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## TECHNOLOGY ALSO SPOTLIGHTED NAB Addressing AM Future

By DOUGLAS E. HALL

NEW ORLEANS — A record number (2,000) of radio programmers gather here this week for the fifth annual National Assn. of Broadcasters Radio Programming Conference. Some of them are worried about how to cope with the cloud over AM radio; others are concerned with the impact new technological developments will have on the radio programming field.

## Raids Signal New Singapore Piracy Stance

By ANITA EVANS

SINGAPORE—Two surprise police raids, which netted about \$23,000 worth of allegedly illegal recording equipment and more than 15,000 allegedly pirated tapes, may mark the end of local authorities' indifference to this country's thriving tape piracy business.

In the eyes of the local record in-  
(Continued on page 59)

The conference steering committee, led by Mutual Broadcasting president Marty Rubenstein, has put together a Sunday-night-to-Wednesday-noon program to deal with these concerns.

Speaking of the problem facing AM, NAB radio vice president Wayne Cornils comments, "That's the reason we have Gerry Cagle (program director of KFRC-AM San Francisco and Billboard 1982 Hot 100/AC Program Director of the Year for Major Markets) speaking on Monday and Tuesday. Cagle is programming a successful station and doing top 40 on AM, something that's not supposed to work anymore."

Technological developments are being covered in several sessions. The key one takes place Tuesday morning: "What Programmers Must Know About The New Technologies," hosted by NAB senior vice president for research Larry Patrick; the session will look at satellite dishes, digital, cable and other developments.

(Continued on page 65)

## TV License Ruling Stirs Storm ASCAP, BMI Weighing Impact Of Court Decision

By IS HOROWITZ

NEW YORK—ASCAP and BMI are girding for a potential chain reaction of financial battering in the wake of the Federal Court decision here declaring blanket licensing of performance rights for independent television stations in violation of antitrust laws (Billboard, Aug. 28).

Meanwhile, the All-Industry Television Station Music License Committee, five of whose members brought the class action suit, has scheduled a meeting in Chicago this Tuesday (31) to frame a set of recommendations for Federal Judge Lee P. Gagliardi to consider when he issues an order implementing his ruling against the music groups.

Although pro forma predictions of reversal upon appeal were issued immediately following the court decision, licensing insiders are not downplaying the seriousness of the setback.

At issue is an annual take of about \$80 million, or approximately one-third of all performance revenues realized by ASCAP and BMI. The senior society is estimated to earn some \$50 million from independent tele-

vision, with \$30 million going to BMI.

Ed Cramer, president of BMI, tags the Gagliardi opinion as "the most significant decision in decades in terms of potential impact." He sees "utter chaos" the prospect in clearing music for indie tv if the decision is upheld.

The BMI chief also points to the possible erosion of laboriously built up reciprocal relationships between U.S. and European licensing authorities.

The latter have long grumbled about passing on collections for performances of U.S. copyrights in European movie houses, since similar levies are not permitted in the U.S. However, transfers of collections from foreign film use on local television have so far contained the protests of foreign proprietors of film music copyrights.

But that revenue flow abroad is now placed in jeopardy by the court action; its terms would affect all the  
(Continued on page 70)

## California Senate Passes Recording Tax Break Bill

LOS ANGELES—Gov. Jerry Brown is now the final arbiter of state legislation exempting independent engineers, producers, production firms and recording studios from a retroactive tax bite, following senate passage last Friday (20) of AB 2871, an assembly bill designed to clarify certain tax exemptions.

That legislation was amended April 12 to reverse the thrust of the

state Board of Equalization's controversial reading of the Revenue and Taxation Code as it would pertain to music interests, following the bill's initial introduction by assemblywoman Gwen Moore on March 1 (Billboard, May 1). Moore's bill, designed to clarify available exemptions for cable tv subscription fees, was broadened to address the Board  
(Continued on page 68)



ORLEANS "ONE OF A KIND" RADIO RECORDS 90012. The one of a kind vocals of Orleans are stronger than ever for their Radio Records debut release. This great American band will sing its way into your hearts and to the top of the charts. Produced for the Empire Project by Don Silver and Ben Wisch. Distributed by Atlantic Recording Corp. (Advertisement)

## —Inside Billboard—

- **NEW ORLEANS** is a unique radio market, Rollye Bornstein finds as she develops a market profile of Crescent City stations from WVOG, 600 on the AM dial, to WAIL, 105.3 on the FM dial. Page 22.
- **ARBITRON'S DIFFERENTIAL** survey treatment caused controversy in a number of markets when it was introduced this spring. There are some particular arguments in the New Orleans market. Page 20.
- **MONUMENT RECORDS**, once a force in country and pop music, has been reactivated. CBS will be distributing the Nashville-based label worldwide. Page 3.
- **RAINBOW RECORDS** chain is having success with an innovative \$1 rebate plan on prerecorded tape purchases. But now the coupons are running out. Page 19.
- **CBS IS SETTING UP** a massive promotional campaign with 25 selected AOR stations around the country. Discwasher and Panasonic are involved. The contest uses coupons, too. Page 3.
- **NATIONAL VIDEO** is riding the wave of video rentals, and is expanding into Meyer stores. Page 19.
- **A&M IS ASKING** clubs and tv cable outlets to pay for duplicating video promo clips. Costs average \$65 to \$80. Page 4.



**BOOMERANG. THE NEW SHOES ALBUM.** Shoes rock'n'roll right back to hit the target with **BOOMERANG** (60146) containing sterling originals "Mayday," "In Her Shadow" & "The Tube." Produced by Shoes. **BOOMERANG**, music that just keeps comin' back at you on Elektra Records & Cassettes.

(Advertisement)

AUG 30 1982

FREDRIC J. WILLIAMS

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THE NEW SMASH SINGLE FROM THEIR MONSTER ALBUM...

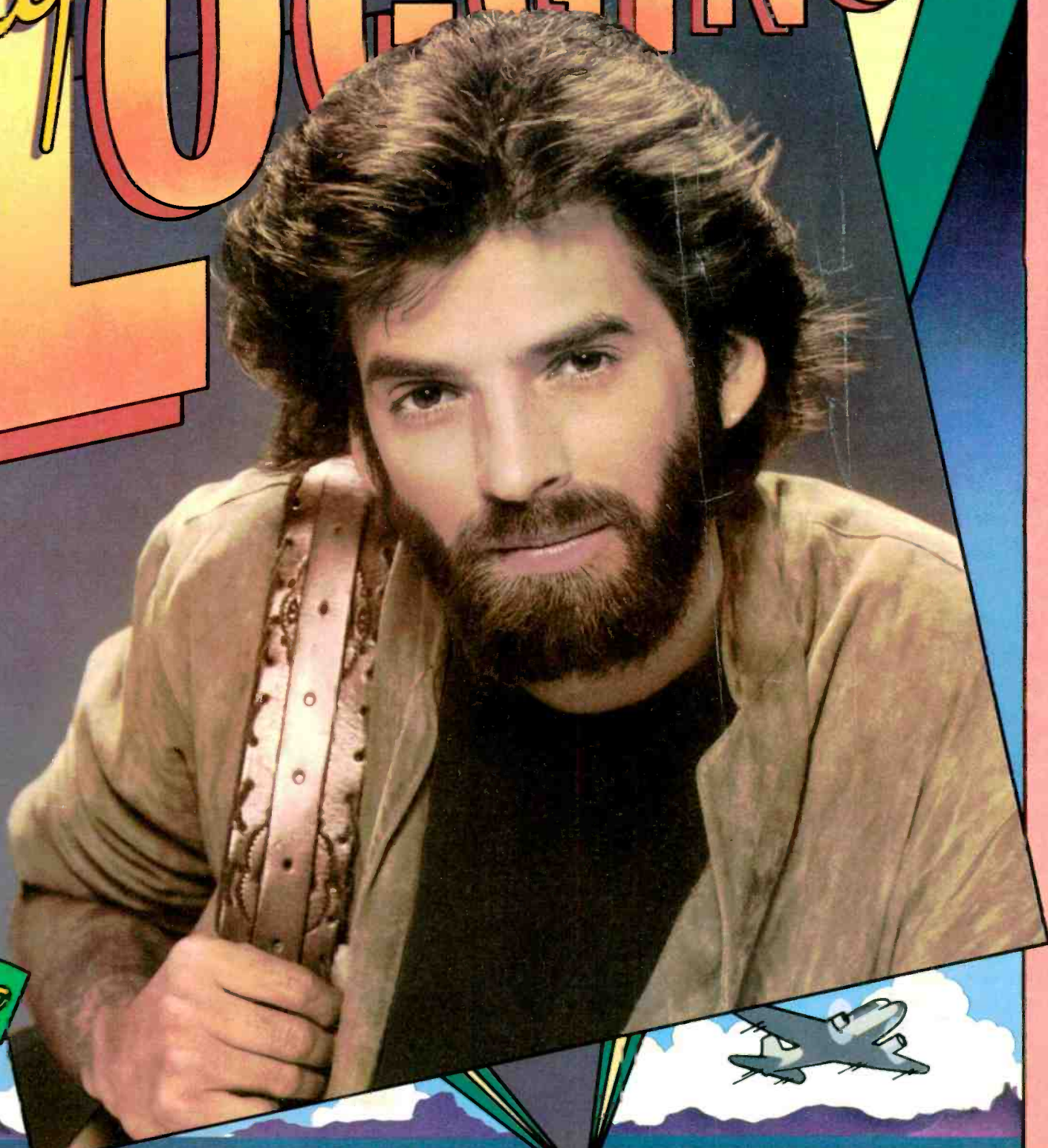
MCA RECORDS

AND COMING FOR THE HOLIDAYS...  
A VERY SPECIAL OAK RIDGE BOYS CHRISTMAS ALBUM

MCA-5294



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9/14 Carbondale, IL • 9/15 Columbus, OH • 9/17 Cincinnati, OH • 9/18 Bowling Green, OH • 9/19 Nashville, TN • 10/1-6 Los Angeles, CA • 10/8 Irvine, CA • 10/9-10 Concord, CA



## CBS Eyes Theater Airing For Video Promo Clips

By SAM SUTHERLAND

LOS ANGELES—CBS Records is eyeing theatrical exhibition for its promotional clips after staging two separate test projects via major West Coast theatre chains.

Although the premise of screening label film or videotape clips on motion picture bills isn't a new one, experimental boxoffice runs for clips by Epic's Aldo Nova and Columbia's Men At Work signal several refinements of the oft-considered but

seldom tried technique. Overall, CBS' strategy in bringing the musical pieces onto movie screens is aimed at providing much tighter control over the screenings and exerting closer cross-merchandising linkages.

The Aldo Nova test, conducted here on local screens during March and April, included screenings on major feature bills at 20 theaters. That project provided the basic outline for the current Men At Work tests in Seattle and San Francisco.

Among the key elements and advantages:

- CBS purchases their three-week billing outright on a flat per-screen weekly basis, said to provide the major and its Columbia label with more precise control over which feature a clip will be paired with, and what screening times are affected.

- After tying in with a local retail chain, CBS offers moviegoers a discount on the act's album. A coupon distributed to theater patrons when they receive their tickets can be re-

deemed at any of the participating stores.

- Label merchandising materials are displayed in theater lobbies, reinforcing the consumers' exposure to the act on screen. Complementing these are similar displays in the stores participating in the company.

- Theater owners provide local CBS sales and promotion staff with free passes, enabling the label employees to bring industry contacts to screenings.

According to Peter Rosenfelt, di-

rector of special projects for CBS' central marketing team, the Epic and Columbia tests' major breakthrough has, indeed, been in achieving better control over how the film clips are used—in the most recent instance, a gain allowing much more precise measurement of the total audience reached as well as closer targeting of the clips to an appropriate moviegoing audience.

The current Men At Work push also sees the Australian new music *(Continued on page 68)*

## Mood Is Upbeat At RCA Records Meet

By IS HOROWITZ

NEW YORK—RCA Records has entered into a new long-term deal with A&M, is preparing for early entry into digital disks, and is mapping new marketing strategies for cassettes and video.

These were among highlights that surfaced during a meeting here last week attended by more than 400 company personnel at which the company also reaffirmed its commitment to new artists and black music.

In the half-day session at label headquarters here, described by RCA Records president Bob Summer "unabashedly" as a "pep rally," staffers also witnessed presentations of fall product liberally sprinkled with new talent as well as star acts.

Summer's upbeat keynote address, in marked contrast to recent gloomy utterings elsewhere in the industry, promised a bright future for the company.

chandising in every music category will be continued, he said. He described direct marketing as "one of America's growth businesses." He made special note of RCA's "rededication to a program of high quality recording, pressing and packaging."

It was Jack Craig, division vice president, RCA Records—U.S.A. and Canada, who ticked off competitive achievements. He placed RCA as No. 2 in chart activity for contemporary albums the first six months of 1982, as compared to No. 7 a year ago. In contemporary sin-

*(Continued on page 11)*

## Fead Named At Monument; CBS Deal Set

By KIP KIRBY

NASHVILLE—Coinciding with the announcement of a negotiated pressing and distribution deal with CBS worldwide, Monument Records has appointed Bob Fead, former president of Alfa Records, as president of the label. Fead will head Monument's new West Coast office to position the Nashville-based independent more strongly in the fields of pop and rock.

CBS, which distributed Monument product from 1971-1975, will press and distribute all Monument product domestically and internationally in all territories excluding Japan, Australia, New Zealand, Hong Kong and Singapore. Monu-

*(Continued on page 68)*

## IFPI-GEMA Dispute Over Royalty To Arbitration?

By MIKE HENNESSEY

MUNICH—The continuing failure of the German group of IFPI and GEMA to reach agreement on a mechanical royalty contract will result in the dispute going to arbitration unless there is a positive outcome to the meeting of the two parties set for Sept. 7.

With the talks between IFPI and BIEM (the European mechanical rights bureau) deadlocked, the national groups of IFPI have been endeavoring to make interim agreements with their own mechanical rights societies pending the signing of a new IFPI/BIEM contract (Billboard, Feb. 20).

The principle obstacle in reaching agreement, both nationally and in the pan-European context, is the impossibility of finding an acceptable base for the 8% mechanical royalty

## Billboard Radio Convention Set For January

NEW YORK—On-the-air aspects of radio broadcasting, with a heavy emphasis on the day-to-day operations of programming a station, will be the focus of Billboard's Radio Programming Convention next January. Dates are Jan. 20-22; venue is the Huntington-Sheraton Hotel in Pasadena, Calif.

Sessions will be both general and specific, covering all aspects of programming operations, including music, air personalities, promotions and production. The event will cover most music-oriented music formats, including AOR, Hot 100, adult contemporary, country and black.

Convention director is radio consultant and Billboard columnist Mike Harrison, working in conjunction with the magazine's radio programming editor, Douglas E. Hall.

*(Continued on page 8)*

## MGM/UA Vid Drops Rental-Only Program

By LAURA FOTI

NEW YORK—MGM/UA Home Video is instituting a number of changes in its operation, including the dropping of the rental-only "First Run Home Video Theater" program, according to vice president of sales and marketing Bill Gallagher.

Gallagher says the decision was made for a number of reasons, including a lack of understanding and acceptance of the plan at retail and a new emphasis by MGM/UA on "selling through rather than selling to."

The company has the MGM film library and much of the UA library at its disposal, giving it a large selection of classic titles. In addition, it has made a commitment to such non-film programs as "The Compleat Beatles" and "The First Barry Manilow Special." All of this constitutes a strong sale catalog, says Gallagher, and MGM/UA will concentrate on such titles.

"We sell to a distributor, who sells to a retailer, and then the chain ends because the major revenues at retail are from rental. That is not selling *(Continued on page 68)*

## Firm Acquires Sedaka Titles

NEW YORK—The Neil Sedaka catalogs, Kiddio Music and Top Pop Music, have been acquired by the Entertainment Company Music Group.

The purchase, long anticipated in the trade, was made from movie producer Martin Poll and financier Saul Steinberg, who are reported to have paid \$3.5 million for the catalogs five years ago. No figure was disclosed on the current transaction, which also includes a commitment for Sedaka's future output.

Included in the Sedaka catalogs are such standard material as "Laughter In The Rain," "Love Will Keep Us Together," "Solitaire" and "The Hungry Years."

## Doubleday Buys WMET Chicago For \$9.5 Million

NEW YORK—In his third major radio station purchase in the past six months, Doubleday Broadcasting president Gary Stevens has signed a deal with Metromedia to buy WMET Chicago for \$9.5 million.

Combined with the purchase of WAVA Washington in February for \$8 million and WTFM (now WAPP) New York in May for \$9.7 million, the fast-moving Stevens has spent \$27.2 million to build up his company to a full legal complement of seven FMs. All are in AOR formats. Doubleday also owns two AMs, but Stevens has so little faith in AM's future that he has told the Doubleday board that he will acquire no additional AMs and may, at some future date, dispose of the two the company owns.

Stevens say he will "leave WMET alone. We didn't make any changes in Washington." The new stations are joined with KPKE Denver, WLLZ Detroit, KDWB-AM-FM St. Paul and KWK-AM-FM St. Louis.

Metromedia is selling WMET to clear the way for its acquisition of WFLD-TV Chicago from Field Communications for \$136 million. FCC regulations prohibit a company from acquiring a tv station in a market where it owns a radio property. Metromedia is also selling WTCN-TV Minneapolis to Gannett Broadcasting and WXIX-TV Cincinnati to Malrite Communications which raise funds for the purchase of WFLD. The sale of the two tvs and WMET will net Metromedia \$130 million.

## AOR Stations To Launch 'Ticket To Rock' Contest

By LEO SACKS

NEW YORK—Rock radio initiates a different kind of ticket giveaway next month when 25 AOR outlet, bolstered with prizes from Panasonic, Discwasher and Epic Records, launch an ambitious national contest called "Ticket To Rock."

The promotion, which is tied to

the fall ratings sweep and is exclusive to each market, involves a scratch-off game card customized with the call letters of each "Ticket to Rock" station. More than 7 million cards, shaped like concert tickets, have been shipped to the participating stations, which will distribute them to their retail sponsors in September.

Danny Socolof, who designed the sweepstakes for his Contemporary Marketing firm in St. Louis, is secretive about the identity of the stations. But he says that Hefel, Sandusky and Doubleday properties are represented in such markets as New York, Cleveland, Denver, Dallas, Houston and Washington, D.C.

"It's the first national game promotion of its type for broadcast," says Socolof, noting that "Ticket to Rock" has been endorsed by AOR consultants Lee Abrams and John Sebastian. "It reinforces call letters, involves sponsors and promotes active forced listenership, but it's also fun to play."

Instant prizes include 500 portable stereo cassettes from Pioneer, 5000 Discwasher record care units, 40,000 "Ticket To Rock" T-shirts manufactured by Contemporary Marketing, and 50,000 "Ticket to Rock" record albums featuring acts on the Epic roster. A grand prize, the "Rock Dream Fantasy," features an all-expense paid vacation for two to

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SEPTEMBER 4, 1982, BILLBOARD

## FOR RECORD & TAPE PRODUCT

### WEA Code Offers Common ID

By SAM SUTHERLAND

LOS ANGELES—WEA has formally unveiled a new product numbering system that organizes Warner Bros., Elektra/Asylum and Atlantic record and tape product under a common identification scheme for the first time in the companies' histories.

As confirmed earlier by Warner Bros., the first label to institute the five-digit selection number format, the move is aimed at permitting a single number that will coincide with the UPC numbering developed for industry bar codes.

As outlined in an Aug. 13 letter mailed by WEA regional branch managers to their accounts, the format of five-digit selection number and single digit configuration code that has appeared on recent Warner

Bros. albums is being used on all WEA product, excepting the Warner-distributed ECM and Geffen labels and Elektra's classical Nonesuch line.

WEA is also alerting accounts to the use of an alphabetical price code to appear on product carrying other than \$8.98 list tags. Under that scheme, for example, \$5.98 list merchandise would add a "B" at the end of the catalog number and configuration series. The memo also explains the presence of an added digit on product spines, a "g" appearing several spaces in front of the selection number.

That extra number is said to be for use with international shipments, and is not part of the actual catalog or selection number.

Five different configurations are provided for under the system: 12-

inch singles, denoted by an "0" following the selection number; LPs ("1"); cassettes ("4"); 7-inch singles ("7") and 8-track tapes ("8").

Thus, a typical album selection number provided by WEA as an example might read "9 23694-1B," with the "9" representing the international code; the next five digits being the actual selection number; the "1" following that number signifying an LP; and the "B" flagging the selection as a midlined \$5.98 title.

Album product is numbered sequentially upward from specific starting numbers outlined by label in the memo. Singles, by contrast, are numbered in reverse, counting backwards. Thus, Elektra/Asylum LPs are now counting upward from 60000, while that company's singles start at 69999 and proceed downwards.

As for price codes, 26 different alphabetical codes (excepting "D" for \$8.98, which will not appear on spines, and including AA for the highest list, \$39.98) are provided.

The changes affect only new releases, with catalog titles to retain their original selection numbers. Additionally, it's known that certain new releases assigned catalog numbers under the old label systems have been released concurrent with other titles numbered under the new scheme.

### NAB To Spotlight Urban Contemporary

By NELSON GEORGE

NEW YORK—Urban contemporary formats are getting particular attention at this year's NAB Radio Programming Conference. Not only are they getting attention in the usual Sunday (29) and Monday (30) night format rooms, but there's another look at the format on Monday afternoon.

The format is being looked at from two viewpoints, according to Ron Riley, moderator of the session on urban contemporary, member of NAB's conference steering committee and operations manager of WCAO/WXYV Baltimore.

"One, we'll try to be a guide to anyone who might be interested in utilizing this format at their station," Riley explains. "Two, we'll talk about how the format has been altered and refined over the last few years."

Noting the title of the afternoon session is "The New Realities of Urban Contemporary," Riley comments, "As the title implies urban is in a new stage when you consider its success around the country."

Scotty Andrews, program director of WVEE Atlanta, will discuss pro-

gramming, including the application of research and use of crossover records and jazz.

Amos Brown, program director Indianapolis' WTLC will talk about community involvement and the Arbitron's DST program and Lee Siomonson of WRKS about the problems and pleasures of selling urban contemporary to advertisers.

Riley, whose WXYV is Baltimore's number one FM station, says the problems of selling the format should spark a constructive dialogue. "We've found that it's important to research our audience to show advertisers the dollar potential of our predominantly black listenership. There are still a lot of misconceptions about our listeners, in terms of their earning power, that we have to cut through. We'll present some ideas on how to do it."

