programming were 570, 600, 650, 700, 1040, 1160 and 1380 kHz. Stations affected included WFAA Dallas, WMAA New York, WSYR Syracuse, WAAX Galveston, 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), as asset industry observers here.

By the time CD reaches the U.S. on a large scale, seen as 1986 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 code for CD discs 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 software support, and here in Europe hardware manufacturers are bolstered by Philips and Grundig. Software commitment is more limited, though. EMI, RCA and EMI are not set to join the initial marketing campaign next March in Germany, France, Holland and the UK.

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

Ariola’s Friedel Schmidt confirms agreement to make top repertoire available on CD, adding that no time frame has been set. The Ariola disk will be custom pressed by Poly- WAPP Ending Adless Summer

NEW YORK—WAPP-FM here unveils its first newscasts this Tuesday when they take the nightly oldies block programming off a commercial-free summer of album-oriented rock programming.

“We’d like to segue to this as quietly as possible,” says WAPP general manager Pat Mackin. “We’re clear that the station will program eight minutes of commercials each at a cost ranging from $130-220 for a 60-second spot.”

He declines to discuss his fall promotion plans, or the possibility that WAPP will be awarded prize money to conclude the summer promotion. He does confirm that the station will introduce two new television commercials later this month.

(Continued on page 60)

In This Issue

CLASSIFIED RATES...46-47

COMMENTS...12

COMMUNICATION...11

GOSPEL...30

INTERNATIONAL...46

JAZZ...33

PRODUCTION & SERVICES...36

RADIOS...16

RECORDING...36

REVIEWS...39

VIDEOS...39

FEATURES

Chartlist...6

Earnings Commentary...1

Industry Events...11

Industry Notes...11

Industry News...11

Label Notes...30

Record Release Notes...34

Now On The Charts...43

Radio...43

Software...43

Stable Market Gaphs...5

Top 30...5

The Blue List...16

Via U.S...16

CHARTS

chartlist...54

Top LPs & Tape...50, 61

R&B Singles...44, 52

Country Singles...40, 43

Singles Radio Moody...16, 20, 22, 31

Rock Albums To Top...39

Novel Contemporary Singles...25

Chart Stories...51

Bills...34

Quit...32

Hottest...32, 34, 36

Hot...32

Special...32

Top Electronic Radio...18

Video Record Chart...37

Stations...30

Top 30...16

Collections...16

Next LPs...31, 53

REVIEWs

Album Reviews...52

Singles Reviews...55

www.americanradiohistory.com
New Slate Of Officers Elected At VSDA Meet

DALLAS - Incumbent Video Software Dealers Assn. president Frank Blank and secretary-treasurer Wendschuh were re-elected to one-year terms here at the group's final annual meeting of the year. A new president, Rozalind Rosler, was elected.

Barnes heads the Video Place in Washington, N.W.T., has announced that his 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; John Eno, Video Warehouse, Atlanta; Jack Messer, Video Vault, Cincinnati; John Pough, Video Cassette Unlimited, Santa Ana, Calif.; Richard Bailey, Video Spectrum, New Orleans, and Robert Singer, Video Entertainment Centers, Denver.

The gathering here had a registration of 230 according to VSDA-executive vice president Joseph Cohen with representation from 200 companies. (For additional coverage see the retail and video sections.)

VSDA, which was formed in January, has a membership of 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 Brothers but E.G. Records, while the company releases more esoteric product through J.J. Records, distributes E.G. Records (such as Eno, Killing Joke, John Halsall and the Lounge Lizards).

Patrick Spinks, managing director of E.G. Management, explains, "When E.G. 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 the management and the label. It could be either/or. If a manager comes to me with a group that I think is very good, I would be prepared to sign it to E.G. Records, and place it with Warner Bros. We are like an extra ad department for Warner's"

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 GREEN

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 beyond 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 sales 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 environmental 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 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 1980, 23% in '81 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 '76 to '79, country's platinum LP share varied from 5% to 9%.

RCA's Alabama and Columbia's Willie Nelson have each earned two platinum albums so far this year, followed by, 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 Scotty Bovin smashed "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.

Suit Vs White Is Dismissed

LOS ANGELES—Superior Court here has dismissed a suit originally filed by Wells Fargo Bank charging that Rod Stewart's record company had used funds owned by American Recording, the partnership founded by Maurice White of Earth, Wind & Fire.

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

KEEPING TURNTABLES AND CASH REGISTERS HOT RIGHT THROUGH CHRISTMAS!

"IN BLACK AND WHITE"
MCA-5295

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

"IF SET MY LIFE TO MUSIC"
MCA-533

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

AND THE BEST-SELLING BARBARA MANDRELL CATALOG...

MIDNIGHT ANGEL
MCA-641

LOVE'S UPS & Downs
MCA-674

BEST OF BARBARA MANDRELL
MCA-3282

THIS IS BARBARA MANDRELL
MCA-672

LOVERS, FRIENDS, AND STRANGERS
MCA-673

LIVE
MCA-5247

LIVE IS FAIR
MCA-5246

Moods
MCA-3284

MCA RECORDS
MCA DISTRIBUTING CORP
Cougars In Chart Heaven; Soft Cell In Rock Top 10

BY PAUL GREEN

"Long Distance Voyager" (Thress/SD) 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:


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

For more information about the chart, write to:

(Continued on page 60)
Kool & The Gang

As One

There's only one way to play it.

As One, the new album featuring "Big Fun."
HOW TO TAKE ON A FULL LINE OF VIDEO CUSTOMERS.

In today's booming video market, everyone's looking for something different. Many people want the super-premium quality of Maxell HGX. So they can use their tapes over and over, and get a better picture at their machine's lowest recording speeds.

Others want Maxell's standard formulation. A lower-priced tape that produces a great picture under normal recording conditions.

And of course, some people need our VHS format tapes, while others require Beta.

Our point is simple. Unless you've decided to carry just one kind of video customer, don't carry just one kind of Maxell tape.

maxell
IT'S WORTH IT.
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 Sound, which has added three more to its series of soul reunions. These are "No Man Is An Island," and "Sanctuary," 14 tracks licensed from Arista; "Chi-Town Showdown" featuring the Esquires and the Marvelous; and "Golden Teardrops" by the Flamingos, which puts back into circulation masters unavailable for years.

The most avant-garde labels in the area are Subterranean, Ralph and Nervous Gender. Subterranean has made almost a cross between an art gallery and a record label. One of its singles, for example, is a single of electronic improvisations mixed with various typed words and letters on 7-inch squares. Subterranean's most recent release has to be a timeless piece simply carried on both sides the words "Albom: Generic Flipper" in bold type, banal title, 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.

Ralph has recently released "Tunes Of Life," a compilation of bands from principal band the Residents, and new product from the Residents is again expected in the next few months. Plans to do theatrical-rock performances, beginning with dates in San Francisco and Chicago, have been finalised. Ralph says the label will also mark its 10th anniversary fall. Ralph's "Greatest Hits," featuring the first album, is now in press. "Greats" will be released with two selections on a long played list.

Henry Kaiser and "Octopus." A doctor's compilation of lengthy guitar-electronic improvisations mixed with shorter-club-blues pieces, is the most recent release on the label. Ralph says the label will mark its 10th anniversary fall. Ralph's "Octopus," containing the first album, is now in press. "Greats" will be released with two selections on a long played list.

New Voice, which has released "The Captured Fifty," a document of lengthy guitar-electronic improvisations mixed with shorter-club-blues pieces, is the most recent release on the label. Ralph says the label will mark its 10th anniversary fall. Ralph's "Octopus," containing the first album, is now in press.

Chicago--Local independent 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 Recordings, a label for four independent bands, and its founder, Art MacQuilkin, is intent upon establishing the label as the 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 see anything 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, Sartel Architecht, and the Ama-dots increased Autistic's progress, he says.

Now, MacQuilkin employs a staff of three, including Hollywood's Autistic businessness, a graphics designer and office manager. He has also incorporated a holding company, Star 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 a business."

Indie New Music Labels Proliferating In Chicago

By MOIRA MCCORMICK

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 Sound, which has added three more to its series of soul reunions. These are "No Man Is An Island," and "Sanctuary," 14 tracks licensed from Arista; "Chi-Town Showdown" featuring the Esquires and the Marvelous; and "Golden Teardrops" by the Flamingos, which puts back into circulation masters unavailable for years.

The most avant-garde labels in the area are Subterranean, Ralph and Nervous Gender. Subterranean has made almost a cross between an art gallery and a record label. One of its singles, for example, is a single of electronic improvisations mixed with various typed words and letters on 7-inch squares. Subterranean's most recent release has to be a timeless piece simply carried on both sides the words "Albom: Generic Flipper" in bold type, banal title, 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.

Ralph has recently released "Tunes Of Life," a compilation of bands from principal band the Residents, and new product from the Residents is again expected in the next few months. Plans to do theatrical-rock performances, beginning with dates in San Francisco and Chicago, have been finalised. Ralph says the label will also mark its 10th anniversary fall. Ralph's "Greatest Hits," featuring the first album, is now in press. "Greats" will be released with two selections on a long played list.

Henry Kaiser and "Octopus." A doctor's compilation of lengthy guitar-electronic improvisations mixed with shorter-club-blues pieces, is the most recent release on the label. Ralph says the label will mark its 10th anniversary fall. Ralph's "Octopus," containing the first album, is now in press. "Greats" will be released with two selections on a long played list.

New Voice, which has released "The Captured Fifty," a document of lengthy guitar-electronic improvisations mixed with shorter-club-blues pieces, is the most recent release on the label. Ralph says the label will mark its 10th anniversary fall. Ralph's "Octopus," containing the first album, is now in press. "Greats" will be released with two selections on a long played list.

Chicago--Local independent 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
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 “Greek Suite” album is the focal point.

Jorgensen of Laguna Beach filed in July, 1982 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. Moser 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 $75,000.

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

ANNOUNCEMENT  
Audio Leasing Corporation, a subsidiary of Audio International Productions, Ltd., terminated and all affiliations with the PCM Corp. and its principals, Joseph E. D’Imperio and Robert G. Cullen.

Steve Backer仍反对《音乐工业》  

LOS ANGELES—One of the past decade's most influential executives behind both the creative and commercial development of modern jazz continues to make "backing 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 commutable driving distance of Boston.

"I need the distance from the point of view of creative autonomy and avoiding bureaucracy," explains the former MGM/VEVE and Elektra pop and rock promotion executive. "Balance is the 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 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 jazz recording activity for the influential label line, before 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 aor. 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 backed the fusion trend to showcase some of the jazz community's most daring new innovators like Mahal 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 Grisman and Larry Rosen's GRF 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 a very dry period," he now says in describing 1981. "Everyone was rethinking, 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)  

WAINSTRETTING—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 Lee Mays of ABC's music department; the Waitresses' Patty Donahue; and Chip Taylor, senior vice president of aor.

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) by an intern 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 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 stereo 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 seriously 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 do. Many of them are hallucinating. And when you have (Continued on page 60)  

Radio Wave  

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

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.
General News

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 responses. 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 stereo 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

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.

Increased selectivity in media planning and buying means decisionmakers will be using SRDS more than ever before. They'll be carefully checking the listings and Service-Ads to develop the media mix that best fits their strategy.

Take advantage of this unique opportunity to sell more efficiently by supplying the vital facts advertisers and agencies need to buy more efficiently. Communicate your sales story with a hard-working ad in the next edition of SRDS.

The Media's Medium

SRDS

Standard Rate & Data Service, Inc.
5201 Old Orchard Rd./Skokie, IL 60077
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, more serious problem—the standard of senior management within our business.

I vividly recall a keynote speech by John Friun, then managing director of PolyGram International Music Industry Conference (IMIC) in London some years ago. Frun's thesis was that the best way for the industry to ensure future vitality and prosperity was to invest in its young people.

"But first, the record companies must stop turning over senior management positions every six months, and stop speaking out against each other. Music is a structureless industry, on which new and experimenttal ideas may actually be very successful. Few youth have had such an admirable record in preparing and building future management through education and exposure.

The unaimumous view, from an international perspective, is that the few youth with an admirable record in preparing and building future management through education and exposure.

For example, the factory is a place in which (if he knows what he's doing) you can indoctrinate and educate a young employee who actually knows and understands music and has 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 in the rut of the incorporated multinational.

The 'International record industry is being dragged down by the sheer weight of too many geriatric overlords'"
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.

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 and classical 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 store dealing with longstanding chồngs of corporate clientele. Not only does the mix of product and level of demand now alter somewhat between different customer locations, but within jazz itself, Coop jazz buyer Rick Larko says he senses a change.

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 music, and jazz/blues.

He contrasts that base, reflecting the store's concentration of Harvard students, jazz buffs, and 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 characteristics of their buyers, notably in the latter case.

That store, which we call the medical branch, is a more black-custonmers than the others, so we see a corresponding increase in funk-related titles.

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 strong records, especially older titles, 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 uptick in demand for avant garde, progressive jazz and "new music" artists building from both college and jazz discipline. Larko is also seeing strong gains for hybrid, folk-influenced music, jazz with strong ties to other cultures. Jazz fans are also responding to world music, particularly to Windham Hill Records.

"We had a hard limit classifying music at first, but now that we've definitely decided to include it under jazz, we're seeing strong interest," reports the chain buyer.

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 small record label and all its inventory in return for his share of the chain, have not developed.

Gilman, now attached to Rainbow Chain (though the bulk of his working time is as a troubleshooter, after finding he was bored without his Embarcadero Records & Tapes' outlet, previously a part of the Rainbow chain. John Torelli, who became a co-principal in 1979 when Gilman came on board as his co-principal Gilman departed, noted that Gilman's Embarcadero store gross increased 35% when he took over the store full-time. Based on that premise, Torelli 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.

(Continued on page 31)
Donna, 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 cautions the "collector" and badgers distributors for "oneyes-twenty" quotas. 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.

Dealers Offer Diversity Of Video Rental Concepts

DALLAS--A diversity of video dealer rental concepts persists, according to an exchange of 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.

As an example of the diversity, Railey explained that he didn't actually rent at all. "We trade. There's a $20 membership and $1 fee. When I started, I had a lot of dealers who were going through all this red tape and the studios forced us on, and it took half an hour just to explain the plan. Ours was simple.

"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."

Study Finds Rental Still Prevails

DALLAS--Rental continues to outpace sales activity, and VHS is more popular than Beta, according to two recently completed studies by the Video Software Dealers Assn. here. The studies are examples of the group's effort 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 Wohlmam. It reflected 850 responses to a mailing sent to 5,200 U.S. stores. Findings: stores' transactions are 13% of those generated by VHS; 74% of prerecorded videocassette stock.

Of the stores surveyed, 40.7% carry more than 50 titles. Of the 53.3% who did not stock disks, 32.9% of those planned to stock them. Sales of VHS 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.
Cuba Jams Seven Frequencies
AM Interference Is Response To Radio Marti Plan

• Continued from page 3.

FREEHOLDER, N.J.—The National Broadcasters Hall of Fame here will honor four air personalities including Frank Sinatra—at its sixth annual induction ceremony on Sept. 12. Sinatra joins war-time cronies Frank Egan, Francis X. Moore, and Douglas Edwards, who will be added to 54 other celebrities in the Hall of Fame. The ceremonies will be held at the New York Hilton Hotel. Fred Foyle, who announced the famous “Lone Ranger” show, will be the MC. Award presenters will be ABC’s Ernie Anastos, William B. Williams, Joe Michaels, CBS’s Charles Kuralt, and commercial announcer Edward Herity.

The Hall of Fame for the radio industry was founded here five years ago by Arthur S. Schreiber, a local resident, who feels that the “golden age of radio” is worth preserving. Candidates for the Hall of Fame are nominated by the board of executive trustees of the Hall of Fame and elected by the hall’s board of trustees, who meet here quarterly. The organization maintains a Hall of Fame museum above a liquor store and on the premises of Schreiber. Admission to the museum is $2. It features posters of broadcasters dating back to the ’20s and ’30s, along with dozens of visual aids.

Schreiber has over 400 types of early broadcasts that can be heard over modern telephone receivers. The museum also features an audio-visual slide show produced by Schreiber to illustrate the many uses of radio from the past to the present. Schreiber said proceeds from the induction ceremony will go to the hall’s building fund. He hopes to eventually raise enough money to build or buy a place large enough to house the Hall of Fame and its museum exclusively.

announced SINATRA HONORED

SINATRA HONORED

Billboard Publications.

SOUTHERN HOSPITALITY—Bill Anderson, left, chats with WPLO Atlantic music director Len Anthony during a recent broadcast 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 sardonic wit, and wisdom to National Public Radio’s “The Sunday Show” this fall.

The two will perform their off-center, nonstandard routines 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, says the radio program is exciting that they have agreed to mark the occasion with a return to their original medium.

Brian Sullivan

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-director Dick Ross, who has also added Steve Wariner’s “No Stranger To Dan-ger” (A&M) to the station’s playlist.

“Ribbon In The Sky” (Motown) “That’s an automatic, I wouldn’t have minded some-thing uptempo, along the lines of ‘Do I Do.’ Still, he gets better with age,” says one new tunes include Air Supply’s “Young Love,” Casting Crowns’ “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-AM-FM music director Ralph Torton, is discussing Allee Cooper’s “Single” from his forthcoming LP, “Zapper Caches 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 be-tween “a high school cheerleading team and a punk band.” He adds “Eyes Of A Stranger,” a cut from the Payola’s “No Stranger To Dan-ger” LP (A&M), “is a great tune with a hypno-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 Jiminy Cliffy’s “Special” (Columbia), in addition to the new Tierra single, “Hidden Tears” (Boardwalk).

COUNTRY

VALDOSTA, Ga.—Steve Wariner’s “modern-day Glen Campbell” WGAF program director Dottie West is quick to note, so 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” (H-Berry), 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 closer harmony of Alabama’s “Close Enough To Be Perfect” (RCA). “They’re a safe bet, but it also happens to be a pretty song.” LEO SACKS
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 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 WIK Cleveland. “You have to look for the edge beyond the music by beeping up news, emphasizing personalities or promoting that you’re the station with the most country music.”

J.D. Spangler, program director of KSAN San Francisco, advised, “Know the lifestyle of your key listeners—do they go to bars, did they vote for Reagan, are they football fans—and figure out how that fits in with the skews. 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 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 a format which is becoming difficult to define.”

“You should do whatever works in your market,” advised Bill Davis, assistant program manager of KBET Reno. “To beef up the station’s appeal to current traditional songs, KBET is programming more album cuts, he added.

“We know what we have: we’ve selected stations that have hit country stations go through the roof,” said Bill Figheroul 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

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 AEG—some of whom spent time distinguishing urban from pure black-music formats, some of whom felt uneasy with the stations' apparent leaning of commitment to the black community.

Barry Mayo, assistant program director of WRKS-FM New York and co-panelist with Tim Watts of WAYV Baltimore, explained: “The ‘knots 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-blacks 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 market.’

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

“But you program the people, 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 experiences in that his personalities were invited to make a public appearance in a white community that strongly opposed housing.

Don Kelly, program director of WRKS, said he hears “soups 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 music—“be crass for variety,” but he warned that, particularly in major markets, “You can’t be all things. You have to decide which you want. People have to know that the station he once programmed and now consults, WQOZ Boston, “If you go down that road, you have to make more variety.” He suggested this variety should include old and less well-known artists like the Rolling Stones, the Beatles and other “well-accepted artists.”

Hagdes and Raab stressed the “upper brings” format into direct competition with other formats that are growing at the 25 to 34-year-old listener.

Both Hagdes and Raab reasoned that “you have to be a lot closer and do different things,” in the words of Sebastian, from mid-nights to 6 a.m. when the talk will be a wall of hits in the hours when you have fewer listeners.”

Sebastian complained that record companies are using radio stations as a scapegoat for their own problems. To programs like those to which they can’t go, “That’s why the Beatles are the hit of all time. There’s no one else to come along that’s close to that.”

That question opened the top 40 format room moderated by Rich and Michael O’Shea, general manager of First Media’s KUBE in Seattle and moderated 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 when our record companies 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 over that issue, the panel including from KMRX of WQUT Johnstown, Pennsylvania, who relies heavily on research to determine his playlists. He quipped, “I’m a Monday panelist. Microprocessors For P.D.s.” dedicated to the value of the computer in day-to-day operations to Gary Rodriguez, general manager of KKFQ Kansas City, who said he feels consultants should be as instrumental in determining his key as it is as an audience. ‘If you’re perceived as the hot station in town and you play a record, listeners have to get 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 Melinda Manchester and Barbara Streisand along with Soft Cell and the Human League, Rodriguez commenting that for him, it’s important, it’s the sound. We play Melinda Manchester’s current song, sometimes only some of her old songs. Top 40 should be like Casey Kasem. He’s got the highest rated show in that market,” (“American Top 40”). People are listening to him because they want to feel that they’re awake, that they’re on top of music news. He plays the hits regardless of whether they’re by Neil Diamond or Men At Work. That’s what top 40 is all about.”

“What about personalities?” asked Mayo. “Aren’t they out there? They 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 a guy who can get it across in three words.”

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 “Competition Consultants” at the NAB Radio Programming Conference, bringing the consultant down the side of living with consultants.

The panel of three included two consultants: Dave Klemm of Klemm Media of Washington, Conn. and Alvin Davis of Landen Farms, Ohio. The third panelist, DuCoty Deniece Willbanks, is the program director of WWY Baltimore, is consulted by Burkhardt/Abrams Michaels/Douglass & Assoc.

DuCoty said the main thing to understand is that consultants don’t just 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 concept” of their format and “to see how they can serve even better over and over again.”

Asked if there is a common thread of what consultants do, Davis said 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 he was ‘very important that someone at a station have a pair of ears.’
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 Lund Consultants. "He has a way to, in his own words, 'do it for their team.'" Lund, a well-organized, well-prepared speaker, was among the panelists at the "Top 30 Trademarks Of Successful Stations" clinic, Tuesday morning. "The losers have strikingly similar qualities, too," he added.

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 every 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 position 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 'button' 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 cure 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 frequently, promote songs, news and context 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 morning 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 critique, 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-second spot," 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. Everything 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 ideas."

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

Leonard Kahn, developer of the Kahn-Hazeltine AM stereo system and president of Kahn Communications, gives 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.

‘Run With The Stars’ Gets Serious

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

Pat Fair 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 Right To Read, who posted 12:34.

The fastest woman in the race was Helen Dahlam, daughter of Bill Dahlam of KOTA Rapid City, S.D., who ran the distance in 14:04. She was followed by Diane Shore, wife of Bob Shore, program director of KGRS/KBUR Burlington, Iowa, who registered 14:07. Third place among the women went to Kathy Barret, wife of Jim Barret, vice president & commercial manager of WIRK West Palm Beach. She posted 14:30.

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

Production Secrets Revealed At Clinic

NEW ORLEANS—Low-budget production with a high-tech sound was the premise 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 rule 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 quartet 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."
FB - Chicago - Hard To Say I'm Sorry (Fullume/Warner Bros.)

**TOP ADDS - NATIONAL**

- FLEETWOOD MAC - Gypsy (Warner Bros.)
- OLIVIA NEWTON-JOHNS - Heart Attack (MCA)
- MURPHEYS - You Can Walk Away (A&M)

**BREAKOUTS**

- JAMES TRUDEAU - Just Like You
- JERRY BERGMAN - Hey You
- JOHN LEGEND - All of Me
- JASON MRAZ - I Won't Give Up
- KENNY LOGGINS - What A Feeling

**NORTHERN CALIFORNIA REGION**

- PRIME MOVERS -
  - JOHN COUGAR - Jack and Diane (RCA) (Fullume/Warner Bros.)
  - MICHAEL BOLTON - Keep Forgettin' (MCA)
  - THE WHO - Magic (Columbia)

**BREAKOUTS**

- RICK SPRINGFIELD - Can't Be Wrong
- THE WHO - Magic (Columbia)
- MICHAEL BOLTON - Keep Forgettin' (MCA)
- JAMES TRUDEAU - Just Like You
- JERRY BERGMAN - Hey You
- JOHN LEGEND - All of Me
- JASON MRAZ - I Won't Give Up
- KENNY LOGGINS - What A Feeling

**CENTRAL CALIFORNIA REGION**

- PRIME MOVERS -
  - JOHN COUGAR - Jack and Diane (RCA) (Fullume/Warner Bros.)
  - MICHAEL BOLTON - Keep Forgettin' (MCA)
  - THE WHO - Magic (Columbia)

**BREAKOUTS**

- RICK SPRINGFIELD - Can't Be Wrong
- THE WHO - Magic (Columbia)
- MICHAEL BOLTON - Keep Forgettin' (MCA)
- JAMES TRUDEAU - Just Like You
- JERRY BERGMAN - Hey You
- JOHN LEGEND - All of Me
- JASON MRAZ - I Won't Give Up
- KENNY LOGGINS - What A Feeling

**SOUTHWEST REGION**

- PRIME MOVERS -
  - JOHN COUGAR - Jack and Diane (RCA) (Fullume/Warner Bros.)
  - MICHAEL BOLTON - Keep Forgettin' (MCA)
  - THE WHO - Magic (Columbia)

**BREAKOUTS**

- RICK SPRINGFIELD - Can't Be Wrong
- THE WHO - Magic (Columbia)
- MICHAEL BOLTON - Keep Forgettin' (MCA)
- JAMES TRUDEAU - Just Like You
- JERRY BERGMAN - Hey You
- JOHN LEGEND - All of Me
- JASON MRAZ - I Won't Give Up
- KENNY LOGGINS - What A Feeling

**PACIFIC NORTHWEST REGION**

- PRIME MOVERS -
  - THE ALAN PARSONS PROJECT - I've Seen The Sky (A&M)
  - MURPHEYS - You Can Walk Away (A&M)

**BREAKOUTS**

- STEVE WOODS - Watusi My Life (Columbia)
- JOHN LEGEND - All of Me (Columbia)
- JASON MRAZ - I Won't Give Up (Columbia)
- KENNY LOGGINS - What A Feeling (Columbia)
FOR THE SPINS & SUPPORT ON HIS NO. 1 SINGLE... THANKS!

THE GREAT Johnny C.
The Prince of ROCK 'n ROLL

LOOK OUT, PROMOTERS—HE'S AS GOOD ON STAGE AS HIS RECORD IS.

IT'S HOT!!!

"Johnny Rock n Roll"
TWO SIDES OF PURE EXCITEMENT

"C'mon Everybody"

JOHNNY C. FAN CLUB
P.O. Box 85086
Las Vegas, NV 89104

Artist Representation
Lonnie Lee

SELECTED FOREIGN LICENSE RIGHTS AVAILABLE

1982 SPOTLITE RECORDS, INC.

INTERNATIONAL

MARKETED

SPOTLITE RECORDS

1100 BRIDGER ST. • LAS VEGAS, NEVADA 89101 (702) 386-5945 386-4806
NEW ORLEANS—Television ads should be "provocative and memorable" to persuade prospective viewers to tune in to your station. But if you don't live up to what you promised in the ad, you're going to be difficulty cut to get people to sample the station twice," that was the advice of Chuck Bliss, Don Richman Inc., during a nuts and bolts promotion session Monday at the National Ass'n of Broadcasters' programming conference.

Blire endorsed "clustering" spots, those which can stand out the most in a positive way during a cluster of commercials and convince the viewer to access you. "Most people in your market don't listen to your radio, so your only access to them is through promotion and ad vetting," he said. "It's a basic point to basics approach. Your ads should be unique, so people can tell the ad and therefore can relate to and believe in it."

The bulk of the session was devoted to the effectiveness of various types of promotions, presented by moderators Alan Hay of WWB Bloomington, Ill., and Don Taylor of Indiana Univer.

In order to target promotion effectively, a station must first determine whether to use a retroactive and acquire marketing strategy. Retail 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, and community service projects, and direct mail, are used to induce sampling of the station and increase the circle.

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 WWB Bloomington was "Bar Wars." 

You can make a world of difference.
**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 Conferences here.

In the first meeting, Jim Fletcher of the University of Georgia and Roger Worthington, a veteran analyst of Cox Communications, challenged the value of call-out research and the image book on the subject they’ve written for the NAB.

Following that session, KFRC program director Gerry Cagle, discussing the problem of AM faces against FM, put down call-out research with the comment, "Actives lead the face out, but the FM will be passive to research the passive. I don’t believe in any kind of research. If you want to know about ads, hang out in bars and see what's being pumped up (on the jukeboxes) and check single stations.

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, saying, "Just everything we play, we’ll hear." He explained that oldies are tested two or four times a year and that records that the station isn’t playing are tested too. "I’m surprised at how many records people turn on to," he added.

Christian said he didn’t place too much confidence in checking record sales. "If we ever did believe figures, it's been a meaningless number," he explained that record lower sales have created a "smaller database." Look over the singles sales. Who over 18 buys them? If you look at albums, which can't be tracked.

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 impatient. They want results," he said. "People in the Northeast are incredibly impatient.

Wimmer tented up of using a theater environment where 100 people are tested with 300 "hooks." Wimmer stressed the importance of super vision over the calling and evaluation of the 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 back. The head is future of 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, trying to sound interesting and editing records down to make room for commercials.

"FM isn’t hip anymore. The music is equal. AM sounds better. The disc jockey can’t tell you 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’s 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."

---

ROCK AND POP Top Tracks

| #1 | BILLY SQUIER—Euphoria In Motion, Capital | 0 | 8 | 8 |
| #2 | ROBERT PLANT—Pictures At Eleven, Swan Song | 0 | 8 | 8 |
| #3 | JOHN CONWAY—American Pie, RCA/Mercury (Polygram) | 0 | 8 | 8 |
| #4 | BAD COMPANY—Nothin’ To Lose, Columbia | 1 | 8 | 8 |
| #5 | JUDAS PRIEST—You’ve Got Another Thing Coming, Columbia | 2 | 8 | 8 |
| #6 | FLEETWOOD MAC—Landslide, Warner Bros. | 3 | 8 | 8 |
| #7 | SOUNDTRACK—The Last Waltz, Back To The Night, Columbia | 4 | 8 | 8 |
| #8 | BAD COMPANY—Company, Columbia | 5 | 8 | 8 |
| #9 | ROBERT PLANT—Burnin’ Down One Side, Swan Song | 6 | 8 | 8 |
| #10 | ROBERT PLANT—Wrong Time, Wrong Guy, Swan Song | 7 | 8 | 8 |

---

**Top Albums**

2. *Kenny Loggins*—Spga’s Greatest Hits (Elektra)
3. *Bad Company*—Company (Columbia)
4. *Judas Priest*—You’ve Got Another Thing Coming (Columbia)
5. *Fleetwood Mac*—Landslide (Warner Bros.)
6. *Robert Plant*—Burnin’ Down One Side (Swan Song)
7. *Robert Plant*—Wrong Time, Wrong Guy (Swan Song)
8. *Judas Priest*—Unleashed In New York (Columbia)
9. *Santana*—Shango (Capitol)
10. *Mike Oldfield*—Tubular Bells (Columbia)

---

**Billboard**

Survey For Week Ending 9/11/82

---

www.americanradiohistory.com
CAKE BREAK--Genesis lead singer Phil Collins, right, leads the sellout crowd at Chicago's Poplar Creek in a round of "Happy Birthday," commemora- ting WRG's 50th anniversary as a progressive rock station. Helping Collins with the birthday cake, presented on behalf of Genesis and Atlantic Rec- ords, are, from left, a member of the group's road crew; Atlantic's Rick Sudakoff; WRJZ p.d. Norm Winer; and WRG general manager Beth Mason.

Pro-Motions
WLUP Gears For Giveaway

The management of WLIP Ke- nebush, Wis., would have to see the lo- cal 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," ac- cording to music director David McGrath.

Renault sold 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 some- thing that might help the company." Listeners registered at 20 participat- ing 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 Nader's AMC dealership in downtown Kenesaw.

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

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

KYTV Portland expects to draw over 45,000 people Sept. 12, when the country station hosts its fourth an- nual "Freedom In The Country" concert at the Estacada Timber Bowl in Estacada. One lifetime announcer Ronnie Rogers headlines the six-hour free show. When adult con- temporary, WHAM Rochester cele- brated its 60th anniversary last month, over 7,000 people jammed local Roseland Armament Park to share a 50-track sound system and take prizes as a trip for two to Disneyland, a 1992 Suzuki motorcycle bike and the use of a deluxe motor home for a week with free gas and grocery money for a library of four. Just a talent and executives from urban WJMK Chicago Heights were recognized for their public service last month at a "Celebrity Branch" hosted by the National Association of Career Women Civic Club. Contrib- utors to KAMP and K-99, a summer camp found established by AOR station KTHM-FM Los Angeles, re- ceived "It Seals A Kid To Camp." T-shirts for their donations.

COUNTRY SINGLES--10 Years Ago
1. "If You Leave Me Tonight I'll Cry," Jerry Wallace, Decca
2. "The Snow Is On The Roofs," Sissy James, Columbia
3. "Here I Am Again," Loretta Lynn, Decca
5. "I'm Gonna Knock At Your Door," Billy "Crane" Craven, Capitol
7. "I Can't Stop Loving You," Conway Twitty, Decca
8. "My Heart Has A Tender Side," Freddie Hart, Capitol
9. "If You Touch Me (You've Got To Love Me)," Joe Stampley, Epic
10. "This Little Gift Of Mine," Faron Young, Mercury

SOUL SINGLES--10 Years Ago
4. "Everybody Plays The Fool," Man Ingrid, RCA
6. "Walking Right Over Me Again," Hal & Tim, Stax
7. "This World," Staple Singers, Stax
8. "I'm Still In Love With You," Al Green, Hi
9. "(Long Time To Be) Close To You," Gerry Butler & Brenda Lee Ezell, Mercury

YesterHits
POP SINGLES--10 Years Ago
1. "Alone Again (Natural)," Gilbert O'Sullivan, MAM
2. "Long Cool Woman," Hotlegs, Epic
3. "I'm Still In Love With You," Al Green, Hi
4. "Baby Don't Get Hooked On Me," War, David, Columbia
5. "Brandi (You're A Fine Girl)," Looking Glass
10. "Saturday In The Park," Chicago, Columbia

PRO-SINGLES--20 Years Ago
1. "Joy To The World," ABC-Paramount
2. "You Don't Know Me," Ray Charles, ABC-Paramount
3. "Tommy Lee," Little Eva, Dimension
4. "Ramblin' Rose," Neil Young, Capitol
5. "She's Not You," Elvis Presley, RCA Victor
6. "When My Blue Moon Walks By," Nellie Lutcher, RCA Victor
7. "Part Time Love," Claudette Clark, Chantrell
8. "That's All," Mitch Miller
10. "Vacation," Connie Francis, MGM

TOP LPS--10 Years Ago
1. "Chicago, Columbia
2. "Jill & Lowen, Red, Stewart, Mercury
3. Big Band, Chet & Ong, Ode
4. "The Blue Channel," Elvinotts, Uni
5. "Moody, Neil Diamond, Uni
6. Cannon, Leon Russell, Shelter
7. "Cain, James, Lake & Palmer, Capitol
8. "Brian, Genesis & Buddy Miles, Columbia
9. Seven Separate Hearts, Three Dog Night, Capitol
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. "A Time & Other Folk Songs, David Rose & Orchestra, MGM
4. Peter, Paul & Mary, Warner Bros.
5. "RShe Company, Red, Bobby Rydell, Epic
6. "Pol, Elvis Presley, RCA Victor
8. "It Keeps Right On A-Hurtin'" Johnny Cash, Columbia
10. "Rodeo Adventure, Soundtrack, Warner Brothers

LEO SACKS
Harris, who has criticized video dealers for not stressing sales strongly enough, said the company moved 50,000 copies of "Star Trek 1","so you know what our risk on this is," he told an industry and that indicated per- haps dealers could battle the illegal duplicate market with stronger sale price weaponry.

Aside from the overwhelming approval of Paramount's move, par- ticipants representing a variety of industries dis- cussed a wide variety of methods and attitudes toward retailing. And retail still outweighs sales.

Panelists were Morowitz; Jim George, Home Video of San Francisco; Teenie Briggs, Village of Philadelphia; Linda Rosser, Entertain- ment Systems of America, Phoenix; Chuck Hargrave of Denver. Seattle retailer/distributor Weston Nishimura moderated.

Among the issues discussed was standards. Agreed, said Morowitz, "If I have shelf space for 10 each of 10 titles and along come somebody who says, ‘My manufacturer will accept an order for only 60. Let them suffer. When the shelves are empty, they'll have to fill our space." He added that shipping and storage are also affected.

Over and over, the value and ben- efits of computer programs were dis- cussed. Most dealers said they have overcome and store station, "began selling "Saddles," over an area station, "Begging," said Rosser.

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

"Casablanca" edged out "Mal- lene Falcon", as most popular clas- sic drama movie. "On Golden Pond," Henry Fonda's last movie, was also a hit. Below is the list of the top 60 video titles.

Continued from page 1


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

"Casablanca" edged out "Mal- lene Falcon", as most popular clas- sic drama movie. "On Golden Pond," Henry Fonda's last movie, was also a hit. Below is the list of the top 60 video titles.

Continued from page 6

about Pacific Arts' current projects, beyond noting that they involve "very familiar personalities" and "very much merchandise," dot- other will combine music and the third will be a comedy program.

The core creative team remains: Director Dear, writer/artist Bill Mar- tin, who collaborated on "Elphant Parts," and, of course, Neolith himself.

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

And, while VCRs dominate the current marketplace, Bean says "Pa- cific Arts" is successful in our thinking. We have a lot of faith in the idea, because of the price break to the public, and the fact that we have an excellent "Pacific Arts" 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 vendor to rent. If not end them altogether.

Only a counterbalancing break- through in cassette costs could alter that forecast, he believes.

For the short term, however, Bean admits Pacific Arts is looking to in- sure product flow by selectively ac- quiring 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 surf- ing 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 of the "soul" identification in the presence of the popular "Hungry I" graduates as Bill Cosby, Jonathan Winters, the Kingston Trio, Prof. Irwin Corev, the Lite- miters, Jackie Vernon and the late Leni Bruce, seen in old film foot- age.

Bean remains somewhat vague

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 records, "began adapting a lot of the techniques we'd learned in the record business: a billboard on Sun- set Boulevard, for example, which actually increased our sales with the terms of the flowthrough with our distributor there and then the sell-through at the stores.

Tagged to the Nickeldon store, Bean says Pacific Arts was able to monitor a counterpart video show at that area retailer while the board was still up.

Concerned that video exposure was itself even more important in breakin the program, Bean says a "Videowrap" ad, designed as a syn- opsis of the show, was supplied free to any video or record store that would purchase 500. A $500 rebate toward covering cost spots was also offered, in many cases covering most or all the spot costs. For the last night ad positions favored by deal- ers.

Results: In Boston, spots placed around "Saturday Night Live" and "SCV," on Saturday night, fol- lowed by spots next to a Sunday night movie showing of "Blazing Saddles" over an area station, trig- gered a whopping 500 sales in- crease the following week.

That play was further refined for narrowcasting TV promotion, which he类似 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 di- rect orders, "sold a minimum of one cassette, at $50 a pop, every time it aired."

Now Bean says Pacific Arts is eye- ing the advent of actual video sin- gles—released in a 15-minute video- cassette configuration now on the boards at Sony—as development that could be vital to both original video programs and the music busi- ness, likely to be an early program source.

Bean remains somewhat vague

VSDA Holds First Awards Show

DALLAS--The Academy Awards aren't, but for America's professional video retailers the event had all the trappings of Hollywood brought to the Fairmont Hotel here. Titles as disparate as "Casa- blanca" and "On Golden Pond" vied with Pac Man and "Jonathan Livingston Seagull." Here are the winners and runners-up in the first ever Video Soft- ware Dealers Assn. sales and rental awards, determined by a poll of rea- liers.

"Casablanca" edged out "Mal- lene Falcon" as most popular clas- sic drama movie. "On Golden Pond," Henry Fonda's last movie, was also a hit. Below is the list of the top 60 video titles.
LONDON—Following the confiscation of a batch of horror-film videocassettes here, the director of public prosecutions said he would consider seeking prison sentences for the distributors involved in handling what are known locally as “rarest.”

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 videocassettes and a fine of as little as £5000.

The distributor involved is Viacom. Other films to be examined by magistrates are: “I Spit On Your Grave,” in which a girl avenges her gang rape by mutating her assailants before killing them; “S.S. Experiment Camp,” centering on concentration-camp conditions in a仿真化 Holocaust.”

The director of public prosecutions is not prepared to give reasons for seeking to go ahead under the “lesser” section of the Obscene Publications Act, but that under Section Three puts many prominent people anxious to rid the booming video market of material which they feel exploits obscure and violent behah.

A further fear here is that, with a series of individual court hearings against the video cassettes involved, the case 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 ordered 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 harsher penalties.

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

Distributor Viapo 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 would not have known where the line should be drawn.”

The reason of the country’s swift market expansion is that around 65% of all domestic VCRs are rented. Others cited are the high number 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 80% of all VCRs, have had to cut ambitious capacity-expansion programs and are now switching their marketing emphasis away from the U.S. towards the European market.

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


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

"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-marketing 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 you should be working with the lyrics while 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 RCA Cola, Camaro and other clients since he left concert promo-
don't try 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 break the bank," she says. "That's the problem with videos with a lot of effects. You can't do too many effects too soon when everyone gets crazy."

"Everyone loved the Jacksons' piece but no one else wanted something like it," says Peter Cohn. Even at Homer, where electronic science plays a big part in the creative side, there is room for spontaneity. "For the Jacksons, we were only going to do that effect for fun. We just worked it out; we worked it well, we ended up doing it for the whole thing," recalls Peter. "It's always our job that's always changing things around."

CINEROCK'S APPROACH
Selling The Songs

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

"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-marketing 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 you should be working with the lyrics while 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 RCA Cola, Camaro and other clients since he left concert promo-

www.americanradiohistory.com
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 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 track and produced by Bill Siegel Productions. Robert Manby was executive producer for RKO/Nederland.

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.

New On The Shelves

"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 Video available separately at $29.95 or as a package for $200. For more information contact the company at (213) 203-241.

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. Producer were Martin Lewis and Peter Walker; Julien Temple directed. The film documents two beneficent stages in London to benefit Amnesty International.

‘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. Producer were Martin Lewis and Peter Walker; Julien Temple directed. The film documents two beneficent stages in London to benefit Amnesty International.

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 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 track and produced by Bill Siegel Productions. Robert Manby was executive producer for RKO/Nederland.

New Products

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

New On The Shelves

"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 Video available separately at $29.95 or as a package for $200. For more information contact the company at (213) 203-241.

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. Producer were Martin Lewis and Peter Walker; Julien Temple directed. The film documents two beneficent stages in London to benefit Amnesty International.
Los Angeles—Recording stud-

ies facing bleak business prospects

amid the music industry’s current re-

cession need only look in their own,

backyard here for vital new busi-

ness—the motion picture field.

That’s the message delivered here

last Tuesday (11) 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

picture.

Among key considerations behind

Stone’s assertion that film work can

rescue facilities’ endangered profit picture was the movie industry’s cur-

cent boxoffice hot streak. With ma-

jor studios coming into the fall and holiday season, a record sum-

mer of top-grossing major releases, a number are already promising to re-

verse Hollywood’s recent decline in the number of features produced an-

nually, committing to future sched-

ules 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 Gunn, which previously oper-

ated the studio’s control soundstage),

believes studios can replace lost album production revenues with film work. And he contends that the major stu-

dios are particularly enamored of the prospect.

Citing the Record Plant’s own de-

cision to expand its nascent scoring business from its existing facility on 3rd Street and to the Paramount

space, Stone recalled, “We found that the film industry is excited by the technology available from the recording industry. And the record-

ing business, which has had its own

problems of late, is now looking at film business with increasing interest.”

The technological undercurrents became even more apparent when Union bylaws governing part of Studio “M” as it was equipped until the Record Plant takeover. Stone said he worked with former film scoring engineer Dan Wallin in re-

designing “M” and updating its equipment. Studio “M” lost its separate interior, which provided a 76’ by 65’ main studio with screen and conduc-

tor’s console in the main control room and separate projec-

tion rooms. Stone says “M” today is actually smaller; the ceiling, prior to its new absorptive treatment, which dropped the height somewhat, was a full 5’ before.

That acoustic treatment, un-

changed since 1968, was made to record an additional jazz big band throughout 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 be-

 tween the SSL and the magnetic recording room where the actual soundtrack is finished, and custom monitors built from JBL compo-

nents.

Playback monitors in the main

room are five concert Klipschortons, concealed behind the stage where film footage is projected during the sessions.

In addition to requiring a major

overall investment, Stone said, the move into movies will also require knowledge of the legal subtleties of scoring for film work.

To enter film work, Record Plant

needed to create a separate division in order to become a signatory to Lo-

cal 693 (I.A.T.S.E. & F.P.M.O.). Record Plant Scoring thus became the focal point for a new, separate staffing of engineer personnel who would not union members, as well as to serve as clearing house for all ac-

counting on session fees.

Studios with backgrounds in back-

grounds in record production will also need to master a new array of equipment and techniques. And since 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 engineers, to be paid in strict accord-

ance with union-designated hourly rates and overtime schedules—

Wallin stressed the need for more so-

phisticated monitoring and talk-

back. Now, the new control soundstage, which places dialogue

first, also suggest different cur-

tains. Even so, success will prob-

ably dicted by union crews, how-

ever, 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 $450 an hour, leading Stone to note, “When you take out the cost of the union crew, you’re still mak-

ing a hefty profit on those films than you can make by recording.”

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 and Communications Divisions—Commercial Video—

VHS, Closed Circuit Television and Professional Audio Systems—with the professional Audio Video, which markets the Ramsa produc-

tion of professional sound equipment.

Toshio Iizuka, formerly vice presi-

dent and general manager of the Audio Video Systems Division, has been named vice president and general manager, Audio-Video Systems Di-

vision. The product management and marketing staff of the division includes Milton Landau, group manager Closed Circuit Television—


Larry Ingenti, na-

tional sales manager, is in charge of the sales group for all product cate-

gories.

The Funk Keeps Flowing

At Cincinnati’s Fifth Floor

By NELSON GEORGE

NEW YORK—Cincinnati’s Fifth Floor recording studio has been able to maintain a strong reputation as a good place to cut records. As recently as last year it hosted such artists as ZZ Top, the Bee Gees, and the Bee Gees.

But it has also faced stiff competition from other studios in the area.

The result has been an increase in the number of local artists recording there.