Arbitron's DST, which many credit with aiding urban contemporary, may be the source of some controversy. Andrews of Atlanta's WVEE says "many are using that as an excuse to explain why urban is doing so well against their format. But if you look around the country at the urban stations that are doing well they are the same as before. In our case we moved from a 10.3 to a 11.2, which probably would have been our regular movement. We've been trending upward since 1977, so this was nothing new."

Riley adds, "It depends on who you are and who you work for" if you like DST. "All it does is more accurately measure a particular audience. That's it, period."

The diversity of approaches found under the urban contemporary banner will be explored. Andrews notes that "no two urban contemporary formats sound the same. A lot of recent research and study goes into understanding who you want to reach and how. Take, for example, the New York market. WKTU has a strong Latin following. WRKS has a young black base, while WBLS has also had a black base, but with an older audience."

### MILLER TO AOR GROUP

NEW YORK—Chris Miller, program director of KLOL Houston, has been named chairman of Billboard's AOR Radio Advisory Committee.

He succeeds Neal Mirsky, who resigned when he left WSHE Ft. Lauderdale and the radio field to take a position with MTV.

Serving on Miller's committee are Dave Hamilton, national p.d. for Doubleday stations; Tom Owens, p.d. of WQFM Louisville; Frank Cody, director of affiliate relations/program development for NBC's Source; and WNEW-FM DJ Pete Fornatale.

### Executive Turntable

At Billboard in New York, Howard Levitt is promoted to the new post of production editor. He joined the magazine in December, 1981 as copy editor. Succeeding him in that position is Peter Keepnews, former managing editor of Record World.

#### Record Companies

Don Young is upped to vice president of international at PolyGram Records in New York. He was director of international for the label. . . . Oscar Fields joins Warner Bros. Records, in Los Angeles as vice president of black music sales. He was vice president of special markets for Elektra/Asylum Records. . . . Steve Barri is named to the newly created post of vice president of creative affairs for Motown Records in Los Angeles. He was an independent record producer.



Young



Fields

Jack Reynolds is promoted to director of special markets for Capitol Records in Los Angeles. He has been with the label since 1975, serving most recently as district manager for the Detroit sales office. . . . Andi Stevens is upped to director of a&r production/international at Boardwalk Entertainment in Los Angeles. She joined the label in 1980 as executive assistant to Neil Bogart. . . . Janice Azrak is appointed public relations director for Elektra/Asylum Records in Nashville. She has been with the label for more than five years, serving most recently as tour press director in



Stevens



Azrak

Los Angeles.

Ed Preston resigns as general manager of RCA Canada to assume a similar position with Roger Whittaker Enterprises in Toronto. . . . Bob Fead is named president of Monument Records in Los Angeles. He was president of Alfa Records. Named general manager of Monument's Nashville operation is Bob Hunka, who was general manager of Velvet Apple Music (story, page 3). . . . Jay Jacobs joins Kids Stuff Records in Hollywood, Fla. as director of finance and operations. The 26-year marketing veteran was owner of a seven-store retail chain in Knoxville. . . . Tom Bee is appointed vice president of Radio Free America Records in Albuquerque. He was a writer/producer for Motown.

#### Marketing

Murray Frank joins Al Franklin's Musical World in Hartford, Conn. as vice president and general manager. He was with Sam Goody Inc. for 27 years.

#### Publishing

Paul Bezilla is named general counsel for K-tel Music in Los Angeles. He was counsel for the firm's Winnipeg division.

#### Video/Pro Equipment

At Home Box Office in New York, four vice presidents have been appointed in the programming division. Fred Cohen is vice president of HBO Enterprises, a new division covering ancillary sales and coproduction activities, such as program sales, domestic and foreign syndication, international programming and worldwide home video. He was director of coproductions.

Also at HBO, Mack Perryman is named vice president of programming operations; Bob Kreek is appointed vice president of film acquisition; and Lee DeBoer is upped to vice president of Cinemax. Perryman was director of scheduling; Kreek was director of film acquisition; and DeBoer was director of programming for Cinemax and program services.

#### Related Fields

Mary McInnis Boies is appointed vice president of corporate information for CBS Inc. in New York. She joined the corporation in 1981, serving as assistant general attorney, office of the general counsel.

### A&M Charging For Duplication Of Promo Clips

LOS ANGELES—In what could be a precedential move, A&M Records is now asking clubs, cable tv, pay systems and other outlets for the label's promotional video and film clips to begin paying for all duplicating costs.

The new policy was announced Tuesday (24) by Martin Kirkup, the label's vice president of artist development, who says that A&M has suspended all promotional servicing for 10 days prior to that action. The company has already begun notifying larger video outlets of the impending change.

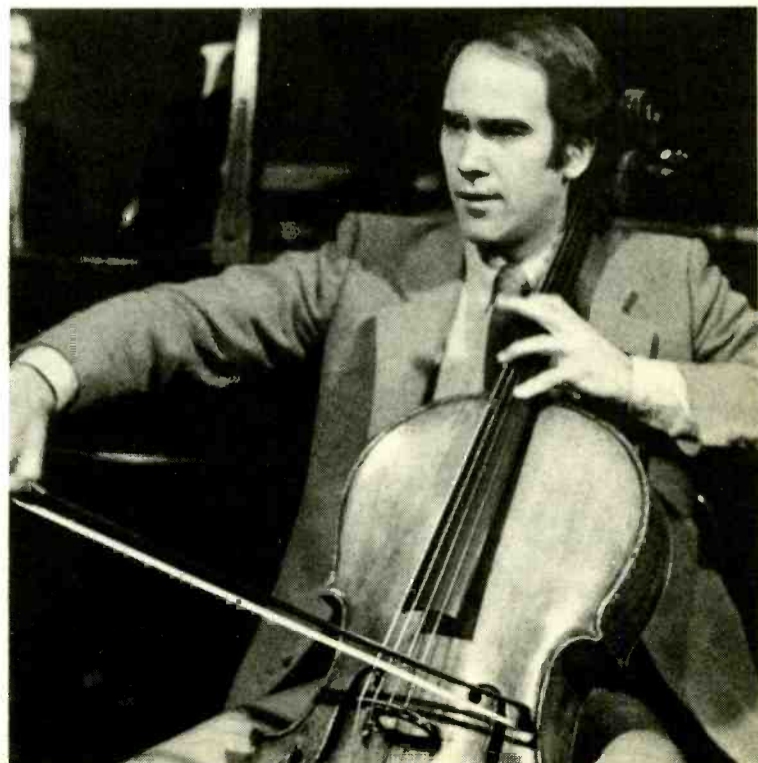
A&M's move is actually aimed at framing a consistent policy for all users, not just at introducing a fee structure, since major systems including Warner-Amex's MTV and HBO had already been paying for transfer of audio and video tracks from label master videotapes.

Kirkup says typical duplication costs average from \$65 to \$80 per tape, depending on the format. "MTV uses very high quality sound, and provides for a separate stereo audio track, so the cost to them runs a bit higher," he adds.

Although the policy has only just been formalized, Kirkup said there was no sign of any defections. "I think the major systems will all fall in line," he asserts.

### Expect 500 Firms At Eighth Musexpo

NEW YORK—Over 500 companies from 40 countries are scheduled to attend the eighth annual International Musexpo '82 convention, Sept. 30-Oct. 4 in Bal Harbour, Miami Beach, Fla., according to Roddy Shashoua, president of International Music Industries, Ltd.



CLASSICAL CABLE—Cellist Carter Brey appears on "Young Concert Artists Presents," a program on Group W Cable of upper Manhattan. The series, part of Group W's community programming, spotlights local artists in their 20s.

THE

# Artis't Ball

WISHES TO THANK

Starring

Honorary Chairmen:

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Mr. Ahmet Ertegun

Mr. Kenny Gamble

Mr. John Hammond

Mr. Jerry Wexler

**THE 4 TOPS**



Honorary Celebrity Committee:

Mr. Robert Hooks

Ms. Lena Horne

Mr. Michael Masser

Mr. Arthur Mitchell

Ms. Leontynne Price

Mr. William Robinson

Mr. Levi Stubbs

Mr. Luther Vandross

Mr. Ben Vereen

Ms. Dionne Warwick



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and the Sickle Cell Disease Foundation of Greater New York

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International Ballroom Beverly Hilton Hotel, Beverly Hills, California • September 14, 1982  
Reception: 7:30 p.m. to 8:30 p.m./Dinner and Dancing: 8:45 p.m. to 9:45 p.m./Show: 10:00 p.m. to 11:15 p.m.

Tickets for The Artis't Ball are available at: 9454 Wilshire Boulevard, Suite 302, Beverly Hills, California 90212  
Attn: Sid Pazzoff; Lazarow & Company (213) 273-8900.

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## ARETHA

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"Singing The Theme Song"  
and her smashing duet with The 4 Tops



## MUSIC IN THE AIR



HI! This is John Doremus.

"Firsts" are not new to us but the L.A. office is in a special tizzy just now... as our own Bill Stewart interviews Warner Bros.' porcine superstar and prima ballerina assoluta, Miss Piggy! You'll soon hear all about it on TWA... through Miss Piggy's Aerobique Exercise Workout Album. Slim while you snooze!



Seeking to inform... as well as entertain... American Airlines continues its business series, with Bache account-exec Patrick Hines concentrating on the bond scene, interviewing "How'm I doing?" Mayor Ed Koch of New York, 32-year-old U.S. Treasurer, Angela Buchanan... and Bob Crandell, president of American Airlines.



Delta Airlines', John White has selected an interview in depth with Diana Ross to lead off "Show case," a channel hosted by yours truly, and, of course, featuring her music on RCA records.

Western Airlines offers a charming "first"... from "Georgia" to "Brazil," a program on the legendary music of the Peer-Southern Group, with president and music buff Ralph Peer himself as genial guide... In September, famed deejay Wolfman Jack reproduces his popular "Graffiti Gold" show aloft... another "first" for the "champaign airline."

USAir is currently featuring an interview on that chart-topping, award-winning country group, Alabama, along with their hits.



We're looking forward to November... that's when we debut our new five-channel cable radio system via our associates Satellite Syndicated Systems using Satcom III transponder 6's audio subcarriers... to offer 24-hour formats in country, big bands, comedy, show tunes and gold from the 50's & 60's. It's exciting to ride the wave of the future!



It was a thrill to learn that our own John Doremus Show is now being heard on both morning and evening drive, via KZZL-FM, in Sioux City. PD Roger Miller, that's over 5 hours of me a day! Thanks, too, to WBCO in Battle Creek and WCSY, South Haven, for your longtime confidence in the show... let's hear it for the great state of Michigan!

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## Chartbeat

### Arif, Aretha Back On Top; And Now, It's Miller Time

By PAUL GRIEN

Aretha Franklin and Arif Mardin, who teamed on some of the hottest records of the early '70s, are both back in peak form this week, with separate Arista hits.

Franklin's "Jump To It," produced by Luther Vandross, jumps to No. 1 on Billboard's black chart (and to number 59 pop). It's the Queen of Soul's 18th No. 1 black hit, and her first in more than five years, since "Break It To Me Gently" in June, 1977.

Mardin, meanwhile, moves into the top 10 with Melissa Manchester's "You Should Hear How She Talks About You," which leaps five points to number six. It's Mardin's 17th top 10 pop hit, which is impressive, but what's even more impressive is that those hits have encompassed 11 different artists.

The list includes the Young Rascals' "Good Lovin'" (1966/#1), Dusty Springfield's "Son-Of-A Preacher Man" (1969/#10), Brook Benton's "Rainy Night In Georgia" (1970/#4), Roberta Flack & Donny Hathaway's "Where Is The Love" (1972/#5), Danny O'Keefe's "Good Time Charlie's Got The Blues" (1972/#9), Hall & Oates' "She's Gone" (1976/#7) and Carly Simon's "You Belong To Me" (1978/#6).

Mardin's hottest year to date was 1975, when he had the Average White Band's "Pick Up The Pieces" (#1) and "Cut The Cake" (#10) and The Bee Gees' "Jive Talkin'" (#1) and "Nights On Broadway" (#7). But the act with whom he's had the most top 10 hits over the years is Aretha Franklin: "Bridge Over Troubled Water" (1971/#6), "Spanish Harlem" (1971/#2), "Rock Steady" (1971/#9), "Day Dreaming" (1972/#5) and "Until You Come Back To Me" (1974/#3).

The Franklin sessions were coproduced with Jerry Waxler and Tom Dowd, who also joined Mardin on the classic "Dusty In Memphis" album. The Young Rascals smash

was coproduced with Dowd, the Flack and Hathaway hit with Joel Dorn.

"You Should Hear How She Talks About You" is not only Mardin's biggest hit in years, it's already matched the number six peak of 1975's "Midnight Blue" as Manchester's highest-charting single to date.

Mardin also produced Aretha Franklin's 1981 album "Love All The Hurt Away," which yielded a top 10 r&b hit in the title track, a duet with George Benson. But "Jump To It" is Franklin's first No. 1 black hit since moving from Atlantic to Arista two years ago.

This is the fourth year in a row that Arista has secured a No. 1 r&b hit, with Franklin's record preceded by Ray Parker Jr. & Raydio's "A Woman Needs Love" in '81, Tom Browne's "Funkin' For Jamaica" (on Arista/GRP) in '80 and GQ's "Disco Nights (Rock Freak)" in '79.

"Jump To It" is the second No. 1 black hit in less than a year for producer Luther Vandross, following his own "Never Too Much" on Epic last October. Vandross also produced the week's highest-debuting r&b single—Cheryl Lynn's remake of Marvin Gaye's "If This World Were Mine" (Columbia), which bows at 70.

★ ★ ★

Miller Magic: The Steve Miller Band's "Abracadabra" jumps to No. 1 on this week's pop chart, becoming Capitol's first No. 1 hit since the Knack's "My Sharona" three years ago. In the same time, sister label EMI America/Liberty has collected four No. 1 hits: Robert John's "Sad Eyes" (October, 1979), Kenny Rogers' "Lady" (November, 1980), Sheena Easton's "Morning Train" (May, 1981) and Kim Carnes' "Bette Davis Eyes" (May, 1981).

Capitol has had many sizable hits in this period—Neil Diamond's "Love On The Rocks" and Juice Newton's "Queen Of Hearts" both reached number two—but none mustered the strength to go all the way.

This is the Steve Miller Band's third No. 1 pop single, following "The Joker" (January, 1974) and "Rock'n' Me" (November, 1976). Only three acts have amassed more No. 1 hits while on Capitol: the Beatles (18, including five on Apple), Paul McCartney & Wings (six, including three on Apple) and Nat "King" Cole (four, including one by the King Cole Trio).

Two other Capitol acts have had three No. 1 hits: the Beach Boys and Helen Reddy. And six acts have had two: Johnny Mercer, Les Paul & Mary Ford, Glen Campbell, Grand Funk and, on Apple, George Harrison and Ringo Starr.

"Abracadabra" also enters Billboard's black singles chart this week at 85. It's Miller's second black radio hit, following "Fly Like An Eagle," which made the r&b top 20 in 1977. On the pop chart, it peaked at number two.

★ ★ ★

Fast Facts: Frank Zappa this week cracks the top 40 on the singles chart for the first time, as his collaboration with daughter Moon, "Valley Girl" (Barking Bumpkin/CBS), jumps seven points to 34. Zappa's only pre-

(Continued on page 70)



**SURPRISE APPEARANCE**—Sippie Wallace makes a surprise guest appearance with B.B. King at the Montreux Jazz Festival. Wallace was on a European concert tour promoting her first Atlantic album, "Sippie."

## AOR's 'Ticket To Rock'

• Continued from page 3

any three concerts in the world plus \$5,000 cash for each trip, or a \$25,000 cash equivalent.

The game cards were sold to the stations in lots of 50,000, and most stations purchased 100,000 tickets for \$12,500, according to Socolof. He adds that some stations bought as many as one million tickets.

Other portions of the contest include a "listener game," where winning numbers are read over each sta-

tion, and a "second chance" sweepstakes, which insures that the "Rock Dream Fantasy" and other prizes are awarded.

Socolof, who made separate deals with each company, says he pitched the promotion for a year to as many as 100 rock, top 40 and adult contemporary stations. "It was a first come, first served situation in each market," he explains. "There was no bidding." He hopes to inaugurate "Ticket To Rock 2" in the spring.

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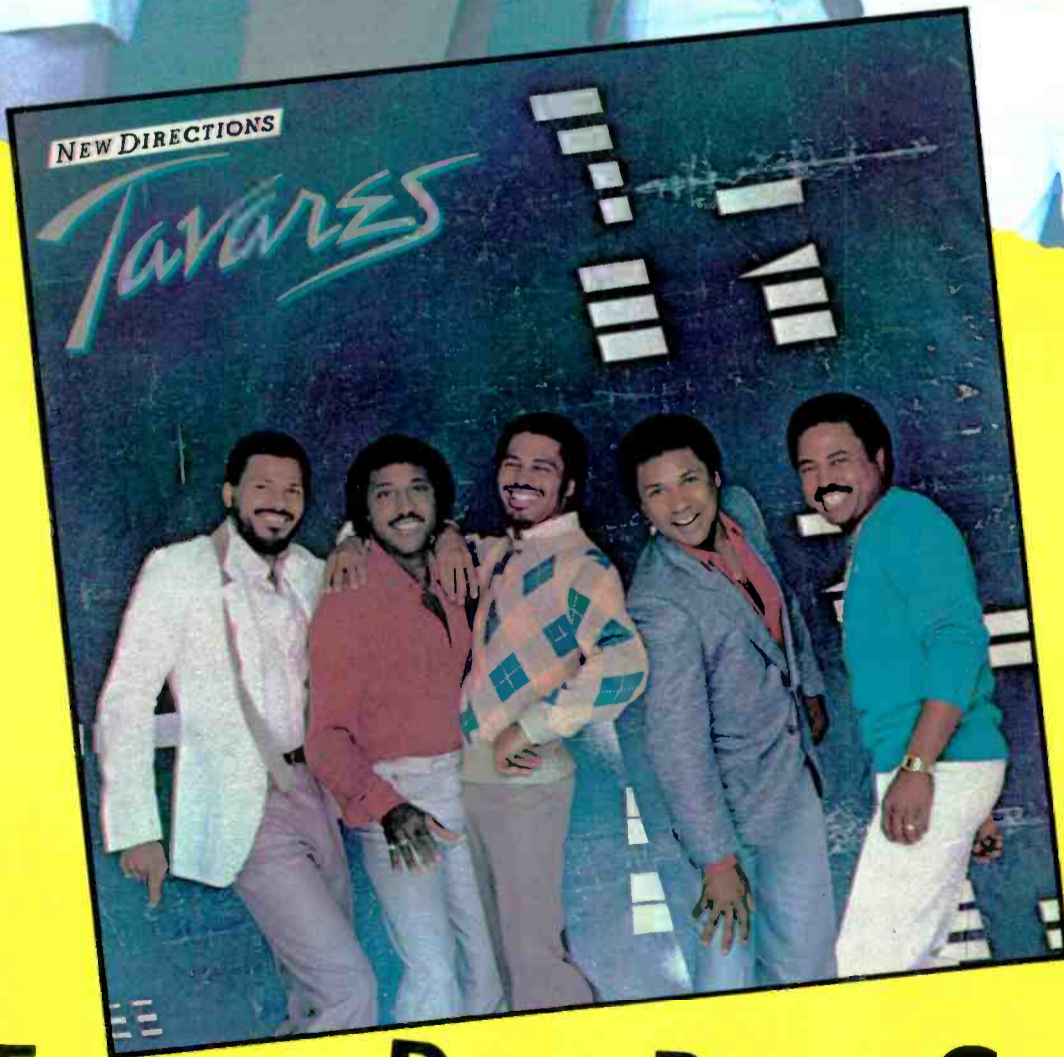
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Now, Tavares triumphantly returns with "New Directions" (AFL1-4357), the title album on RCA. Featured is the current hit single "Penny For Your Thoughts" (PB-13292). Sporting a new label, a collection of sure-fire hit material and a winning attitude toward change, Tavares' "new direction" continues to be...SUCCESS.

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## Industry Events

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

Aug. 29-Sept. 1, **National Assn. of Broadcasters** radio programming conference, Hyatt Regency, New Orleans, La.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Nov. 12-14, **Nashville Music Assn. Entertainment Expo '82**, Municipal Auditorium, Nashville.

## New Strategies Outlined At RCA Meeting

• Continued from page 3

gles the rise was from No. 3 to No. 2, he said.

Most dramatic increase was in black product. Craig claimed the No. 5 spot for the label in black albums, as against the prior ranking of No. 35. Black singles gains were almost as impressive, rising from No. 21 to a current No. 3. Even in country, where RCA has dominated the charts for years, Craig claimed further gains in chart share.

He made special note of six platinum albums so far this year, only

one less than "that other label on Sixth Avenue" (CBS).

Craig suggested new terminology for the industry, calling the "record business" outdated. With cassette activity increasing so dramatically and other technological delivery systems on the horizon, he said he felt that "prerecorded music business" was a more apt term.

"Cassettes are our future," said Craig, hinting at new variations of the configuration upcoming not wedded to disk counterparts. Among these he specifically men-

tioned cassettes that would contain "four and six songs."

In the presentation by Joe Mansfield, division vice president, contemporary music, new RCA artists Tane Cain and Steel Breeze had their product sampled. On-the-boards releases by label big hitters Hall & Oates, Diana Ross and Jefferson Starship were also heard.

The signing as a solo artist of Nona Hendryx was announced by Robert Wright, director of black music a&r, and selections by other new roster additions, Forecast, Alfie

Silas and Eric Robinson, were played. Eight new black albums, including titles by Evelyn King, Carl Carlton, Skyy, Tavares, and a reunited New Birth, are due shortly.

An audiovisual presentation by Jerry Bradley, division vice president, Nashville, previewed new product by Dolly Parton, Steve Wariner, and Louise Mandrell and RC Bannon.

Highlights of the Red Seal fall list were a patriotic album featuring Leontyne Price and a set by James Galway with Nashville artist Sylvia.

Coming in the September 25 issue of Billboard . . .

# Special Editorial Focus on... KIDDIE RECORDS

Here's an important opportunity for Billboard readers to get a timely update on the rapidly expanding world of children's music. Billboard's special editorial section on Kiddie Records, to be published September 25, will provide retailers and radio programmers with the latest reports and analysis of what this market is all about and how to tap into it most effectively. It will cover everything from Mickey Mouse to Sesame Street . . . tracking the demographics that have led to a revolution in child buying power and sales sophistication aimed at this market.