Fifth Floor is located in a building that was once a bank.

The studio has been able to attract artists because of its reputation for good sound quality and its location.

The studio is located in the heart of Cincinnati, which is known for its rich musical history.

The studio’s facilities include a control room, a recording room, and a live room.

The control room is equipped with state-of-the-art recording equipment, including a SSL 4000 console.

The recording room is equipped with world-class microphones, including a Neumann U87.

The live room is equipped with a 500 Series rack package, including a Rupert Neve Designs 5150.

The studio has also been able to attract artists because of its experienced staff.

The studio is run by two veteran engineers, who have worked with some of the biggest artists in the country.

The studio has also been able to attract artists because of its location.

The studio is located in the heart of Cincinnati, which is known for its rich musical history.

The studio has also been able to attract artists because of its reputation for good sound quality and its location.

The studio’s facilities include a control room, a recording room, and a live room.

The control room is equipped with state-of-the-art recording equipment, including a SSL 4000 console.

The recording room is equipped with world-class microphones, including a Neumann U87.

The live room is equipped with a 500 Series rack package, including a Rupert Neve Designs 5150.

The studio has also been able to attract artists because of its experienced staff.

The studio is run by two veteran engineers, who have worked with some of the biggest artists in the country.

The studio has also been able to attract artists because of its location.

The studio is located in the heart of Cincinnati, which is known for its rich musical history.
**Jazz Fans Served By Hayward-Coo**

*By MOIIRA MCMORRICK*

CHICAGO—The fourth annual Chicago Kool Jazz Festival was held from Monday, July 24 (at Grant Park's Petrillo Music Shell). The free festival was sponsored by the city's Jazz Institute, 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 and the Chicago Symphony Orchestra.

The Jazz Festival featured a stellar headlining lineup as well as nonowadays, the most notable talents that are veterans of the Chicago Jazz scene, like the Cecil Taylor Unit, the Stanley Turrentine All Stars, the Great Quartet featuring Mc Coy Tyner, Freddie Hubbard, Ron Carter and Tony Williams, the Toshiyo Aikyo-Lew Tabakin Big Band, Betty Carter with James Moody, Albert Hunter, Art Blakey and the Jazz Messengers, Tony Williams, the Cecilwade
gi, and Anita O'Day were among the headliners.

Patrick Backer, the 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, observers say, is that two Special Events Office members are on the board of the Jazz Institute this year. It's hard to see how the board can lack sufficient creative clout.

Another festival first, observers say, is that two Special Events Office members are on the board of the Jazz Institute this year. It's hard to see how the board can lack sufficient creative clout.

*Continued from page 14*

**Jazz ‘Alive’ Special Set**

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 these days seems to involve a ripple effect on the industry in the months and years ahead."

The Festival's first new aspi- gination a challenging but gratifying one—consulting with Island's Ron Carter. Larko estimates that An- tile will have a prominent position for American jazz, securing albums from the likes of Larko, Gil Evans, Joanne Brackeen, the Heath Brothers, Braxton and other highly ranked artists. Larko will assemble a nucleus of one of the line's new release subjects, Shannon Jackson. Then he wants the band to become a musical rockers, but he's quick to add to the commercial realities that should accompany new jazz making. Here, though, he believes jazz should be seen as bottom line material, at a margin profitably, but at best can be substantially profitable," he asserts.

That's why his current involve- ment with small, specialized inde- pies isn't necessarily a vote against the majors, despite his disappointment at their distance from the genre. "I feel like the small independ- ents establish a market when the majors aren't involved," says Backer. "But the majors get involved. But in their eagerness to satisfy shareholders, they too often act out of the public interest, not logic.

"I have never recorded philan- troponically, and I've recorded some of the most important jazz in the past has ever put out. Yet in working with a Savvy, for example, I was interested in a wholesaler, and it made me look at a big pop hit."

With big pop hits hard to find, Backer has seen hope for jazz.

Meanwhile, he dismisses the complacency view that more daring creative adventures can't be taken to long pay back investors.

L A S V E N D A - 5 0 0 0 . 0 0 0 0 0 S I C A L P A R T E C P A T O R S

Jazz Backer Is Still Bucking The System

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 these days seems to involve a ripple effect on the industry in the months and years ahead."

The Festival's first new aspi- gination a challenging but gratifying one—consulting with Island's Ron Carter. Larko estimates that An- tile will have a prominent position for American jazz, securing albums from the likes of Larko, Gil Evans, Joanne Brackeen, the Heath Brothers, Braxton and other highly ranked artists. Larko will assemble a nucleus of one of the line's new release subjects, Shannon Jackson. Then he wants the band to become a musical rockers, but he's quick to add to the commercial realities that should accompany new jazz making. Here, though, he believes jazz should be seen as bottom line material, at a margin profitably, but at best can be substantially profitable," he asserts.

That's why his current involve- ment with small, specialized inde- pies isn't necessarily a vote against the majors, despite his disappointment at their distance from the genre. "I feel like the small independ- ents establish a market when the majors aren't involved," says Backer. "But the majors get involved. But in their eagerness to satisfy shareholders, they too often act out of the public interest, not logic.

"I have never recorded philan- troponically, and I've recorded some of the most important jazz in the past has ever put out. Yet in working with a Savvy, for example, I was interested in a wholesaler, and it made me look at a big pop hit."

With big pop hits hard to find, Backer has seen hope for jazz.

Meanwhile, he dismisses the complacency view that more daring creative adventures can't be taken to long pay back investors.
NASHVILLE—The Chicago re-
tail 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 es-
tablish the group David & the Giants
in the market. The label is pen-
etrating 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.

Climbing with the first date is a
WWB-TV/CIB half-hour special “Where Are They Now?,” featuring a
10-minute interview with Giants
founder Keith Thomas, former
child star on “I Love Lucy” and
“The Andy Griffith Show.”

During the week, in-store appear-
ances and LP displays will center on
the Good Word Bookstore in Pala-

GOPPLE CHICAGO AREA TARGETED

Major Push For David & Giants

By JACK MCDONOUGH

BERKELEY—Gospel Door Pro-
donitions has finished all post-
production work on their film “Gospel Phone,”
and is hoping to get a release at the “ideal
time” of the 1983 Easter season.

The 92-minute Dolby stereo film (features material from five
groups recorded their themed live during a
June 12, 1981 concert at the Oakland
Paramount Theater, with James
Cleveland and the Southern Califor-
nia Community Choir having 250
% of screen time.

“Gospel” opens with the Mighty
Clouds of Joy doing “Mighty High,”
“Walk Around Heaven All Day” and
“Let Us Join” by Shirley Caesar
and her group follows 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
Hawkings, “He Brought Me” by
Tramaine Hawkins, “Right On” by
Lynette Hawkins, and “‘Til I
Found the Lord,” “Victory” and
“What A Friend (We Have In Jesus)”
as (acapella workout with the audi-
ence) all led by Walter Hawkins.

The Chieftains follow up the
Hawkins with “Name It And
Claim Is,” “My Living In Vain,”
and “How” and then the Cleveland
echoes closes it out with “Waiting
On You,” “I Don’t Feel No Love
No More,” and “Nobody Does Me
Like Jesus” and “Determined to
Make My Heaven Home.”

The Chieftains and Fred
Ritenberg, along with David Levi
spend the album as well as video
cassette properties. “We want to
make all ancillary rights available 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 Gospel Door main-
tains its offices. Director of pho-
tography is David Myer, whose cred-
s include “Woodstock,” “The Last
Waltz” and “Human Highway.”
Music supervisor is Miles Goodman,
with recording by Joel Moss and fi-
nal mix by Moss Allen Stone. Editor
is Glenn Furr. Set designs at the
Paramount were done by Ernest
Van de Bovenkamp.

GOING GOSPEL—Barbara Mandrell, who has just released her first all-gos-

pelp album, “Let Me Love You,” for the Columbia-distributed Gospel la-

bel, met backstage recently with label executives following her soldout con-

cert at the Greek Theatre in Los Angeles. Discussing the show are, left to
tight, Al Bergamo, president of MCA Distributing Corp.; Michael Bill Heem,
vice president of marketing for Sparrow; Rick Horne, Sparrow’s vice presi-
dent of administration; and Charlie Shaw, director of marketing for Gospel.
Edna 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 session 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 citizeens—because Texas diversity defies categorization. Describe its far-as-the-eye-can-see prairies and you'll miss its 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 it 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, exciting energy. It is also one of our nation's fastest-growing centers for commerce, industry, arts and technology.

Some 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 dealings 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 impertinent 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, comfortably 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" pajamas.

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 5,000, to be exact) than any state but Alaska. Texas offers 524 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 ensconced 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 was once described) "A BILLBOARD MARKET PROFILE"

**PROJECTING A NEW STRENGTH OF VISION**

By KIP KIRBY

*This text continues on page 3*
Music/Video/Film
Extend Creative Frontier

PROJECTING A NEW STRENGTH OF VISION

• Continued from page T-1

proudly bills itself as the "Third Coast!" for video projects, mov-
ies, and television. For years, Texas has been known for its liv-
er, sometimes boisterous, climate. Many up-and-coming directors and producers have always had a fondness for Texas shooting locations. Between 1923 and 1981, 158 different films and TV productions were shot in Texas. These include "Lone Star," "Stagecoach," "Hud," "Bonnie and Clyde," "Baby, the Rain Must Fall," "Sugarland Express," "Logan's Run," "Honeysuckle Rose," "Outlaw Blues," "Lullaby of Broadway," "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 video sets-ups are hand-out from their withes from Austin northward. Perhaps best publicized is the $12 million Studios At Las Colinas, part of the Dallas Communications Council, and the Omega Audiovisual, preeminent professional soundtracks for movie, TV and recording projects. One of its first major influences is "Silkwood," starring Meryl Streep and Michael Douglas, is slated for filming in Las Colinas in late summer/early fall.

The Texas Film Commission, centered in Austin, is very in-
volved with in-state film and video coordination. Texas has been a favorite shooting locale for East and West Coast direc-
tors for obvious reasons: the stunning geographical terrain, ethnically diverse lakes, ease of transportation, healthy economy of qualified professional craftsmen (both male and female). Also, Texas is a right-to-work state, providing flexibility for union and non-union situations.

Ironically, it is a state that almost fell into oblivion originally became famous for its musical styles and performers. It will be film and video, not music, that brings big-time business into the state. With more and more film and video productions find producers have become successful, most were obliged to do so. Texas has lagged behind New York, Los Angeles and Nashville in attracting major record labels, management firms and produc-
tion facilities. 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 fails, Texas' financial picture continues bright. Unemployment remains substantially lower than in many other states. The high growth rate of - and Dallas and Fort Worth has created a job market irresistible to skilled but out-of-work profes-
sionals, and is giving the state for the first time a powerful ench of technically oriented and experienced craftsmen.

The irony of Texas' musical emigres hasn't been lost on the next generation. The last three years have created a boom in the range of services to complement the artistic side. "Texas hadn't succeeded in building its groundwork," pints out Gloria Thomas, writer and wife of singer B.J. Thomas. "It's slow to develop, either in Hollywood or Dallas." The only message I have from Texas is that technically and profes-
sionally, we now have people as competitive and trained as anywhere you find them.

There are statewide organizations and associations dedi-
cated to putting Texas on the map. And they are, for the first time, pooling their resources.親项 the Dallas Communications Council. It en-
compasses local tourism departments and chambers of com-
merce eager to erect Lone Star advantages.

There are even colleges around the state offering musical courses, including South Plains College in Little Levelland, Texas, which have been able to draw out-of-state students from Florida and El Paso and to offer courses in music theory, dual degree programs, and in the state's smallest loci center. "I've talked with students from Texas who are currently in music the University of Texas."

Second, a few hundred miles lies Houston, and the granddaddy of oversized nightclubs, Gilley's. "It's been a success and they're still going strong," says Rich Claudon, video producer. "Texas is the next big thing in music, and it's only a matter of time before they get there."

In the next few years, Texas is becoming more even heavily immersed in pro-
tests they feel are destined to put Texas on a stage of com-
petitive entertainment and commercial centers. There are radio promotion men like Peter Svendsen and Ed Spacek (brother of actress Sissy Spacek) keeping na-
tional country product on the airwaves.

They are state of the art recording studios and mobile facili-
ties ready and willing to prove that hits records come out of Texas as easily as anywhere else.

There are statewide musical celebrations that focus atten-
tion on the talent: the Texas Music Awards (highlighted last year by none other than Austin's grand master, Willie Ne-
son), the annual Kerrville outdoor music fest, Austin's Aqua-
fest, the huge Texas Jam staged by Lewis Messina's Face Con-
cer.
HEALTHY CONCERT MARKET SHOWS SIGNS OF REACHING SATURATION POINT

By ROSE CLAYTON

A sk any Texan to describe his state in two words and without a doubt, they will be "bigger" 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 boast 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 Gilleys 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 every show 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 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 elsewhere.

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 know that 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 unless legislation gets on it. It's a problem knowing that some teenage, working at Tandy's, has $275 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 turn those tickets to make much money. The average ticket price is $95-$10.

"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 ticket.

Justice says there are exceptions to the statement that the ticket is "the hottest thing out there. There are more rock acts touring with the top acts and that's good. 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 drawing good crowds for country acts the Frank Erwin Center shows good response. "We did 12,000 on Kenny Rogers and Susan Anton, which was one of their biggest dates," Justice says. "We did also 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 field and palo b chica 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 biggest shows have been with the Kinks and Grateful Dead, while Cheap Trick, Charlie Daniels Band, Waylon Jennings, and Johnny Winters also did well.

Chesley P. Milliken, 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 concessions to overprice. Our maximum ticket price is $10 and beyond for $1. We also pay the ticket outlet percentage rather than passing the handling fee to the buyer.

The reasoning for Milliken'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-20)

L ousing Owen, manager of the 10,690 seat Tarrant County Convention Center in Fort Worth, says business is "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 that ral-led 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 Barlow. "We have flexibly. 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 Oost, 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 minimum.

"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 we're directing points for ticketing and concessions. Ticket agencies are making deals," charges Owen. "There are deals on concessions. It's which areas give the biggest percentage back to the concessionaire who go to the artist saying 'Play that place,' because of the concession percent-age which, in the end, makes more money for the act.

"Our money is in flat shows, which are four live days, while a concert is one night and he wants it 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 our competition is. We're out of the market-place playing some tent or outhouse.

Owens compares 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 are real shicklows. 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 in Texas.'"

"For the promoters it's ego and turf. 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 (Continued on page T-32)
We're shining now.


You'll take a shine to it.

For information contact:
Pat Wolfe
Vice President/General Manager
One Dallas Communications Complex
P.O. Box 5325
Irving, TX 75062
(214) 869-0700

For office/service center leasing information contact:
Bruce Fogerty
Vice President/Marketing
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 C.D. Bennett, president of the Texas Music Association’s Dallas chapter.

Dallas’ rapidly growing film and video industry will continue to attract massive production and business. Bennett firmly believes, where film work goes, music opportunities follow. History could repeat itself if Dallas continues to attract major film projects, as it did in the early days of 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 bring their film projects to Dallas, which has had 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 attract to diversify the variety of programs, motion picture film scores, and 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, Steve 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. Since he left it will have been renamed and opened in October. “I always wanted to do more film and video projects and this is the perfect opportunity,” Whitaker says.

Many of the other studios in east 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 Coasts. 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 also been made.

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 Studden says he could have recorded the film’s six songs anywhere, but he chose Dallas because, “We could get more for 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 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 Steve 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, Quarter and Sean Hughes.

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 Gess, 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 low labor costs of the people in Dallas and the rest of the country.”

Main 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 Up-town 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 Colin and ReCoil, At "TNT" Bragg and Ultimate Force. The 400 seat show room has also been used for regional and national artists—and

KICKERS AND SLICKERS: (Top center) Rock band Wavelength performs at Texas Music Alliance’s annual event in Dallas, near Corpus Christi. (Middle center) Outside Anderson Fair, a West Coast institution. (Bottom left) Outside Caravan East, the reigning king of Austin. (Bottom right) Tony Bennett at the Fairmont, Dallas.

HAPPY LANDBANG: Jim Cullum of Jim Cullum’s Happy Jazz band at The Landing, San Antonio.

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 Molther 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 Sawby.

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 such as recording artists as Ray Wylie Hubbard and Rusty Weir. No Whor ‘But Texas’ is a popular new club with Bobby Smith and Country Blues alternating with Rolling Country as the house band. The grandaddy of country clubs, the Longhorn Ballroom, continues to book major recording artists supplemented by Dewey Grooms’ Longhorn Band.

Two new jazz clubs—Fender’ 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 6061 Club. Many favorite acts that rotate among the clubs are former Blood, Sweat & Tears member Bill Tillman, Collene 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, and many others have pooled their resources to initiate a weekly songwriters’ concert in August 1981 that spurred showcases and “open mic” sessions at The Saloon and the Glad’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 Telephones and Brave Combo, a quartet billed as a nuclear punk group.

The decision of Mike Ryan, former long time manager of 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, the (Continued on page T.16).

JIM RAMSEY, Promoter

“Austin is the window of the future. Austin is a progressive town, different in the percentage of people under 35, which is twice what ifeey are in Dallas and 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 one or two shows, they had to 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 5,000 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 last every time I did jazz.”
Since 1971, Sundance has become synonymous with evolution in the entertainment industry. Our logo has appeared on audio and videotape boxes and record labels around the world.

1975. The Dawn of Disco. And a Gold Record for Johnnie Taylor’s “Disco Lady”.
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.
1982. Z-TV. A company which markets, promotes, and distributes television programs and services … worldwide.

It's called “Show Business”. And that's what we're about.

THE SUNDANCE COMPANIES.
PIONEERING THE FUTURE OF ENTERTAINMENT.

Sundance Productions, Inc. • 7141 Envoy Court • Dallas, Texas 75247 • (214) 688-0081
Cited by the Guinness Book of World Records as the “World’s Largest Nightclub.” World famous for the major motion picture that it inspired, “Urban Cowboy,” and for its famous mechanical bull. With 3.2 acres of down-home stompin’ under one roof, on the World’s Biggest Dance Floor. Gilley’s is everything everyone expects it to be. Kickin’ Music, Fancy Dancin’, Rowdy Cowboys and Real Good Times. It’s Country’s brightest stars and one of America’s best-known bars. And right along with the fun, Mickey Gilley’s Club is doing its bit for Texas, and for Country Music.

LIVE MUSIC
The crowd Gilley’s draws in one month could fill the Astrodome twice over. The club has hosted every major country artist from Waylon and Willie to Loretta Lynn. Gilley and Johnny Lee have even been known to play here.

STUDIO
The sophisticated side of Gilley’s is out behind the club. It’s Mickey’s 24-track sound studio, where Merle Haggard, Willie Nelson and lots of other superstars have recorded. Paramount Pictures cut the track for “Urban Cowboy” here, too.

MERCHANDISING
What’s in a name? A lot, so far, if your name is Gilley’s. The club sells more souvenirs than some of your favorite National Monuments. Over 185 items from T-shirts, posters and records to — you guessed it — Gilley blue jeans.

BIMONTHLY 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.

RODEO ARENA
What more could Gilley’s possibly be? After a mechanical bull, how about the real thing! 200’ x 300’ indoor rodeo arena, with concert-style seating for 10,000 rodeo and music fans! And there’s a Gilley’s Wild West Rodeo every weekend — Friday, Saturday, and Sunday.

Everyone at Gilley’s Club is proud of what’s happening here. Especially Mickey Gilley, the man who turned a run-down, roofless airplane hangar into the biggest Honky Tonk in Texas. That’s Gilley’s. And that’s what good country music will do for you. And of course . . . that’s Texas.

4500 SPENCER HIGHWAY
PASADENA, TEXAS 77504
Office (713) 941-7990 • (713) 946-9842
PERSONAL MANAGER SHERWOOD CRYER
SANDY BROKAW and DAVID BROKAW
Music Video Projects on Rise

POCKETS OF GENUINE ACTIVITY INDICATE SUBSTANCE BENEATH SMOKE

By MARTHA L. FISCHER

Videotakes (top left) Sundance Productions artist B.W. Stevenson, right, interviewed by Sundance producer Lon Wilder for PM Magazine in Corpus Christi. (Top center) Willis Nelson and Hoyt Axton during Third Coast Video's taping of Barbara Walters' special at Nelson's Pedernales recording studio. (Top right) General manager Pat Wolfe and the film soundstage at the Dallas Communications Complex, Los Colinas studios. (Bottom left) Director Frank Q. Dobb's set for MFC-The Texas Outfit film of Xpand for Republic Recording Corp.'s MTV pilot, produced by Joe 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.

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 dollar events there. I've got a Dick Clark Production last fall, produced by Gene Wee, featured Merle Haggard, Alabama, and Donna Fargo, among others.

"Subsequent group and solo artist specials included Johnny High, a Barry & Enright Production, shot as a pilot for cable.

Videotakes: (top left) Sundance Productions artist B.W. Stevenson, right, interviewed by Sundance producer Lon Wilder for PM Magazine in Corpus Christi. (Top center) Willis Nelson and Hoyt Axton during Third Coast Video's taping of Barbara Walters' special at Nelson's Pedernales recording studio. (Top right) General manager Pat Wolfe and the film soundstage at the Dallas Communications Complex, Los Colinas studios. (Bottom left) Director Frank Q. Dobb's set for MFC-The Texas Outfit film of Xpand for Republic Recording Corp.'s MTV pilot, produced by Joe 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.

Ronnies Brannam, 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 dollar events there. We’ve got a Dick Clark Production last fall, produced by Gene Wee, featured Merle Haggard, Alabama, and Donna Fargo, among others.

We’ve spent in excess of $25,000 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 try to book two downtown 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 Genro Grew in here and spent a month working on a light show.

"We’ll have Billy Stark, Houston Grand Opera, a WNET special for the PBS ‘Great Performances’ series; show and aired last fall; and "Treemontana," Scott Joplin’s only opera, produced by Larry Patterson, with MC Alex Haire, shot for cable.

"We’ll have Mickey Gilley’s Fourth of July Picnic, produced by Gil- ley, produced by Lee, Rickie Skaggs, Bobby Bare, Shelby West, Ernest Tubb, Janie Fricke, and Faron Young, shot for cable.

"We’ll have "Nicky’s Uptown," produced by Bruce Jaggers, Steve
Financial Picture Continues Bright

**EMERGENCE OF AUDIO/VIDEO IS MUSIC TO PERKING INDUSTRY EARS**

By GAIL RICHEY

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 entertain ment 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,” he says.

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 Studios.

Many people trace the industry 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 entertainment manager. The availability of money, especially in metropolitan areas, translates into backing willing to risk dollars on entertainment ventures and audiences who have the money to spend for live performances.

The music business has become less centralized,” points out one Houston artist. “In addition to the two coastals, 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 filming 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’s 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 talented 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 listening as well as hearing, says Bart Barton (“the General”), owner of Lemon Square Productions in Dallas, who predicts an expansion in the recording business as video and audio become more integrated.

Producers are “going after better audio than ever before,” gazing 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 Ames’ 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 12-24. Currently it is made available (Continued on page T-39)


You expect major production houses to have state of the art equipment run by a staff of professionals. But it’s always an unexpected pleasure to find that when you need a minor miracle, they’ll come through for you. And that’s the kind of place Third Coast Video is.

Located in Austin, Texas, Third Coast Video has everything you expect when it comes to production and post-production in a one inch “C” format video facility.

CMX 340-X editor, Grass Valley Switcher, Quantel Digital Video Effects, MVL 24-track recorder. Even our own 50’x56’ sound isolated shooting stage.

Give us a call. And let us work miracles for you.

**3 CV**

**T H I R D  C O A S T  V I D E O  I N C.**

501 N. Interregional Hwy., Austin, Texas 78702 (512) 473-2020

---

**OUR MAJOR PRODUCTION FACILITY WORKS MINOR MIRACLES.**

**M E A N S  T E X A S  M U S I C!**

- Bob Wills’ Original Texas Playboys
- Fiddlin’ Frenchie Burke
- Johnny Bush
- Hank Williams’ Original Drifting Cowboys
- Jimmy C. Newman
- Justin Wilson
- Bob Murphy
- Johnnie Lee Wills
- David Houston
- “Vintage” Willie Nelson
- The very best in Texas Dance Instruments

**Distributors & Dealers Contact:**
DELTA RECORDS
P.O. Box 225
Nacogdoches, Texas 75961
(713) 564-2509

www.americanradiohistory.com
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 Re-union. 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 charting, 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 humblist Justin Wilson.

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/Wilie 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 Hender-son & Assocs., Los Angeles.

TALENT PARADE. (Left) Producer Larry Butler, Jeannie Seeley and Chuck Robinson, president, Permian Records. (Top center) "New On The Chart" group Video on Houston Connec-

Edward Morris is a Billboard contributor in Nashville.

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 1-10, 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 Video halfway to the top of Billboard's Black Singles chart in July via "Thang." Other acts with records already out are William C. Brown Ill, Libra, X-25 Band and Green's Ill.

In 1982, HCR, 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, first of all, it 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 put 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-49)
When it's Houston, it's The Summit.

Houston's got it like no place else. The market — 4th largest in the country. And the magic. It shines at The Summit.

Where 18,000 seats give cushioned theater-style comfort and an unobstructed sightline no more than 128 feet from the event.

Where giant twin Telscreens can magnify the action, amplify it or replay it. And an in-house production studio can feed to the TV networks or feed your recordings on tape or disc.

The Summit makes the most of Houston.

Make it yours.
Contact Mike McGee, President, Arena Operating Company, 10 Greenway Plaza, Houston, Texas 77046. (713) 627-9470.

The Summit. Houston.

www.americanradiohistory.com
THE
HOTTEST RECORD
TEXAS
FRANK ST. CLAIR
SINGS
"GOODTIMES ARE FLEETING THINGS"

For Booking Arrangement Contact BARBARA At 214-593-0546

ROSEBUD RECORD COMPANY
Rt. 20 Box 472
Tyler, Texas 75708
214-593-0546

From roots deep
woven into the East
Texas soil that pro-
duces the beautiful
rose, comes a pure
Traditional Country
Artist that has spent
a lifetime developing
his skills as writer,
publisher, producer
and artist. We are
dedicated to the
production of music

that has one purpose: please the people,
by keeping the traditional country sound
with lyrics written especially to examine,
explain, explore and reflect the pure human
spirit in its many aspects, as it encounters
pain, grief, happiness and love. We at
Rosebud Records are proud to be a part
of the Texas Music Industry.

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 KVKL-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 Pothas, 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/AM continues to be the top album-oriented rock station, beating out KTXQ-FM, KEGL-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

On-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 a two-hour variety show a month for beginning 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 livened 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 anybody 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 clink 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 way 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 Chi-snoop 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 hometown appearances.

McClinton, incidentally, is moving back to Fort Worth. After a few years in Los Angeles and Nashville, he's returning 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)

Listen to us. You'll like what you hear.

The crinkle of clashing cymbals. The clear, crisp sound of a violin. The subtle tones of three distinct voices. These are the audio signals you want to hear. The sounds you want to blend in perfect tune through your board.

At Premier Audio, Inc., we make sure you're receiving the right sounds, not battling the wrong ones. We sell and service a broad range of reliable sound equipment. Our staff of technical and accoustical consultants, backed by a well-trained, well-equipped service department, will keep your equipment in perfect tune every time you use it.

If you want your equipment to give you a perfect audio blend, write us. Or better yet, give us a call today at 214/247-6522. You'll like what you hear!
A LONE STAR STATE
IT AIN'T

The stars are everywhere. And they've never shone more brilliantly than they do now. We would like to thank the enormous talent pool in Dallas. The singers, the pickers, and the studios (particularly Goodnight Dallas) for making Texas a great place to work.

GOODNIGHT DALLAS
Dallas, TX 75231
Phone 214-750-0720
www.americanradiohistory.com
The 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 in 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, Rodetheaver 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 Booshasha, 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. Administra for Toni Thigpen says that the companies have about 30 ex clusive 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 operation 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 A Mover,” written by Doug Sahm, has been recorded by Ringo Starr. The Rolling Stones did “Oh Baby WeGot 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 Danva Records. Roy Montgomery, who heads the operation, reports he routinely places songs with artists whose records are nationally and internationally distributed, including Suzanne Carlson, Jess DeMarie and Steve Douglas.

Charley Pride and his wife, Rozene, own or have an interest in four Dallas-based publishers: Cohan and Cicca (ASCAP), Roz Tense (BMI) and K-Mack (SESAC). To date, Roz 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

“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.

“The top ticket price is $10 with an average price of $5-$8. You can’t get too many that sell out at $10.”

Discover Oil-Rich Southeast Texas’

BEAUMONT

Tap the Vast Reserves of the Houston-New Orleans Regional Market

On February 21, 1982, the Beaumont Civic Center Answer was held and its adjacent Civic Center Arena and its adjacent Civic Center Answers was held with a 15,000 square-foot show area combined with a 45,000 square-foot exhibit space. The Beaumont Civic Center Answers was held with a 15,000 square-foot show area combined with a 45,000 square-foot exhibit space. The Beaumont Civic Center Answers was held with a 15,000 square-foot show area combined with a 45,000 square-foot exhibit space.

For more information or booking availability call:

John Gorman, Director
Beaumont Civic Center
P.O. Box 3827, Beaumont, Texas 77704
(713) 838-0786

If you have the act, we have virtually everything else:
- Regional Market Population of 500,000;
- College Student Population of 20,000;
- Few, Fully-Equipped Facilities with Capacities from 800 to 8,000;
- Full-Service Computer Ticket Office;
- Promotion and Production Assistance.

Civic Center • Coliseum • Harvest Club
Julie Rogers Theatre for the Performing Arts

www.americanradiohistory.com
Stone City Attractions:

GROUND CONTROL FOR ROCK'N'ROLL IN THE GREAT SOUTHWEST
THEIR MISSION:
SPACE MANAGEMENT...
MAXIMUM ENTERTAINMENT PER QUADRANT
EXPERIENCE THEIR SKILLS AT CONCERT VENUES AND CARDI'S ROCK'N'ROLL BASE STATIONS THROUGHOUT TEXAS

TEXAS ROCK 'N' ROLL

Stone City Attractions  *  10715 Gulfdale, Suite 280  *  San Antonio, Texas 78216  *  (512) 341-7141
CARDI'S of TEXAS  *  5901 M. Westheimer  *  Houston, Texas 77057  *  (713) 789-4113
Chicano music at 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 acknowledgment 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, Mexicans, 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 accordan 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 unknown by market rating services and some distributors.

Certain veteran Chicano groups are favorite statewide—Little Joe y la Familia and Sunny & the Sunliners, while La Movida, MAZZ, Roberto Pollio, 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 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. "Any one," says Ernie Quinones, p.d. at top-rated Spanish KAMA, "taught with an accordion in his hands in El Paso will be shot." Among his listeners Chicano country is dying out but the orchestral sound and Tropical are popular. The buying strength of the Chicano market is underestimated, Quinones feels, with the next few years shifting 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 Knapp 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)
FREE FLOW PRODUCTIONS • FREE FLOW FILMS • SOUTHCOAST RECORDS
1209 BAYLOR • AUSTIN, TEXAS 78703  512/474-6936
STUDIO SOUTH • SERENITY PUBLISHING • FREE FLOW MUSIC /CBS SONGS

www.americanradiohistory.com
AUSTIN
By KATY BEE

More 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 streets, in studies. 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, house, techno, 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 locked 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 multifaceted Brovsky-Stewart Group. “But Austin had everything I wanted. It’s very easy to do business 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 Card’s, the latest lynchnip in the Texas-based rock shop chain. Owner Ted Sutphin 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, Card’s can handle national headliners and regional performers equally well.

Other popular nightspots around Austin for locals catching the latest—or the favorites—are Enmoree’s, Club Foot (where Austin-based Joe “King” Carrasco often fills the 1,000-seat venue), Liberty Lurch (which alternates between bringing in big names like Rick Nelson, Poco, Michael Murphey and Asleep At The Wheel, and local talent), Steamboat, Austin, 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 cowboy and the bell set may be slowing down considerably, especially when summer months deplete the town’s 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 Brown is maintaining 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 Foster Band, the Cobras, the Aus-

TEN, the All-Stars, and the Lonesomes.

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 or KRMX has switched to beautiful music. “Music Of Your Life” is offering on its new AM signal country fans can select among KASE-101, KOKO-KF 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, KOKO, 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
Houston has arrived at a crossroads in its history. It is a major city still growing so rapidly that it is predicted by the Tower of London to be the largest in the United States in a few decades. However, it has been such a short time since Houston was a small town that it is still suffering growing pains. Now, more than this is 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 5,000-seat Astrodrome, the Tower, Cullen Auditorium, the Coliseum, the Music Hall, or the Summit by the top concert promoters: Face 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 Rocketter’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, Rocketter’s, Anderson Fair and Corky’s. Fitzgerald’s and Rocketter’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 Rocketter’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 locals 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 cutters 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 Has-beens, Russell and Reynolds and Trout Fishers in Anodin. 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 $50,000 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 affecting local recording artists is “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 label 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 songs of an album that was more or less just recoded 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 five,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 still 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 Production, recently states that he must find supplementary work in centers such as Nashville where he recently made rec

ors for Dionne Warwick with Johnny Mathis, and d/c 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, it isn’t developing 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 station is KVLY 0500 AM, and KVLY 0500 AM is now broadcast on Houston’s AM 1260.

(Continued on page 26)
VAST POOL OF PROGRAMMING SERVICES PUTS JINGLE IN TEXAS MUSIC

By ROBYN WELLS

A ny devotees 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 oil 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 Texas Music Productions. 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 jingles.

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 is the Radio Station format. Other formats include 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 are the "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. The 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-Air personalities Dave Jarrott, Keith Jacobs and Ed Velman at Jerry Lewis Labor Day Telethon.

The new kid on the block who's proving to be precocious is the Satellite Music Network. With 104 stations 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 adults 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 current 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 $2.5 million company, with about $4 million of 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, WNY New York, WLW 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-overs—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 Wofford 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 "Unforgetable," a foreground MOR programming service, which was piloted on Metromedia's KRLD Dallas.

Arnold's specials include the 12-hour "The New Project Sinfonia's" and the six-hour "Rolling Stone 20th Anniversary." Bouncing at the National Radio Broadcasters Assn. convention in Reno is the 12-hour "The Life And Music Of Bob Wills."

(Continued on page 7-12)

Allen Park Inn

Because we understand the unique needs of the entertainment community, we offer a hassle-free stay. Every detail ... an atmosphere that lets you be you, protected privacy, complete dining at any hour (in our Nashville Room, or in yours) and plenty of room to park your tour bus ... is what we do best. Come stay with us.

Shipwreck Lounge, open nightly, fully equipped health club and adjacent jogging trails/5/5 acre complex, 249 rooms and suites/easy access to all major freeways/complete banquet and catering service/Caillie Becky Harris (Texas) 800-392-1499, National 800-231-6310/2121 Allen Parkway, Houston, Texas 77019

www.americanradiohistory.com
Genuine Activity

- Continued from page T-4

Moss and John Kenyon, with Carl Perkins and Joe Ely, shot on a pilot for cable.
- Deibert McClintock, on "Texas Music," one of a special series produced by Free Flow 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," sits a beer in rustic White Elephant Saloon, Fort Worth.

Last December, Oklahoma opened a joint facility with Video Post and Transfer, Inc., and Clearwater Teleproductions at Love Field Airport in Dallas. The companies offer music video production as a single service for burkervision.

Production services include one-inch multi-camera remote videotaping and remote 24-track audio recording with SMPTE time code. Post production services include a complete clock and computerized audio mixing with post-cable capability, computerized on-line one-inch video editing, with digital effects, and music video clip editing. The one-track studio is a remote truck for "Day Time," the 24-hour-a-day music video program broadcast through Atlanta, according to Haynes.

Nest Image, Inc. serves a completely different customer: the touring rock band in need of video production. According to Diane Barnard, director of marketing, their biggest customer last year was ZZ Top, in a 1981 tour. The Ediphor producer brought Mick Jagger's face across a 24 by 32-foot screen in Dallas, Houston, Syracuse, Pontiac, and Anchorage.

Television worked closely with Showos, 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 service handles everything from recording and mixing to editing and final delivery. Third Coast Sound. The result, like its friendly Dallas rival, the Love Field facility, is a hassle-free environment for making singles and albums.

Anne Vexer, marketing director, says cable is the market that keeps them busy. "Half our cold call inquiries are from non-continental clients wanting to do things for cable." she observes.

Steve Wiener, in-house producer, notes that Third Coast is biased toward bands that also offers producing services and directing capabilities.

A video demo for Joe "King" Carrasco, an Austin-based Tex-Mex artist, has considerable appeal, according to Wiener. The song "Bad Rap," taken from the EP "Party Safari," is "sort of a cartoon character himself," Wie ner says, "sort of the reference to the performer's flamboyant "fiasco" rock style."

"It's a sly little piece, but they took it on tour and everyone and anyone is using it," he says. "It has a lot of visual appeal, Stevie Nicks, 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 set, a rustic log cabin, was made at the Bros纳 Recording Studio at the country club west of town. However, Anne Vexer helped coordinate equipment and logistical support for the Brothers.

In June, Third Coast did production work on "Jerry Jeff Walker's 40th Birthday Party." In addition to Walker, the evening included special guests Ray Clark, Ray Wylie Hubbard, Gary P. Nunn, David Bromberg, Rusty Weir and Marcia Ball. A local environmental group, Zinger Park Posse, raised money with the event.

Additionally, Third Coast has cut eight video demos for individual clients, including Askew at the Wheel, the James Aliceins, and George Henry.

The biggest project of them all started last September 4th, when Third Coast began work on a music video production called "Hassle-Free Hassle." The video was based on 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 spike video clip project, "The Best Little Sex Film in the World," in some set and lighting people to help with "One to One."

Presently, the show is packaged as a 90-minute production, but is also available in a 60-minute tape. "It's a lot easier on camera performance in the last five years or so, Carole sings in the Third Coast studios and alternately tells the story of a relationship in a very type set," says Garen.

Free Flow Productions is a subsidiary of the Brygosk Vroyaveinstaff Group. Chet Hansen, managing director and partner to Mickey Psillas, says "One to One" will be its first public airing in early October on pay-per-view. Thereafter, it will go to Showtime or HBO, and subsequently be available on satellite.

Free Flow Productions manages some of the biggest names in Texas music, and one of them is Joe Ely. Hansen observes that in the last two years, they have helped Ely develop a fin ished 10 hours of video work. "His next album, which will hopefully be recorded next fall, will definitely have video. What we're doing is tying in the look 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 isstrangling itself. I think that (music) video is going to be the way to go for 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 set of "name game"—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 eigth 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 stars 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.

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.

"The 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" three days for airing the next week. Participants included Mel Tills, Jerry Reed and the Statler Brothers.

They also recorded a Spinal Tap concert in San Antonio that will soon be released over satellite to Mexico and South American television.

Dance Lesson: Roberto Pulido y Los Clasicos demonstrate the different dancing techniques common throughout Texas and Mexico, a critical style for both cities or region.

The names of the artists are Jose Jose and Esrita. Stylistically, Harper likened them to Neil Diamond and Barbara 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.

"It's 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 Texas."

In the last 18 months, Harper adds, his ratio of audio projects involving film or video has jumped from 30 to 40% to be-twen 60-70% now.

Curiously enough, both the Texas Music Ass 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 production.

First, a brief review of the Houston cable market: it is a crazy quilt of five distinct franchies, and almost certainly a nightmare for each cable company involved. The Houston area is served by the Texas Music Network, or MTV, or Music Television, Inc., 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)
COU NTRY STRONGHOLDS

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 Molett on the weekends.

KODA has climbed above KYNY and KQVE to the top in easy-listening, while KLOL is the choice of the rock ‘n’ roll audience over KSRR and KRBE. KULF 790, a top 40 station, has applied for a call letter change. The word is that the new letters will be KBQQ.

After its change from adult contemporary, KILT AM has taken the lead in AM country from KKKK and KNZU.

KENG 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 to 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 SEDDON

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 whatever 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 Motels, Los = 2 Dinners, Joe King Carrasco and He yoka, for rock. George Chambers and the Country Gentlemen, Cliffon Janksy, 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 Sojourner who have a mellow, harmonious sound. Ceci 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 country of country and western environs.

Most of the c&w discs have changed to rock ‘n’ roll. The ones who haven’t will be out in minutes or so of r&r from 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 Rock. 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 scabrous 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, KILLS-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 songs 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 through with a touch of rock, r&b, jazz and Latino. One middle of the road station has turned to a gospel format.

Recently, KCON 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, FM for 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 1-28)

T-26

A Billboard Spotlight

THE MUSIC EXCHANGE

MAVERICK BUILDING
FORT WORTH, TEXAS 76106

SUITE 300
817-624-7624

PUBLISHING
MANAGEMENT
PRODUCTION
RECORDING

Sam Atchley
Robert Gallagher

charter members
TEXAS MUSIC ASSOCIATION

2706 WHITE OAK DR. HOUSTON, TX 77218

FOR FIVE YEARS SARA FITZGERALD HAS PURSUED HER DREAM OF TRANSFORMING AN 80 YEAR OLD POLISH HALL INTO ONE OF TEXAS’ PREMIER SHOWCASE CLUBS.

THESE ARE SOME OF THE ARTISTS THAT HAVE MADE HER DREAM COME TRUE:

THE NEVILLE BROS.
DR. JOHN
DELBERT MCCLENTON
THE BLASTERS
THE FABULOUS THUNDERBIRDS
JOE “KING” CARRASCO
STEVIE RAY VAUGHAN
JOE ELY
CLARENCE CLEMENS
THE LEGENDARY BLUES BAND
ALBERT KING
J. B. HUTTO & THE NEWHAWKS
LONNIE BROOKS
BOBBY BLUE BAND
TOWNES VAN ZANDT
THE COBRAS
LOU ANN BARTON
LIGHTNING HOPKINS
MARcia BALL
DOUG SAHM
CLIFTON CHENIER

www.americanradiohistory.com
WHEN IN DALLAS

THE VENETIAN

ROOM

PRESENTS

KENNY RANKIN
NOW APPEARING SEPTEMBER 13 TO SEPTEMBER 25

DOUG KERSHAW
COMING SEPTEMBER 27 TO OCTOBER 9

LETTERMEN
COMING OCTOBER 11 TO OCTOBER 23

NORM CROSBY
COMING OCTOBER 25 TO NOVEMBER 6

· DINING & DANCING ·

Shows Monday—Thursday at 8:30 and 11:00. Friday and Saturday at 9:00 and 11:30. Cocktails and dinner/dancing to the Lenny Dawson Orchestra. Entertainment charge.

THE FAIRMONT HOTEL

OTHER FAIRMONT HOTELS IN SAN FRANCISCO, DENVER, AND NEW ORLEANS.
Music Resource Services, Inc.

MUSICIAN'S RECORDING STUDIO
Houston's Finest In 24/16 Trk. Recording
STUDER A-290 ■ QUAD-EIGHT PACIFICA, CONSOLE ■ UREI 813S ■ JBL 4313 & 4313s ■ AURATONEs ■ WHITE EQ ■ LEXICON 224 ■ DELTA LAB DL-1 & DL-2 ■ MIX MIX SUPER C, MR II B, & DYNAFLANGER ■ OMNIPRESSOR ■ LIMITER/CUBE ■ BLUE-GRAY SQUAD ■ QUAD-EIGHT, DBK, & UREI ■ DBX NOISE REDUCTION ■ POWER BY SAE ■ AKG, Beyer, EV, Crown, PZM's, Neumann, Sennheiser, Shure, & Sony ■ SONORDRUMS ■ Kawai Grand Piano ■ Fender Amps ■ Hammond C-3 With Leslie

THE REHEARSAL HALL
A First Class Rehearsal Facility
LARGE ROOM, FULL-SIZED STAGE WITH DRUM RISER ■ SIX FLOOR MONITORS W/EV COMPONENTS ■ GAUSS MAIN OR SIDE-FILLS ■ INTERFACE 16 x 4 CONSOLE WITH FOUR IND. MON. SENDS ■ POWERED BY CROWN & CREST (3K Watts) ■ WHITE, TAPCO, & AUDIO ARTS EQ & NOTCH FILTERS ■ ORBAN COMPRESSORS ■ CROWN CROSSOVERS ■ FULL STAGE LIGHTING WITH 3 BERKEY SPOTS ON 6 CHANNEL CONTROLLER ■ DRUMS, AMPS, PIANO, & HAMMOND ORGAN PROVIDED ■ CENTRAL HEAT & AC ■ IDEAL FOR STAGE SHOW OR RECORDING REHEARSALS AND SHOWCASES ■ SUITABLE FOR VIDEO & PROMOTIONAL SHOTS ■ LIVE RECORDING INTERFACE WITH RECORDING STUDIO

For the Professional's Choice call MUSIC RESOURCE SERVICES, INC.
(713) 521-9887
1423 & 1425 Richmond Avenue
Houston, Texas 77006

COUNTRY STRONGHOLDS
- Continued from page T-26
broadening, so are the radio programs. The formats are be-
coming more flexible. Radio is moving into the market like it did
in the earlier '70s and the softer, popular music is blending with
the progressive country.
KTXV and KAGU are both strongholds of the traditional country
station, playing Alabama and the Bellamy Bros, who are hot.
Local folks, like Lof-
ton Klene, get air play as well.
KAJAI FM has an astute loyal audience. This station was
contemporary but is now country. Thanks to listener inter-
vention, they are playing a ratio of 60-40 old-to-new music.
San An-
tonio is a distinctly different area than the rest of the nation.
Songs that are popular here, may not be playing as well nation-
ally. 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 Janayski’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 Walters says, “The Soul Sonic Force’s ‘Planet Rock’ is hot
today but the better head includes Steve Winwood’s ‘Do I Do’
while Carino’s ‘First’ 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 competitive amongst the stations.
KISS (94x) and KLLS have been having listener ap-
preciation 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 lot of facilities in San Antonio
where the artists could get good mixes on 24 tracks then a
master on stereo, but not anymore. There are new recording
studios popping up around the city checking to see which ones are
ready to try and take the time to make a long break now.
ZAZ has been around for a few years and is involved
in many projects, the latest being a contemporary album by Ke-
vel. He also has James Blackstono’s Sound Madness Production Co.
primarily does albums. Now they’re beginning to promote a
group of musicians called Gone City. They’re talking about a
new 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.
Suey Jenson, who is now with the Gone City Band, recorded
a single of singles at Bob O'Neill’s Sound Studio (B.O.S.S.)
recently, and O’Neill is producing a new album with Jack Or-
bin of Stony City Attractions for a rock group called Emeral-
D. The Mystery Dates is a new wave punk group which is very
prolific. They are on a local label called The Hive owned by Joe
Pugliese, producer of the band.
A r&b band, the Mel Production Band with Mel Walters,
who has a schedule to have a new album out in early fall of '82.
In addition to producing his own band, Walters plans to start op-
eration 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 “Cal-
ifornia Quitte”; Ron Rosio, formerly of Toby Frome, is releasing
a single at that time also. B.O.S.S. has the labels, Rain Forest
and Twin Oaks.
Sal Monestree 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 think about his
work force.
Toby’s Custom Recording Studio’s Toby Torres has been
hanging it with Rudy 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 record label and Frank Chamberlain is the
main artist these days. Mei Rand gets goose pimples when he
hears Denise Edwards sing, he sees him as a rising star.
Speaking of rising stars, Joe Skates, producer at TMC Pro-
ductions, has his office filled with them (at least their photos)
and most are recorded on Abar Records, one of TMC’s three
labels.
It may seem strange, but there are artists in San Antonio
with 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 record-
ingals at the clubs where they are playing so that their fans can
listen to them whenever, but they’re really not interested in
gigging time. It’s known as the “laid back San Antonio atti-
ude.”