The section also will cover the manufacturing side—who is producing what, from the major labels to the small independents, as well as the specialty and religious labels that play a key role in the youth product picture.

It will include coverage of the ever-widening marketing channels for Kiddie Records, such as TV and movie-inspired characters. It will report on the marketing mix of disk, tape, audio, and video products plus the assortment of related accessories geared to this merchandising phenomenon.

For readers, Billboard's Kiddie Records special section is a chance to meet the creators and innovators of this unique market segment—and obtain insight in how to best profit from it.

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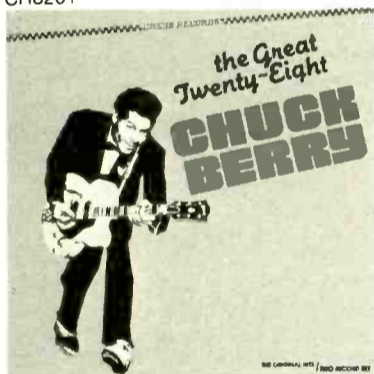
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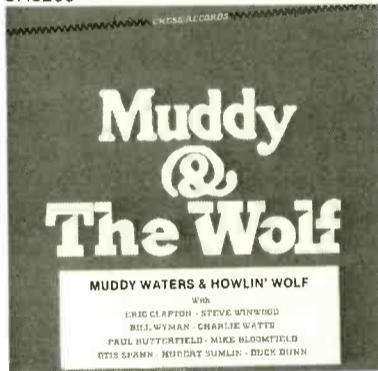
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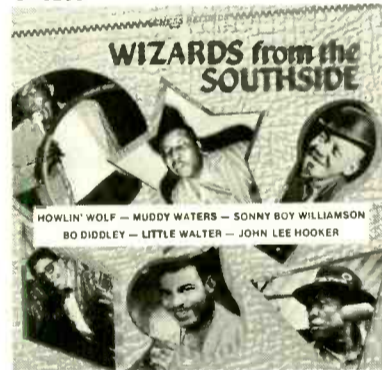
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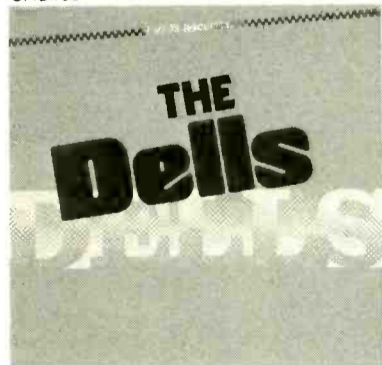
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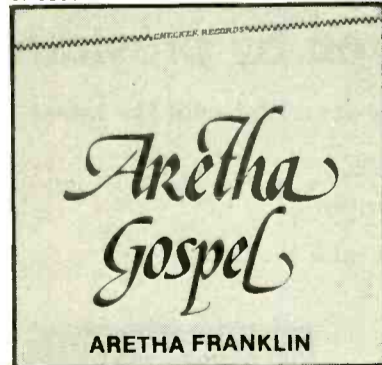
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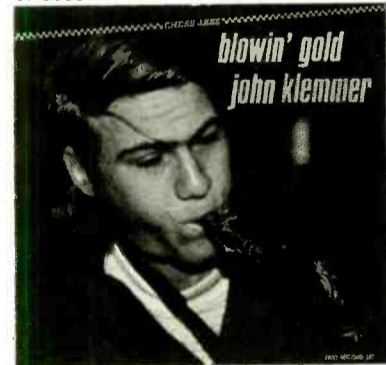
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## Midlines

### Low Prices Pay Off For European Labels

By BRIAN OLIVER

LONDON—The midprice category is here to stay, say European record companies. Most acknowledge that it is becoming an increasingly important marketing tool in a generally static and highly price-conscious marketplace.

In the past two years or so, the re-ramping of catalog albums in their original sleeves, but under a mid-price banner, has paid off handsomely for many European labels, with some companies reporting a sales uplift of over 60% in the opening months of the introduction of a midprice range.

“Midprice product is certainly on the increase and is now an ever-growing part of the record market in Europe,” says EMI Records London-based director of international operations, Richard Lyttelton. “Most companies have seen a reduction in catalog sales over the last three years because it is generally more difficult to sell older product now. As a way of rekindling catalog sales, I don't think anyone is *not* looking into midprice now.”

Lyttelton says that virtually every European territory is currently exploiting the potential of midprice lines: “It is now a fact of life—and it's here to stay.”

“But it is purely related to the movement of back catalog,” adds Lyttelton. “In the old days, albums that were one or two years old were still easy to sell. Now, anything that has been out for over six months is classed as ‘old.’ That sort of situation has a severe effect on the operation of a record company and it makes it more difficult to manage stocks. Hence the growing importance of midprice to give you sales you might not otherwise have had.”

It is generally accepted by European record company executives that CBS has made much of the running in the ‘branded’ midprice category—with its well-conceived, and aptly-named, Nice Price series which was imported from the U.S. some 18 months ago.

CBS affiliates in France, Germany, Scandinavia, Holland and the U.K. have already got behind the Nice Price concept in a big way. The idea involves selling original albums by leading artists in their original packaging (although gatefold sleeves for single albums are replaced by single fold), and the track listing and sleeve design remain exactly the same. Apart from a different catalog number and a Nice Price flash on the cover, the only thing that distinguishes them from the original releases is the price—a reduction of some \$4 at retail in the U.K. for example.

Nice Price was launched in Europe in the early spring of 1981 with 35-40 albums by major CBS/Epic artists such as Bob Dylan, Santana, Simon & Garfunkel, Abba, Ted Nugent and Johnny Mathis. “Now the best from CBS costs less” shouted its extensive trade press advertising, supported by a barrage of point of sale merchandising.

Up to 110 Nice Price albums are now available in some territories. CBS U.K. has just launched its first series of Nice Price double albums. In the U.K. alone, over one million units are thought to have been sold since the midprice line was first introduced.

“Nice Price is going very well,” says CBS U.K.'s senior director Tony Woolcott. “There is no doubt

that midprice is here to stay as an effective marketing tool. Five years ago, it did not feature in the marketing mix at any level—whether retail or record company. But consumers have now become more price-conscious, and discounting by retailers, which is growing throughout Europe, is a manifestation of that.”

Most of WEA Records European affiliates offer midprice lines, although the marketing strategy to support them varies from one territory to another, it seems. Some follow a Nice Price-style ‘branding’ approach (such as WEA Germany's Rock Archives series of re-releases, which involves a Rock Archives flash on the front of the original album sleeves by major artists).

Other territories have adopted a similar approach to WEA's U.K. company. Some 18 months ago, WEA U.K. launched its X-tra Value series under which classic albums are offered to consumers in their original sleeves purely on a mid-price proposition, with no reference to X-tra Value on the sleeve. The X-tra Value tag is used only in promotional material aimed at dealers.

There are now 120 titles in the X-tra Value series, including albums by artists like Fleetwood Mac, the Doors, Boney M, Joe Walsh, Otis Redding, and Alice Cooper. About 750,000 units have been sold in the U.K. alone.

“We do not go as heavy on branding or merchandising as Nice Price,” explains WEA Records U.K. marketing manager Stuart Till. “We don't feel it is effective. The consumer is only interested in a particular album and is loyal to that title... not Nice Price or X-tra Value. We are simply taking an existing album that is still selling quite well and giving an attractive price bonus to consumers.”

Till says WEA uses its midprice product to “perk up” catalog sales: “At the point sales begin to tail off on an album, and it would normally become a candidate for deletion, we move it down to midprice and sales pick up again.”

But not all European labels have moved into the midprice category as enthusiastically as CBS or WEA. A&M is just one company that has only ‘dabbled’ in this area in various territories so far. “We would prefer not to sell our albums at midprice,” says A&M's U.K. marketing chief John Cokell, who launched 15 original untouched albums by artists like Herb Alpert, Joan Armatrading, Squeeze and Supertramp in the midprice category for the first time last March.

“We don't like doing it,” he adds. “But it has been forced on us by the trend set by other companies. When someone like CBS is selling fairly new albums at midprice, it is difficult for us to ask retailers to pay full-price for ours. The problem with something like midprice is that everyone eventually jumps on the bandwagon... and retailers don't know where to put all the product. But you have to demand in-store profile to make it work because the lower margin means you can't afford a full scale promotional push.”

EMI is one of the latest recruits to the midprice ‘branding’ concept in order to rework its back catalog. It has just launched 30 titles on a newly formed midprice label, Fame, which will be marketed in the U.K. by

(Continued on page 60)



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# Radio

## Programming, AM Stereo Units Are Major NAB Meet Topics

By ROBYN WELLS

NEW ORLEANS—Programming is the focus of the National Assn. of Broadcasters convention here Sunday (29) through Wednesday (1), but with AM stereo now a reality (Billboard, Aug. 14), much of the buzz on the exhibitors floor will center around the system manufacturers.

Leading the pack is Kahn Communications, which will play recordings of the eight stations currently using its AM stereo system, including WNBC New York and WLS

Chicago. Harris will have a receiver tuned to WNOE New Orleans, which will be broadcasting with the firm's STX-1 AM stereo exciter. Harris will also be displaying its autotron business computer system, 9,000 series program automation systems and digital micromac audio console.

Motorola, which recently became the first system tested by Delco, is on hand with equipment and literature, using the pitch, "Don't buy a temporary AM stereo system." The system has been tested on WIRE Indianapolis and Motorola has filed for FCC

acceptance, expecting to have its equipment on sale in early October. Absent from the convention is Magnavox, the fourth major contender in the AM stereo competition.

As for new programming, news and information features are the major thrust for the ABC, CBS and NBC radio networks. ABC Talkradio will be showcased separately from the network's other programming. ABC is also spotlighting its new short-form weekly feature, "Movienews," which is hosted by film critic Roger Ebert and airs on the FM Network; "Dr. Paul Donahue," an information feature; and "American Top 40."

CBS' AM news service is debuting its 12-week "Managing Your Money" series, composed of five 90-second segments per week, via its "Byline Magazine" news feature syndication service. The network is also focusing on its sports coverage, kicking off with Monday night NFL play-by-play Sept. 13.

The network is also changing the long-form programming for RadioRadio. It is dropping concerts because of the number of concert programs available and the declining numbers of groups on tour. In its place, RadioRadio is developing longer music specials ranging from two to six hours. The shows will be available either fully or partially produced, with the latter option allowing stations to give the specials a local flavor. On tap Oct. 30 is a two-hour Halloween special called "Night Moves," which is 80% music, 20% holiday stories and greetings. RadioRadio's first "flexy-format" show is a three-hour year-end countdown, "The Great 1's Of '82," airing Dec. 18.

NBC is expanding its Talknet programming, effective Sept. 6. Weeknights, Bruce Williams will broadcast 8 to 11 p.m., with the segment rerun from 2 to 5 a.m. Sally Jessy Raphael will be on the air from 11 p.m. to 2 a.m. As of Sept. 11, Talknet will expand to weekends, with long-

(Continued on page 25)



CALIFORNIA GOLD RUSH—KHJ Los Angeles recently awarded a listener with a gold kruggerand in conjunction with the station's "She Got The Goldmine, I Got The Shaft" gold weekend, promoting Jerry Reed's current single. Pictured from left are RCA's Carson Schreiber, KHJ morning drive personality Lee Sherwood, contest winner Georgeanne Smith and KHJ p.d. Lon Helton.

## 'Radio Wayne' Keeps Tight Rein On NAB

WASHINGTON—They don't call Wayne Cornils "Radio Wayne" for nothing. Cornils, probably more than any other single person, has moved the National Assn. of Broadcasters over the past six years into serving its radio members in a meaningful way.

In 1976, Cornils joined NAB, then a tv-oriented trade organization, which, according to many of its radio members, virtually ignored radio. Cornils, with a solid midwest radio background, has done much to change the NAB.

"We really had no idea what we were doing, but it turned out all right," he modestly recalls of how he put together the first Radio Programming Conference in Chicago in 1978. "We had 583 attending the first conference." Cornils is counting on 2,000 to show up this week in New Orleans.

Ten years ago there was no radio department at the NAB, and as the National Assn. of Radio Broadcasters was being formed, Cornils, then an NAB board member and still a radio broadcaster from KFXD Boise, pushed hard for radio representation.

In 1976 Cornils took a year's leave of absence from KFXD to join NAB as director of membership. In May, 1978 he was promoted to vice president for radio. He's still on leave from KFXD.

Under Cornils' leadership, the NAB has not only introduced an annual Radio Programming Conference, but established a radio periodical, "Radioactive."

Looking back over these accomplishments, Cornils says, "We've changed in five years. Our staff of four has almost become full-time meeting planners. We're just announcing radio management seminars that will be held the end of September in Chicago, in Atlanta in October and in Oklahoma City in November." Cornils and his staff are also already working on the radio aspects of the NAB spring convention, which will be held in Las Vegas.

And he is looking forward to implementing the recommendations of the NAB's Futures Committee, which has told the organization that NAB needs to be more involved in radio programming, promotion and marketing.

As for day-to-day operations, Cornils sees his department as a clearinghouse for radio broadcasters. "We give out a lot of advice. We're a source of information, from where to find a consultant to where to get a station's call letters and logo printed on promotional balloons.

Cornils sees "exciting times" ahead for radio and the NAB: "We've spent the last five years placing a greater emphasis on radio. With Ed Fritts taking over as president (Billboard, August 21), I'm sure the new regime will continue this." Fritts is a radio broadcaster from Indianola, Miss. He moves up to the presidency from board chairman and is succeeded in that job by Bill Stakelin, a radio broadcaster from Orlando, Fla.

### WNBC Sets Satellite B'cast

NEW YORK—WNBC claims to be the first AM station broadcasting in stereo to transmit its signal via satellite. The transmission is being done in conjunction with the NAB Radio Programming Conference.

The New York station's signal will be heard at the Kahn Communications booth on the exhibit floor and the NBC suite. WNBC is using the Kahn-Hazelton system and began broadcasting in stereo Aug. 8.

### -Radio This Week-

• **DOUBLEDAY HAS AGREED TO BUY WMET** Chicago from Metro-media for \$9.5 million, bringing the fast growing chain to a full legal compliance of FMs, seven and all AORs. Page 3.

• **WHILE ARBITRON** will discontinue its monthly reports, it will continue to issue data on a monthly basis, but these new listings, offered via computer terminal and sold to subscribing stations, will contain a three-month average. Page 10.

• **IN A SYNDICATED PROMOTION** pulled together by Contemporary Marketing, Epic Records, Pioneer and Discwasher have joined forces in a promotion breaking on 25 AOR stations this fall that will see more than 7 million tickets given away, one of which will award a top prize worth \$25,000. Page 3.

• **WBNX NEW YORK**, hoping to cater to Gotham Latin tastes, has changed its programming from a mix of salsa and ballads to a Latin dance music format they call "Salsa-Rengue." Page 56.

### WAIL-FM TOPS MART

## DST Sparks New Orleans Debate

By WANDA FREEMAN

NEW ORLEANS — Arbitron's Differential Survey Treatment faces mixed reviews here. The disadvantaged stations are openly skeptical about the spring results, while the ratings winner defends his validity.

The number one station is urban-contemporary WAIL-FM, with a dazzling 12.9. Program director Barry Richards brought the station from a 3.7 to a 5.2 in fall 1980; then to an 8.4 last spring and a 10.6 last fall. The latest number looks like just another leap in a steady climb.

Still, WAIL's competitors think DST played too big a part in the ratings. Hot 100 WEZB, which has kept double digits and the top spot since spring '80 and hit 11.5 last fall, is stunned this time with an 8.6.

"I think it's ludicrous, it's ridiculous," says B-97 general manager Bob Reich. "I don't think it's fair to anyone. What makes it look bad is what it did for the other black stations. Barry Richards is doing a great job, his station sounds really good. But I think it takes away from the authenticity when the consistently low-rated black stations almost double their audiences."

WYLD-AM went from 1.9 to 3.2; WBOK from 1.7 to 3.2; and WNNR (WAIL's AM sister) went from 2.3 to 3.3.

Interestingly though, black adult contemporary station WYLD-FM—WAIL's top competitor among black music stations—actually slipped from a 6.8 to a 6.4. And while all other non-ethnic FM's suffered, album rock station WRNO-FM jumped from 7.3 to 8.5, close enough to bite WEZB. And WTIX, a Hot 100 AM, went up from 5.0 to 5.6.

B-97's Reich says he plans to write a letter of complaint to Arbitron, and that his station will rely more on qualitative research in the future.

"We're never going to have a large ethnic audience," he says. "Clients always look at numbers, but many of them also look for lifestyle. We more or less know how popular we are; we had 40 or 50,000 people at our raft race this year, twice that of last year."

"We're also looking at our Cume. WAIL has a 3,089 and we've got a 3,180. So we still have more total listeners, and WAIL's audience seems to listen longer. If we had not shown increases there, we'd be very concerned."

Other stations, too, are exploring

new bandwagon and a new guru to lead people down the trail of the Pied Piper. And invariably, there are those gullible few."

WBAL Baltimore program director Ira Apple anticipates a debate on the fate of AM music programming at his panel on adult contemporary radio. "Can AM do anything with music and is that the direction to go? I don't think so," he comments. "Being a full-service station, involved in the community, heavy on talk, news and information, finding good talent—that's what's important. Radio is not going to fall apart just because the music business is hurting."

Consultants Jeff Pollack and John Sebastian, moderators of two AOR panel discussions, agree with Chris Miller, program director for KLOL-FM Houston, that radio is "not immune" to the pressures that grip the record business. But the executives qualify their reasoning in different ways.

(Continued on page 35)

### Vox Jox

## WAPP Seeking Morning Team

Dave Hamilton, national program director of the Doubleday stations, who also wears a second hat as p.d. of the chain's newest addition, WAPP, is looking for a morning team for the AOR station known as "The Apple."

When one is located, Ted Cannan- (Continued on page 32)

ON STAGE TONIGHT

# Carole King

In the history of pop music, few can compare to Carole King.

As a songwriter, she's created over 100 hits. And as a performer, she's reeled in 7 gold albums—including the phenomenal "Tapestry," which sold over 15 million copies.

Now, hear 90 minutes of Carole King's music, in concert.

Produced by G. K. Productions

on RADIORADIO. Hear the title track and more, from "One To One," her latest album and first Atlantic release. Plus lots of oldies, too, like "You've Got a Friend" and "Will You Still Love Me Tomorrow."

Be sure to catch the one and only Carole King, in exclusive concert. Check local listings

the weekend of October 2 for the RADIORADIO station near you, and the exact time of broadcast.





# Radio

## Record Labels And Radio: Who's Calling The Shots?

Radio's relationship with the record industry has deteriorated in recent times, as each has sought to protect its interests in the face of increasing competition (for broadcasters, the ratings game) and adversity (for record companies, slumping sales). This has impacted upon the two industries' mutual dependence, as Rollye Bornstein documents in this, the second part of a two-part special report.

LOS ANGELES—"Radio stations that just play singles don't take the time to listen. They just allow record companies to dictate what they play," says Alonzo Miller, music director of KACE, an urban contemporary outlet in Los Angeles. With an ample supply of quality current product, urban radio is regarded by many as being in the best position of all formats, and Miller feels his relationship with the record industry is positive and mutually beneficial. Yet he also believes he must look beyond the weekly singles list when programming KACE. "That means we're playing mostly album cuts. Eight out of 10 times that cut will become a single if it isn't already, but that's not the point. Regardless of its status, we're programming the music that our audience wants."

Programming the music that a station's audience wants often means relying on something beyond the current hits. "Regardless of what's selling on the singles chart, adults aren't buying singles. It's not a wise move to use a chart that's irrelevant to your format," says Jim Wood, who relies heavily on research to program country-formatted KNEW and KSAN in San Francisco. "The first thing that research told us was that nobody, no adult that is, likes currents. They just don't test well, because adults react negatively to unfamiliar product. For that reason, new currents are given the lowest priority on our rotation system. But we do need them, and we do play them. They seem to refresh the radio station, add sparkle. It's to the point where we play them as novelty records keeping up with trendiness, not as our mainstay. Teenagers are attracted to the latest. Adults prefer the familiar."

Jim Sumpter of First Media's KFMK in Houston agrees: "Adults listen differently than kids. It takes them much longer to be aware of a record. Take Bertie Higgins. The record was played to death on many stations, but only after a national tv campaign were most adults even aware who he was."

"It's true," says Gary King, program director of WJBO and WFMT in Baton Rouge. "Some AC stations play too much current material, many play it too early and then some do stay on it too long. It's a judgment call. There's no magic answer in a chart. Who says you've got to have 30 currents anyway? Proper use of oldies is extremely important, especially when current AC product really doesn't fit what you're doing. Actually, the lack of suitable current material has turned out to be a blessing for me. I'm picking up the fringe from FM and top 40 by not playing currents to death."

Like urban, country is a format resplendent with quality current product. But even so, programmers are starting not to rely solely on the singles being touted by the record companies. "Often a record company will release what we feel is the wrong cut as a single," says Ted Cramer, program director of WMAQ Chicago. "Rather than play something we feel is wrong for our audience, we'll play an album cut by

that artist when it fits. The product seems to run in cycles. By the time a company is releasing a third or fourth single off an album, it may not be something we want to air."