EL PASO
By Marina Nickerson

“A live and well” is the phrase that pops up most often when
any El Pasoan in music discusses the local scene. Yet there are
many contradictions in the music industry in this border city.
El Paso has 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 Y 96 and
K102. Obviously the other two dominant stations are rock:
a bum-oriented KLKX and top 40 KINT. (Note: that Spanish mu-
sic, reported elsewhere in this section, is a strong factor in EI

www.americanradiohistory.com
Jeff with them. Many demos over the past year; many use she says. That's about Clay Mac manager Paso. She says. The three hard rock clubs in town. Cotton Patch, Treetop Lounge and J.J. 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 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 far 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. Ray 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 Rayzy 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 phonebook 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 Skyynyd 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 12 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
declining Urban Cowboy era 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 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, promotion 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.

"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 Jacobsen. "We turn down a lot of acts because we don’t think it’s the right time. Some things are always popular."

In that category Club foot had 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 30 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 1,400. The first of June when things were slow, we wanted to try booking some rock acts that were very reasonable, 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. Hawkins says, "Rock is not doing well because most artists and their fans prefer a club setting and there are so many 700-800 seaters in the area."

“Lous Messina, president of the Houston based Pace Concerts, says he is not involved in country music 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 don’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 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 Hagar, 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 noted sometimes doing 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 superstar will do their business, but it really hurts the medium-sized acts. Groups, who normally do 10,000 will do six or seven."

Jerald J. Tollit, 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 85% were rock. It also booked 250 dates in its Card’s chain of showcase clubs in Dallas, Houston, and Austin, with another re-opening in San Antonio. Plans are to have six Card’s in Texas by the end of 83.

"We pride ourselves on promoting the up and coming acts who’ll be the superstars," says 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 area is from. It’s how you do your business."

And, many Texans believe that musical entertainment is one of the biggest and best businesses they have.
How do you sell over five million tickets a year in the State of Texas?

With experience, knowledge and expertise in the ticketing industry, unequalled anywhere else in the world, that’s how! Ticketmaster offers you the finest in quality state of the art computer ticketing that your event deserves. From concerts, sports or general attractions, let the following Ticketmaster computer ticketing services located throughout Texas be the key to your next successful event.

**RAINFOREST-TICKETMASTER**

9850 N. Central Expressway
Suite 242
Dallas, Texas 75231
(214) 369-9400

**RAINFOREST-TICKETMASTER**

San Antonio Convention Center
P.O. Box 2099
San Antonio, Texas 78297
(512) 224-3000

**TICKETMASTER OF HOUSTON**

Houston Astrodome
P.O. Box 288
Houston, Texas 77001
(713) 795-0396

**TICKETMASTER**

El Paso Civic Center
One Civic Center Plaza
El Paso, Texas 79901
(915) 532-4661
SATURATION POINT

Continued from page 1-4

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 décor. It's unique in that the DJ booth is built like an old Wurlitzer jukebox."

"The market is great for management 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.

"An artist has never paid for himself at the door," Smith reveals. "You don't make money on artists. If 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. Pay varies $1,000 to $2,500 per week with four clubs guaranteeing eight-week 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. We've paid so 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 piggies."

"While Gilley's is wild, rough and rowdy, Billy Bob's is for the sophisticated dude and his classy lady. On New Year's Eve Dooley paried 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 Tarant Conventional 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 station KRIG presented an idea to Bill E. Martin, manager of the Ector County Coliseum.

"We build a beach outside. We stopped 400 cubic yards of sand into West Texas," reports the praying 32-year-old. "The business does it to you."

"We've $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 on 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. AT&T 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 merchandising, no gimmicks," stresses Zoppi. "It's uptown classy and pretentious 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," 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 at 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."
Last year, we brought more stars to more stages than any company in the U.S. We produced countless road productions, filled our own theatres to capacity, launched two television stations and snared seven Tony nominations along the way.

PACE ASSOCIATES.

THE
STEPHEN F. AUSTIN
STATE UNIVERSITY
COLISEUM
NACOGDOCHES, TX.

LARGEST FACILITY IN EAST TEXAS
SEATING 9000
FEATURING SUCH ARTISTS AS:
92 Oak Ridge Boys
92 Hall & Oates
'81 Little River Band
'81 Ronnie Milsap
'81 Christopher Cross
'81 Air Supply

THE SFA COLISEUM

For information contact:
MARLIN BRYANT
COORDINATOR
BOX 13021
NACOGDOCHES, TX 75962
713-569-4600

inergi
RECORDING STUDIO

Houston’s Finest Facility for

- Record Production
- Custom Jingles
- Original Scores

Inergi—the first state of the art studio in Houston, and still the best!

MCI 24 track, JH 536-C automated console, Dolby, Aphex, Eventide, Lexicon, and much, much more, including a complete line of microphones.

Now featuring 2-track mastering on 1/2 inch tape.

For more information, call 713/493-1533.

15823 Memorial Drive Houston, Texas 77079

A Kickerillo Company
UNDOCUMENTED ALIENS

Continued from page T-30

releases. Local record sales were seriously hurt by the Mexican peso devaluation although the Mexican sales market continues strong.

Local groups—Sabor, Midnight Mitz, 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 tour.

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, Fisco Jimenez, Roberto Parillo. 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 orchestral 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 styles.” Corpus Christi, 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 KCTT (The Jalisco 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 the market in 1953 and it will be here after we are all gone.” Manuel Davila, manager at KCTT, uses the word “guillotino” 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 spending 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 KVLV, a local station with an estimated half million audience. Over at KFRO 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 in 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 ac-cordion,” 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, KITA 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 rediscover the value of their culture. “We’re not starting 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 KJHT manager Adam Lavaro 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 KKKK. “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 the Waco area is 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 Mexican, the latter comprised almost entirely of undocumented aliens. Local clubs reserve one weekend night for a Mexican group and another for a Chican. 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 synthesizer, is the direction the music should be taking.”

Classic to Country— Austin Style.

Deep in the heart of Texas, business travelers, entertainers, producers, staff, and weekend guests relax in Austin at the Sheraton-Crest.

Our Texas hospitality and low-key style appeals to a diverse clientele—like Hank Williams Jr., John Denver, the Clash, and the cast of ER. Located overlooking Town Lake, we offer immediate access to downtown, the Frank Erwin Center, and the University of Texas.

When you are on the road, our entertainment specialist is eager to help with your plans. When you’re ready to relax, face up for laps on the lakeside Hike and Bike Trail; or dive in our Texas-sized swimming pool. For reservations or information call Barbara Stone collect. (512) 478-9611

Bus parking available.

Serving the Petropolis area

of over 250,000

Seating

5,000 - Basketball and Tennis
6,200 - Concert (reserved seating)
7,200 - Concert (festival seating)

Parking

1,700 - free, paved, and lighted

Midland, Texas

For information contact:
Mike Stevens, Midland College
3600 N. Garfield, Midland, Texas 79701
(915) 684-9811

A SDNEY BALKMAN PROPERTY
HACIENDA RECORDING STUDIO
1236 SO. STAPLES CORPUS CHRISTI, TEXAS 78404  (512) 882-7066
VISIT US TODAY OR CALL FOR ADDITIONAL INFORMATION:

* HACIENDA ... WITH ITS MASSIVE RECORDING STUDIO
* HACIENDA ... USING A HARRISON 24 CHANNEL AND MCI 24 TRACK RECORDER.
* HACIENDA ... RECORDING SPANISH, COUNTRY, ROCK, AND CONTEMPORARY ARTISTS.
* HACIENDA ... ALWAYS LOOKING FOR NEW TALENT ... AND "MAKING IT HAPPEN FOR YOU."
* HACIENDA ... KNOWN THROUGHOUT MEXICO, CENTRAL AMERICA, AND SOUTH AMERICA.
* HACIENDA ... NEED WE SAY MORE!!!!

Making It Happen In "The Sparkling City By The Sea"

TOURING ATTRACTIONS, INC.

PROMOTION ■ PRODUCTION ■ STAGING ■

CONTACT ■ JIM RAMSEY 800 KINNEY AUSTIN, TX 78704
PHONE # (512) 441-9261

A TEXAS CORPORATION
COUNTRY STRONGHOLDS

- Continued from page T-29

1 year, ranging in cost from $2500-$12,000.
El Paso, thriving in the Sun Belt, could one day become an
erother 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 ex-
citing as hell. El Paso is more aggressive and if not already, on
the verge of being one of the most vibrant cities in the coun-
try," 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, Roy Orbinson, 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 of Dallas provided 24-track audio recording facilities. John Crowe Productions, Hous-
ton, provided video.

Brian Kennedy, program director of K102, the other FM country
country, says their programming is very adult. “We ap-
pel 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 reflect-
ive 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 Millsap, 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 musi-
cal 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 be-
cause they are out in the community all the time. “We’re a
lifestyle station and known as the station that has a good
1 time. We play current rock and old stuff: Hendricks, Cream,
Beasties, Led Zeppelin, Doors, Foreigner, Journey, REO Speedwagon, Queen, Iron Maiden, Scorpions, Ozzy Os-
bourne. A wide cross section. We don’t want to lose track of
the roots of rock ‘n’ roll, while we know 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

W ith a population mix of retired oldsters, military per-
sonnel, Spanish surname families and a steadily in-
creasing 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 Chi-
cano.

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 anywhere else,” says Bob Fazio,
program director with FM rocker KNCO. 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 compe-
tition, along with renewed interest in personality DJs. John
Steene, program director at top-rated KAFM-AM, says of his
market, “What works here probably won’t work anywhere else.” Steene 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 dried in the wood
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
cubs and strong rock record sales. KAFM’s most requested

Country of
El Paso, Texas
COLISEUM

- ALL NEWLY REMODELED
- FULLY AIR CONDITIONED
- MULTI-PURPOSE AREA
- ADAPTABLE TO ANY EVENT—
  RODEO FACILITIES, ROCK &
  ROLL, CIRCUS & FAIRS
- ICE SHOWS
- SPORTING EVENTS, ICE
  HOCKEY
- BASKETBALL, WRESTLING AND
  BOXING
- SEATING—RESERVED
- OPEN

AMPHITHEATRE

- NEWLY CONSTRUCTED OUTDOOR
  THEATRE LOCATED IN
  PICTURESQUE McKELLINON
  CANYON
- IDEAL FACILITIES FOR—
  CONCERTS
  SYMPHONIES
- STAGE PLAYS AND
  POP FESTIVAL
- SEATING—1,600

ENGLISH DERBY GAME

A PROVEN SUCCESS AT BILLY BOB’S, TEXAS,
THE WORLD’S LARGEST NIGHTCLUB

Choice of 12 or 18 Seats.

A PROVEN MONEY-MAKER IN HIGH TRAFFIC AREAS.

INQUIRIES INVITED:
DERBY RACE
C. VENDING
2451 E. LONG
FT. WORTH, TEXAS 76106

Contact:
John Barber
817-625-6436

For the good times
you’ll have given us.

For Booking Information Contact:
Bill Sherrod
CROSSROADS
P.O. Box 306
Nacogdoches, Txs. 75962
(713) 569-6146

Bill and his Staff
wish to Thank . . .
Clubs in Corpus Christi are turning away from country with rock clubs replacing some kisser 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 Kathy Smith. As the demand for rock grows, they plan to add more nights while keeping the base in the country sound. At the Yellow Rose, the biggest draw country stars are Jerry Jeff Walker, Mickey 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 Danceteria, 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, daily 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, "Ospita Rodriguez," by a local composer.

---

www.americanradiohistory.com
RECORD STUDIOS

Legend: The following is a listing of recording (8-tr. & up) & mastering studios open to the public, by city/county/metro area. The material within parentheses, following the main body of the listing, denotes the following: (Number of studios) Max. Min. Max. number of tracks on any one audible, maximum number of tracks on any one digital recorder. The key replacements are: services listed is Remote; Mobile/Location Rec’s; Dupl’n; (audio): High Speed Duplication; (video): 1:1 Duplication; Pic.: Pictures.

ARLINGTON (Area Code 817)


JAMES RECORDING (Area Code 817)


HALLSTON RECORDING (Area Code 469)


HOUSTON (Area Code 713)


Record One, Inc., 5820 Glencroft Dr., 77036. Tel: 528-9999. Owner: Record One, Inc.


Texas Sound Sound, 8402 Stratford Dr., 77014. Tel: 878-4500. Owner: Texas Sound Sound.


DALLAS METROPOLITAN AREA (Area Code 214)


Genesis Sound, 4501 Harry Hines Blvd., 75206. Tel: 822-6000. Owner: Genesis Sound.


San Antonio Recording, 2200 Commerce, 78207. Tel: 733-5454. Owner: San Antonio Recording.

IESA Recording, 5925 Ewing, 75216. Tel: 361-0909. Owner: IESA Recording.

NOMAD RECORDING (Area Code 214)

3700 South Belt East, 77005. Tel: 797-8100. Owner: Nomad Recording.

SAN ANTONIO (Area Code 210)


FORT WORTH (Area Code 817)


MIDTOWN MUSIC (Area Code 214)


THE TEENAGE MEGALOPOLIS (Area Code 214)

Three Ships, 2301 E. 6th St., 75202. Tel: 373-3737. Owner: Three Ships.

TULSA (Area Code 918)

Southside Recording, 5109 E. 15th St., 74104. Tel: 829-5600. Owner: Southside Recording.

URBAN RECORDING (Area Code 512)


WACO (Area Code 254)


Alice Sound Sound, 3025 W. 19th St., 76511. Tel: 225-0616. Owner: Alice Sound Sound.

Juniors Sound Sound, 1409 E. 10th St., 76306. Tel: 296-0640. Owner: Juniors Sound Sound.


IDEAL RECORD COMPANY

The following is a listing of record companies located in Texas. For most companies the address listed is the office or recording office for some, however, it is the branch of a company whose home office is outside Texas. Many companies were taken from American Record Guide's 1982-1983 International Buyer’s Guide.

ACE Records, 3615 Park Place Ave, Fort Worth TX 76116. Tel: 375-1151. Owner: Charles M. Bacon.


Alliance Records, 5010 Fannin St., 77006. Tel: 692-4500. Owner: Alliance Records.


Austin Wax, 2716 S. 1st St., 78704. Tel: 489-5454. Owner: Arthur Records.


The following is a listing of recording companies located in Texas. For most companies the address listed is the office or recording office for some, however, it is the branch of a company whose home office is outside Texas. Many companies were taken from American Record Guide's 1982-1983 International Buyer’s Guide.


The following is a listing of recording companies located in Texas. For most companies the address listed is the office or recording office for some, however, it is the branch of a company whose home office is outside Texas. Many companies were taken from American Record Guide's 1982-1983 International Buyer’s Guide.


Wax Records, PO Box 3200, Austin TX 78768. Tel: 472-1000. Owner: Wax Records.

The following is a listing of recording companies located in Texas. For most companies the address listed is the office or recording office for some, however, it is the branch of a company whose home office is outside Texas. Many companies were taken from American Record Guide's 1982-1983 International Buyer’s Guide.


Wax Records, PO Box 3200, Austin TX 78768. Tel: 472-1000. Owner: Wax Records.

The following is a listing of recording companies located in Texas. For most companies the address listed is the office or recording office for some, however, it is the branch of a company whose home office is outside Texas. Many companies were taken from American Record Guide's 1982-1983 International Buyer’s Guide.


Wax Records, PO Box 3200, Austin TX 78768. Tel: 472-1000. Owner: Wax Records.
to cable audiences in several Texas areas, including Houston, Dallas, Waco, Laredo, and Abilene. MTV’s national director of marketing, Mark Frenkenberg, 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 Starform Communications in Houston. “This allows for divergence, for new elements of music to be introduced.” Bill Holford of Houston’s ACA Recording Studio, 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 a gamut of human interest—Lebanon and Armenian music, gospel songs and Jewish worship, symphony recordings and advertising jingles.

President of Pace Concerts, Louis Mesieres, says that Pace is diversifying from rock ‘n’ roll. “Why limit yourself?” he asks. In Corpus Christi Hacienda Records and Recording specialises 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 his versatility. Lisa Lopez, a native Texan, recorded “Si Queras Venme Llorara” (“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 being recognised in Mexico and Texas, and has released a country LP in English.

In Houston, artists Jerrell Elliott, Clark Walker, and Jerry Bennett, who head the group E.W.B., have based their success on diversity. “We keep expanding our understanding. We’re not guilty of just climbing on the stage,” says Bennett. In addition to playing to concert crowds of 5,000 and five nights a week, the group writes music and produces its own albums and singles. Through their company, American Record Corporation, they have undertaken many 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 dance, 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, leaving Stranglin to produce some of his own records, marketed in several English-speaking countries and designed especially for roller rinks. “You put your left skates on, you can dance to it!”

In addition to innovations in their business, some companies report that their business has doubled or tripled in the past year. But artists 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 KTHI and radio programming consultant. “It has made radio a real eye-opener.”

Another effect is the increased number of freelance musicians, says Bill Wade, president of Music Resource Services, Inc., in Houston. “The market is the more versatile than when the artist is t- to a particular studio or band.”

Assistant programming director for Houston’s KLOL, Mich- elle Robinson, notes a trend towards sending an act 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 Daley, owner of H. W. Daley, 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 since it opened, it was a golden opportunity to come here. Now we’ve had a Texaco strike for eight months with the plant shut down and 6,500 people are out of work, so under those conditions the top for 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 overspending 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 says 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.”

Face 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 is unavoidable.” Blaming agents and promoters, Messina observes, “They need to learn to be flexible and be what is best for their artists.”

Just as Texas draws performers, it attracts numerous other music professionals. But spokespersons 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.”

Western Heritage and Southern Hospitality At Your Door!!

EXHIBIT AREA THEATER BANQUET HALL

| Reserved Seating 5,031 | 1,422 Luxury Seats | Hats 1,500 Persons |
| Festive Seating 6,500 | Hydraulic Orchestra Pit | 14,105 sq. ft. |
| 40,000 sq. ft. Floor Area | 20' X 50' Proscenium | Catering Kitchen |
| 32 ft. Ceiling Height | Superb Lighting | Wood Parquet Floors |
| Column Free Space | Fine Acoustics | |
| Experienced Staff | |

1501 6th Street - Lubbock, Texas 79401 - 806-762-6411 - Ext 2242

SEPT. 11-13, 1988 BILLBOARD

Genuine Activity

In terms of local production, Warner Amex Cable could hardly claim a sort of construction done underground 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 to subsidiaries, including Gulf Coast Productions, whose own production link is a subsidiary called The Production Company.

But the aggressive production arm of the latter, with the two and only one-channel Quantel video effects system in a non-broadcast setting in Texas. First’s music video project involves the recording of the own original song, “Abu Dhabi,” with his own group, The Sheiks. 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–one and a half–hour feature length production we had just completed for Saudi Arabia,” Fant says. “The program, entitled ‘Pre-departure Ori- entation,’ tells Arabs what to expect when coming to the USA adjusting for the new culture. What is going to be a big part of our exposure to the Arab market is that our films are going to be presented at the Army bases and at the (('Continued on page T-19))

(Alexander Spotlight)

www.americanradiohistory.com
When excellence is your lifestyle...

River Oaks Limousines offers the finest transportation available in Houston. We feature Stretch Limousines, chauffeured Town Cars and Passenger Vans. We also have exotic cars available on a daily rental basis.

For your unique transportation needs, call River Oaks Limousines.

first city national bank building suite no. 1006 houston, texas 77002 (713) 652-0687

West Texas Audiences Await YOU!

For . . . STAGE PRODUCTIONS SPORTS EVENTS CONCERTS & SHOWS RODEOS & CIRCUSES ICE SHOWS . . . AND MORE!

BOOKING ALL MAJOR ATTRACTIONS—

Sports & Entertainment Center of West Texas!

LUBBOCK AUDITORIUM-COLISEUM

Between 4th & 5th St. on Texas Campus, Lubbock 79417

Director: DOTTIE TOWNSEND (806) 762-4616

I

AS SEEN IN THIS ISSUE’S TEXAS SPOTLIGHT

DOCTOR ROCKIT LIVE!

Perfect Circle Records PRESENTS DOCTOR ROCKIT AND THE Sisters of Mercy A LIVE DIGITAL RECORDING

Perfect Circle Records 2001 Kirby Drive, Suite 1001 Houston, Texas 77019 (713) 520-0201

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, "Majorists let small labels be their a&amp;r cars. 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 Allan Jim Hammond, the company's president, and producer Eilot Mazur, executive vice president. Mazur, 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 Mazur. "U.S. currently has four artists on its roster. Two of them, Red Steagall and Tammy Cornstock, 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 Christ-\n
mises Collection, Vol. 1," by various artists, and "Fromholz Live!" President Craig Hills also reports several other projects have been recorded, including an album of covers by the Aus-\n
tin All Stars, a folk album by Frumnox (Fromholz and Dan McRimmin), a jazz-funk project by Extreme Heat and a Fromholz/Wilie Nelson single. (Fromholz wrote Nelson's "I'd Have To Be Crazy.") "Independent labels are indeniably going to grow and make an impact," Hills 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 disastrig 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, Krissad Dee, Janet Cave, Glen Bailey and the Brooks Brothers, W. D. Barton, Yatahey's a&amp;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's album ready for re-lease. An independent operation is a good, Barton says, "in the sense that it's needed and in that the majors aren't starting new labels. But it 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 inde-\n
pendent 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&amp;r consultant. The first artists signed are Darnell Mott and Grand Ole Opry star Jeanne 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 Ken-\n
neth Copeland Ministries in Fort Worth and at Starlong Rec-\n
ords 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. Claire, who is the owner and sole artist of Rockit Records. Tyler, capitalizes both the faith and frayedness 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.

www.americanradiohistory.com
NEW MUSICAL ENERGY

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 Bennet, $105; and at January, $95.

Other Austin recording outposts of note are Brovsky Stew-

art’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 Dal-

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 as much about the actual making of 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 hal 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-5

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 Perdianex, Nowadays, friends like Merle Haggard and Ray Price drop in for projects. Michael Brovsky’s (whose produc-

tion 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 cele-

brated 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.