What's being said is that in order to be successful, programmers are going to have to actually program something. "In an adult oriented market, the days of accepting the

current charts as a valid indicator of what you should be playing are over," says San Francisco's Wood. Currents and charts factor in here, but they're no longer the safe way

out. A p.d. will need to rely on research and every means available to him, including his own creativity and ingenuity, to determine inde-  
(Continued on page 27)

**THE SILVER EAGLE RADIO SHOW PRESENTS**

**T.G. SHEPPARD**

Recorded in Concert  
September 4th

It was a hot and steamy summer night in Meridian, Mississippi. The Temple Theater was filled to overflowing. 2 shows—standing room only—**T.G. Sheppard** sang songs of love like only he can and they loved him every one—

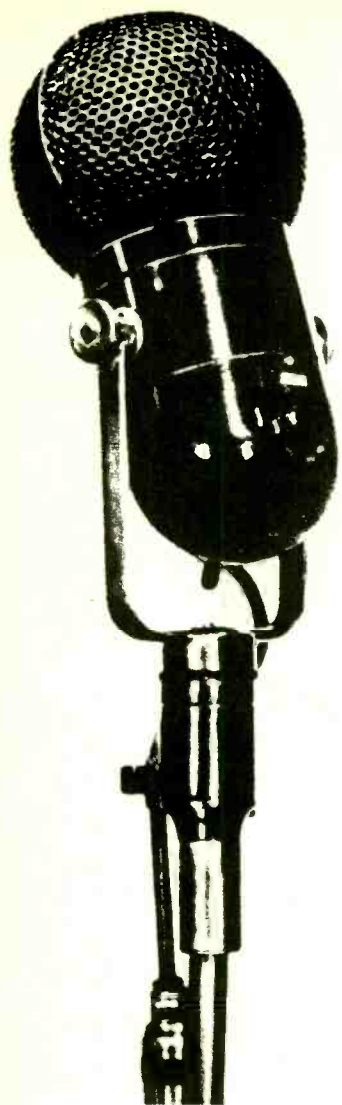
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SEPTEMBER 4, 1982, BILLBOARD



# Announcing Billboard's 1982 Radio Awards COMPETITION

... honoring the year's best

- Radio Stations
- Program Directors
- Air Personalities
- Record Promotion Executives

Here's your chance to nominate *your* candidates in each category.

Winners to be selected by Billboard's distinguished Radio Advisory Committee.

USE THE FORMS BELOW TO NOMINATE YOUR CHOICE.

## Rules For Entering

Awards will be presented according to market size in three categories: markets numbered one to 30, 31 to 100, and below 100 in the following formats for radio station of the year, program director of the year, and personality of the year, as well as other awards in other categories. Anyone can enter. Just follow these instructions:

### I. Category: Radio Station Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: A written presentation which must include a description of the station's programming and summaries of its community involvement, promotional and advertising activities. A tape presentation and other related materials also may be submitted but are not mandatory.

### II. Category: Program Director Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: A written presentation which must include a documented ratings history of the station under the entrant's program directorship, a description of the station's programming, a summary of station activities and composite tape of the station's sound of no more than 30 minutes in length.

### III. Category: Personality Of The Year

a. AOR; b. Top 40/Adult Contemporary; c. Country; d. Black; e. Latin; f. Miscellaneous.

Requirements: An aircheck of an actual broadcast aired between Jan. 1 and Sept. 30, 1982. The aircheck must be on cassette or reel to reel at 7½ i.p.s. with music telescoped, representing one hour of air time. The aircheck must be accompanied by an official entry form, here included.

### IV. Category: Special Programming

a. Station produced; b. Syndicator or network produced

Requirements: A telescoped tape of the program together with a written summary description and documentation of airing including stations and dates.

### V. Category: Music Industry

a. Chief Executive in Charge of Promotion; b. National Promotion Person; c. Regional Promotion Person; d. Local Promotion

Person; e. Independent Promotion Person

Requirements: Nomination by official nominating ballot.

### VI. Category: Military Air Personality Of The Year International Air Personality Of The Year

Requirements: Same as for U.S. and Canadian air personalities.

Submit all entries to: Douglas E. Hall, Radio Programming Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

DEADLINE ALL ENTRIES—Nov. 30, 1982

### RECORD PROMOTION PERSON NOMINATING BALLOT Annual competition for the 1982 Billboard Radio Awards

I, \_\_\_\_\_ of \_\_\_\_\_, nominate the following record promotion persons for the annual competition in the following categories:

#### CHIEF EXECUTIVE IN CHARGE OF PROMOTION

Name of Person \_\_\_\_\_

Company \_\_\_\_\_ City \_\_\_\_\_

#### NATIONAL

Name of Person \_\_\_\_\_ Company \_\_\_\_\_ City \_\_\_\_\_

#### REGIONAL

Name of Person \_\_\_\_\_

Company \_\_\_\_\_ City \_\_\_\_\_

#### LOCAL

Name of Person \_\_\_\_\_

Company \_\_\_\_\_ City \_\_\_\_\_

#### INDEPENDENT

Name of Person \_\_\_\_\_

Company \_\_\_\_\_ City \_\_\_\_\_

Please send to: Attn:

**Nominations, 1982 Radio Awards**  
Douglas E. Hall  
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1515 Broadway  
New York, N.Y. 10036

### ENTRY FORM AIR PERSONALITY COMPETITION

Please affix this label to your air personality's air check.

PLEASE PRINT:

Air Personality \_\_\_\_\_ Station \_\_\_\_\_ City \_\_\_\_\_ Format \_\_\_\_\_

Does air personality select music? Yes \_\_\_ No \_\_\_

Personality has been with station since \_\_\_\_\_  
mo. yr.

JUDGES:

Please rate on a scale of zero (0) to ten (10). The highest point total in each category wins. Use ONLY one column. Leave rest blank for future judging.

REGIONAL RATING					FINAL RATING			
				Voice				
				Timing				
				Music selection				
				Salesmanship				
				Personality definition				
				Interest stimulation				
				Compatibility with format				
				Ability to relate to audience				
				Presentation				
				Content				
				Imagination				
				Creativity				
				Originality				
				TOTAL		TOTAL		

All entries, including tapes become the property of Billboard. It is the intention of Billboard to create a composite tape from winning entries. Entry in this contest constitutes permission granted to Billboard to reproduce tapes submitted for said composite tapes to be distributed at cost within the industry.

**ALL ENTRIES MUST BE POSTMARKED NO LATER THAN NOV. 30, 1982**



# Radio

## Programming, AM Stereo Units Are NAB Meet Focus

• Continued from page 20

time talk show host Bernard Meltzer's new financial program, airing 8 p.m. to midnight, Saturday and Sunday.

Mutual Broadcasting is promoting its new two-and-a-half-minute "Sports Health Tips" program and its expanded, three-minute daily regional college football reports. The network is also featuring its 13-week symphony series broadcast from the Lincoln Center and its six-hour "International Country Music Festival," hosted by Lee Arnold and airing Oct. 22 and 29. Once again, Larry King will broadcast his overnight program live from the convention and will host the "Making Money With Your Mouth" luncheon.

Westwood One is debuting six new programs at the NAB. "Buffalo Dick's Radio Ranch," promoted as the "Howdy Doody" show of the '80s, is a one-hour weekly program targeted at rock stations. A pop version of "In Concert" is a 90-minute twice monthly program geared toward AC and Hot 100 formats. "Star Trak Specials" are weekly one-hour music and interview shows aimed at AC and Hot 100 stations. A 48-hour special called the "Pop Years," the history of pop music from the '50s through the '80s, is also aimed at AC and Hot 100 stations. "American Music—The Source, The Soul, The Sound," a 26-hour history of black music hosted by Sid McCoy, is geared toward urban contemporary outlets. And "The Laugh Years—History Of Comedy On Records" are six three-hour programs hosted by Dr. Demento, for any format which "has the nerve."

Watermark is promoting its new "Musical" show, a three-hour weekly program saluting hits from the stage and screen, geared to MOR and easy listening stations. The show recently went on the air with 30 domestic stations and five international outlets. Watermark is also pushing its "TV Tonight With Ron Hendren."

TM is focusing on its 48-hour "Royalty Of Rock" special. It is also featuring a series of six tv commercials called "My Best Friend," tar-

geted for 25-34 demographics. "Impact" is its new i.d. package for contemporary radio stations. And TM is also previewing its video sales training film, "How To Sell Com-

mercial Jingles Successfully."

McGavren Guild will be on the scene with its hot air balloon, as well as promoting its "Captain Radio" advertising campaign and its "Lis-

tening To Listeners" study and selectively distributing a new reference book, "Delson's Dictionary Of Radio & Record Industry Terms." RKO Radio Networks is discussing

the three-meter earth stations recently offered to 300 stations and the shift in broadcast site to Dallas for "America Overnight" with new host Mitch Carr.

# MONTH-TO-MONTH RESUSCITATION



### STILLER, MEARA BOW OUT OF NAB

NEW ORLEANS—"It's a tacky way of doing things," comments Marty Rubenstein, president of Mutual Broadcasting and chairman of the NAB Radio Programming Conference steering committee, on the last-minute pullout of Stiller & Meara from their role in the conference here.

The cancellation was so last-minute that all programs and literature list the comedy team as appearing. They were scheduled to entertain during the Monday "Making Money With Your Mouth" luncheon. No reason was given for the cancellation.

Substituting are Bert Berdis and Alan Barzman. Berdis was one half of the radio commercial creative team Dick & Bert, co-founder of the "Radio: It's Red Hot" campaign, and creator of the radio character Chickenman. Berdis recently joined Barzman of Alan Barzman & Co., which won this year's Clio Award for best humorous radio commercial. Barzman is a former writer for Stan Freberg.

Tune in to MUSICIAN every month and turn on to the most varied music format available. Every issue of MUSICIAN Magazine brings you more in-depth coverage of new music than you could hear all year. Unlike other music publications, we don't talk *about* today's

recording artists, we talk *to* them. Join the discussion and discover the difference.

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DJ229



SEPTEMBER 4, 1982, BILLBOARD

# Radio

## A Profile Of The New Orleans Radio Marketplace

• Continued from page 22

soul, light jazz, current urban and oldies. That's not to say you won't hear the Soul Sonic Force. You will,

but you'll also get a generous helping of Spyro Gyra.

**99.5 WRNO.** The fact that WRNO is the only FM radio station in America to be simulcast on short

wave has apparently not altered the programming philosophy of Mike Costello. Mike, in addition to being p.d., is also part owner (his brother owns the major part) and morning

drive personality. One listen to his show tells you Mike is a New Orleans native, but as many of his listeners are also from this area, his obvious accent and local references

seem to be positives.

WRNO is number three in this market—and as for why, once again refer to "Does Not Apply." When I first tuned them in, you could have paid me a great sum of money to tell you what I was listening to, and the only conclusion I would have drawn was that they were not country. The three-record segue I heard included Melissa Manchester, Billy Preston and Gary U.S. Bonds, and it wasn't until I heard the line "FM 100, where we let the good rock roll," that I realized this was AOR—New Orleans style.

**101.1: WNOE.** Formerly beautiful music, this station returned to the format it signed on with years ago: country. TM Country this time around, with a beautiful music presentation. "Stereo Country 101" they're calling it, and it's number four this book.

**101.9: WAJY.** WWL's sister station is known as "Joy 102." The approach is MOR beautiful music, and the format is Shulke II. P.d. Mike Bourgeois is happy with the result.

**105.3: WAIL.** Number one WAIL is really the Cinderella story in the market. More than two years ago, owner Ed Muniz, who is an entrepreneur in every sense of the word, felt his black station WXEL would fare better if it were country. He applied for the call letters WAIL (formerly on an AM in Baton Rouge) with Waylon Jennings in mind, and hired a guy to program the facility. He sold time to competing stations so they could alert listeners that WXEL was changing formats and black music could now be heard on their stations, and systematically blew off his advertisers. Two days before the intended switch, his p.d. backed out of the deal. One day before the change, he heard WNOE-FM had just locked up the TM country package he'd been eyeing. Faced with jumping out the window or salvaging his black format, he chose the latter. By this time the call letter change had come through, the records had been given away, and the station, which incidentally was located in Slidell, 28 miles out of town, was in trouble. Enter one Barry Richards. Barry was a fast talking Easterner with several impressive call letters under his belt and was instantly intimidating to most of the staff. He promised ridiculous success, and he delivered.

Unlike most urban facilities, WAIL truly has no color. The staff is thoroughly professional: news director Ben Suddeth comes from WWL, chief engineer Alan Perkins has made something out of nothing more than once, and Barry Richards, "The Hunk of Funk," can out-talk even B. Mitchell Reed when he gets in gear.

★ ★ ★

A couple of final notes: New Orleans is home to some of the finest musicians in America, including the infamous Ernie K. Doe of "Mother-In-Law" fame, and believe it or not, Ernie has a weekly radio show—Thursday nights 7 to 8:30 on public radio WWOZ 90.7. I heard it. I still don't believe it.

When I arrived in New Orleans, I was prepared for another dull radio town (there are so many these days). What I got was far from dull. Going back to "Does Not Apply." I should have expected it. By far the most unique feature of this market is its localism. Never have I heard so many local accents and local references. At first the sound was foreign and unnerving. It couldn't work in Des Moines. But referring back to radio's biggest assets (local and live), New Orleans radio is right on target.

20% OFF ON ORDERS PLACED AT THE NAB!  
VISIT THE BILLBOARD SUITE AND LISTEN TO

# THE SIXTIES

CONTAINING THE TOP 100 SONGS OF A DECADE,  
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- All original hits—original artists—original recordings

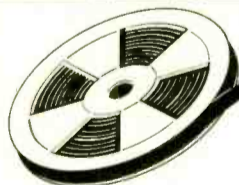
Programmers are playing more oldies than ever. But high-quality reproductions are hard to find. Rare records are expensive. Assembling an oldies library can be a chore and a drain on your budget.

Now RSI has prepared a programming resource that can be counted on for selection and quality. The top 10 best-selling songs of each year of The Sixties have been assembled with meticulous care, in top-quality tape reproductions of the original recordings. Each selection has been superbly equalized and processed for maximum clarity at broadcast levels. You can't get better-sounding copies or a better-documented choice of top hits.

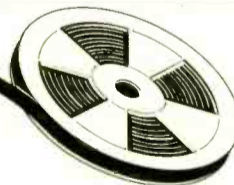
This special programming package is available **now**, FOR BROADCAST USE ONLY. There's no limit to the years of use you'll have for this classic gold collection. So place your order now for immediate handling and quick delivery!

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- YES! Ship me THE SIXTIES library immediately! Enclosed is my station check or purchase order for \$300 (plus tax, where applicable).
- Please send me a list of the titles included in THE SIXTIES. There is no cost or obligation.

SHIP TO:

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Street address: \_\_\_\_\_

City, state, zip: \_\_\_\_\_

(State sales tax: California: 6%; Massachusetts: 5%; New Jersey: 5%; New York: 8%; Ohio: 5½%; Tennessee: 6¾%; Virginia: 4%)

# Radio

## Record Labels And Radio: Who's Calling The Shots?

• Continued from page 23

pently the needs of his audience.

So where does that leave radio's relationship with the record industry? "I'm a firm believer that we need each other," says Walt Turner, p.d. of Gannett's KSD St. Louis. "They sell records, we program radio stations. It's hand in hand, but it's separate, too. If it doesn't fit, you don't play it." Alonzo Miller agrees. "There are a lot of negatives from both sides, but both realize that without the other, they wouldn't be as successful."

"But they would exist," notes KFMK's Sumpter. "If all the record companies went broke tomorrow, I'd still have over 20 years of oldies to play. It really isn't as intertwined as some people think."

"Honestly, our involvement with one another has diminished," says Wood. "I don't consider much of the input I get from record companies anymore. I'm going to play the product consistent with my station's image regardless of what's on top or who's playing it." Lee Masters, station manager of WAVG Louisville, goes a step further: "It might be healthy if each industry had no contact with the other at all. Stations could be programmed better and record companies could find new and inventive ways to market product."

"Record companies have no obligations to release product to fill the format needs of broadcasters," says country consultant Bill Taylor. "The sole duty of the record company is to sell records, and when either industry discovers it can exist without the other, we quickly discover that it's been a marriage of convenience, not a lasting love."

Warner Bros.' Stan Cornyn also questioned the validity of that marriage in "The Day Radio Died," the well-known speech he delivered at the 1975 NARM convention. "The point is," he said then, "as long as the record business looks at radio as it is now, as long as we persist in thinking of it as our total exposure medium, we're tied to radio's audience. An audience of single kids."

Since Cornyn's speech in 1975, an interesting change has taken place. Radio is no longer looking at "an audience of single kids." Stations are aiming their programming directly at adult tastes and mentality, but where are the record companies? "They still promote product based on a teenage mentality," says Jim Wood. "By the time I add a record, the record company is off it. The promo guy's bonus plan is over and he's worried about the next one—and that's the time the company should be promoting the first one."

"There's no group effort in that industry. It's as if promotion and sales aren't working together. When I first add a song, it's on a low rotation that won't produce sales to adults. If adults will buy it, they'll do it when it's in a higher rotation and that won't be for weeks. The record company has three other projects in the meantime."

"Record companies react to radio," says Ken Kohl, p.d. of KOMO Seattle. "Not only are they not taking the lead, but it's only after radio beats them over the head that they'll realize things may be changing. Back in the late '60s, when free form radio was a factor, they didn't know what we were doing, and they were still hitting us with singles. Now contemporary full service radio is departing from their accepted norm, and they're not equipped to deal with this either. It will take them forever to notice that. Hey, things are changing."

"It takes an adult six or eight weeks to catch on to most product," says Houston's Sumpter. "And the record companies aren't savoring this success. It's 'get it added, and go

on to the next project.' But adults don't listen like that."

It's become a cliché to say that consumer spending power lies with the 25-49 demographic, continues

Sumpter, "but record companies act as if they don't believe it. Even when the music is right, the marketing's all wrong. Take an artist like Cher, who probably has the greatest appeal to

the over-25 group. She's marketed in a pair of punk rock sunglasses. How can you expect a return on an investment like that?"

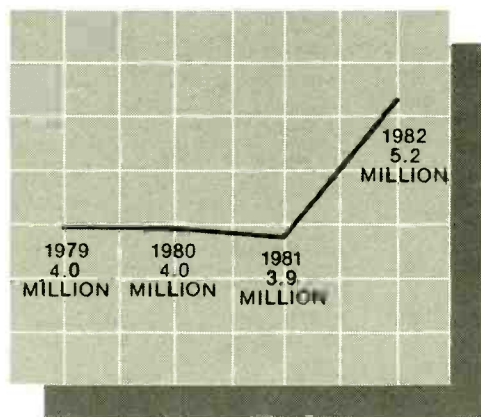
(Continued on page 32)

# 1 1/4 MILLION

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Source: Arbitron, Spring TSA Cume P12+

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- KRQR**  
San Francisco  
Album Rock
- WBBM-FM**  
Chicago  
Hot Hits!
- WCAU-FM**  
Philadelphia  
Hot Hits!
- WCBS-FM**  
New York  
Solid Gold
- WEEI-FM**  
Boston  
Soft Rock

## The CBS Owned FM Radio Stations

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# Billboard® TOP LPs & TAPE®

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Artist-TITLE-Label		THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label		THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label						
1	★ <b>FLEETWOOD MAC</b> Mirage Warner Bros. 1-23607	1	1	8	WEEKS AT #1 5	WEA	36	39	7	★ <b>KENNY ROGERS</b> Love Will Turn You Around Liberty LO 51124	CAP	79	79	6	★ <b>BILLY IDOL</b> Billy Idol Chrysalis CHR 1377	IND
2	● <b>SURVIVOR</b> Eye Of The Tiger Scotti Bros. FZ 38062 (Epic)	2	11	11	●	CBS	37	37	10	★ <b>SOUNDTRACK</b> E.T. MCA MCA 6109	MCA	82	82	8	★ <b>JOHN WAITE</b> Ignition Chrysalis CHR 1376	IND
3	★ <b>JOHN COUGAR</b> American Fool Riva/Mercury RVL 7501 (Polygram)	3	18	18	●	POL	38	46	10	★ <b>STRAY CATS</b> Built For Speed EMI-America ST-17070	CAP	127	127	2	★ <b>GEORGE THOROGOOD &amp; THE DESTROYERS</b> Bad To The Bone EMI-America ST-17076	CAP
4	▲ <b>ASIA</b> Asia Geffen GHR 2008 (Warner Bros.)	4	23	23	▲	WEA	39	42	26	★ <b>ALABAMA</b> Mountain Music RCA AFL1-4229	RCA	87	87	5	★ <b>URIAH HEPP</b> Abominog Mercury SRM 1-4057 (Polygram)	POL
5	★ <b>ROBERT PLANT</b> Pictures At Eleven Swan Song SS 8512 (Atlantic)	5	8	8	★	WEA	40	40	15	★ <b>CHEAP TRICK</b> One On One Epic 38021	CBS	75	75	18	▲ <b>VAN HALEN</b> Diver Down Warner Bros. BSK 3677	WEA
6	★ <b>THE STEVE MILLER BAND</b> Abracadabra Capitol ST 12216	6	11	11	●	CAP	41	41	8	★ <b>JOE JACKSON</b> Night And Day A&M SP 4906	RCA	76	76	8	★ <b>X</b> Under The Big Black Sun Elektra EI-60150	WEA
7	★ <b>REO SPEEDWAGON</b> Good Trouble Epic FE 38100	7	9	9	●	CBS	42	32	11	★ <b>GLENN FREY</b> No Fun Aloud Elektra EI-60129	WEA	77	77	4	★ <b>NICOLETTE LARSON</b> All Dressed Up And No Place To Go Warner Bros. BSK 3678	WEA
8	★ <b>CROSBY, STILLS AND NASH</b> Daylight Again Atlantic SD 19360	8	8	8	●	WEA	43	43	23	★ <b>THE DAZZ BAND</b> Keep It Live Motown 6004ML	IND	101	101	4	★ <b>SOFT CELL</b> Non Stop Ecstatic Dancing Sire 1-23694 (Warner Bros.)	WEA
9	★ <b>THE GO GO'S</b> Vacation I.R.S. SP 70031 (A&M)	9	4	4	●	RCA	44	21	11	★ <b>ROLLING STONES</b> Still Life Rolling Stones Records COC 39113 (Atlantic)	WEA	114	114	3	★ <b>JERMAINE JACKSON</b> Let Me Tickle Your Fancy Motown 6017 ML	IND
10	★ <b>GENESIS</b> Three Sides Live Atlantic SD 2-2000	10	11	11	●	WEA	45	65	2	★ <b>MICHAEL McDONALD</b> If That's What It Takes Warner Bros. 23703	WEA	80	80	24	● <b>SCORPIONS</b> Blackout Mercury SRM-1-4039	POL
11	★ <b>ORIGINAL CAST</b> Dreamgirls Geffen GHSP 2007 (Warner Bros.)	11	16	16	●	WEA	46	29	20	★ <b>TOTO</b> Toto IV Columbia FC 37728	CBS	99	99	4	★ <b>EDDIE MURPHY</b> Eddie Murphy Columbia FC 38180	CBS
12	★ <b>CHICAGO</b> Chicago 16 Full Moon/Warner Bros. 1-23689	12	11	11	●	WEA	47	47	28	★ <b>THE HUMAN LEAGUE</b> Dare A&M/Virgin SP 6-4892	RCA	88	88	5	★ <b>SHOOTING STAR</b> Ill Wishes Virgin/Epic FE 38020	CBS
13	★ <b>BILLY SQUIER</b> Emotions In Motion Capitol ST 12217	13	5	5	●	CAP	48	58	5	★ <b>STEPHANIE MILLS</b> Tantalizing Hot Casablanca NBLP 7265 (Polygram)	POL	83	83	19	★ <b>PATRICE RUSHEN</b> Straight From The Heart Elektra EI-60015	WEA
14	★ <b>LOVERBOY</b> Get Lucky Columbia FC 37638	14	43	43	▲	CBS	49	53	17	★ <b>MISSING PERSONS</b> Missing Persons Capitol DLP 15001	CAP	84	84	24	▲ <b>RICK SPRINGFIELD</b> Success Hasn't Spoiled Me Yet RCA AFL1-4125	RCA
15	★ <b>SOUNDTRACK</b> Rocky III Liberty LO 51130	15	9	9	●	CAP	50	23	13	★ <b>FRANK ZAPPA</b> Ship Arriving Too Late To Save A Drowning Witch Barking Pumpkin FW 38066 (CBS)	CBS	85	85	20	● <b>RAY PARKER JR.</b> The Other Woman Arista AL 9590	IND
17	★ <b>GAP BAND</b> Gap Band IV Total Experience TE-1-3001 (Polygram)	17	13	13	●	POL	51	51	8	★ <b>TED NUGENT</b> Nugent Atlantic SD 19365	WEA	86	86	11	★ <b>AXE</b> Offering Atlantic SD 38 148	WEA
18	★ <b>THE ALAN PARSONS PROJECT</b> Eye In The Sky Arista AL 9599	18	12	12	●	IND	52	52	15	★ <b>JUICE NEWTON</b> Juice Newton Capitol DLP 15001	RCA	87	87	43	▲ <b>THE J. GEILS BAND</b> The J. Geils Band Arista AL 9599	WEA



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# Hot 100®

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THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	3	15	<b>ABRACADABRA</b> —The Steve Miller Band (Steve Miller, Gary Mallaber), S. Miller, Capitol 5126	★	★	15	<b>WEEKS AT #1</b> 1	★	★	15	<b>HEART ATTACK</b> —Olivia Newton-John (John Farrar), S. Kipner, P. Bliss, MCA 52100
2	1	14	<b>EYE OF THE TIGER</b> —Survivor (Jim Peterik, Frankie Sullivan), F. Sullivan, Scotti Bros. 5-02912 (Epic)	★	★	14		★	★	14	<b>LET IT WHIP</b> —Dazz Band (Reggie Andrews), R. Andrews, N. Chancler, Motown 1609
3	5	14	<b>HARD TO SAY I'M SORRY</b> —Chicago (David Foster), P. Cetera, D. Foster, Full Moon/Warner Bros. 7-29979	★	★	14		★	★	14	<b>GYPSY</b> —Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), S. Nicks, Warner Bros. 7-29918
4	4	12	<b>HOLD ME</b> —Fleetwood Mac (Lindsey Buckingham, Richard Dashut, Ken Caillat, Fleetwood Mac), C. McVie, R. Patton, Warner Bros. 7-29966	★	★	12		★	★	12	<b>UP WHERE WE BELONG</b> —Joe Cocker And Jennifer Warnes (Stewart Levine), J. Nitzsche, W. Jennings, B. Sainte-Marie, Island 7-99996 (Atlantic)
5	6	13	<b>EVEN THE NIGHTS ARE BETTER</b> —Air Supply (Harry Maslin), J. L. Wallace, K. Bell, T. Skinner, Arista 0692	★	★	13		★	★	13	<b>HOW CAN I LIVE WITHOUT HER</b> —Christopher Atkins (Terry Britton), T. Britton, S. Shifrin, Polydor 2210
6	11	16	<b>YOU SHOULD HEAR HOW SHE TALKS ABOUT YOU</b> —Melissa Manchester (Arif Mardin), T. Snow, D. Pitchford, Arista 0676	★	★	16		★	★	16	<b>IN THE DRIVERS SEAT</b> —John Schneider (Tony Scotti, John D'Andrea), J. Harrington, J. Penning, Scotti Bros. 5-03062 (Epic)
7	2	20	<b>HURTS SO GOOD</b> —John Cougar (John Cougar Mellencamp, Don Gehman), G.M. Green, J. Cougar, Riva 209 (Polygram)	★	★	20		★	★	20	<b>RIGHT AWAY</b> —Kansas (Kansas, Ken Scott), J. Elefante, D. Elefante, Kirshner 5-03084 (Epic)
8	8	10	<b>VACATION</b> —The Go-Go's (Richard Gottehrer), K. Valentine, C. Caffey, J. Wiedlin, I.R.S. 9907 (A&M)	★	★	10		★	★	10	<b>HE COULD BE THE ONE</b> —Josie Cotton (Bobby & Larson Paine), B&L Paine, Elektra 47481
9	9	11	<b>WASTED ON THE WAY</b> —Crosby, Stills And Nash (Crosby, Stills and Nash, Stanley Johnston, Steve Gursky), Atlantic 4058	★	★	11		★	★	11	<b>STEPPIN' OUT</b> —Joe Jackson (David Kershenbaum, Joe Jackson), J. Jackson, A&M 2428
10	10	9	<b>TAKE IT AWAY</b> —Paul McCartney (George Martin), P. McCartney, Columbia 18-03018	★	★	9		★	★	9	<b>LOVE COME DOWN</b> —Evelyn King (Morris Brown), Kashif, RCA 13273
11	14	7	<b>JACK AND DIANE</b> —John Cougar (John Cougar Mellencamp, Don Gehman), J.C. Mellencamp, Riva/Mercury 210 (Polygram)	★	★	7		★	★	7	<b>ATHERNA</b> —The Who (Glyn Johns), P. Townshend, Warner Bros. 7-29905
12	12	11	<b>LOVE IS IN CONTROL</b> —Donna Summer (Quincy Jones), Q. Jones, M. Ross, R. Temperton, Geffen 7-29982 (Warner Bros.)	★	★	11		★	★	11	<b>NOBODY</b> —Sylvia (T. Collins), K. Fleming, D. Morgan, RCA 13223
13	13	10	<b>LOVE WILL TURN YOU AROUND</b> —Kenny Rogers (Kenny Rogers, D. Malloy), K. Rogers, E. Stevens, T. Schuyler, D. Malloy, Liberty 1471	★	★	10		★	★	10	<b>MACHINERY</b> —Sheena Easton (Christopher Neil), J. Downes, EMI-America 8131
14	15	10	<b>EYE IN THE SKY</b> —The Alan Parsons Project (Alan Parsons), E. Woolson, A. Parsons, Arista 0696	★	★	10		★	★	10	<b>SHE LOOKS A LOT LIKE YOU</b> —The Clocks (Mike Flicker), S. Swaim, Boulevard 5-03075 (Epic)
15	18	9	<b>WHO CAN IT BE NOW?</b> —Men At Work (Peter Dinklage), C. Hay, Columbia 18-02888	★	★	9		★	★	9	<b>YOUR DADDY DON'T KNOW</b> —Toronto (Steve Smith), M. Roth, G. Iwamoto, Network 7-69986 (Elektra)
16	16	10	<b>LET IT BE ME</b> —Willie Nelson (Chips Moman), M. Curtis, P. Delaney, B. Becaud, Columbia	★	★	10		★	★	10	<b>DON'T RUN MY LIFE</b> —Spys (Neil Kernon), Spys, EMI-America 8124
17	17	10	<b>VALLEY GIRL</b> —Frank & Moon Zappa (Frank Zappa), F. Zappa, M. Zappa, Barking Pumpkin 4W9-03069 (CBS)	★	★	10		★	★	10	<b>NEVER BEEN IN LOVE</b> —Randy Meisner (Mike Flicker), C. Bickhardt, Epic 14-03032
18	39	6	<b>NEVER BEEN IN LOVE</b> —Randy Meisner (Mike Flicker), C. Bickhardt, Epic 14-03032	★	★	6		★	★	6	<b>SOMEDAY, SOMETIME</b> —Marshall Crenshaw (Richard Gottehrer, Marshall Crenshaw), M. Crenshaw, Warner Bros. 7-29974
19	36	9	<b>SOMEDAY, SOMETIME</b> —Marshall Crenshaw (Richard Gottehrer, Marshall Crenshaw), M. Crenshaw, Warner Bros. 7-29974	★	★	9		★	★	9	<b>I RAN</b> —A Flock Of Seagulls (Mike Howlett), A. Score, P. Reynolds, M. Score, F. Maudsley, Jive/Arista 102
20	43	9	<b>I RAN</b> —A Flock Of Seagulls (Mike Howlett), A. Score, P. Reynolds, M. Score, F. Maudsley, Jive/Arista 102	★	★	9		★	★	9	<b>LET ME GO</b> —Ray Parker Jr. (R. Parker Jr.), R. Parker Jr., Arista 0695
21	38	8	<b>LET ME GO</b> —Ray Parker Jr. (R. Parker Jr.), R. Parker Jr., Arista 0695	★	★	8		★	★	8	<b>GLORIA</b> —Laura Branigan (Jack White, Greg Mathison), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048
22	44	9	<b>GLORIA</b> —Laura Branigan (Jack White, Greg Mathison), U. Tozzi, G. Bigazzi, T. Veitch, Atlantic 4048	★	★	9		★	★	9	<b>LOVE OR LET ME BE LONELY</b> —Paul Davis (Ed Seay, Paul Davis), S. Scarborough, J. Peters, A. Poree, Arista 0697
23	40	8	<b>LOVE OR LET ME BE LONELY</b> —Paul Davis (Ed Seay, Paul Davis), S. Scarborough, J. Peters, A. Poree, Arista 0697	★	★	8		★	★	8	<b>MAKE BELIEVE</b> —Toto (Toto), D. Paich, Columbia 18-03143
24	47	5	<b>MAKE BELIEVE</b> —Toto (Toto), D. Paich, Columbia 18-03143	★	★	5		★	★	5	<b>YOU DROPPED A BOMB ON ME</b> —The Gap Band (L. Simmons), C. Wilson, L. Simmons, R. Taylor, Total Experience 8203 (Polygram)
25	54	4	<b>YOU DROPPED A BOMB ON ME</b> —The Gap Band (L. Simmons), C. Wilson, L. Simmons, R. Taylor, Total Experience 8203 (Polygram)	★	★	4		★	★	4	<b>I'M THE ONE</b> —Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack), R. MacDonald, W. Salter, W. Eaton, Atlantic 4068
26	45	7	<b>I'M THE ONE</b> —Roberta Flack (R. MacDonald, W. Eaton, W. Salter, R. Flack), R. MacDonald, W. Salter, W. Eaton, Atlantic 4068	★	★	7		★	★	7	<b>WORKIN' FOR A LIVIN'</b> —Huey Lewis and The News (Huey Lewis and the News), C. Hayes, H. Lewis, Chrysalis 2630
27	49	4	<b>WORKIN' FOR A LIVIN'</b> —Huey Lewis and The News (Huey Lewis and the News), C. Hayes, H. Lewis, Chrysalis 2630	★	★	4		★	★	4	<b>OH JULIE</b> —Barry Manilow (B. Manilow), S. Stevens, Arista 0698
28	50	6	<b>OH JULIE</b> —Barry Manilow (B. Manilow), S. Stevens, Arista 0698	★	★	6		★	★	6	<b>SHOULD I STAY OR SHOULD I GO</b> —The Clash (The Clash), The Clash, Epic 14-03096
29	48	8	<b>SHOULD I STAY OR SHOULD I GO</b> —The Clash (The Clash), The Clash, Epic 14-03096	★	★	8		★	★	8	<b>BREAK IT TO ME GENTLY</b> —Juice Newton (Richard Landis), D. Lampert, J. Seneca, Capitol 9822
30	53	3	<b>BREAK IT TO ME GENTLY</b> —Juice Newton (Richard Landis), D. Lampert, J. Seneca, Capitol 9822	★	★	3		★	★	3	<b>THEMES FROM E.T.</b> —Walter Murphy (Walter Murphy), J. Williams, MCA 52099
31	52	6	<b>THEMES FROM E.T.</b> —Walter Murphy (Walter Murphy), J. Williams, MCA 52099	★	★	6		★	★	6	
32	56	5	<b>LET IT BE ME</b> —Willie Nelson (Chips Moman), M. Curtis, P. Delaney, B. Becaud, Columbia	★	★	5		★	★	5	

16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	86	87	88	89	90	91	92	93	94	95	96	97	98	99	100
AMERICAN MUSIC—Pointer Sisters (Richard Perry), P. McGee, Planet 13254 (RCA)	THINK I'M IN LOVE—Eddie Money (Tom Dowd), E. Money, Columbia 18-02964	KEEP THE FIRE BURNIN'—REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzer), K. Cronin, Epic 14-02967	ONLY THE LONELY—The Motels (Val Garay), M. Davis, Capitol 5114	YOU CAN DO MAGIC—America (Russ Ballard), R. Ballard, Capitol 5142	ONLY TIME WILL TELL—Asia (Mike Stone), Wetton, Downes, Geffen 7-29970 (Warner Bros.)	AND I'M TELLING YOU I'M NOT GOING—Jennifer Holliday (D. Foster), T. Ewen, H. Krieger, Geffen 7-29983 (Warner Bros.)	BLUE EYES—Elton John (Chris Thomas), E. John, G. Osborne, Geffen 7-29954 (Warner Bros.)	SOMEBODY'S BABY—Jackson Browne (Jackson Browne), J. Browne, D. Kortchmar, Asylum 7-69982 (Elektra)	KIDS IN AMERICA—Kim Wilde (Ricky Wilde), R. Wilde, K. Wilde, EMI-America 8110	HOT IN THE CITY—Billy Idol (Keith Forsey), B. Idol, Chrysalis 2605	LET ME TICKLE YOUR FANCY—Jermaine Jackson (Jermaine Jackson, Berry Gordy), J. Jackson, P.M. Jackson Jr., P. Sawyer, M. McLeod, Motown 1628	I KEEP FORGETTIN'—Michael McDonald (Ted Templeman, Lenny Waronker), M. McDonald, E. Sanford, Warner Bros. 7-29933	ROSANNA—Toto (Toto), D. Paich, Columbia 18-02811	HOLD ON—Santana (John Ryan), I. Thomas, Columbia 18-03160	WHAT'S FOREVER FOR—Michael Murphy (Jim Ed Norman), R. Van Hoy, Liberty 1466	DO YOU WANNA TOUCH ME—Joan Jett & The Blackhearts (Kenny Laguna, Ritchie Cordell), G. Glitter, M. Leander, Boardwalk 11-150-7	OUT OF WORK—Gary U.S. Bonds (Bruce Springsteen, Miami Steve), B. Springsteen, EMI-America 8117	PLANET ROCK—Afrika Bambaata and The Soul Sonic Force (A. Baker), A. Baker, J. Robie, Soul Sonic Force, Tommy Boy 823	VOYEUR—Kim Carnes (Val Garay), K. Carnes, D. Ellingson, D. Hitchings, EMI-America 8127	HOLDIN' ON—Tane Cain (Keith Olsen), J. Cain, P. Baker, RCA 13287	THE ONE YOU LOVE—Glenn Frey (Glenn Frey, Allan Blazek, Jim Ed Norman), G. Frey, J. Tempchin, Asylum 7-69974 (Elektra)	STILL IN THE GAME—Steve Winwood (Steve Winwood), Winwood, Jennings, Island 7-29940 (Atco)	I WILL ALWAYS LOVE YOU—Dolly Parton (Dolly Parton, Gregg Perry), D. Parton, RCA 13260	YOU KEEP RUNNIN' AWAY—38 Special (Rodney Mills), D. Barnes, J. Carlisi, J. Peterik, A&M 2431	I ONLY WANT TO BE WITH YOU—Nicolette Larson (Andrew Gold), M. Hawker, I. Raymond, Warner Bros. 7-29948	YOU DON'T WANT ME ANYMORE—Steel Breeze (Kim Fowley), K. Gorbabian, RCA 13823	JUMP TO IT—Aethra Franklin (Luther Vandross), L. Vandross, M. Miller, Arista 0699	NIGHTSHIFT—Quarterflash (John Boylan), Bacharach, Sager, Ross, Warner Bros. 7-29932	SARA—Bill Champlin (David Foster), D. Champlin, A. Thicke, Elektra 47456	JOHNNY CAN'T READ—Don Henley (Don Henley, Danny Kortchmar, Greg Ladanyi), D. Henley, D. Kortchmar, Asylum 7-69971 (Elektra)	HE GOT YOU—Ronnie Milsap (Ronnie Milsap, Tom Collins), R. Murphy, B. Wood, RCA 13286	BIG FUN—Kool & The Gang (Eumir Deodato), R.K. Bell, J. Taylor, G. Brown, R. Bell, Kool & The Gang, De-Lite 822 (Polygram)	SWEET TIME—REO Speedwagon (Kevin Cronin, Gary Richrath, Kevin Beamish, Alan Gratzer), K. Cronin, Epic 14-03175	DON'T FIGHT IT—Kenny Loggins With Steve Perry (Bruce Botnik, Kenny Loggins), K. Loggins, S. Perry, D. Pitchford, Columbia 18-03192	WIKAL I—Iom Basil (Greg Mathison, Trevor Veitch), N. Chinn, M. Chapman, Chrysalis 2638	SAD HEARTS—The Four Tops (D. Wolfert), Blatte, Gottlieb, Casablanca 2353 (Polygram)	TAKE THE L.—The Motels (Val Garay), Jourard, Davis, Carter, Capitol 5149	TAINTED LOVE—Soft Cell (Mike Thorne), E.C. Cobb, Sire 49855 (Warner Bros.)	DON'T YOU WANT ME—The Human League (Martin Rushent & The Human League), Callis, Oakey, Wright, A&M/Virgin 2397	AIN'T NOTHIN' LIKE THE REAL THING/YOU'RE ALL I NEED TO GET BY—Chris Christian (Bob Gaudio), N. Ashford, V. Simpson, Boardwalk 7-11-149	CLOSE ENOUGH TO PERFECT—Alabama (Harold Shedd, Alabama Strings), C. Chambers, RCA 13294	I NEED YOU—Paul Carrack (Nick Lowe), P. Carrack, N. Lowe, M. Belmont, Epic 14-03146	CALLING ALL GIRLS—Queen (Queen, Mack), R. Taylor, Elektra 7-69981	WORDS—Missing Persons (Ken Scott), Bozzio, Cuccurullo, Capitol 9773	I REALLY DON'T NEED NO LIGHT—Jeffrey Osborne (George Duke), D. H. Wolinski, J. Osborne, A&M 2410	SHE GOT THE GOLDMINE—Jerry Reed (Rick Hall), T. DuBois, RCA 13268	HOT FUN IN THE SUMMERTIME—Dayton (R.P. Harris Jr.), S. Stewart, Liberty 1468	LOVE PLUS ONE—Haircut One Hundred (Bob Sargeant), N. Heyward, Arista 0672	EMOTIONS IN MOTION—Billy Squier (Mack, Billy), B. Squier, Capitol 5135	LUANNE—Foreigner (Robert John "Mutt" Lang, Mick Jones), Gramm, Jones, Atlantic 4072	IF THE LOVE FITS WEAR IT—Leslie Pearl (L. Pearl), L. Pearl, P. Redrow, RCA 13235	PAPERLATE—Genesis (Genesis), Banks, Collins, Rutherford, Atlantic 4053																																