Credits: Editor, Earl Paige; Assistant Editor, Ed Ochs; Editorial coordina-
tor, Kip Kirby; Quote box editorial, Laura Deni; Listings by Bob Hudoba, Directory Service Manager, and Rand Ruggi-
berg, Assistant Directory Manager; Advertising coordinators, Bill Moran; Cover art & layout, Lummel Whitman Graphic Design.
“Texas”}

**PROGRAMMING SERVICES**

- **Continued from page 7-24**

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 IDs for several hundred radio outlets coast-to-coast. In the works are a new programming format and a promotion/content package entitled “Fun Factor.”

15-year-old Otis Corner 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 Martha” 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 show will be recorded on 24-track in house equipment installed by Osmond Enterprises, then flown to the firm’s Salt Lake City headquarters 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.”

“Texas 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, and all the major labels are here.”

“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 indicates 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, heads 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.”

RK0 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 7-59**

“Due to the ratings on the radio stations, I’m sure they’re in as much a quandary 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 slummin’ around, tryin’ to find out what that is.”

“Arthur says, ‘At this point, Texas has got as much a shot as anybody else.’ Lockie Bryan, president of Bryan & Schultz 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.’

‘There is no one 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 independent 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 pursu- ing 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 de- mographics are hard to pin down—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 sub- stance beneath the smoke. There may indeed be plenty of hot air in Texas—as elsewhere in the entertainment industry, the gondola to glory is ever so-surely lifting off the ground.
Broadcast International

... is a name already quite familiar to over 500 stations throughout the country for syndicating some of the hottest combinations of talent to hit the airwaves. We at Broadcast International want to extend a special thank you to those stations, and to all those who have reserved broadcast time for our ROLLING STONES — PAST & PRESENT, coming up in October. And we want to take the remainder of this space to shout to the rest of the radio world that our newest special package project is also meeting with phenomenal favor.

Broadcast International has secured the rights to record live at the largest night club in the world... BILLY BOB'S TEXAS. Billy Bob Barnett's incredible 100,000 square foot entertainment wonder is packing in people by the thousand (that's per night!) to see and experience country entertainment at its best. The combination of enormity and electricity has a draw that keeps 'em coming back for more. And Broadcast International is there every night to catch all the excitement on 24-track state-of-the-art equipment — the finest live shows by the biggest names in country, plus personal backstage interviews that make these syndicated 2-hour packages a real must for the country market.

We at Broadcast International are pleased to be able to offer

Live from Billy Bob's Texas

beginning January 1, 1983. Write or call, but don't wait! Clearance for LIVE FROM BILLY BOB'S TEXAS was nearing 300 stations when we set this copy into print.

Broadcast International
1136 Twin Towers South
8585 North Stemmons Freeway
Dallas, Texas 75247
(214) 634-0484

www.americanradiohistory.com
Thank you y'all!

We thank the industry for making us the Academy of Country Music's number one night club of the year.

Billy Bob's

FORT WORTH STOCKYARDS
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 vibist Montreal 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 outdoors at 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 performances 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 the river, 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. Sponsored by Bankers Trust, the series ended last Friday (27) with a show by Dr. John and Oleta Adams.

Talent Forum Rescheduled

The Billboard Talent Forum, originally slated to take place Sept. 8-10 in Newport Beach, Calif., has been rescheduled for March 1986. For further details, see Billboard's Aug. 28 issue, page 4.

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 the river, 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. Sponsored by Bankers Trust, the series ended last Friday (27) with a show by Dr. John and Oleta Adams.

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 the river, 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. Sponsored by Bankers Trust, the series ended last Friday (27) with a show by Dr. John and Oleta Adams.

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 the river, 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. Sponsored by Bankers Trust, the series ended last Friday (27) with a show by Dr. John and Oleta Adams.

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 the river, 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. Sponsored by Bankers Trust, the series ended last Friday (27) with a show by Dr. John and Oleta Adams.

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 the river, 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. Sponsored by Bankers Trust, the series ended last Friday (27) with a show by Dr. John and Oleta Adams.

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 the river, 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. Sponsored by Bankers Trust, the series ended last Friday (27) with a show by Dr. John and Oleta Adams.
PHILADELPHIA—With city officials, including Mayor William Green, in attendance, the New Uptown Theatre and Entertainment Center 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 as rhythmic and bluesy as Nashville’s Grand Ole Opry 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 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 comedy 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 “Jocks” Henderson, a leading gay man in earlier years at the black-oriented WDAS Radio here, and his son, Doug Henderson.

The federal grant was made to help finance a “workshop project that would be a cultural and commercial resource for the finest black community in North Philadelphia. In addition to being the owner of the New Uptown building, Bowser is also executive director of the Philadelphia Urban Coalition. Additional grants for the New Uptown come 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 city with “an impetus for reducing much of the blight in North Philadelphia, which he says has suffered because development funds have drained the center city. The Uptown has been closed since 1978. It was originally opened in 1927 as a Negro theater in the 1930s and 40s, and was a popular deluxe neighborhood house operated by the Warner Bros. chain, the forerunner of the United Artists chain.

It became the showcase for black musical performers, many of whom later achieved international stardom. Among those who appeared here were Diana Ross, Smokey Robinson, Steve Wonder and others.

Talent In Action

ELVIS COSTELLO & THE ATTRACTIONS
Forest Hills Studios
Forest Hills, N.Y.
Ticket: $20, $15

In this comfortable outdoor setting a self-taught and amateur talent, Costello lets his humor and inimitable stage presence take over. His performances are often more the music videos centered in his internal rhymes and alliteration.

His rising and falling voice have never sounded better. The power and presence of his singing frequently surpass the relative and tender whims of a single song, as on “Kid About It.” “Secondary Modern” and “Iowa Gym.” It is no secret that Costello aspires to write the kind of song that transcends genre and becomes standards. Undoubtedly he has to lose, and will perhaps continue to lose, some of the more one-dimensional songs and his pictures that he never really change.

In the 27th show encore, Costello sang three songs back to back that were perhaps intended independently as comment on what has happened to rock music. As a general rule, and in particular on the tragedy of the Falamaki Islands war. “The world is in an uproar, the day of the great everywhere,” Costello sang in Ray Charles’ “Danger Zone.” He followed that with “So What’s Such Brand New.” Love and Understanding,” and in “Shipbuilding,” a beautiful song for which Costello wrote lyrics to one of the leading and “investment” in the will in the world living for dear life, when we could be doing for peoples’

THOMAS GABRIEL

CHERRY TRICK
The Ritz, New York, N.Y.
Monday, $5.20

The curious rock/novel fan who called for more information about The River’s advertised “what you’re in” featured the one-man band. Cherry Tricks were invited to attend a rare Gallmi club date by Cherry Trick on Aug. 7. The Ritz gig followed a marathon performance at the annual Pepper Festi- 

val on Feb 8th the previous night. As it turned out, Cherry Trick’s dynamic stage presence was not significantly heightened by the more exclu- sive 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,” “I Need A Man” and “Surefire.” The lengthy two-hour show was literally interspersed with numbers from the group’s new LP “Don’t Do This” produced by Roy Thomas Baker.

It was certainly something of a feather to their more exposed fans of the Ritz that the group chose not to exploit the opportunity to ex- pand in a club situation. Of course, New York City has never represented the end of the rainbow to the Midwesterner—or Bud- dha, or even Porcar. In fact, most of the thir- 
six-in this project. The federal grant was made to help finance a “workshop project that would be a cultural and commercial resource for the finest black community in North Philadelphia. In addition to being the owner of the New Uptown building, Bowser is also executive director of the Philadelphia Urban Coalition. Additional grants for the New Uptown come 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 city with “an impetus for reducing much of the blight in North Philadelphia, which he says has suffered because development funds have drained the center city. The Uptown has been closed since 1978. It was originally opened in 1927 as a Negro theater in the 1930s and 40s, and was a popular deluxe neighborhood house operated by the Warner Bros. chain, the forerunner of the United Artists chain.

It became the showcase for black musical performers, many of whom later achieved international stardom. Among those who appeared here were Diana Ross, Smokey Robinson, Steve Wonder and others.

Talent In Action

ELVIS COSTELLO & THE ATTRACTIONS
Forest Hills Studios
Forest Hills, N.Y.
Ticket: $20, $15

In this comfortable outdoor setting a self-taught and amateur talent, Costello lets his humor and inimitable stage presence take over. His performances are often more the music videos centered in his internal rhymes and alliteration.

His rising and falling voice have never sounded better. The power and presence of his singing frequently surpassed the relative and tender whims of a single song, as on “Kid About It.” “Secondary Modern” and “Iowa Gym.” It is no secret that Costello aspires to write the kind of song that transcends genre and becomes standards. Undoubtedly he has to lose, and will perhaps continue to lose, some of the more one-dimensional songs and his pictures that he never really change.

In the 27th show encore, Costello sang three songs back to back that were perhaps intended independently as comment on what has happened to rock music. As a general rule, and in particular on the tragedy of the Falamaki Islands war. “The world is in an uproar, the day of the great everywhere,” Costello sang in Ray Charles’ “Danger Zone.” He followed that with “So What’s Such Brand New.” Love and Understanding,” and in “Shipbuilding,” a beautiful song for which Costello wrote lyrics to one of the leading and “investment” in the will in the world living for dear life, when we could be doing for peoples’

THOMAS GABRIEL

CHERRY TRICK
The Ritz, New York, N.Y.
Monday, $5.20

The curious rock/novel fan who called for more information about The River’s advertised “what you’re in” featured the one-man band. Cherry Tricks were invited to attend a rare Gallmi club date by Cherry Trick on Aug. 7. The Ritz gig followed a marathon performance at the annual Pepper Festi- 

val on Feb 8th the previous night. As it turned out, Cherry Trick’s dynamic stage presence was not significantly heightened by the more exclu- sive 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,” “I Need A Man” and “Surefire.” The lengthy two-hour show was literally interspersed with numbers from the group’s new LP “Don’t Do This” produced by Roy Thomas Baker.

It was certainly something of a feather to their more exposed fans of the Ritz that the group chose not to exploit the opportunity to ex- pand in a club situation. Of course, New York City has never represented the end of the rainbow to the Midwesterner—or Bud- dha, or even Porcar. In fact, most of the thir-
he has become an MOR-
as was an other- played same
was
The Robert Fripp and
trouble with guitar

AMUSEMENT BUSINESS, the weekly trade paper for the mass entertainment industry will keep you up-to-date on the world of live entertainment throughout the U.S. and Canada

Every issue contains:

TALENT TRAFFIC—Who’s touring—when and where. So you and your promotion people—at home and on the road—can plan suitable and profitable tie-ins.

BOXSCORE—Accurate reports of attendance and grosses at dozens of concerts each week. Successful tours mean extra record sales—and lots of them. You’ll find out who’s drawing the sellout crowds.

TALENT—We cover the grass roots as well as the concrete caviars; fairs, stadiums, arenas, clubs—we’re always on the lookout for new and exciting talent. And, reporting to you on it—talent which could make big money for you and your company in the years ahead. It’s up to you to discover it—and get there first!

And there’s so much else you’ll find useful in every issue—news on fairs, auditoriums, arenas, promotions. AB now publishes charts of the top 25 pop singles and top 25 country singles—just as they appear in the important issue of Boxscore.

To sum it all up, AMUSEMENT BUSINESS will save you time, make you money and keep you on top of all that’s happening and all that’s likely to happen in your field. When you include your payment up front—or charge your subscription to a major credit card—you get a full year of AMUSEMENT BUSINESS for only $35.

So enter your AB subscription now. Keep up with how recording artists are doing on tour...and with the whole world of live entertainment. Fill out and mail the handy subscription form below today.

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...
**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 it maintains the same high standard throughout the “Get Loose” (RC&A), the second album to earn her standard with producer Morris Brown and writer/producer assistants Kashif and Paul Lawrence Jones III. Surprisingly, except for oneball, the entire album is up-tempo, with harder funk on the first side and some unexpectedly subtle midtempo material on the second. You can really drop the needle anywhere, but our favorites were the finely 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 winter of a line: “I’m arousing 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 adventures a new dance in nine-plus minutes of hard building, breaking jumbling and dialoging. Along with a stripped-down, rockin’ “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 concepts way past the gimmick stage. Serious, but not so serious. Also of note: The Time plays back-ups 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.”

**Notes:**

Rafael Torres has left Atlantic Records’ dance music department, though he continues on an independent basis with the label's current number-one hit, “Situation.” The department also continues to exist under the direction of Larry Vasquez. Torres is available for other independent projects and can be reached at (212) 477-4753. Formerly at Yahoo, the don responsible for the number-one hit "Situation" has changed its name to Yazi, due to a conflict with an already existing group called Yahoo. The whole version of Odyssey's "Native New Yorker" will be re-released soon as the B-side of the group's upcoming single, "Happy Together," on both 7-inch and 12-inch versions. The long mix has never been available commercially in the U.S.

---

**Cowboy Craze Bites The Dust At Philly Club**

PHILADELPHA—The "urban cowboy" craze, which saw country sounds replacing the disco sound, has virtually collapsed. One by one, for some die-hard spots across the river in southern New Jersey, country venues 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 corrals and built a dance hall. Chapman said Filly's will now be a nightclub and dance hall.

---

**DISCO 12”**

**U.S. & IMPORTS (WHOLESALE FOR STORES)**

**USA — Canada — England — Germany — Italy — France — Holland — Spain — Belgium — Latin America**

We have a complete selection of all U.S. releases and all import disco records. We also export to foreign countries.

**DANCE MUSIC REPORT**

**How today's leading discotheque disc jockeys stay on top of tomorrow's hits**

**1 year-25 issues**

- U.S. $50.
- Canada/or Mex S40.
- Canada/or Mexico S57.
- International $250.

Please include your name, address and zip code on a separate sheet of paper. For two-year subscribers, include shirt size: small, medium or large.

---

**Venus**

**Billboard Disc/Disco Top 80**

Survey For Week Ending 9/11/82

Complied by The Music Popularity Chart Dept. of Billboard from a nationwide club survey of the most requested dance songs. *non-commercial 12-inch*
BILLBOARD'S 1982

WORLD OF COUNTRY MUSIC

SHOW OFF YOUR COUNTRY MUSIC

TALENT
BOOKING AGENCY
RECORD COMPANY
PUBLISHING
SONGWRITING
PROMOTION
MARKETING
PRODUCING
SOUND STUDIO
RADIO STATION
FACILITY
SERVICES
SUPPLIES
ACCESSORIES
EQUIPMENT

BILLBOARD'S 'WORLD OF COUNTRY MUSIC' OFFERS TOPNOTCH PERFORMANCE!

Now in its 20th year, the 'WORLD OF COUNTRY MUSIC' will spotlight all aspects of America’s most classic sound, its historical strains, and its significance to the industry. It's difficult to find a spot on the globe that hasn't turned to country music. There is a solid and growing international appetite that reaches from rural to metropolitan markets.

Billboard's comprehensive, in-depth reports on this ever-expanding market will highlight the impact it has on today's music scene. Solid facts will be included on country label activity, music publishing, live performances, etc. Billboard's prestigious 1982 Country Music Awards and listings will reflect who's happening.

Country music has a very important story to tell and Billboard is the No. 1 publication that will tell it. An ad in the 'WORLD OF COUNTRY MUSIC' can deliver your message to the people who are ready to listen and respond. Besides reaching Billboard's paid circulation of 45,000+, the 'WORLD OF COUNTRY MUSIC' will be distributed to participants at the Annual Country Music Convention in Nashville.

Billboard is the world's most quoted country music source. During Country Music Week, the 'WORLD OF COUNTRY MUSIC' is far and away the most sought after publication by the convention crowd. Here's your chance to put your message where the action is. THE STAGE IS SET, YOU'RE ON. . . .

Contact your Billboard representative today!

EAST COAST, MIDWEST AND CANADA:
Ron Carpenter, Norm Berkowitz, Ron Willman
(212) 764-7356
SOUTH:
John McCartney
(615) 746-8145

WEST COAST:
Diane Deou, Joe Fleischman
(213) 859-5316
TEXAS & OKLAHOMA:
Bill Moran
(213) 349-2171

www.americanradiohistory.com
WEA Launches New LP/Tape Retail Push

NAVISVILLE—A three-phase program titled "Country Music Festival" has been launched by WEA, with delayed and discounted distribution structures by both Elektra/Ashley 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 releases by Country Twinty ("Dream Maker") and the Omond Brothers' self-titled debut. The group are offered at 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 new releases by Eddie Rabbitt, Dave Rawlson, Conway Twitty, Tompall and the Glaser Brothers and The Tillys) which is a continuous program order with the same 5% LP/10% tape pricing discount, with special dating due Nov. 10.

Phase two features new releases from 10 more artists including Jimmy Louie, Jeff 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. W/B will also be releasing a second "Deep In The Heart Of Country" radio sampler featuring its artists covered in the catalog program.

Merchandising support will be strongest through the month of October which is also Country Music Month in New York City, 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 running the same discount structure as Elektra/Ashley—5% LPs, 10% cassettes and 8-tracks—an eight-tile selection of WB catalog product.

SWM Loses Suit Over Use Of Op’ry

NASHVILLE—WSM Inc., owner and operator of the Grand Ole Opy, 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 "op’ry" is generic, not exclusive to the 55-year-old radio program.

The corporation filed suit in Kan- san City in late June (Billboard, July 31) and says it will appeal Wright’s decision. Shindig Opy owner and operator Dennis Hilton successfully argued in a July hearing before Wright that “op’ry” has been used since the 1790s by rural americans as a variant of opera, referring to country music.

His show is one of several hun- dred operating in the U.S. using the name "op’ry" or "oppy.” The Shindig Opry in Ozone Beach, Mo. opened in 1962 and has shows per week. At least 22 other size- able "oppy” venues have opened in the past year in Missouri. The Ozark Opry in Ozone 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 is considering legal action for trademark infringement, and some have altered or dropped the name “op’ry” as a result. Five of the last 10 Oprys opened in 1977 are using the name.

Wright indicates he will sue WSM for damages to recoup profits he claims his group lost in the 1962-72 period. He has 100 years to file a lawsuit because of a temporary restraining order that prevented his adver- tising under the Opy name.

E.W. Wendell, chairman of the board of WSM, says, “It continues to be our intention that mark, "Op’ry", which was first adopted and used by WSM, has for over 50 years enjoyed the unchallenged Grand Ole Opy to the vast majority of the public.” WSM claims that use of the name by others without WSM’s per- mission falsely implies they are asso- ciated with the Nashville show, Opryland USA, the Opryland name or en- tities owned by the company.

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 ses- sions, allowing more artists 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 after- noon session from 12:30-3:30 p.m. The second day of interview/tape sessions will be held Friday, Oct. 15, from 1-4 p.m.

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 dealers, 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 arrange- ments as well in Japan, Scandinavia, and Canada and is working to solid- ize its export ties to such countries as Italy, Australia, France and the U.K. The label’s product line emphasizes country and bluegrass.

DUBIOUS DROPS DROP—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 the hit of the year "Goldmine" (I Got That Shit)".
RODNEY LAY SAYS

"WISH I HAD A JOB TO SHOVE"

Manufactured and Distributed by MCA Distributing Corp. • Universal City, California 91608
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

MDJ
presents
Skip Eaton & Linda Davis
Nashville Scene

By KIP KIRBY

Parrot us while we ponder... the bewitching doldrums of Elektra/Reprise 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 thaws of his albums summiting nearly on the LP chart, and whose best selling autobiography, "Living Proof," is now about to become a television movie. The label also houses Conway Twitty, Eddie Rabbitt, Eddy Raven and the Bellamy Brothers. Yet only one of its roster—Tompall & the Glaser Brothers—ever 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 insiders) 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 two singles on Elektra—"The Claw" and "Show Me"—were among this year's fastest rising and best selling single records? When he was on RCA Records, Conway routinely turned up among the top five main vocal country nominees on his own... yet suddenly, now he's on Elektra! CMA voters overlooked his presence entirely at a recent 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 painfully clear: Only artists whose record companies pay for maximum membership can possibly expect to make it to the CMA's top finals.

Why would two superstars like Hank Williams Jr. and Conway Twitty—rating the crest of their biggest years yet—fist themselves out so completely for CMA nominations? Once in a while, the proverbial ass in a satin expanse of desert, an artist arises 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 unprecipitated on publicly, nearly always uncalcuated—and thus intriguing to see how these trends manage to sift themselves into the main stream without derailing their craft or their integrity.

Earl Thomas Conley is one of these rarer artists whose music contains much more than words stringed together of form lyrics, or melodies comprised of simple chord changes. Introspective, analytical, sensitive to a fault, Conley becomes his own "Everyman," viewing pain throes through the eyes of a seeker, asking questions, weighing ailed 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 (alternate 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 arrange ment that avoids the common trap of formula instrumentalization—Conley's self penned, songs betrays 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 not frittering package of 10 cuts. All but one are E.T.C. originals, three were co-written with Reidy Stroop. There are some breathtaking moments, as in "If I Ain't Something," which shows his 11th 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 new regal cut, "Heavenly Bodies," he says, was put out to stem radio's eagerness for a new Conley record while he was stalled in the throns of devastating writer's block. After the widespread acclaim his RCA debut, "Fine And Smoked," received the artist feared becoming a cut from a studio time and no songs ready to record.

He confesses the experience scared him, but cause he didn't foresee it because he relies heavily on his songwriting for creative satisfactions. But he overcame the obstacle. Now he's signed a management deal with Georgianna Gantle, wife of RCA/Nashville vice president Joe Gantle, and recently switched his booking to Dan Weiski of the Lawnday Agency. He has a new band, and for the first time in his career, Earl Thomas Conley believes he's ready for last scale recognition. A good thing, too, because judging from the artist's merits of this latest album, he isn't going to be able to prevent it.

Ricky Gilley should write a book and title it, "Now从事 A Conquered Love." Not only did put him smack into a hit movie and a hit soundtrack, it also enabled him to headline Las Vegas, appear on numerous shows, and spin off a line of his own women's wear. Since the film was released, Gilley has charted six No. 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. Shrewdly," and we all know who HE is patterned after!

Lucas, Ny. did itself proud for native son Ricky Skaggs two years ago when it sponsored "Ricky Skaggs' Day." Ricky says one of the afternoon's highlights was his introduction by a local state official (or so he thinks) who already knew him as "Ricky Sciags." And told him he liked his "rock 'n' roll music. Actually, Ricky was born in nearby Corbin, 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 to show not long ago with Milan Berle as guest host. They also shot a sequence for "Country Gold," the Leno Anderson film shot in Nashville. In the film, the Bellamy's have to compete in a quick CMA Awards Show against Don Williams an acoustic version of "Ain't Just Whippin' Dusto."

"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-clips concept video featuring Conley singing "Heavenly Bodies" and his next single, the title cut. The video has been serviced to approximately 400 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.

"We are proud to present for your listening pleasure our first release"

You Sure Know How To Make a Fool Feel Good

LINDA'S ALL

produced by Knox Phillips and Stan Kesler
For example, the "Are You Experienced" seductive electric guitar riffs, piano, tape loops, and distortion effects could be repeated without a break on the stage of Woodstock in 1969. Hendrix did it as a well-chosen evolution. The whole album is filled with great material. As a hook to generation to Hendrix and please older fans, this double album is as effective as Warn Brothers previous "The Essential Jimi Hendrix Vol. I & II".