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18	16	15	▲	<b>WILLIE NELSON</b> Always On My Mind Columbia FC 37951	CBS	54	54	14	●	<b>RICK JAMES</b> Throwin' Down Gordy 6005 GL (Motown)	CAP	92	5	●	<b>DAVE GRUSIN</b> Out Of The Shadows Arista/GRP 5510	CAP
20	13	★19	▲	<b>THE CLASH</b> Combat Rock Epic FE 37689	CBS	★55	136	2	IND	<b>ROYAL PHILHARMONIC ORCHESTRA</b> Hooked On Classics II RCA AFL1-4373	IND	97	3	★89	<b>THE ISLEY BROTHERS</b> The Real Deal 1-Neck FZ 38047 (Epic)	IND
22	16	★20	IND	<b>A FLOCK OF SEAGULLS</b> Jive/Arista VA 66000	IND	56	56	18	RCA	<b>ELTON JOHN</b> Jump Up Geffen GHS 2013 (Warner Bros.)	RCA	90	15	90	<b>SQUEEZE</b> Sweets From A Stranger A&M SP-4899	CBS
21	19	★21	CAP	<b>THE MOTELS</b> All Four One Capitol ST-12177	CAP	57	57	15	WEA	<b>SOUNDTRACK</b> Annie Columbia JS 38000	WEA	91	13	91	<b>KANSAS</b> Vinyl Confessions Krisner FZ 38002 (Epic)	RCA
34	10	★22	CBS	<b>MEN AT WORK</b> Business As Usual Columbia ARC 37978	CBS	58	59	15	●	<b>STEVIE WONDER</b> Stevie Wonder's Original Musiquarium I Tamla 60027L2	CBS	92	58	92	<b>THE GO-GO'S</b> Beauty And The Beat I.R.S. SP-70021 (A&M)	CBS
26	7	★23	CBS	<b>JUDAS PRIEST</b> Screaming For Vengeance Columbia FC 38160	CBS	59	60	8	IND	<b>POINTER SISTERS</b> So Excited Planet BXL1 1055 (RCA)	IND	93	71	93	<b>BILLY SQUIER</b> Don't Say No Capitol ST-12146	RCA
24	12	★24	IND	<b>LARRY ELGART AND HIS MANHATTAN SWING ORCHESTRA</b> Hooked On Swing RCA AFL1-4343	IND	60	64	15	RCA	<b>JANE FONDA</b> Jane Fonda's Workout Record Columbia CX2-38054	RCA	100	4	100	<b>WARREN ZEVON</b> The Envoy Elektra EI-60159	CAP
25	12	★25	IND	<b>AIR SUPPLY</b> Now And Forever Arista AL 9587	IND	★61	NEW LISTEN	NEW LISTEN	CBS	<b>BAD COMPANY</b> Rough Diamonds Swan Song 90001-1 (Atlantic)	CBS	95	47	95	<b>GENESIS</b> Abacab Atlantic SD 19313	WEA
30	4	★26	WEA	<b>DONNA SUMMER</b> Donna Summer Geffen GHS 2005 (Warner Bros.)	WEA	★62	81	3	WEA	<b>TEDDY PENDERGRASS</b> This One's For You P.I.R. FZ 38118 (Epic)	WEA	96	23	96	<b>KARLA BONOFF</b> Wild Heart Of The Young Columbia FC 37444	WEA
27	9	★27	WEA	<b>PETE TOWNSHEND</b> All The Best Cowboys Have Chinese Eyes Atco SD 38149 (Atlantic)	WEA	★63	NEW LISTEN	NEW LISTEN	CBS	<b>SANTANA</b> Shango Columbia FC 38122	CBS	105	38	105	<b>JOAN JETT AND THE BLACKHEARTS</b> I Love Rock 'N' Roll Boardwalk NB1-33243	CBS
36	9	★28	CBS	<b>EDDIE MONEY</b> No Control Columbia FC 37960	CBS	★64	72	11	●	<b>GARY U.S. BONDS</b> On The Line EMI-America SO 17068	CBS	98	14	98	<b>RICHARD SIMMONS</b> Reach Elektra EI-60122	IND
33	4	★29	WEA	<b>ZAPP</b> Zapp II Warner Bros. 1-23583	WEA	65	44	20	CAP	<b>HAIRCUT ONE HUNDRED</b> Pelican West Arista AL 6600	CAP	113	2	113	<b>STACY LATTISAW</b> Sneakin' Out Cotillion 90002-1 (Atlantic)	WEA
30	17	★30	CBS	<b>PAUL McCARTNEY</b> Tug Of War Columbia TC 37462	CBS	★66	66	5	IND	<b>SOUNDTRACK</b> The Best Little Whorehouse In Texas MCA MCA 5343	IND	100	15	100	<b>HERB ALPERT</b> Fandango A&M SP-3731	WEA
31	17	★31	IND	<b>JOURNEY</b> Escape Columbia TC 37408	IND	67	67	15	MCA	<b>MARSHALL CRENSHAW</b> Marshall Crenshaw Warner Bros. BSK 3673	MCA	112	3	112	<b>RANDY MEISNER</b> Randy Meisner Epic FE 38121	RCA
35	17	★32	IND	<b>MELISSA MANCHESTER</b> Hey Ricky Arista AL 9574	IND	69	69	56	WEA	<b>SOUNDTRACK</b> Fast Times At Ridgemont High Ful Moon/Asylum 60158-1 (Elektra)	WEA	102	43	102	<b>HOOKED ON CLASSICS</b> The Royal Philharmonic Orchestra Conducted by Louis Clark RCA AFL1-4194	CBS
48	4	★33	IND	<b>ARETHA FRANKLIN</b> Jump To It Arista AL 9602	IND	★68	74	2	WEA	<b>STEVIE NICKS</b> Bella Donna Modern Records MR 38139 (Atco)	WEA	103	15	103	<b>ASHFORD &amp; SIMPSON</b> Street Opera Capitol ST-12207	RCA
38	7	★34	CBS	<b>ELVIS COSTELLO</b> Imperial Bedroom Columbia FC 38157	CBS	69	69	56	▲	<b>DAVID SANBORN</b> As We Speak Warner Bros. 1-23650	WEA	104	55	104	<b>AL JARREAU</b> Breakin' Away Warner Bros. BSK 3576	CAP
45	3	★35	WEA	<b>STEVE WINWOOD</b> Talking Back To The Night Island ILPS 9177 (Warner Bros.)	WEA	★70	70	9	WEA		WEA	104	55	104		WEA

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# Video

## New Video Releases

• Continued from page 19

- PENNIES FROM HEAVEN**  
Steve Martin, Bernadette Peters, Christopher Walken  
Beta MGM / UA Home Video MBR00147, Rental  
VHS MVR00147..... Rental
- PETE'S DRAGON**  
LV Walt Disney 42010AS..... \$44.95
- THE PHANTOM TOLLBOOTH**  
Beta MGM / UA Home Video  
MB500155..... \$49.95  
VHS MV500155..... \$49.95
- THE PIRATE**  
Gene Kelly, Judy Garland  
CED MGM / UA Home Video  
MD100101..... \$24.95  
Beta MB700101..... \$69.95  
VHS MV700101..... \$69.95
- PLAY IT AGAIN, SAM**  
Woody Allen, Diane Keaton, Tony Roberts  
LV Paramount Home Video LVB112..... \$29.95
- PLAY MISTY FOR ME**  
Clint Eastwood, Jessica Walter, Donna Mills  
LV MCA Videodisc..... \$29.95
- PRETTY BABY**  
CED RCA SelectaVision..... \$27.98
- RACE FOR YOUR LIFE CHARLIE BROWN**  
Charlie Brown, Lucy, Linus, Snoopy  
LV Paramount Home Video LV8850..... \$29.95
- RAGGEDY MAN**  
Sissy Spacek, Eric Roberts, Sam Shepard  
LV MCA Videodisc 10-032..... \$29.95
- RAGTIME**  
LV Paramount Home Video LV1486..... \$35.95
- REVENGE OF THE PINK PANTHER**  
CED RCA SelectaVision..... \$24.98
- RICH & FAMOUS**  
Jacqueline Bisset, Candice Bergen  
CED MGM / UA Home Video  
MD100111..... \$24.95  
Beta MB800111..... \$79.95  
VHS MV800111..... \$79.95
- ROCKY**  
Beta & VHS CBS-Fox Video..... \$69.98
- ROMEO & JULIET**  
Laurence Harvey, Susan Shantall  
Beta & VHS Blay Video..... \$49.95
- ROSEMARY'S BABY**  
LV Paramount Home Video LV6831..... \$35.95
- ROUGH CUT**  
LV Paramount Home Video LV1213..... \$29.95
- S O B**  
Julie Andrews, William Holden, Shelley Winters, Richard Mulligan, Larry Hagman, Loretta Swit, Robert Vaughn, Marisa Berenson, David Young  
Beta & VHS CBS-Fox Video..... \$59.98
- THE SEARCHERS**  
CED RCA SelectaVision..... \$24.98
- THE SEDUCTION**  
Morgan Fairchild, Andrew Stevens, Michael Sarrazin, Vince Edwards  
Beta & VHS Media Home Entertainment  
M196..... \$59.95
- THE SEDUCTION OF JOE TYNAN**  
Alan Alda, Meryl Streep, Barbara Harris  
LV MCA Videodisc 10-024..... \$29.95
- SEMI-TOUGH**  
CED RCA SelectaVision..... \$21.98
- SERIAL**  
LV Paramount Home Video LV1191..... \$29.95
- SEVEN BRIDES FOR SEVEN BROTHERS**  
CED MGM / UA Home Video  
MD10091..... \$24.95  
Beta MB700091..... \$69.95  
VHS MV700091..... \$69.95
- THE SEX MACHINE**  
Agostina Belli  
Beta & VHS Media Home Entertainment  
M214..... \$49.95
- SHANE**  
LV Paramount Home Video LV6522..... \$29.95
- SHERLOCK HOLMES DOUBLE FEATURE II: THE WOMAN IN GREEN**  
Henry Daniell, Hilliary Brooke  
Beta & VHS Electric Video
- THE SOUND OF MUSIC**  
Julie Andrews, Christopher Plummer  
LV 20th Century-Fox 1051..... \$49.95
- SPACED OUT**  
Barry Stokes, Glory Annen, Lynne Ross  
Beta & VHS Thorn EMI Video 614..... \$59.95
- STAR WARS**  
Beta & VHS CBS-Fox Video..... \$79.98  
CED & LV..... \$34.98
- THE STING**  
Paul Newman, Robert Redford, Robert Shaw  
LV MCA Videodisc 11-001..... \$29.95
- A STRANGER IS WATCHING**  
Rip Torn  
CED MGM / UA Home Video  
MD100144..... \$24.95  
Beta MB800144..... \$79.95  
VHS MV800144..... \$79.95
- THE STUD**  
Joan Collins, Oliver Tobias  
Beta & VHS Thorn EMI Video 618..... \$69.95
- SWAN LAKE**  
The Royal Ballet  
LP Pioneer Artists PA-82-018..... \$59.95

- SWEPT AWAY**  
CED RCA SelectaVision..... \$19.98
- LA SYLPHIDE**  
Paris Opera Ballet Version, Adapted By Pierre Lacotte

- Beta & VHS Electric Video..... \$69.95
- A TALE OF TWO CITIES**  
Dirk Bogarde, Dorothy Tutin  
Beta & VHS Blay Video..... \$49.95

- TARZAN, THE APE MAN**  
Bo Derek  
CED MGM / UA Home Video  
MD100109..... \$24.95  
Beta MB800109..... \$79.95  
VHS MV800109..... \$79.95

- TATOO**  
Beta & VHS CBS-Fox Video..... \$59.98
- THE THREE CABALLEROS**  
Beta & VHS Walt Disney..... \$69.95



# Would you prefer to watch these video cassettes in black and white or color?

Chances are you wouldn't deliberately watch these color VHS video cassette releases in black and white. But you'll still be *listening* in black and white if you don't take advantage of the stereo soundtracks encoded with Dolby noise reduction on these and many other recent VHS releases.

Today, thanks to the new stereo-format VHS video cassette, TV sound is finally coming of age. Many VHS recorder models and pre-recorded VHS titles with stereo sound-tracks are already available.\* To enjoy this new development, all that's necessary is to connect one of the new recorders to your stereo music system.

The key to the quality stereo sound these recorders and cassettes can provide is Dolby B-type noise reduction (the same system used in your audio cassette deck). Like audio cassettes, video cassettes are inherently noisy, because of their narrow sound-tracks and slow recording speeds. By significantly diminishing tape hiss, Dolby noise reduction makes possible not only low-noise stereo sound, but higher overall fidelity as well. That's why Dolby

B-type noise reduction is featured in the new stereo VHS recorders and is used to encode the sound-tracks of pre-recorded stereo VHS releases.

Stereo VHS cassettes play back on conventional mono recorders at least as well as conventional cassettes, so you can start building up a library of stereo tapes now (look for the word "stereo" and the familiar DD® logo on the box). But visit your home electronics dealer soon for a demonstration of stereo television sound which at long last catches up with the color television picture.

\*Among those offering stereo VHS recorder models with Dolby NR are Akai, Curtis-Mathes, G.E., Jensen, JVC, Magnavox, Panasonic, J.C. Penney, Quasar, RCA, and Sylvania. Most distributors of pre-recorded VHS video cassettes are now regularly releasing stereo titles encoded with Dolby NR, including feature films from 20th Century-Fox, MGM, Paramount, United Artists, and Universal.



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

SEPTEMBER 4, 1982, BILLBOARD



# Studio Track

In New York, at Unique Recording Studio, Jurgen Korduletsch producing Claudia Barry's new album for Mirage. Engineering is Michael Finlayson.

At Soundworks, Novo Combo completing recording of PolyGram album with Elliot Scheiner producing and engineering, assisted by Michael Morongell. . . . Ed Watson mixing his upcoming album for Charlies with Ralph Moss engineering and Eddie Osorio assisting.

Robert Fripp producing the Roches for Warner Bros. at Blue Rock Studio with engineer Craig Leon. . . . Rupert Holmes and Eddie Koryn producing Tyler Von Jeebes for The Holmes Line with Michael Ewasko behind the board.

At Park South Studios, Public Image Ltd. are self-producing their latest album with Chris Tergesen as engineer and assistant Bob Miller.

Paul Simon overdubbing for his forthcoming digital LP at Soundmixers. Producing are Lenny Waronker and Russ Titelman. . . . Canadian rock group Saga working on album project with engineer Darroll Gustamachio. . . . Tony Outeda has Nick Jameson in to cut some singles with engineer Neal Ceppos, while Sandy Linzer and Dr. Buzzard's Savannah Band continue working with engineer Tim Bomba.

Marking its 22nd year of providing soundtracks and original scoring, Servisound Inc. recently installed new consoles and signal processing equipment to serve its video, film, radio and multi-media clients. The new equipment includes a 24-track Syncon II, two additional Allen & Heath multi-track consoles and a Harmonizer. Servisound's capabilities now include high speed duplication of quad recording for multi-language and multi-media production.

At Pyramid Sound in Ithaca, New York, Felix Pappalardi producing Bibleblack (ex-members of Black Sabbath, Rainbow and "Jesus Christ Superstar"). The project is being engineered by Buddy Pollack.

In Philadelphia at Queen Village Recording Studios, producer Walter Kahn finishing up project with Karen Young for Atlantic with engineer Lorenzo Wright. . . . David Morris and Roger Meltzer working on single for Archie Bell and also completing a project on Garfield Fleming.

In Chicago, at the Chicago Recording Company, Capitol recording artists Duran Duran are working on forthcoming single with Hank Neuberger as engineer. . . . Steve Camp working on new LP for Word with engineer Neuberger. . . . Grey-Star, a Midwest band fronted by former Black Oak Arkansas vocalist Ruby Starr, completed tracks produced by Phil Bonanno.

In Ann Arbor, Mich., the Stingrays currently working on album project with producer Tom Connor at Solid Sound.

At Studio A in Dearborn Heights, Mich., producer Don Shaw cutting tracks with High Blood Pressure. . . . Eric Morgeson producing and engineering a single on Shelly Lyons. . . . Dave Atkins mixing tracks on Evelyn for Country In The City Records. . . . The Caruso's self-producing their latest project. . . . Janet Van Gordon finishing up her first album which was produced by Lenore Paxton and engineered by Morgeson.

At Reel Sound in Bloomfield Hills, Mich., Tom

Burns self-producing his debut release with engineer Jamie Ascenzo and assistant Brian Ascenzo.

In Los Angeles, at Jennifudy Studio, John Parker and Brian Potter producing Alphonse for RCA.

In San Rafael, Marty Balin mixing new material at Tres Virgos Studios with Bob Hodas engineering and Gordon Lyon as assistant engineer.

. . . The Pirates mixing tracks for the Haiku label. Engineering is John Cuniberti with Lyon assisting. . . . Dana Albert just finished up tracks for Done By Mirrors Music with John Paul Hoppe producing and David Blossom and Karin Kirsh engineering.

At Different Fur Recording in San Francisco, Bill Summers finishing his latest LP on MCA with Stacy Baird as engineer and Howard John-

ston assisting. . . . Stu Cook, former bassist for Creedence Clearwater, produced an album for The Explosives. Baird and Johnston are engineering. . . . David Cohen, formerly with Country Joe and the Fish, just completed an album of original material with Mark Needham engineering and Don Mack and Johnston assisting.

At Commercial Sound Studio in Las Vegas, Tony Orlando completing production on his al-

bum, being produced by himself and Brooks Arthur. The project is engineered by Robin Freedman and Bob Garretson. . . . Timi Yuro is overdubbing vocals on tracks with Willie Nelson for album to be released in Europe.

*Editor's note: All material for the Studio Track column should be directed to Erin Morris in Billboard's Nashville office.*

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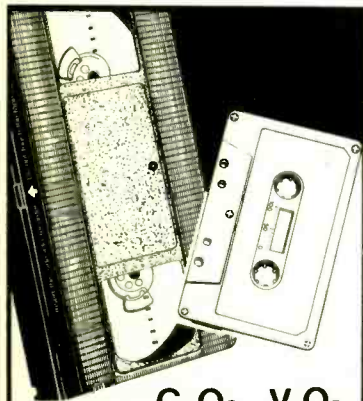
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# New Assn. Seeks Own TV Awards Show

By IS HOROWITZ

NEW YORK—The Assn. for Classical Music has set as its top priority the establishment of a classical awards television show separate from the annual Grammy TVer.

The group, now possessor of a charter as a non-profit corporation, holds its first general membership meeting early this month, some two years after its initial call to action. Implementation of the organization was delayed pending clearance and approval of the charter.

The National Academy of Recording Arts & Sciences has always given short shrift to classical awards on its national television show, charges Gerald Widoff, artist manager and former retail record retailer and producer.

A member of the ad hoc committee involved in getting the ACM off the ground, Widoff maintains that the Academy treats classics on its show as an "embarrassment." It is always "on and off in a hurry," he says.

While the ACM would prefer tying in with the Grammy concept

in a distinct classical show, talks to this end with the Academy have not been productive, according to Widoff. He says the ACM awards show may go its own way entirely, seeking exposure at first via public television or a cable channel.

Other members of the ad hoc committee are Ira Moss and Marvin Saines of the Moss Music Group. In a letter to persons in the classical community they say the ACM general membership meeting will be held at 5:30 p.m., Sept. 9, at Merkin Hall, a concert facility here at 129 West 67th Street.

Modeled largely after the Country Music Assn., the ACM hopes eventually to be as forceful and successful a promoter for its music. Increased radio airplay for classics will be sought, and the association hopes to make its presence felt in the areas of education, publishing, recording, concerts and composing.

"We will be active as a concerted voice and ardent advocate," the letter states.

ACM membership is open to all individuals and businesses inter-

(Continued on page 65)

## Wine & Cheese Win Sales At Laury's Stores

NEW YORK—Combining live music with wine and cheese parties drew some 2,500 people to Laury's three suburban record stores in the Chicago area last Sunday (22) and boosted sales volume three-fold over normal Sunday expectations.

The events, jointly mounted by Laury's and Chicago's classical music station WFMT, kicked off the final leg of a month-long promotion pushing the various product lines of PolyGram Classics.

London product was offered at reduced prices the first week of August, followed by a week devoted to Deutsche Grammophon and another to Philips. From the 22d to the end of August the entire catalog of PolyGram is on sale.

Sales price for a \$10.98 suggested list album, normally sold in the stores for \$9.98, fell to \$8.89 for the duration of the sale. Midlines carrying a \$6.98 tag were offered at \$5.39.

Spots on WFMT kept consumer interest high, says Laury's principal Art Shulman, and the station contributed further by working out barter deals with a caterer for the Sunday splurge of cheese and dips, and with a wine supplier for the beverages.

Musically, a woodwind trio provided the entertainment at Laury's Deerfield store, a string quartet at Evanston, and a brass quintet at Niles.

While Shulman is happy over the bumper sales generated by the promotion at a time when turnover generally is not too impressive, he claims equal pleasure at goodwill points won. "We made a lot of friends," he says.

On the label level Shulman worked with John Harper, PolyGram vice president, and regional rep Richard Schweer. Coordinator for WFMT was station sales manager Rich Marschner.

# Deutsche Grammophon celebrates the 100th Birthday of The Berlin Philharmonic HERBERT VON KARAJAN



## Music Director since 1955



Early Recordings - Vol. 1  
Nikisch, Blech, Walter, Knappertsbusch,  
Kleiber, Fried, Pfitzner, Strauss  
2740 259 • 5 LP Mono

Wilhelm Furtwängler - Vol. 2  
Haydn, Mozart, Beethoven, Schubert,  
Schumann, Wagner, Bruckner, Strauss  
2740 260 • 6 LP Mono

Herbert von Karajan - Vol. 3  
Beethoven, Mozart, Mendelssohn, Brahms,  
Tchaikovsky, Mussorgsky, Strauss  
2740 261 • 7 LP

Celebrated Soloists - Vol. 4  
Anda, Ferras, Gilels, Kempff,  
Ma, Mutter, Rostropovich, Zeltser  
2740 262 • 5 LP

Distinguished Guest Conductors - Vol. 5  
Abbado, Böhm, Fricsay, Jochum,  
Kubelik, Maazel, Rostropovich  
2740 263 • 6 LP

Herbert von Karajan - DIGITAL - Vol. 6  
Haydn, Mendelssohn, Offenbach,  
J. Strauss, Bruch  
2741 008 • 4 LP DIGITAL

### ...and these new DIGITAL RELEASES:



## Classical Notes

The second release of Sefel Records will be moving out to dealers shortly, promises **Bob Herrington**, label rep. Four digital albums of standard repertory performed by **Arpad Joo** and the London Symphony make up the release, held back until pressing quality standards were met, says Herrington. . . . **Anna Moffo** is recipient of the Philadelphia Art Alliance's 1982 Medal of Achievement.

Musicmasters has scheduled a series of fall sessions to record a second volume of works composed or arranged by **Fritz Kreisler**, again with violinist **Oscar Shumsky** as soloist. Administrative assistant **Anne Gilman** corrects a statement in a recent Billboard review. The first album in the series was not released earlier on Musical Heritage Society, she points out. . . . Nonesuch will be paying special promotional attention to its complete recording of the **Virgil Thomson** opera, "Four Saints In Three Acts," just released.

Composers Recordings Inc., until now an LP-only label, is mapping a belated entry into the cassette market. It is currently testing a cassette sampler containing 12 excerpts from its vast catalog of contemporary works. Introductions on the cassette, which lists at \$5, are by composer **William Schuman**. Two LPs of **Elliott Carter** material are highlights of the CRI product list this fall, says label head **Carter Harman**.











## OAS Music Division Sets Live Pedro Vargas Album

NEW YORK—As part of its prestigious Inter-American Musical Editions series, the Technical Unit on Music of the Organization of American States has produced what many feel could be the last recordings by the Mexican singer Pedro Vargas.

The double album, in which Vargas sings 18 of the tunes he made famous, was recorded live during the homage paid to the singer on September of last year, at Washington's Kennedy Center. At that time, the performance, which included a ceremony attended by the diplomatic corps and celebrities from Latin America and the United States, was telecast to Mexico and the U.S.

The record was presented last month in Washington by the Secretary General of the organization, Alejandro Orfila. Arrangements were made to transmit the presentation ceremony directly from Vargas' home in Mexico, where the singer, who is seriously ill, is confined.

So far, 13 albums have been released by the OAS. The most recent, besides the Vargas album, are "Homage To Alberto Williams," an Argentine composer, by pianist Lia Cimaglia Espinosa; and "Homage To Alberto Ginastera," probably the most important and best known Argentine classical composer, performed by the Washington Quartet,

with Leon Fleisher as conductor.

According to Efrain Paesky, coordinator and director of the series and director of the Inter-American Council of Music, the first 10 recordings have received critical praise all over Latin America and the U.S. for their high musical and technical quality. Paesky intends to produce around 25 recordings a year to capture the great musical wealth of the continent.

## CBS Mexico Tops AMPRYT Awards

MEXICO CITY—CBS Mexico has taken the lion's share of the awards presented by the Mexican show business journalists' association AMPRYT at its annual awards banquet. CBS artists like Manoella Torres, Vikki Carr, Vicente Fernandez and others took a total of seven awards, with the executive director of the year award going to CBS head Armando de Llano.

Other artists winning AMPRYT's awards included Jose Jose, Oscar Athie, Los Joao, Amanda Miguel, Rigo Tovar, Diego Verdaguier, Beatriz Adriana, Los Babys, Prisma and Menudo. Venus Rey, who heads Mexico's musicians union, received a special award.

• Continued from opposite page

ords artists Ricchi e Poveri, on Mexico's Musart label for their Spanish language records. Musart's U.S. distributor, Musical Records and Tapes, is releasing an LP by **Al Bano and Romina Power** (Tyron Power's daughter). According to Musical Records promotion manager Alba Eagan, the Miami-based company, whose Mexican-oriented product seldom gets airplay in that city, is enjoying top listings with the Italians. The Italian boom is only six weeks old, but Musical Records is already planning a promotional tour for Ricchi e Poveri sometime in October, and possibly a concert in the Miami area.

★ ★ ★

The LAMAS (Latin American Music in Alternative Spaces) Summer Music Festival has been on again this year in New York. The festival's four concerts, held at different public sights through the city, have featured **Tania Maria, Mario Rivera, Jorge Dalto, Alfredo de la Fe, Paquito D'Rivera** and **Bobby Sanabria**.

The William Morris Agency confirms its agreements to represent CBS artists **Julio Iglesias** and **José Luis Rodríguez**. American tours are planned for both artists, Jose Luis in October of this year and Julio in March of 1983. Vice president of in-

## Immigration Woes Hit Cubans

### Officials Won't Issue Documents For Overseas Travel

By TONY SABOURNIN

NEW YORK—The refusal of the Dept. of Immigration and Naturalization to change the existing immigration status of those Cuban musicians who came to the United States in the Mariel boatlift is preventing the Latin jazz venue Soundscape from representing the Latin New York sounds in the Berlin Festival, according to Soundscape manager Verna Gillis.

Gillis, who was asked to participate in the festival by George Gruntz, musical director and producer of the Berlin Festival, hoped to bring Cuban percussionist Daniel Ponce and his group New York Now plus two other bands. However, she was met by the constant refusal of the Dept. of Immigration and Naturalization which claims that Ponce, as part of the group of Cubans who came to the United States in the Mariel boatlift, was given a "Cuban entrant" status. "This means," says Gillis, "Daniel can't be issued a passport or traveling papers, an unfair situation for an artist of his caliber who is in international demand and which prevents him from developing his craft."

This edict has forced both Gillis and Gruntz to seek a solution to their problem through other means, so far unsuccessful. According to Gillis, George Gruntz wrote to Robert Blucker, consul general of the American Consulate of West Germany, requesting help in this matter. "Mr. Blucker answered that his office could do nothing to remedy this situation since this was a matter under the jurisdiction of the Department of Immigration and Naturalization," relates Gillis. Gillis herself wrote to President Reagan explaining the situation, still to no avail.

Congressman Ted Weiss' office, on the other hand, has been lending his support to Ponce's cause. Ellen

Wallich, district assistant to Congressman Weiss, said that her offices' efforts to help the percussionist started in September, 1981, when a request to obtain refuge travel documents for Ponce was made to the Immigration and Naturalization Services regional office of Burlington, Vermont. This request was subsequently denied. Another request to the refugee parole division of immigration in Washington in October was also refused, citing that Ponce's reason "did not constitute an emergency, such as a grave illness—the only case in which exceptions are made for refugees," says Wallich, "We have just sent another letter to John Rebsamen, director of the refugee parole division, outlining the limitations in career opportunity that Ponce and other Cuban refugee musicians are being subjected to."

Another musician whose case is similar to Ponce's is Ignacio Berroa, drummer for the Dizzy Gillespie

and Paquito D'Rivera jazz groups, who recently had to forsake tours with both bands to the Far East for the same reason. Berroa can't understand the authorities' refusal to let him travel. "It's incredible, considering that during my travels with Dizzy and Paquito, more than Cuban folklore I'm representing the United States. Furthermore," he adds, "the irony is that Immigration sees fit to issue travel papers to Cuban artists, like Noel Nicola and Sara Gonzalez, for touring in the U.S."

On his behalf, Daniel Ponce stated "since we came to this country, we have strived to develop ourselves economically and artistically—without recurring to federal aid programs—by recording and performing with top artists. To prevent me from traveling abroad in the pursuit of the artistic goals I came seeking to this country, it's simply not fair."



**BIRTHDAY PARTY**—Cuban percussionist Daniel Ponce receives birthday greetings from saxophonist Mario Rivera at a party organized by Daniel's manager, Verna Gillis, center, at the Village Gate in New York. Fellow Cuban musician Paquito D'Rivera, right, cheers them on.

## Notas

ternational operations Dick Allen will represent both singers.

The lonely bull is charging at the Latin market these days with both horns. One is A&M's new Latin wing, A y M (Billboard, Aug. 12). The other is **Herb Alpert's** own "Fandango" LP, which A&M claims is número uno in current Venezuelan charts. . . . Spanish saxophonist **Pedro Iturralde**, known for his special brand of flamenco jazz, is being introduced to the U.S. via the "A

Collection Of Jazz" songfolio published by Song of Songs Music. . . . Phonogram is releasing Mexican singer **Fernando Riba's** latest LP in Spain, England, Ireland, Holland, Belgium and Luxembourg, with probable expansion into Germany, Austria, Switzerland, Sweden, Norway, Finland and Denmark. . . . Argentine singer **Valeria Lynch**, the Mexican stage's Evita, is visiting Puerto Rico, Miami and Los Angeles this month.

Survey For Week Ending 9/4/82

### Billboard<sup>®</sup> Hot Latin LPs<sup>™</sup>

Special Survey

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CALIFORNIA				FLORIDA			
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)		
1	1	<b>JUAN GABRIEL</b> Cosas de enamorados, Pronto 0702	1	1	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301		
2	2	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301	2	—	<b>JOSE FELICIANO</b> Escenas de amor, Motown Latino 6018		
3	3	<b>LOS YONICS</b> Rosas Blancas, Profono 3074	3	3	<b>ROBERTO TORRES</b> Charanga Vallenata, Guajiro 4013		
4	—	<b>VICENTE FERNANDEZ</b> Es la diferencia, CBS 20628	4	13	<b>ROBERTO CARLOS</b> Cama y mesa, CBS 12315		
5	5	<b>ALBERTO VAZQUEZ</b> 15 exitos, Telediscos 1024	5	14	<b>ROCIO JURADO</b> Come una ola, RCA 401		
6	9	<b>RICCHIE E POVERI</b> Sera porque te amo, Musart 14525	6	8	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026		
7	—	<b>LUIS MIGUEL</b> Un sol, Odeon 73189	7	2	<b>LUPITA D'ALESSIO</b> Ni loca, Orfeon 5298		
8	—	<b>LOS HUMILDES</b> Quinto aniversario, Fama 617	8	7	<b>JUAN GABRIEL</b> Cosas de enamorado, Pronto 0702		
9	—	<b>JOSE JOSE</b> 15 exitos de ayer, Telediscos 1027	9	—	<b>RICCHIE E POVERI</b> Sera porque te amo, Musart 14525		
10	4	<b>FESTIVAL JUGUEMOS A CANTAR</b> 15 exitos infantiles, Musart 1823	10	—	<b>PLACIDO DOMINGO</b> Canciones mexicanas, CBS 10326		
11	6	<b>LOS BUKIS</b> Profono 3050	11	—	<b>SERGIO BACHELLI</b> Dulce companera, Belter 330120		
12	—	<b>EL MILAGRO</b> Mar 132	12	—	<b>VIKKI CARR</b> Retrato del amor, CBS 20560		
13	—	<b>RIGO TOVAR</b> Rigo en serenata, Profono 3077	13	—	<b>CHRISTIAN</b> Por tu amor, Peerless 2252		
14	—	<b>MARIACHI VARGAS DE TECATITLAN</b> Viva la independencia, Telediscos 1504	14	—	<b>PAPAITO</b> SAR 1030		
15	7	<b>JOSE JOSE</b> Gracias, Pronto 0701	15	—	<b>MADE IN SPAIN</b> Disco Hits, Belter 330118		

NEW YORK				TEXAS			
This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)	This Week	Last Report	TITLE—Artist, Label & Number (Distributing Label)		
1	2	<b>EL GRAN COMBO</b> Nuestro aniversario, Combo 2026	1	6	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301		
2	1	<b>JOSE LUIS RODRIGUEZ</b> Dueno de nada, CBS 30301	2	2	<b>JUAN GABRIEL</b> Ya no me vuelvo a enamorar, Pronto 0702		
3	4	<b>ROBERTO TORRES</b> Charanga Vallenata, Guajiro	3	—	<b>LOS CANDETES DE LINARES</b> Un viejo amor, Ramex 1071		
4	3	<b>MENUDO</b> Quiero ser, Raff 9085	4	9	<b>RIGO TOVAR</b> 15 exitos, Profono 1504		
5	—	<b>CONJUNTO CLASICO</b> Si no bailan con ellos no bailan con nadie, Lo mejor 805	5	1	<b>LOS TIGRES DEL NORTE</b> Carrera contra la muerte, Fama 615		
6	—	<b>WILLIE ROSARIO</b> El fogon, TH 2182	6	—	<b>RIGO TOVAR</b> En serenata, Profono 3077		
7	—	<b>ROCIO JURADO</b> Como una ola, RCA 401	7	5	<b>ROBERTO PULIDO</b> Envidias, Profono 3081		
8	6	<b>JUAN GABRIEL</b> Cosas de enamorado, Pronto 0702	8	—	<b>GRUPO ROMANCE</b> Enamorado de ti, Amistad Rec. 1001		
9	—	<b>LIZANDRO MESA</b> Cancion para una muerte anunciada, Toboga 600	9	—	<b>RAMON AYALA</b> Mi golondrina, Freddie 1240		
10	—	<b>MIGUEL PROVENTUD</b> Eres todo en mi, West Side 4151	10	—	<b>RENACIMIENTO 74</b> Quisiera ser, Ramex 1070		
11	7	<b>LUPITA D'ALESSIO</b> Borrare tu nombre, 5298	11	—	<b>TOBY TORRES</b> Ojitos negros, BLD 1081		
12	—	<b>FELIPE RODRIGUEZ</b> Los 16 grandes exitos, TTH 1830	12	4	<b>MAZZ</b> Command Performance, Cara 031		
13	—	<b>RALPHY LEAVITT</b> Sembrando semillas en el alma del pueblo, TH 2178	13	—	<b>LOS AGUILARES</b> Dina 1031		
14	5	<b>CAMILO SESTO</b> Mas y mas, Pronto 0700	14	—	<b>JIMMY EDWARDS</b> Tu prieto, TH 2165		
15	12	<b>JULIO IGLESIAS</b> De nina a mujer, CBS 50317	15	7	<b>LITTLE JOE</b> 15 exitos rancheros, Freddie 1234		

SEPTEMBER 4, 1982, BILLBOARD

## Sony U.K. Unveils CD Player Pan-European Launch Is Delayed Until Spring '83

By NICK ROBERTSHAW

LONDON—Sony U.K. has previewed its first production model Compact Disc player, the CDP-IO1. Originally set for this fall, the pan-European launch will now take place in spring of 1983.

Introducing the model, consumer products head Tim Steel said the delay was to enable Sony and CD originators Philips—partners since the 1979 agreement on patent exchange—to come to market at the same time.

Rumors of a rift between the two electronics giants have been denied by Sony. Newspaper reports that no Philips representatives were invited to the preview are untrue, it says, and collaboration remains as close as ever. Nor has Sony criticized Philips' marketing expertise.

Nevertheless, there are problems over the level of European import duties. Philips is said to have approached the European Commission and a number of individual governments about the possibility of a 25% levy on CD players, rather than the usual 9.5% for Japanese electronics imports, and in the cur-

rent world climate of recession there is a strong protectionist feeling in European industry.

Sony in turn has hinted that, should the duty be raised, some of the Japanese manufacturers among the 30 or so firms planning to make hardware under license might pull out.

Steel said at the preview that machine prices would be set "as high as the market will stand"—possibly as much as \$1,000—but one consequence of the wrangling between the two partners may well be a modest price war, with Philips undercutting the Japanese company's figure.

Another factor in the delayed launch is software. So far the list of record companies set to press CD disks is confined to PolyGram and Sonopress, Ariola and the small U.K. audiophile label Nimbus, and a number of Japanese companies including CBS/Sony, Nippon Columbia, Pioneer, Toshiba-EMI and Matsushita. CBS/Sony and PolyGram will initially operate the two main pressing facilities, with custom pressing available to other labels. Capacity at PolyGram's new Hannover plant is around 40,000 disks a

day, each taking around five seconds longer to press than a normal audio album.

Since hardware availability will be limited in the early stages of the launch, an over-large catalog would be counter-productive, reducing unit volume on individual titles to unacceptably low levels. PolyGram companies alone will be providing around 200 titles for the launch.

But Sony and Philips would like to see at least 250 titles in the shops from day one, and for this reason are anxious to break down the solid resistance of U.S. record companies to the new medium.

"We shall have to work hard to motivate the record industry," says Steel. Sony believes pressure from major artists keen to explore CD recording and make their work available in the CD format will soon force a change of attitude, but accepts that a combination of circumstances—Philips' demand for a three cent royalty, absence of any anti-copying device, wariness induced by the experience of SelectaVision, fear of traditional methods and pressing plants being made obsolete—is contributing to the U.S. attitude.

INDIE U.K. PUBLISHER

## Campbell Connelly Put Up For Sale

By PETER JONES

LONDON—Campbell Connelly, the last of the major British music publishing companies to survive as a fully independent outfit, is up for sale, with an asking price of around \$10.3 million.

The company was set up in 1925 by songwriting duo Jimmy Campbell and Reg Connelly to handle revenue from their first big international hit, "Show Me The Way To Go Home," which was much performed in the golden days of British vaudeville.

Since the death of Connelly in 1963, the firm has been managed by two trustee owners: Reginald Munns, who joined in 1936 and specializes in finance and administration, and Leon Morgan, a lawyer, plus Roy Berry, long-serving managing director, who joined Campbell Connelly 34 years ago.

There are 15 subsidiary companies involved in the Campbell Connelly operation, which controls a massive catalog of standards, including "Pennies From Heaven," "Goodnight Sweetheart," "Take The 'A' Train," "We'll Meet Again," and on through "Big Spender" to "Summertime Blues." Included on its long roster of big name writers are Ray Noble, Duke Ellington, Johnny Mercer, Vincent Youmans and De Sylva, Brown and Henderson.

There are wholly-owned Campbell Connelly subsidiaries in the U.S., Australia and France, and part-owned affiliates in many other territories.

The overseas assets will be included in the sale, and the asking price includes freehold premises in 18th-century Soho Square, a build-

ing covered by an official architectural protection order. The office block is reckoned to be worth around a third of the total asking price.

It's believed there have been more than 30 initial inquiries from prospective purchasers from various areas of the music industry. Though it seems certain the company will go to the highest bidder, Campbell Connelly hopes that it will end up with a British buyer. The company will be sold as a complete business, not piecemeal. The deal is expected to be completed by Christmas.

Campbell Connelly has a staff of 20, but only Roy Berry has a service contract.

Among the subsidiary companies involved are Cinephonic, Dash Music, Glendale, Ivy and Planetary Nom.

## Capitol Group Names Two In Int'l Division

LOS ANGELES — Capitol/EMI America/Liberty Records Group president Don Zimmermann has announced two appointments in the group's international division.

Mike Edwards, who had been sales director of EMI Records, has been named director, international, European operations, Capitol/EMIA/Liberty Records Group. Lothar Meinerzhagen, who had been head of promotion for EMI Electrola in Germany, has been named international promotion manager, European operations. Capitol/EMIA/Liberty Records Group.

## SALES OFF 1%

## German First Half 'Acceptable'

By WOLFGANG SPAHR

HAMBURG—With a total turnover of 73.8 million records and prerecorded cassettes, unit sales for companies associated with the German Phonographic Industry during the first half of 1982 are just 1% down on the January to June figures for last year.

That is seen here as being a reasonably acceptable outcome, considering the "near-scare" returns of the first quarter.

In the January to March period this year, unit sales were down 7%, representing some two million records and tapes, compared with the first quarter of 1981. An upturn of around 6% in the second quarter this year meant that the half-year figures were virtually the same as last year.

While the figures don't show monetary results, the fact is that unit sales of singles during the first half of 1982 are up by around 10% at 22.2 million units, which shows a two million upturn on the previous year.

However, this is due to a strong upturn in the second quarter, the first three months being flat.

The increase April to June was 24% up on the same period of 1981.

There's also a slight increase in the second quarter of this year compared with 1981 for sales of albums and cassettes. These unit sales were down 9% on the first quarter figures compared with 1981, but a second quarter build-up shows a dip of only 5% compared with last year.

Album sales for the second quarter increased only in the low-price lines, increases which compensate for drops in normal price cassettes, but not for standard price albums.

Basically, the figures, covering some 90% of the record company action here show records down compared with the first half of 1981, by around 10%, but prerecorded cassettes up by 4%.

At standard price, the second quarter figures show a dip, at 24.2 million units, of 7% compared with 1981, and 5.5 million cassettes in this

range indicate a unit drop of 11% compared with last year.

Classical product market share, at 8.5% for records and cassettes, stays pretty much the same as in the first six months of 1981. But though second quarter figures were up 13% on the same period of 1981, the poor statistics for the first quarter were not compensated for.

## MECHANICAL ROYALTY DISPUTE

## IFPI, GEMA To Arbitration?

• Continued from page 3

lic at 25 different prices, and there were at least seven different dealer prices for the same product.

"This emphasizes the tremendous problem we have to find an average price level on which to base the 8% royalty," he says.

Sikorski adds that if a fixed fee were adopted, the agreement would have to incorporate provision for a regular review of the amount every 12 or 15 months.

IFPI, however, is extremely unenthusiastic about the fixed fee solution. The Federation would prefer a system based on that established earlier this year in the U.K. (Billboard, Feb. 27) which provides for various percentage mark-ups to be added to the wholesale prices of product before the royalty percentage is calculated.

However, whereas Britain's Mechanical Right Society accepted the somewhat smaller royalty income that the new agreement generated, some European mechanical right societies—GEMA and Austro-Mechana, among them—are insisting that they will not accept any agreement that results in a diminution of their mechanical royalty receipts.

This response thus rules out any possibility of a rebate on mechanicals when the new IFPI/BIEM agreement, retroactive to Jan. 1 this year, is eventually concluded.

Recently the German IFPI group

made a proposal to GEMA that its member companies should withhold 10% of the due mechanical royalty payments and consign this portion to escrow pending conclusion of a new IFPI/BIEM agreement, but GEMA rejected the plan. Under German copyright law, GEMA is required to publish its tariffs and, in the absence of an agreement with the record companies, it may well do this in a matter of weeks. If it does, music users will have to accept the GEMA rates or appeal to the arbitration tribunal.

Assistance with this story was provided by Wolfgang Spahr and Manfred Schreiber.

GEMA's determination not to see any erosion of its mechanical royalty income is based on its constantly reiterated claim that while most incomes over the last two or three decades have shown some semblance of keeping pace with inflation, the income of its members over the same period has, in real terms, gone down.

Says Sikorski: "If the mechanical royalty income of societies in the BIEM countries has increased from year to year, it is only because more units have been sold. The fact is that the royalty per record has declined at a time when it should have been augmented to cope with inflation."

Dr. Norbert Thurow, director of the German national IFPI group,

agrees that prices have decreased over the last five years but argues that the rise in unit sales up until three or four years ago has been "huge." "Certainly there has been a decline since then, but this is a factor we can do nothing about," he says.

He points out that the IFPI/BIEM negotiations have been further complicated by the fact that the old agreement is currently under investigation by the Common Market Commission in Brussels to see if it violates any of the provisions of the Treaty of Rome.

There are no plans at present for a resumption of negotiations between the IFPI and BIEM although IFPI has made it known that it is anxious to renew contact in an attempt to overcome a problem which has so far been stubbornly resistant to resolution.

The BIEM board is due to meet in Rome on Oct. 2 when, no doubt, the mechanical royalty problem will be a priority item on the agenda.

Meanwhile, both parties await the outcome of the talks between the German IFPI group and GEMA on Sept. 7. If they are unproductive, then the matter will go to the arbitration tribunal. The last time this happened was in 1974 in almost identical circumstances; but the tribunal, in the end, was not required to arbitrate because, in the meantime the German record industry and GEMA reached an understanding.

## SYNTHESIZED MUSIC SHOWCASE

## Ars Electronica Festival Set

VIENNA — Latest developments in computerized and synthesized music will be showcased in this year's Ars Electronica Festival, Sept. 24-Oct. 1, organized by Austrian radio (ORF) in conjunction with the Center for Advanced Visual Studies at the Massachusetts Institute of Technology (MIT).

Key features of the 1982 event will include the premiere of "Erdenklang," claimed to be the first computer-acoustic symphony; the "Linzler Klangwolke," a symphonic open air concert featuring Gustav Mahler's Fifth Symphony, with the Vienna Philharmonic Orchestra, conducted by Lorin Maazel; and "Electronic Jazz Concert," by Joe Zawinul, featuring the Electronic Jazz Workshop Ensemble.

Also lined up is "Icarus," described as "a laser opera for multi-

media and electronics," by Paul Earls, Otto Piene and Ron Hays, plus a Sun Ra electronic jazz showcase and "Galaxis M 31," programmed as "a musical-visual event," by Michael Weisser and Robert Schroeder.

The importance of the event is underlined by the artistic and commercial successes of development unveiled in earlier Ars Electronica festivals. One was the Australian music computer of Hubert Bognermayr and Harald Suschrader, whose computer symphony "Erdenklang" was released in LP form here by Gig Records and has subsequently created international interest.

A pupil of the Bognermayr and Suschrader team, Klaus Pruenster, used the computer to record an LP and a single, the latter currently in the Austrian top 10.

## Digital Disk To Highlight Tokyo Audio Fair '82

TOKYO—The digital audio disk (DAD), both hardware and software, is set to be a key feature of the Audio Fair '82 in Harumi Tokyo, Oct. 28-Nov. 1.

This event is now rated the world's biggest audio fair, according to Saburo Yamaguchi, chairman of the Japanese Audio Society (JAS), which co-sponsors the event with the Electronic Industries Assn. of Japan (EIAJ).