Short Stuff: Fantasy is releasing the 12-inch single "Roll The Tape With Me". The "On Your Feet" from Kevin Parker's "Special K" album. "Johnnie Taylor's new album "What My Love" is the second release ever on O.S.T. Beverly Glen records. The single of the same name is already picking up picks... The 12-inch "Double Discovery" by Boris Midney and Jim Burgess on Tippa Records has been licensed to PolyGram Publishing. John Lee Hooker album is coming via Eil Productions of Canada. In conjunction with "The Blues All the Way" is a book about "The John Lee Hooker Story.

'Velunteer 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 Mus- sic Assn. and in the black entertain- ment industry, says Max Kidd, founder of D.C. BMA, which recently inaugurated BMA chapter.

Kidd sees the chapter's members as "ambassadors" for black music in 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 Barrier 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: Salem Hylton, air personality on WPPW; president, Edith Smith, promotion director of WHUR, secretary, J. Zeke Sanders, RCA regional mar-

keting vice president, Vern Goff, artist manager, treasurer, and Paul Kearney, local public relations announcer secretary. Kidd and Barrow are both on the chapter's planning committee.

"Right now we have 55 solid members in the Washington-Baltimore-Mid-Atlantic area. We have officials in- stalled, we're beginning to get a major recruitment drive.

"Once that is underway we can begin implementing our ideas for monitoring Congress and the FCC.

"Already, we have had requests for some of our members to observe some hearings on the hill to give them some first-hand information on some legislation."

Kidd, a 20-year industry veteran, also has been involved in the music business and hopes someday to plug in information on the black music industry into a central bank. "This is an area of communication we lag far behind in," Kidd says. "Computers are used against us every day in this business, so we have to begin re- serting that process.

Kidd states that there was some skepticism about the BMA in Wash- ington after the organization's second conference was held there in 1980. "The distance between the board and the grassroots involvement of the board 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 written letters and made the BMA seem a much more viable organization to many. As for myself, I have always believed in the BMA as a ve- hicle for helping blacks get their fair share of this business. What it needed was direction, and I think George Ware is providing that."
Marketplace

Check Type of Ad You Want

- REG CLASSIFIED: $1.45 per word—Minimum ad order $29.00
- DISPLAY CLASSIFIED Ad: $60.00 per inch, 4 insertions minimum; $49.00 per 52 insertions. $39.00 per piece. Price customers based on consecutive issue track.
- FANCY BORDER: $5.00 per insertion
- (JOB) POSITION WANTED: $25 per inch
- REVERSE CHARGE: $6.00 per insertion. (DISPLAY ADS ONLY)
- FOREIGN ADVERTISEMENTS: (Outside the U.S.) 1st insertion $25 per word, minimum ad order $22.00.
- DISPLAY CLASSIFIED ADS: $48.00 per inch, $40.00 if ad runs 4 or more times.

Box Numbers

PAYMENT MUST ACCOMPANY ORDER

ACCOUNT DISCOUNTS NOT APPLICABLE ON CLASSIFIED ADS

Name

Address

City... State... Zip

Telephone

Check Heading You Want

- HOME VIDEO
- STEREO RECORDS
- ANSWERED ADVERTISEMENTS
- HELP WANTED
- COLLEGE
- RECENTLY RELEASED
- ANNOUNCEMENTS
- OTHER...

Credit Card Number:

EXP. Date:

Signature

46

Professional Audio Recording Tape

Reels • Cassettes

Ampek • 3M

Ask for our recording supply brochure.

Polytone Tape Telephone

312-298-5200

Export to All Foreign Countries

12" & LP's

We specialize in all disco records, especially Greek

RECORD SOURCE

Imported Vinyl

3007 BROADWAY

New York, N.Y. 10027

Export Ads

(212) 221-3111

Lowest Prices

ON Vinyl & Cassettes

In USA-Over 20000 in Each Box

各类最小价格目前的

Cut-Outs

Overdue

Outlines

MIDS

MUSIC NEWS

FOR FREE Catalogue

(313) 787-5502

Records

11718 Rental St. San Gabriel, CA 91776

When Answering Ads

Say You Saw It in Billboard

Kelly Nelson

"Diamonds in the Rough"

national negotiations. Contracts,

FAX 303-645-3220

NAME

ADDRESS

CITY... STATE... ZIP

TELEPHONE

For:

Lowest Ad & National Artwork

Mail Service

36th Street

New York, N.Y. 10036

1001 TOP LIST

Tobacco

$14.44 each

BLOWFLY

Advertised 1/13/75, appears now in stock. Thousands of other titles available at budget prices. Catalogue on file for our giant catalog.

RECORDS-BIG BUCKS

107 Old State House

Franklin St., Lincob, Miss. 63103

(314) 363-1913

ASSORTED LP'S

$24.95 PER THOUSAND. ALL MADE IN USA-10 DIFFERENT IN EACH BOX. High grade, pressed on heavy weight vinyl, with free cover and all labels.

OVERDRAFT DRAFT ON CHECK OR LETTER OF CREDIT

GLOBAL RECORD SALES

1 Quince Street

Manchester, England M13 9YX

TEL: 061-236-3669

TELEX 62376 SENDS FOR LIST

employment

Opportunities

Radio Jobs

10,000 radio jobs, broadcast and non-broadcast, are listed in the American Radio Job Market weekly. List of 2,687 openings every week. Disk Jockeys, Newsboys and Program Directors. Engineers, Talk people, Salaries and benefits. Many offers to qualified job hunters. Job hunter's fee $1.95 for one week's service. The more you want to work the more we can find for you.

At American Radio Job Market Dept. 2

Los Angeles, 90016

Golden Oldies

Goldy goldy for sale! Worlds largest selection of golden oldies at the lowest price ever. Free catalog will be mailed to you on request.

At American Radio Job Market Dept. 2

Los Angeles, 90016

For Your Firms

Direct Mail

400 (310) 456-4825

When Answering Ads

Say You Saw It in Billboard

When Answering Ads

Say You Saw It in Billboard

Home Video

Record and Video Outlets

With Music Video!

We carry the most complete line of TV and videocassettes in the world. This all jazz. Tell Steve Bradleays, Go-Go's, Duke Ellington, Supremes and countless others. For further information write to 8th Street HEAVY INC., WHOLESALE SALES

P.O. Box 1467, Melrose Park, Ill. 60163

CLASSIFIED ADVERTISING Doesn't Cost, IT PAYS.

ANNOUNCEMENTS

Inquire on station Letterhead

Record Source International

1515 Broadway

New York, N.Y. 10036

RUN YOUR CLASSIFIED ad in America's # 1 Country Music Magazine. MCA Audio 725 Main, Nashville, Tenn. 37201. All Reply ads sent by credit card only. 30 day minimum. Closing date for July, 1975

Promotional Blank Tape

MOB MEMOREX

Custom Cut 8 Track and cassettes 90 different lengths in one minute increments. Prices start at $5.00. 7 & 7 tape Duplication. "Low Cost Stock Williams" Tape Players & Recorders. "Price Breaks" Available. Black Tape, Video

CALL TOLL FREE

1-800-MEMOREX

Memorex Tape Distributors

AZZTY ELECTRONICS CORP. 3072 Mission Beach Front, San Diego, Cal. 92107

BLANK AUDIO & VIDEO CASSETTE 8-TRACK

Direct from manufacturers—beware of scammers. Cassette—4 Track, 1000 feet, $5.95 per box, only national negotiations. Contracts, high grade cassettes with or without bonus. Able to supply any length at competitive prices, high speed duplication available at lowest possible price. Paf Torentum, RECOTEC, INC. (415) 592-6220

LOW COST CASSETTES

High Speed Duplication

50c Cais, Cais, CAS, CAS, CAS, CAS. High grade cassettes with or without bonus. Able to supply any length at competitive prices, high speed duplication available at lowest possible price. Paf Torentum, RECOTEC, INC. (415) 592-6220

Music Law

Representing artists, record buyers, publishers, record companies and music publishers in all national and international negotiations. Contracts, copyrights, songwriting, joint ventures, television, film

HERMAN M. LEIBOWITZ

9 East 24th Street, New York, N.Y. 10010 (212) 591-6677

Musician

Tapes

Professional Blank Tape

MOB MEMOREX

Custom Cut 8 Track and cassettes 90 different lengths in one minute increments. Prices start at $5.00. 7 & 7 tape Duplication. "Low Cost Stock Williams" Tape Players & Recorders. "Price Breaks" Available. Black Tape, Video

CALL TOLL FREE

1-800-MEMOREX

Memorex Tape Distributors

AZZTY ELECTRONICS CORP. 3072 Mission Beach Front, San Diego, Cal. 92107

BLANK AUDIO & VIDEO CASSETTE 8-TRACK

Direct from manufacturers—beware of scammers. Cassette—4 Track, 1000 feet, $5.95 per box, only national negotiations. Contracts, high grade cassettes with or without bonus. Able to supply any length at competitive prices, high speed duplication available at lowest possible price. Paf Torentum, RECOTEC, INC. (415) 592-6220

LOW COST CASSETTES

High Speed Duplication

50c Cais, Cais, CAS, CAS, CAS, CAS. High grade cassettes with or without bonus. Able to supply any length at competitive prices, high speed duplication available at lowest possible price. Paf Torentum, RECOTEC, INC. (415) 592-6220

CLASSIFIED ADVERTISING Doesn't Cost, IT PAYS.

ANNOUNCEMENTS

Inquire on station Letterhead

Record Source International

1515 Broadway

New York, N.Y. 10036

RUN YOUR CLASSIFIED ad in America's # 1 Country Music Magazine. MCA Audio 725 Main, Nashville, Tenn. 37201. All Reply ads sent by credit card only. 30 day minimum. Closing date for July, 1975

Promotional Blank Tape

MOB MEMOREX

Custom Cut 8 Track and cassettes 90 different lengths in one minute increments. Prices start at $5.00. 7 & 7 tape Duplication. "Low Cost Stock Williams" Tape Players & Recorders. "Price Breaks" Available. Black Tape, Video

CALL TOLL FREE

1-800-MEMOREX

Memorex Tape Distributors

AZZTY ELECTRONICS CORP. 3072 Mission Beach Front, San Diego, Cal. 92107

BLANK AUDIO & VIDEO CASSETTE 8-TRACK

Direct from manufacturers—beware of scammers. Cassette—4 Track, 1000 feet, $5.95 per box, only national negotiations. Contracts, high grade cassettes with or without bonus. Able to supply any length at competitive prices, high speed duplication available at lowest possible price. Paf Torentum, RECOTEC, INC. (415) 592-6220

LOW COST CASSETTES

High Speed Duplication

50c Cais, Cais, CAS, CAS, CAS, CAS. High grade cassettes with or without bonus. Able to supply any length at competitive prices, high speed duplication available at lowest possible price. Paf Torentum, RECOTEC, INC. (415) 592-6220

CLASSIFIED ADVERTISING Doesn't Cost, IT PAYS.
SILKWOOD, music by Barbara Craig, was with Velvet Apple Music; Address: P.O. Box 15243, Cleveland, N.Y. 14042, (614) 789-5588.

* * *

Chastea Rippey Publishing (BMI) and Resolve Records, formed by Ronald Carlson and Dennis Allen, to help develop new artists in the Midwest. First release is "I Can't Let Go/"Hard Kill" by Allen/Carron. Address: P.O. Box 225, Ames, Iowa 50010; (515) 843-9587.


* * *

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.


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 president and general manager is Frank Mooney, formerly with CBS Records, and vice president is Lenny Silvay. Address: 4520 Varsity St., Burbank, Calif. 91505; (213) 843-2105.

* * *

Shizophrenic Records, a new label of Paladin Enterprises, formed by president Norman L. Rowland. First release is "Lone Outsider," the second album by Boundary Mountain Boys. Address: 5400 California Place, Springfield, Va. 22151; (703) 941-3333.

* * *

Caba Productions, formed by in-door artists Alan Lee and Philip Wilson. First project is contemporary funk band Two Beat Johnson. Address: 20 Henry St., 1101; (212) 827-8666.

Bread & Wine Music, formed by principals of Ron Panvini and Lea Galgano music companies. First release is "Meet Somebody," by Tom Scott for his Elektra/Music album "Aspects." Address: Sherman Square Studios, 160 W. 73rd St., New York, N.Y. 10023; (212) 877-6709.

* * *

Redrock Productions, formed by Adrienne Hochzeit. The first project is a Judy Collins collection in a 12-page poster book. Address: 75 Malibu Colony, Malibu, Calif. 90265; (213) 456-3005.
SOCIETIES
there are over
and
Jan Zanztman. Phili-
s in 1981.
According to Jan Zanztman, Philip- 
there are societies, on the
Spain
authors.

to
in
of
is
in
in
mid-summer. We
342,000,-were
contribution of
expected U.
coming to full
in
is
in
is
in
is
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
in
i
WEAEVENT—Enjoying lunch at a Swiss restaurant outside Montreux are several participants in WEAE International's European fall presentation meeting. Seen, seated from left, are: Neshut Ertegun, president of WEAE 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, WEAE label manager in Germany; and Manfred Bormann, vice president of product administration.

Ertegen Offers Optimism At EAE Europe Meeting

MONTRÉUX—Declaring that "we do not share in the sad song of gloom and doom now sweeping throughout the industry," WEAE International president Neshut Ertegen closed the 1982 WEAE European fall presentation meeting last Friday (27) on an emphatically optimistic note.

"We know that our task lies in engineering our activities to transcend such gloom and that we continue to be the winning team of the world music business," Ertegen said.

More than 120 delegates from the U.S., Europe, Mexico, Israel, Lebanon and South Africa attended the meeting, which was organized by Brigitta Peschko, European coordinator of SACEM, and Claude Nobs, European artist relations managing director.

Among the highlights of the meeting were the announcement by Dick Grifffey, chairman of Solar Records, that he was launching a new label, Constellation, to be distributed through Solar, and the introduction to the assembled editors of KEN Kuschin, Warner Bros.' newly appointed international operations director.

Multi-media product presentations offered previews of fall releases from WEAE International and the Warner Bros. list of eclectic and Atlantic labels. In addition, forthcoming releases from 10 affiliate companies were showcased.

Among the awards presented at the meeting were silver discs to Grifffey 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 the label's commitment to international product and maintained that "the restructuring of our European operations" should lead to "a far more selective release schedule which will make all of our jobs easier."

Recent Atlantic signing Van Denbergh performed for WEAE delegates at the Platinum Disc.

NEW FRENCH STATIONS

Indie Radio Causes C'ruft Headaches

PARIS—Over 60% of the program hours broadcast during the summer by independent radio stations are taken up by music. Some stations broadcast nothing but music, 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

EMI HEAD AIMS TO COUNTER 'STAGNATION'

Klimbie Maps Austrian Strategy

By MANFRED SCHREIBER

VIENNA—Klink Klimbie, new managing director of EMI Colum- bia, Austria, plans to turn around 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, it is a fact that sales and profits we've enjoyed in earlier years are over, probably for good."

"There are two tremendous problems to face. First, young people have only one million to five million euros to buy records, cassettes, and that leads almost inevitably to increases in the various areas of product."

"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 declined."

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 there, in London. He continued with that company in marketing and promotion through various European and African territories for the next four years.

"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. I admit that it's easier to sell hit compilations than a whole back catalog."

Griffey's view is that Austrian-developed pop music has reached high quality levels and that there's a big turnover produced from it. EMI Columbia in Austria will focus sharply on acts like Bysi and Crazy Daisy, "and also on the records throughout 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 are "extremely low ---- account for roughly 12% of the total market. "Few countries can catch such a high proportion, an 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 Mampelli, who has been 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 record video-cassettes here. Around 95% are on rental. In October, though, Thron EMI is launching a big advertising campaign for prerecorded video-cassettes, available in all three main systems, VHS, Beta and V-2000."
COPENHAGEN–Unlike many European record markets, the Dan-
ish industry has achieved positive growth in the last two years, with sales up 5% and the top 30 singles selling twice as many on the charts.

A key factor in this growth is the presence of the local repertoire and home-grown talent. PolyGram Records & Video—managing director Staney Fredland confirms, “It does seem that local repertoire is now stronger than ever in Denmark. We have the Sneakers, Toftedrengene and Bitrost all selling really well. Acts that appear in the charts especially are very successful, and at the moment we are trying hard to establish new Danish talent.”

One of the labels distributed by PolyGram here is Storkophon, owned by the country's biggest-selling

**Song Fest In Greece Facing Uncertain Fate**

ATHENS–In its 21st year, the Thessaloniki song festival, held every September in northern Greece, is sudden and tasty for the first time in years. This year, all songs submitted for screening were rejected.

The sudden rejection 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, recently appointed director of the ERT radio network’s third program, who has gone public with his beliefs, intends to drive popular commercial artists off the airwaves and replace them with “quality” acts.

His main source of inspiration was 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 year in the northern Greek city of Thessaloniki.

All 322 songs submitted for con-

**Danish Market Report: Growth Local Repertoire Accounts for 5% Increase in Sales**

**Greek Industry Protests Talk Show on Piracy**

By JOHN CARR

ATHENS–The Greek recording industry is in a state of agitation, with a television talk show on piracy in Greece at the heart of the conflict.

A recent report by the Greek government and radio and television industry, the local branch of IFPI claims the show was “more to the credit of those trying to fight against piracy.”

But Greece’s top 30 singles sales, according to the IFPI, are down 20% from last year.

And IFPI is particularly incensed over the fact that the major labels are still selling records on television talk shows. The absence of the legitimate commer-

**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 fans a major dose of rock. Fans of the major labels are eagerly awaiting the release of a new album by the Canadian rock band, Rush, on Capitol Records.

The traditional pre-fall glut of Can-
adian album releases is due to the highly-organized record industry, which controls the radio and retail before the major lab-

**Marigold Signs Deal For U.S.**

TORONTO–Marigold Records has inked its first distribution deal outside Canada with Square Deal Records, a subsidiary of the major label, Capitol Records. The deal makes Marigold the first Canadian label to have a distribution agreement with a major label.

But the company has a few conditions that it will insist on, including a provision that the label will not be used to fill any gaps in Capitol's roster.

And the deal with Square Deal will allow copies to circulate in smaller markets, where the bulk of the label's product is sold.

A new Montreal-based label, Marigold Records, has signed a deal with Square Deal Records to distribute its music in the United States.

The company is the brainchild of Murray McLauchlan, who has been involved in the music business for over 20 years. McLauchlan is a singer/songwriter, record producer, and music manager, and has worked with such artists as B.a.o., Crash Test Dummies, and The Stompers.

McLauchlan says the deal with Square Deal will allow them to distribute their music in a variety of markets, including smaller cities and towns.

The label's first release will be a double album, "The Marigold Sessions," featuring the talents of some of the country's best musicians.
## HITS OF THE WEEK

### BRITAIN

**SINGLES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>AVALON, Roxy Music</td>
<td>E.H.Rec./Polydor</td>
</tr>
<tr>
<td>2</td>
<td>WINDPOWER</td>
<td>LGN &amp; Epic/EMI</td>
</tr>
<tr>
<td>3</td>
<td>LOVE WOT</td>
<td>CBS/EMI</td>
</tr>
<tr>
<td>4</td>
<td>HURRY HOME</td>
<td>Stichling</td>
</tr>
<tr>
<td>5</td>
<td>JOHN WAYNE FAME, Irene Cara</td>
<td>Arista</td>
</tr>
<tr>
<td>6</td>
<td>STARTED WITH</td>
<td>Warner-Pioneer</td>
</tr>
<tr>
<td>7</td>
<td>JOHN WAYNE FAME, Irene Cara</td>
<td>Arista</td>
</tr>
<tr>
<td>8</td>
<td>THE ALBUMS</td>
<td>RVC</td>
</tr>
<tr>
<td>9</td>
<td>THE BUSINESS</td>
<td>EMI</td>
</tr>
<tr>
<td>10</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>11</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>12</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>13</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>14</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>15</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>16</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>17</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>18</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>19</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>20</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
<tr>
<td>21</td>
<td>I'M HERE</td>
<td>EMI</td>
</tr>
</tbody>
</table>

### WEST GERMANY

**SINGLES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2001</td>
<td>Phonogram</td>
</tr>
<tr>
<td>2</td>
<td>1979</td>
<td>Phonogram</td>
</tr>
<tr>
<td>3</td>
<td>1978</td>
<td>Phonogram</td>
</tr>
<tr>
<td>4</td>
<td>1977</td>
<td>Phonogram</td>
</tr>
<tr>
<td>5</td>
<td>1976</td>
<td>Phonogram</td>
</tr>
<tr>
<td>6</td>
<td>1975</td>
<td>Phonogram</td>
</tr>
<tr>
<td>7</td>
<td>1974</td>
<td>Phonogram</td>
</tr>
<tr>
<td>8</td>
<td>1973</td>
<td>Phonogram</td>
</tr>
<tr>
<td>9</td>
<td>1972</td>
<td>Phonogram</td>
</tr>
<tr>
<td>10</td>
<td>1971</td>
<td>Phonogram</td>
</tr>
<tr>
<td>11</td>
<td>1970</td>
<td>Phonogram</td>
</tr>
<tr>
<td>12</td>
<td>1969</td>
<td>Phonogram</td>
</tr>
<tr>
<td>13</td>
<td>1968</td>
<td>Phonogram</td>
</tr>
<tr>
<td>14</td>
<td>1967</td>
<td>Phonogram</td>
</tr>
<tr>
<td>15</td>
<td>1966</td>
<td>Phonogram</td>
</tr>
<tr>
<td>16</td>
<td>1965</td>
<td>Phonogram</td>
</tr>
<tr>
<td>17</td>
<td>1964</td>
<td>Phonogram</td>
</tr>
<tr>
<td>18</td>
<td>1963</td>
<td>Phonogram</td>
</tr>
<tr>
<td>19</td>
<td>1962</td>
<td>Phonogram</td>
</tr>
<tr>
<td>20</td>
<td>1961</td>
<td>Phonogram</td>
</tr>
<tr>
<td>21</td>
<td>1960</td>
<td>Phonogram</td>
</tr>
<tr>
<td>22</td>
<td>1959</td>
<td>Phonogram</td>
</tr>
<tr>
<td>23</td>
<td>1958</td>
<td>Phonogram</td>
</tr>
<tr>
<td>24</td>
<td>1957</td>
<td>Phonogram</td>
</tr>
<tr>
<td>25</td>
<td>1956</td>
<td>Phonogram</td>
</tr>
<tr>
<td>26</td>
<td>1955</td>
<td>Phonogram</td>
</tr>
<tr>
<td>27</td>
<td>1954</td>
<td>Phonogram</td>
</tr>
<tr>
<td>28</td>
<td>1953</td>
<td>Phonogram</td>
</tr>
<tr>
<td>29</td>
<td>1952</td>
<td>Phonogram</td>
</tr>
<tr>
<td>30</td>
<td>1951</td>
<td>Phonogram</td>
</tr>
<tr>
<td>31</td>
<td>1950</td>
<td>Phonogram</td>
</tr>
<tr>
<td>32</td>
<td>1949</td>
<td>Phonogram</td>
</tr>
<tr>
<td>33</td>
<td>1948</td>
<td>Phonogram</td>
</tr>
<tr>
<td>34</td>
<td>1947</td>
<td>Phonogram</td>
</tr>
<tr>
<td>35</td>
<td>1946</td>
<td>Phonogram</td>
</tr>
<tr>
<td>36</td>
<td>1945</td>
<td>Phonogram</td>
</tr>
<tr>
<td>37</td>
<td>1944</td>
<td>Phonogram</td>
</tr>
<tr>
<td>38</td>
<td>1943</td>
<td>Phonogram</td>
</tr>
<tr>
<td>39</td>
<td>1942</td>
<td>Phonogram</td>
</tr>
<tr>
<td>40</td>
<td>1941</td>
<td>Phonogram</td>
</tr>
</tbody>
</table>