Yamaguchi calls DAD "the fifth program source," coming after records, tapes, AM-FM radio and television, and he says many firms will exhibit new product and prototypes at this year's Audio Fair.

It's expected there will be more than 300,000 visitors to the event, compared with the 256,660 of 1981. Some 81 firms, including all major Japanese audio makers and record companies, are taking part.

While admitting that the audio and music industries generally are going through hard times right now, Yamaguchi points out: "Music will never disappear, and in fact it will

continue to prosper. But what eventually happens to the two industries will depend on worldwide security conditions, because our business depends on peace to prosper."

Audio '82 is using three halls, compared with two in previous events. The additional center will house what is claimed to be the world's smallest FM station, where special events will be staged each day, the broadcasts transmitted on headphone stereos but only within the hall itself.

Seminars on analog and digital recording will also be held here.

A special commemorative record with a limited issue of 6,000 copies will be sold, at roughly \$6.90, at the fair. The title of the disk, which provides the opportunity to compare differences between analog and digital recordings, is "f(x)."

Firms exhibiting DAD players at Audio '82 are: Sony, Toshiba, Columbia, Nihon Gakki, Onkyo, Sharp, Pioneer, Hitachi, Matsushita and Mitsubishi.

## All-Star Lineup Set For Italian Fest

MILAN—The Italian Song World Festival reaches its climax Dec. 31 this year with international finals to take place in Mantova, Italy involving four acts from each of eight European countries, and an all-star gala featuring Abba, Charles Aznavour, Gilbert Becaud, Village People and others plus classical giants Herbert von Karajan, Claudio Abbado, and Placido Domingo.

The whole of the final evening will be broadcast live on Eurovision from the ancient Ducal Palace, and all proceeds from the event will go to UNICEF.

After a year-long talent search throughout Italy, the winners of the

national Cantaitalia contest organized by Mario Moccia-Montey have just been announced. They are Luisa Colombo, Hemp, Antonio Papale and Claudio Giordani, who will now go on to represent their country as guests in the second stage, the festival proper, which begins in Portorose, Yugoslavia on September 30 and continues throughout the fall with national heats in France, Spain, Switzerland, West Germany, Belgium and Greece.

Accompanying them will be a number of well-known Italian recording artists, including B.B. & Band (Baby Records), Pupo (Baby), Bobby Solo (EMI) and Milk & Coffee (Lovers Records).

# Raids Signal New Crackdown On Piracy In Singapore

• Continued from page 1

dustry, the raids represent what IFPI regional director James Wolsey calls "a possible change of attitude" on the part of Singapore authorities, who in the past have effectively ignored Singapore's role as the world leader in cassette piracy.

Pirates here are responsible for the annual export of more than \$100 million worth of illegal recordings, according to conservative estimates.

These raids were made possible by the agreement of the Singapore Director of Public Prosecutions (DPP) to the implementation of two legal provisions not previously used against cassette pirates.

The first of these, a sub-section of the Criminal Procedure Code, allows for the seizure of property believed by police to have been used in the commission of an offense. The second, a sub-section of the anti-piracy statute, allows for arrest without warrant.

The two police actions came soon after the granting of these new powers of prosecution. The first raid involved the confiscation of 15,400 allegedly pirate tapes and the arrest of four men said to be "van runners"—the men who buy direct from the manufacturer, then hawk the product at the small retail outlets which operate in virtually every marketplace and shopping center in Singapore.

The second raid saw police and IFPI representatives swoop on

Audico Private Limited, a small-size custom duplicating operation. One Audioteck master recorder was seized, plus three Audioteck high speed slaves, 71 pancakes and 175 master tapes.

These clear-cut changes in the approach of the Singapore authorities come just 14 months after the opening of the IFPI office in this territory.

But during those months, prior to obtaining the new agreement with the DPP, IFPI's anti-piracy campaign proved something of an uphill struggle.

Those raids IFPI was able to initiate, and there were 24 in all, had to be conducted under cover of private summonses, and the industry organization also had to bear the burden of prosecution. Those basic factors, combined with the minimal penalties for piracy allowed under Singapore's copyright legislation, effectively meant that Singapore pirates had little to worry about in terms of being caught or punished.

Indeed, in the four years from 1977 to 1980, only two raids took place, and in the year immediately preceding IFPI's establishment in Singapore, only four new prosecutions were initiated.

As a result of this inactivity, Singapore's cassette pirates were able to double and redouble the output of the illegal recording business here. Today Singapore is generally recognized as the world's most prolific ex-

## A YEAR AFTER 'ON MY OWN'

# Costa's Success Continues

By VITTORIO CASTELLI

MILAN—It was a year ago that "On My Own," sung by Nikka Costa, nine-year-old daughter of Don Costa, long-established U.S. musical director, arranger and all-around musician, topped the Italian singles chart.

The little girl's impact was immediate and the result of an intensive marketing and sales campaign by Italian record company CGD-Messaggerie Musicali. Even as Nikka Costa topped the charts, industry pundits here were predicting that it would be a one-hit-wonder story.

In fact, the success story has continued unabated. Says Adelfo Forni, CGS-MM international operations manager: "Her sales in Italy have topped the 200,000 LP unit mark and she's sold well over 600,000 singles. Following our launch here, she's moved on to worldwide sales of around 1.5 million singles and 1.5 million albums.

"And on her way into the world's charts she has collected six platinum and 24 gold disks."

She's been a particularly strong seller in Europe and in some parts of Latin America. In France, for instance, her album sold 200,000 copies, the single "On My Own" sold more than 1.2 million units and the second single, "So Glad I Have You," also culled from the album, fast made the 250,000 sales mark. The first single topped the chart; the second nearly made it.

Both singles topped the Benelux charts. In Spain, the first made number one, the second number two. In Latin America, the second single to "On My Own" was "It's Your Dream," and that topped up 80,000-plus single sales in Brazil, following 500,000 sales on the first. Both topped the chart.

The success of the Nikka Costa campaign is hailed here as a real

shot in the arm for the Italian record industry, and more specifically for CGD's own in-house recording studios.

Gianni Dal Dello, CGD artistic production manager, says: "Everything was based on the studios. Don Costa came in to conduct the orchestra, top musicians were engaged, and that's where the musical planning was worked out."

Costa handled all the arrangements, but the main production has been by Tony Renis and Danny B. Besquet, the latter previously best known as producer of Adriano Celentano and writer of many of the Italian singer's biggest hits.

Renis is very much an all-arounder in the contemporary music scene. A singer, actor, musician and

composer, he wrote "Quando, Quando, Quando" and "Never, Never, Never." More recently he penned the Julio Iglesias chart hit "De Nina A Mujer," which earned him an ASCAP nomination in the "best Latin American song of the year" category.

Of other Renis successes, "Un Uomo Tra La Folla" and "Il Coraggio De Dire Ti Amo" were included on Placido Domingo's album "Con Amore."

Also very important in projecting the Nikka Costa image was photographer Vittorio Storaro, an Oscar winner for his work on "Apocalypse Now" and "Reds," who supervised the whole visual aspect of the operation.

## South Africa B'cast Corp. Alters Sarie Procedures

By SUZANNE BRENNER

JOHANNESBURG — Following the official withdrawal of the South African recording industry from the annual Sarie Awards, South Africa's only music awards set-up, the South African Broadcast Corp. (SABC) has independently gone ahead with its own awards of the same name.

While in previous years the awards have been largely decided by a listener vote, with regular broadcasts on Springbok Radio inviting listeners to compete for a worthwhile prize, as of this year judges have been selected from the music business, radio and various other media.

A nominations committee consisting of three SABC executives, two press representatives and an entertainer honed down the number of entrants to five per category, of which there are seven, as opposed to the previous system which had any

number of contenders for the awards.

Using the Grammy Awards as a guideline, the SABC has attempted to make the new local award system one of merit as opposed to popularity.

An interesting outcome of the 1982 Sarie Awards nominations is that the independents represent more than 60% of the nominees.

While the reaction from the industry and artists is generally positive concerning the new format, it remains to be seen whether there will be any more spill-off than in previous years for the winners.

The recording industry's withdrawal came at a time of a build-up of complaints about the methods of voting, the lack of coverage (more specifically, television coverage) and the "general absence of glamor" attached to the awards system.

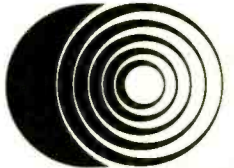
naturally means that the progress of the overall campaign will be slow.

Wolsey, however, says he's far more hopeful than he was a year or so ago. Thanks to the new areas of police prosecution power, he now feels confident "we can bring the pirate situation under control, even without enactment of new legislation."

The eventual success of the anti-

piracy campaign here, adds Wolsey, could well mean that Indonesian pirates will attempt to take on the business that their Singapore-based opposite numbers will have lost.

But if that does happen, he says, other member countries of ASEAN (the Assn. of South East Asian Nations) will put pressure on to force Indonesian pirates to toe the line as well.



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## Voting Changes Set For '83 Juno Awards

TORONTO — The Canadian Academy of Recording Arts and Sciences has announced a number of changes in voting procedure for the 1983 Juno Awards program, Canada's equivalent to the Grammy awards in the U.S.

First, all records being voted on in the new awards must have been released during the period of July 1, 1981 to Dec. 31, 1982. In addition, the sales period has been extended from a 14 months to 18 months to align exactly with the release/sales period. Sales figures will be computed on the basis of unit sales times a ratio figure based on a poll of record companies to establish an industry average base price.

Sales figures were previously computed on the basis of unit sales times suggested list price. The trend away from affixing a base price has necessitated the change.

In the Artist of the Year categories, only product released during the period July 1, 1981 to Dec. 31, 1982 will qualify in the sales calculations. Previously, an artist was allowed to list sales of all product, regardless of release date, during the sales period.

All told, eight categories are affected by this change, including Male/Female Country and Pop acts of the year, along with Instrumental and Folk.

Nominees in the Children's record category will be determined by sales for nomination listing but the final winner will be selected by a vote of schoolchildren from across the country.

Both nominating and voting for the three Most Promising categories (Male, Female and Group) will be

carried out by a special panel of critics from the print and broadcast sectors. Record companies will continue to make submissions for these categories but sales will no longer be the criteria. It is hoped that this change will allow for a great pool of emerging talent from which to draw nominees, academy president Brian Robertson explained.

Finally, the academy is asking the Academy of Country Music Entertainment (this country's equivalent of the CMA) to screen all nominations for the country music category in future. In the past there has been some dispute as what exactly constitutes a country music act. This step is intended to remove any possibility of criticism or confusion as to the names released on the ballot.

## LP Features Eastern Groups

TORONTO—With the above-average success ratio of Vancouver bands and the fact that record company head offices for the most part are centered in this eastern city, the Maritime music industry has generally been overlooked, despite several successful boxoffice acts. The industry down east has ganged together to work on a project that will, they hope, benefit all.

The project is an album on the Alliance Records label, entitled "Eastern Alliance." The 12-cut package includes nine different acts, most of them in the blues-rock idiom. Acts included are the Minglewood Band, Dutch Mason, Molly Oliver, Oakley, Titan, Sam Moon, the Battery, spice and Ram.



**BORDER RELATIONS**—John Mills, general manager of CAPAC, Canada's music licensing society, discusses publishing problems at an ASCAP reception prior to a forum for Nashville publishers and songwriters. Pictured from left are Connie Bradley, ASCAP regional director; Mills; Roger Sovine, Tree vice president and forum chairman; and Bill Denny, president of Cedarwood/Denny Music and NMPA board member.

# Hits Of The World

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JAPAN (Courtesy Music Labo) As of 8/30/82 SINGLES		
This Week	Last Week	
1	3	MATSUWA, Amln, Nippon Phonogram (Yamaha)
2	1	KOMUGI IRONO MERMAID, Selko Matsuda, CBS/Sony (Sun)
3	2	NINJINMUSUME, Tohlhiko Tahara, Canyon (Janny's)
4	4	AISHU NO KASABURANKA, Hiromi Go, CBS/Sony (Burning/PMP)
5	5	HIGHTEEN BOOGIE, Masahiko Kondo, RVC (Janny's)
6	7	LA SAISON, Ann Louls, Victor (Watanabe)
7	8	100... SO KAMONE, Shibugakital, CBS/Sony (Janny's)
8	6	KURAYAMIO BUTTOBASE, Daisuke Shima, King (Crazy Rider)
9	9	MADONNA TACHI NO LULLABY, Hiromi Iwasaki, Victor (NTV/Gelel)
10	11	EYE OF THE TIGER, Survivor, Canyon (Nichlon/ PMP)
11	NEW	OOKINA KOINO MONOGATARI, Yosenabetorio, Nippon Phonogram/Forlife (Fuji)
12	10	ANOBASHOKARA, Yoshie Kashiwabara, Nippon Phonogram (Burning/Dream)
13	13	KASABURANKA, Bertie Higgins, CBS/Sony (PMP/Nichlon)
14	NEW	DANSUWA UMAKU ODORENAI, Mio Takaki, Canyon (Nakayoshi)
15	12	KITASAKABA, Takashi Hosokawa, Nippon Columbia (JCM/ Burning)
16	14	OTONAJANAINO, Iyo Matsumoto, Victor (Nichlon/Bond)
17	20	SHOJO A. Akina Nakamori, Warner-Pioneer (NTV/ Nichlon)
18	15	CHIGIRI, Hiroshi Itsuki, Teichiku (Asahi/Toei)
19	18	DATTE-FALL IN LOVE-TO TSUZEN, Junko Mihara, King (Burning/Howon)
20	16	NIJIRO THE NIGHT CLUB, Southern All Stars, Victor (Amuse/PMP)
ALBUMS		
1	1	NUDE MAN, Southern All Stars, Victor
2	2	GREATEST HITS, Tatsuro Yamashita, RVC
3	4	P.M.9, Eikichi Yazawa, Warner/Pioneer
4	3	I LOVE YOU... Off Course, Toshiba-EMI
5	5	PEARL PIASU, Matsutoya Yumi, Toshiba-EMI
6	6	JUST ANOTHER DAY IN PARADISE, Bertie Higgins, CBS/Sony
7	7	BANZAI, Masahiko Kondo, RVC
8	10	SEIKO INDEX, Selko Matsuda, CBS/Sony
9	12	AKINA NAKAEE PROLOGUE, Akina Nakamori, Warner-Pioneer
10	8	SOLE SHADOWS, Shanel, Epic-Sony
11	11	YUGUREKARA... HITORI, Hiromi Iwasaki, Victor
12	9	NOW AND FOREVER, Air Supply, Nippon Phonogram
13	13	ROCKY III, Soundtrack, King
14	NEW	MY FANTASY, Kyoko Koizumi, Victor
15	17	TESSEI, Tessel Miyoshi, Alpha
16	14	SUMMER HEROINE, Naoko Kawai, Nippon Columbia
17	15	PINEAPPLE, Selko Matsuda, CBS/Sony
18	16	LOVE ISLAND, Third World, CBS/Sony
19	NEW	TULIP LANDX, Tulip, Toshiba-EMI
20	18	DONNA SUMMER, Donna Summer, Warner-Pioneer

ITALY (Courtesy Germano Rusclitto) As of 8/25/82 SINGLES		
This Week	Last Week	
1	2	BRAVI RAGAZZI, Miguel Bose, CBS
2	1	AVRAI, Claudio Baglioni, CBS
3	4	TANZ BAMBOLINA, Alberto Camerini, RCA
4	10	UN ESTATE AL MARE, G. Russo, CGD-MM
5	3	PARADISE, Soundtrack, CBS
6	7	NON SONO UNA SIGNORA, Loredana Berté, CGD-MM
7	NEW	MUSIC & LIGHTS, Imagination, Panarecord
8	16	DA, DA DA, Trio, PolyGram
9	6	MESSAGGIO, Alice, EMI
10	5	EBONY & IVORY, Paul McCartney & Stevie Wonder, EMI
11	13	EVA, Umberto Tozzi, CGD-MM
12	NEW	NISIDA, Edoardo Bennato, Ricordi
13	14	CELESTE NOSTALGIA, Riccardo Cocciante, RCA
14	8	LAMETTE, Rettore, Ariston-Ricordi
15	12	SARA LA NOSTALGIA, Sandro Giacobbe, Fonit Cetra
16	19	BLUE EYES, Elton John, PolyGram
17	18	FLASH IN THE NIGHT, Secret Service, Ricordi
18	NEW	TI STRINGERO, Nada, PolyGram
19	NEW	KAZOO KAZOO, Joao Kazoo Band, Baby-CGD
20	9	JUST AN ILLUSION, Imagination, Panarecord

NETHERLANDS (Courtesy Stichting Nederlandse Top 40) As of 8/28/82 SINGLES		
This Week	Last Week	
1	1	ALS JE HUILT/BIM BAM, Andre van Duin, CNR
2	5	WORDS, F.R. David, Carrere
3	2	SOMEONE LOVES YOU HONEY, June Lodge & Prince Mohammed, Dance
4	3	AFRICA, Toto, CBS
5	7	IT STARTED WITH A KISS, Hot Chocolate, Rak
6	8	LOVE IS IN CONTROL, Donna Summer, Warner Bros.
7	NEW	UNDER THE BOARDWALK, Tom Tom Club, Island
8	NEW	I KNOW THERE'S SOMETHING GOING ON, Frida, Polydor
9	4	CHALK DUST/THE UMPIRE STRIKES BACK, The Brat, Hansa
10	10	M'N EIGEN VRIJHEID, Nicole, Jupiter
ALBUMS		
1	1	AVALON, Roxy Music, E.H.Rec./Polydor
2	3	IV, Toto, CBS
3	2	NIGHT AND DAY, Joe Jackson, A&M
4	4	DORIS DAY EN ANDERE STUKKEN, Doe Maar, Killroy
5	6	SOMEONE LOVES YOU HONEY, June Lodge, Dance
6	5	STILL LIFE, Rolling Stones, Rolling Stones
7	9	DONNA SUMMER, Donna Summer, Warner Bros.
8	NEW	OP EN TOP TIEN, Tinenke Schouten, CNR
9	NEW	TALKING BACK TO THE NIGHT, Steve Winwood, Island
10	8	BISCAYA, James Last, Polydor

SPAIN (Courtesy El Gran Musical) As of 8/18/82 SINGLES		
This Week	Last Week	
1	2	JUST AN ILLUSION, Imagination, Movieplay

2	1	EYE IN THE SKY, Alan Parsons Project, Ariola
3	3	JOAN OF ARC, Orchestral Manoeuvres In The Dark, Ariola
4	6	BAILANDO, Alaska & Los Pegamoides, Hispavox
5	4	UN TOQUE DE LOCURA, Jose Luis Rodriguez, Epic
6	7	DA DA DA, Trio, Fonogram
7	10	BIENVENIDOS, Miguel Rios, Polydor
8	NEW	ME COLE EN UNA FIESTA, Mecano, CBS
9	5	FIVE MILES OUT, Mike Oldfield, Ariola
10	NEW	ME ENAMORO DE TI, Richi & Poveri, CBS
ALBUMS		
1	1	EYE IN THE SKY, Alan Parsons Project, Ariola
2	2	ROCK & RIOS, Miguel Rios, Polydor
3	3	MECANO, Mecano, CBS
4	4	ZARZUELA, Luis Cobos & Royal Philharmonic Orchestra, CBS
5	6	BRAVO POR LA MUSICA, Juan Pardo, Hispavox
6	7	IMAGINATION, Imagination, Movieplay
7	5	DUENO DE NADA, Jose Luis Rodriguez, Epic
8	NEW	FIVE MILES OUT, Mike Oldfield, Virgin
9	10	STILL LIFE, Rolling Stones, Rolling Stones
10	NEW	ARCHITECTURE & MORALITY, Orchestral Manoeuvres In The Dark, Dindisc

## 'Music War' Wins Film Festival Award

LONDON—A film featuring top international stars such as Police, Joan Jett, Devo, Gary Numan and XTC has won the award for best music score at the Second International Festival of Film Musicals in Paris.

Under the unlikely title "Urgh! A Music War," the film is a Lorimar American production. It was directed by Derek Burbride and consists of footage shot at concerts in London, New York, California and France in the 1970s.

Many styles of music are featured on the film, which is now available to rent or buy on VHS, Beta, or V2000 video formats here.

## Phonogram Releasing German 'Wave' LP

AMSTERDAM—Phonogram International has put together a compilation album of New German Wave music for release throughout Europe.

Produced at the request of Phonogram West Germany, the album, "Die Deue Deutsche Welle Ist Da Da Da," features 11 indigenous German-speaking acts. Most well-known of these is Trio, whose single "Da Da Da, Ich Lieb' Dich Nicht" sold 1.3 million copies in Europe during the first week of August.

SEPTEMBER 4, 1982, BILLBOARD



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Billboard

HOT 100

Chart Bound

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SEE TOP SINGLE PICKS REVIEW, Page 63

Main chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, Producer, Writer, Label & Number (Distributing Label), and corresponding data for two charts.

SEPTEMBER 4, 1982, BILLBOARD

Superstars are awarded to those products demonstrating the greatest airplay and sales gains this week (Prime Movers). Stars are awarded to other products demonstrating significant gains.

Hot 100 A-Z - (Publisher-Licensee) list of songs and their respective publishers/licenses.

Compiled by the Music Popularity Chart Dept. of Billboard from national retail store and one-stop sales reports, and radio airplay reports.







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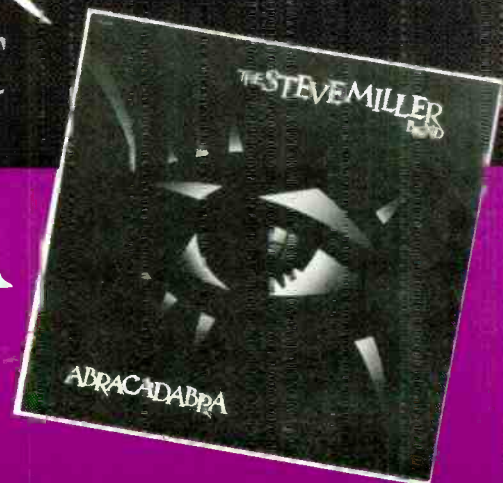
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THE WHO ,! IT'S HARD

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THE WHERE ,! RECORD AND TAPE STORES !!! PRESTIGIOUS CONCERT HALLS

THE WHEN ,! ALBUM AVAILABLE AUGUST 30 !!! TOUR BEGINS SEPTEMBER 22

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THE HOW ,! ON WARNER BROTHERS RECORDS AND TAPES !!!

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