### NETHERLANDS

**SINGLES**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1959</td>
<td>Philips</td>
</tr>
<tr>
<td>2</td>
<td>1958</td>
<td>Philips</td>
</tr>
<tr>
<td>3</td>
<td>1957</td>
<td>Philips</td>
</tr>
<tr>
<td>4</td>
<td>1956</td>
<td>Philips</td>
</tr>
<tr>
<td>5</td>
<td>1955</td>
<td>Philips</td>
</tr>
<tr>
<td>6</td>
<td>1954</td>
<td>Philips</td>
</tr>
<tr>
<td>7</td>
<td>1953</td>
<td>Philips</td>
</tr>
<tr>
<td>8</td>
<td>1952</td>
<td>Philips</td>
</tr>
<tr>
<td>9</td>
<td>1951</td>
<td>Philips</td>
</tr>
<tr>
<td>10</td>
<td>1950</td>
<td>Philips</td>
</tr>
<tr>
<td>11</td>
<td>1949</td>
<td>Philips</td>
</tr>
<tr>
<td>12</td>
<td>1948</td>
<td>Philips</td>
</tr>
<tr>
<td>13</td>
<td>1947</td>
<td>Philips</td>
</tr>
<tr>
<td>14</td>
<td>1946</td>
<td>Philips</td>
</tr>
<tr>
<td>15</td>
<td>1945</td>
<td>Philips</td>
</tr>
<tr>
<td>16</td>
<td>1944</td>
<td>Philips</td>
</tr>
<tr>
<td>17</td>
<td>1943</td>
<td>Philips</td>
</tr>
<tr>
<td>18</td>
<td>1942</td>
<td>Philips</td>
</tr>
<tr>
<td>19</td>
<td>1941</td>
<td>Philips</td>
</tr>
<tr>
<td>20</td>
<td>1940</td>
<td>Philips</td>
</tr>
</tbody>
</table>

### ITALY

**ALBUMS**

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Track</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1959</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>1958</td>
<td>RCA</td>
</tr>
<tr>
<td>3</td>
<td>1957</td>
<td>RCA</td>
</tr>
<tr>
<td>4</td>
<td>1956</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>1955</td>
<td>RCA</td>
</tr>
<tr>
<td>6</td>
<td>1954</td>
<td>RCA</td>
</tr>
<tr>
<td>7</td>
<td>1953</td>
<td>RCA</td>
</tr>
<tr>
<td>8</td>
<td>1952</td>
<td>RCA</td>
</tr>
<tr>
<td>9</td>
<td>1951</td>
<td>RCA</td>
</tr>
<tr>
<td>10</td>
<td>1950</td>
<td>RCA</td>
</tr>
<tr>
<td>11</td>
<td>1949</td>
<td>RCA</td>
</tr>
<tr>
<td>12</td>
<td>1948</td>
<td>RCA</td>
</tr>
<tr>
<td>13</td>
<td>1947</td>
<td>RCA</td>
</tr>
<tr>
<td>14</td>
<td>1946</td>
<td>RCA</td>
</tr>
<tr>
<td>15</td>
<td>1945</td>
<td>RCA</td>
</tr>
<tr>
<td>16</td>
<td>1944</td>
<td>RCA</td>
</tr>
<tr>
<td>17</td>
<td>1943</td>
<td>RCA</td>
</tr>
<tr>
<td>18</td>
<td>1942</td>
<td>RCA</td>
</tr>
<tr>
<td>19</td>
<td>1941</td>
<td>RCA</td>
</tr>
<tr>
<td>20</td>
<td>1940</td>
<td>RCA</td>
</tr>
</tbody>
</table>

## Paris Discos Scores With The Over-30s

PARIS—a disco for the over-30s opened by club owner Jean Pierre in Vandœuvre-lès-Nancy, 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 for over 300 people, has more than 30,000 clients a month, and earnings are still increasing by 12½% a year.

The success of this French disco has raised hopes that disco, which has traditionally been considered as a disco for the under-30s crowd, could be the spread of a new kind of disco, less exclusively youth-oriented and reflecting the enthusiasm for what the French call "trend" music.

---

[www.americanradiohistory.com](http://www.americanradiohistory.com)
I-K-Williams latest blend of reggae-edged rock of his solo hit "Bitch's Ballad," which has been profusely praised by critics.
**General News**

**Reaction To CBS One-Sided**

- Continued from page 1

As for racks, three of the nation’s four largest rackers are turning down CBS 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 “Heartbreak” by RICKY SKAGGS, all on Epic.

“I believe it in—great idea,” retailer Lou Lavinthal of Roundup Music, Seattle, enthuses. As recorded product supplier to the 62 Fred Meyer department store, 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 at? I think it’s going to be a big hit if it goes when its momentum, can’t come out? That way you can afford to be competitive.”

LAURIE SCHNABEL, vice president of international and Graigo, in the bottom photo, Summer is seated next to Michael Leon, vice president of East Coast operations for A&M Records, and Larry Gallacher, RCA vice president of field marketing, immediately behind Summer are Jeb Biren, vice president, promotion, and Tommy Motolla, president of Champion Entertainment, management firm for Hall & Oates.

**Format Turntable**

**WCAC 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 Reynner Gersin showed “a tremendous hole for AM country.” WPCF-AM 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.”

**KLLR Denver** has run Schulek 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 Everet’s soft pop format. Everet, who joined KLIR as operations manager in July, is planning to syndicate his soft pop format and he used KLIR as a pilot station. Everet came to KLIR from KMBR Kansas City where he was p.d.

Mike Anthony, former assistant p.d. and midday personality at KCRN 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 as KST moves out of it into MOR. KIRO also does all news in Seattle.

**WVCJ Coral Gables, Fla.** has shifted from T.M. T.O.R. to an oldies format. Operations and program manager Jerry Sullivan credits the staff and especially chief engineer Mitch Wein with convincing him to make the change.

**Progressive WBRK Providence** has signed up for consultation with Burkart/Abrams/Michaels/Douglas & Assoc. But general manager Jonathan Groff says the station will not become a typical Superstar station. He says Lee Abrams will develop a new AOR approach which takes advantage of the station’s history and position in the Providence market.

**WWQM Madison, Wis.,** has become WHIT to concentrate on a format of gospel music by consultants Sherwood & Hennes. Dan Clayton has joined the staff to assist with the move, which will bring the over the morning drive shift. He comes from WSF Stevens Point, Wis.

**AOR WRKK Richmond** switched to country Aug. 23, leaving the AOR field in that market to WSQ and WHIT. Monday, WSQ added a soft rock field crowded by three other stations, including market leader WWZK. The new format is being promoted as “K Country.” WAPI sales manager Gordon Sprouse moved in as general manager and Tommy Hayes is the new p.d., moving over from sister station WVOK.

*Continued from page 23*

Steve Kingston has joined the same way. We are going to do everything possible to establish it with our retailers.”

Voynovich, Libman and Devouvo share misgivings about the non-returns, but all agree that one can’t make it.

“We think the price has to include a ‘return’ price,” Voynovich points out. Devouvo’s friends president Terry Woodard has given the CBS innovation much thought. “How can I sell a return? I encourage some new thinking from CBS. How about a 50 cent price and a 50 cent return.”

Libman says he has already blasted CBS. “I’m lucky if I can get six cents when we sell $805 of the first thousand we sell. That’s a $48 profit. The 200 I don’t.”

**VOXOX**

*Continued from page 23*

WQBA Miami general manager Herb Levin and station manager Julio Rumbaut have both resigned to purchase WHTT Miami from Metromedia for $2.2 million. WRMF Cincinnati general manager George Hyde has been moved to take over the general manager’s post at WQBA. Both stations are owned by Susquehanna Broad- cast. Current manager Gordon Obara has been promoted to general manager of that station.

Several changes have been announced at Group W Radiod, WINS general manager Tony Hirsch has resigned, and Group W Muzak division, succeeding Ed Thomas, is now called Group W Muzak. WINS is Group W vice president of radio sales John Waugaman, Roy Butler and Bob Cusack as general manager of Group W’s rep firm, Radio Advertising Repre- sentatives. Butler will handle the corporate position of vice president of marketing & research. Furman has been given general assignment duties in the radio division and Richarcs has left the company.
Independent Thrive In Bay Area
Labels Live Up To Region's Avant-Garde Reputation

Continued from page 9
William Smith, the Alaskan priest that will mark the 10th anniversary of the label. Olivia is also reissuing William's 1979 "Still Lives." Another active women's label in Redwood, with offices in both Ukiah and Redwood City, is label founder Holly Near has recently released her fifth, "Fire In The Rain," and the company has decided to work with the label's executive director, Scotti Miller's "Call It Jazz," recorded live at the Great American Music Hall by his new group Africa Live.

The Windham Hill label, which jumped onto the map in a big way with George Winston's debut LP "Autumn," has the Winsor has the following "Winter To Spring," on the jazz charts. This 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," a gothic country LP 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 homegrown action falls into the rock cate-
gory, from the San Francisco label's "Lips" on Mike Varney's Shrapnel Records. The 10 bands on the album included the Rods, Exile and Chelmo from the Bay Area. Varney, a heavy metal guitarist who co-wrote "Rock "n' Roll," "Walking The Aisle" and recently putting together volume two of "U.S. Metal" at Harbour Sound Studios.

Likewise, Stoneground, a veteran group that last fall put out its "Back Intuitions" on the Mercury label, the Bay Area's biggest West Best label, is coming back with the self-produced "I'm Canyon," which was also released.

Peter Miller & the Wilcats have met with good response to the rock- album "Jumping Jack," on Mercury's 22 Records, while good sales were also garnered by the Edge, temple, one of the area's leading unsigned bands, before that LP on (Adolescent) was pulled because of a dispute between the band and Oakland bands the Casuals and Sonoma County dance band Wildberries, which played with the Casual and Take One labels respectively.

Two rock LPs have come from Johnny Seven & the Rockers (Black Snake Records, Redwood City), the band having released an album as the Young Jospe, Joe, Santa Clara). Joe Goldmark (Lo-
Ball, San Francisco), and Conan (Earth Child, San Francisco). An-
other group, Merlin, which does a folk/classical/rock mix, has a live LP from the Great American Music Hall, on Bay Records.

In the country and folk vein, the local Wickham's "Fifth of May," has some valuable additions to the archives with a significant reunion on Moon Mailmark. Apart from "The King Years," 1946-1956, and with "Billy Jack Will & His Western Swing Band," this album is a must for fans of the Casual and Take One labels respectively.

Sonoma County's Jazz Records has released a sampler of local coun-
trypersons, including Allan Ackerman, the lawyers, California Zephyr, Osage Chuck Wagon & the Wheels and the Wolf, whose "Close To You" is live at the Townhouse Club in Emeryville.

The slightly folk-LOPs come from Kate Wolfe, whose "Close To You" is on Kalidoscope, and from Phil Kahn's "Better World," which is on the Mendocino label, on Bay Records.

New Music Labels Proliferate In Chicago

Continued from page 9
how I want to earn my living.

Other Chicago labels possess mul-
tiple talents, with one of the best
efforts as intent as MacQuilkin on getting established. Wax Trax Records, un-
der the aegis of the new wave rock emperor of the same name, has had considerable success with wax-
ing by Divine and Ministry, which

Disturbing Records features regular product from popular local band Heavy Manners as well as occas-
ional records by Navastara and Meaty Buys.

"Being a magazine, record

Hotline was providing us with
something we needed to do," states Jim Nash, owner of Wax Trax. "We've never signed an artist exclu-
sively—its always been project by project."

Ministry has been the Wax Trax
label's biggest success story. Min-
istry's single "Cold Life" b/w "I'm. I'm Falling in Love" sold 25,000 copies on the Rockpool charts, number 45 on Bill-
Board's Dance/Disco chart, and has sold over 50,000 copies in the UK. The band reportedly is now negotiating a ma-
job-loctimation deal.

Nash is unashamed as an indie, he has to compete with "so much major underground product from Eng-
land, too," he says. Nash expects the label's "rewarding" nevertheless.

"The store backs the whole thing up. In Wax Trax, 'Without it we wouldn't have a prayer."

Nash's dedication to the label is more than just work, he will remain an adjunct to the store. "I'm committed as long as I have something to offer," he says.

Disturbing Records is described by Heavy Manners vocalist Kate Fa-
gan as a "co-op." "It's run by the musicians on the label," she explains. "We pool our resources. I'm giving my own record, and undercuts continue, the biggest seller has been her solo single "I Don't Wanna Be Too Lonely." Kate Wolfe also has the Manners' pair of 45s and bandmate Frankie Hill's solo single, has sold and is living on the A-side. A different case is Autumn Rec-
ords, which began with a multiple record deal between the band, Da!, says founder George Ka-
poulas. He cites lack of cooperation between the labels for the reduced roster, and notes, "If bands aren't committed to work with us, it becomes you making them vanity records, in effect."

"Dar's latest release, "Tempo Be Kind," has been receiving airplay on 70 reporting stations, says Kapoulas. Dar has signed two local artists who began putting out product on a label designed solely for their own promo-
In the Harris system, was throwing it out as so-
at the Harris is a dream. Harris, which completed installation of its system on WNOE in September, was picking up the local bands to demon-
establishment in September." Harris, which completed installation of its system on WNOE in September, was picking up the local bands to demon-
strate its system. Kahn was bringing AM stereo in by satellite from WNBC New York.

Both systems were available for listening on headsets, which helped draw out the cacophony of audio in the exhibition. But the Kahn demonstration was to dramati-
cally superior in both separation and fidelity, with the Harris system being in line to match or exceed. WNOE general manager Eric An-
derson did not want to comment on which system was better, but did confirm that the Harris system is installed and the Kahn-Hazeline system is on order.

"My concern is getting receivers out there, since the technological revolution 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 ad-
additional piece of equipment, which is being shipped to us."

WOVE, the local station using the Harris system, was throwing it out as soon as the conference over and swung back to stereo.

A large sign in the Kahn booth, listing stations signed up with Kahn, included the following: "Harris for the show. Kahn installa-
tion in September." Harris, which completed installation of its system at WNOE on Sunday, was picking up the local bands to demon-
strate its system. Kahn was bringing AM stereo in by satellite from WNBC New York.

Producer Manager Mike Scheid says 360 Records is "more of a production deal between the band and me," but that they "might take on an addi-
tional role in the opportunity presented itself."

"The label is a vehicle for our own use," he says, "and to make some money. I may end up being the only way to go."

"The majors are shaky," he says. "I wouldn't want to sign now."

"For now, our own back yard is where we're spending most of our time."

Two U.K. Chains Halt Video Rentals

Continued from page 1
Woolworth's rental scheme had
of current market activity, it's unlikely we'll launch a full scale," he says.

Another view comes from Nor-
man Abbot, secretary of the British Video Retailers Assn., who says: "We are feeling that some recognition 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 then "only out of resentment toays to futures about piracy."

Littlewoods started a pilot scheme, but it failed to meet budg-
et commitments. Tesco was plaining to go full scale, but it's out of the way.

In the light of current market activity, it's unlikely we'll launch a full scale," he says. 000

of Britain's three major record and tape rental chains, Our Price doesn't take video software, follow-
ing the pilot test scheme, or will ever rent rental.

HEAR early into video stock-
ing, seeing it as a key part of the record retailer's operation, and now has over 20 stores in 256 of them, selling software in half the outlets.

Shares Douglas Coates, HMV mar-
keting manager: "Our sites are in prime high street and shopping cen-
ter locations. Video hire really is a specialty service at times when multiples or major labels don't operate, or can't do it.

We do better selling than renting. However, HMV is launching a new and more feasible rental system in the next few months.

Virgin, third of the key record/ tape chains, now takes video via a Bal-Palace taping operation. Nik Powell, who heads up Video Palace, says: "I'm not surprised that Woolworth and W.H. Smith have decided to exit, but the industry shouldn't assume that the multiples won't get back into the market too."

"The big boys did it wrong at first and went in too early, over-
estimated the potential of the market and underestimated the play-
ning of the pip."

"The pirates take it, I'd say, about a third of the business but piracy can't be blamed entirely for the multiples inability to run rentals schemes profit-
ably."

It's estimated that the number of video sales in Britain has jumped from around 5,000 to around 25,000 in little over a year. Legitimate rentals average out at around $1.60, but the pirates still un-
about to around 75 cents a hire.
MEET KOOL AND THE GANG'S GANG.

They're students at the East Harlem Performing Arts School. Kool and The Gang contributed one thousand dollars to support their school's special program of education and the Ampex Golden Reel Award made it possible. It's more than just another award. It's a thousand dollars to a charity named by artists receiving the honor.

For Kool and The Gang, Celebrate was the album. House of Music was the recording studio, and these kids were the winners. So far over a quarter of a million dollars in Golden Reel contributions have gone to designated charities for children's diseases, the arts, environmental associations, and the needy.

Our warmest congratulations to Kool and The Gang, House of Music and to all of the other fine recording professionals who've earned the Golden Reel Award.

AMPEX
Ampex Corporation - One of The Signal Companies.
ANNOUNCING
with great pride the signing of

ANDY PRIEBOY
Lead singer Eye Protection
Jeffrey Jampol Producing

&

TORCH
4-Man R&B Vocal Group
Al McKay Producing

To exclusive recording and publishing contracts

Jeffrey Jampol, Exec. Producer/
Chief of A&R.
Al McKay, Guitarist/Writer/Producer
for Earth, Wind & Fire,
Taste of Honey, and The Emotions.
David (WAS) Weiss, Producer/Composer of
WAS (NOT WAS).

Inviting material for consideration.
Continued from page 6

Whitham books contact Record Research Inc, P.O. Box 200, Menomonee Falls, Wisc 53051.

Last Laugh: Chicago (Full Moon/Warn er) this week scores its second #1 single and its first Top 10 LP. The group turned out the solid A-side, "I Don't Want to Say I'm Sorry," followed by a strong B-side, "If You Leave Me Now," on the hit Top 10 LP, "Chicago 16." The group reached the top 10 with 10 consecutive albums from "If I's in January" in 1976 to "No. 1" in November, 1977, but has been out of the Top 10 the past five years.

Chicago's latest release is distributed through Warner Bros., bowing 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, but "I Am the Greatest" on Capitol. The name for "The Night" followed suit 20 years later on Reprise.

"I Don't Want 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 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 charts three years ago.

Foster co-wrote the EWF smash with Bill Champlin, now, interestingly, a member of Chicago, and Jay Graydon, who has just signed a solo LP deal as well. With no solo careers, and other outlets, you could come back to Gen-

Continued from page 7

MAC'S MIRAGE—To celebrate their platinum award for "Mirage," Stevie Nicks and Lindsey LP and Christine McVie of Fleetwood Mac present Osvaldo Orta, chairman and president of Warner Bros. Records, with his own platinum record.

Survey Finds MTV Has Effect on Record Sales

Budget records, until MTV started a year ago. A cult has developed, and now acts like Bob Seger and Stevie Nicks are moving out of their frequent MTV program-

"Radio is a skeleton." Bob Golds-

Bubbling Under The Top LPs

ROY BUTLER, 29, WJAX-FM Jackson ville DJ, of gun shots wounded intact for a female listener, Nov 20.

Melody Butler, 29, WJAX-FM Jacksonville DJ, of injuries sustained when she was run over in an auto along the highway near her disabled car, Aug 16.

William Weinstein, 73, Aug 19 in Philadelphia. The musician-ar-

Artistic side, among others. Survivors include his widow, Esther, and a brother.
Trade Seeks Price Tier
On CBS One-Sided Single

**Inside Track**

The Record Bar chain has dropped its membership in National Association of Record Merchandisers (NARM). The Birmingham, Ala., record bar, headed by Bob Schneider, executive vice president, Hit and NARM president, and the trade association’s Joe Cohen. Record Bar, incidentally, has made its first acquisitions, mummers, located in the Dudleyland Mall in Miami. Chicago has its first rental store, Rent & Roll, Morton Grove, Ill., Mark Busch, owner, and将于 his relationship with the NARM. His last word is that’s cheap, the way they’re working. We’ve made our decision (see regional report).

Savings

“We can’t handle a 29 cent single that’s not renewable. Conceptually we get something to the consumer that’s cheap, but what about our operational cost?” is the way Rob Schippetz, co-owner vice president of Western Merchandisers, Amarillo, sums it up.

The retailer can sell it for 59 cents. Price is a negotiating tool, satellite president, Pickwick, ranks Minneapolis.

“We require a reserve as we ship, and returns are forced to sell it to our account for 49 cents. In turn, RIB will sell it for 45 cents with live without that disparity in retail price. Certainly the smell hole in this 45 mark. There’s a deal still available.

Will it cause the single purchasers to skip buying the album if he gets the key single at 29 cents?

We have to ship more units at that price to get the same gross or net profit. We have 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,” Pauten explains.

“It’s very difficult to merchantman of many single much time, executive president, Handelman Co., Detroit opines. We’re not selling enough, and we have to advertise our merchandise. There’s so much to think about—the stock, bringing it back and marking it down. What is the right thing? 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. It’s right, we’ll be part of it. But here’s another instance where a supplier should talk more with his customer beforehand, salesmen are already speaking at the end of the September.”

“Our problem is that a small retailer can handle it for 59 cents.”

It costs us $1.99 singles with two sides and a lower single.

“We can’t go back to a 29 cent single, that’s cheap, but what about our operational cost?” is the way Rob Schippetz, co-owner vice president of Western Merchandisers, Amarillo, sums it up.

The retailer can sell it for 59 cents. Price is a negotiating tool, satellite president, Pickwick, ranks Minneapolis.

“We require a reserve as we ship, and returns are forced to sell it to our account for 49 cents. In turn, RIB will sell it for 45 cents with live without that disparity in retail price. Certainly the smell hole in this 45 mark. There’s a deal still available.

Will it cause the single purchasers to skip buying the album if he gets the key single at 29 cents?

We have to ship more units at that price to get the same gross or net profit. We have 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,” Pauten explains.

“It’s very difficult to merchantman of many single much time, executive president, Handelman Co., Detroit opines. We’re not selling enough, and we have to advertise our merchandise. There’s so much to think about—the stock, bringing it back and marking it down. What is the right thing? 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. It’s right, we’ll be part of it. But here’s another instance where a supplier should talk more with his customer beforehand, salesmen are already speaking at the end of the September.”

“Our problem is that a small retailer can handle it for 59 cents.”

It costs us $1.99 singles with two sides and a lower single.
“Signals,” the new album from Rush comes in loud and clear. Featuring the single “New World Man.”

Produced by Rush and Terry Brown.
Mike Rutherford. Acting Very Strange.

The solo debut of Mike Rutherford of Genesis, whose exceptional talents are showcased in this diverse and captivating album.

Featuring The Single, "Maxine" 7-89981

On Atlantic Records and Cassettes.

© 1982 Atlantic Recording Corp. A Warner Communications Co.