A Tribute To Stevie Wonder
Rainbow. Right on target.

"Straight Between The Eyes."
The new album from Rainbow, featuring, "Stone Cold."
No Simple Answer

Last week's hearings in Los Angeles on the proposed House bill establishing home use exemptions for video and audio taping of royalties on recording hardware and software and stricter regulations governing rental of copyrighted materials finally brought the debate to the level it should have been at all along. Eschewing for the most part the silly flag waving and emotionalism that has characterized much of the campaign so far, industry representatives finally presented their arguments in a clear and objective manner — and just maybe sent the congressmen back to Washington with the right message.

Testimony in lieu of speeches making, industry representatives explained clearly why home taping hurts and what a dilemma home people find themselves in. Sure, prices are high today, but home taping only makes them increase even more, which in turn, will cause even more home taping. The industry is caught in a vicious cycle, and the congressmen seemed to realize that relief must come from somewhere. After all, theft of copyrighted works cannot be justified under any circumstances.

But who should pay? Should it be the manufacturers of the recording hardware and software? Or should it be the merchants who sell the products? Or should it be the radio and commercial/cable/pay-TV stations that broadcast LPs and movies without concern that consumers may be taping? Or should it be the labels and studios that provide the materials for broadcast in order to promote more sales? Or should it be the consumer, who, in the final analysis, is the one who does the actual taping and gets to keep the copy?

It is not a simple issue. The L.A. hearings made that quite clear. But so many other things are also clear. Home taping hurts the industry, and even if only one person was doing all the taping, it would still be wrong. Somehow, the situation has reached the point where everyone gets paid except the one who created the original work. That is the true tragedy and the one that must be remedied first.

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ON THE COVER
This week CASH Box includes a special tribute to Stevie Wonder, who is celebrating his 20th anniversary in the music business. His career has been marked by achievements many music artists hope for but few have been able to imitate. Wonder has taken big steps toward new milestones in the first quarter of 1982, having already had a chart-topping single ("That Girl"), as well as a new duet with ex-Beatle Paul McCartney, "Ebony & Ivory," which is bulging up the CASH Box Top 100 Singles chart at #5. His work in bringing music like reggae to the critical and commercial foreground is evident in his writing and producing on Third World's current LP.

But perhaps the most prominent event this year is to come — release of "Stevie Wonder's Original Musiquarium," which contains 12 Wonder hits and four new offerings. Release of the compilation album coincides with a new recording contract with Motown and the opening of WonderDirection Records — making this truly a milestone year.

SINGLES

ALBUMS

POP SINGLE
I LOVE ROCK 'N ROLL
to Joe Elliott & The Blackhearts Boardwalk

NUMBER ONES

B/C SINGLE
THAT GIRL
Stevie Wonder

B/C ALBUM

COUNTRY SINGLE
CRYING MY HEART OUT OVER YOU
Ricky Skaggs

COUNTRY ALBUM

CHRISTIANS OF FIRE

GOSPEL

WHEN ALL GOD'S CHILDREN GET TOGETHER
Rev. Keith Pringle

TOP POP DEBUTS

80 HURTS SO G O O D — John Cougar — Riva/PolyGram

79 THE BROADSWORD AND THE BEAST — Jethro Tull — Chrysalis

B/C ALBUM

TWO COUNTRY SINGLES

THE DUDE
Quincy Jones

AM

Ricky Skaggs

JAZZ

SINGLES

TOP 100 SINGLES

80 HURTS SO G O O D — John Cougar — Riva/PolyGram

79 THE BROADSWORD AND THE BEAST — Jethro Tull — Chrysalis
April 24, 1982

ROBERTSON

SHORE

HILL

VANCE

GREEN

VANESSA

VANGELIS (Polydor/Polystar) 218 20

FREEZE FRAME (Center City) ASCAP

FREEZE FRAME (Center City) ASCAP

FOOTBALL (MCA PB-10370) 7 8

MAKING LOVE — OLIVIA NEWTON-JOHN (MCA-5200) 6 11

KEY LARGO — BETHIE BINGS & Kim WBS 05254 4 25

THAT GIRL — ABBY FESTERMAN (Tallow/Mooncrest 162 FF) 2 15

EBONY AND IVORY — PAUL McCARTNEY & Linda Eastman (Chrysalis 2589) 14 12

10 (CUTIE) WOMAN — VAN HALEN (Warn Bros. WBS 50033) 10 11

65 LOVE AFFAIRS — PAUL DAVIS (Arista 06611) 3 11

867-5309 Jen — DONNA SUMMER (Columbia 18-02642) 4 14

DO YOU BELIEVE IN LOVE Today — THE BEATLES (MCA PB-13068) 18 8

OPEN ARMS — THE BEATLES’ MOVIE MEDLEY (Warner Bros. WBS-10032) 6 5

EDGE OF SEVENTEEN — DURAN DURAN (Also Arista MR 1401) 19 18

GET DOWN ON IT — THE DIP (De-Lite/Polygram De HI) 25 9

go down — DONNY DURY (Columbia 18-02691) 23 10

FIND ANOTHER FOOL — CHER (Epic GEF 50006) 16 11

ONE HUNDRED YEARS — DUQUOY JONES featuring JAMES INGRAM (Jamm B 280) 20 5

CENTERFOLD — DIO (MCA BMG) 9 35

THE WOMAN I SHOULD BE — POINTER SISTERS (Elektra EP-79500) 24 15

BABY MAKES LOVE — YOU CAN’T TRUST A BLUE JEANS TALK (Warner Bros. WBS-25214) 28 9

ALWAYS ON MY MIND — WILSON NELSON (Columbia 18-02741) 38 7

DON’T YOU WORRY ABOUT ME — THE HUMAN LEAGUE (A&M 2399) 32 8

EMPTY GARDEN (HEY HEY I’M A BUM) — ELTON JOHN (Geffen 50034) 33 6

TAKE OFF — BOB DOUG MOORE (Enigma Music/Polygram #424) 27 13

THEME FROM MAGNUM P.I. — BARBARA BACH (Epic E-47440) 34 11

MAMA USED TO SAY — JUNIOR (Polygram/Polyland 18132) 36 9

SHANGHAI SLEIGH — JOHN DENVER (Polygram 13717) 37 8

ALPHABETIZED TOP 100 SINGLES (INCLUDING PUBLISHERS AND LICENSEES)

Always On My Mind — Screen Gems — EMI/Rose Bridge — BMI — 28

A Night To Remember — Warner Soundstage — ASCAP

Baby, Come To Me (Rosetta) — BMI

Baby Make Her (Horse Hair) — BMI

Bad Movie (John Lennon + Paul McCartney) — BMI

Bobby Sue (House of Gold) — BMI

Cat People (0 to 9) — BMI

Cemented (Gerry Goff C.) — BMI

Circles (Almo-Jodaway (ATV) ASCAP)

Circles (Hilltop Hoods) — BMI

Do It In The Morning — (Footsuzza-Hot-cha-Six Continents — BMI)

Don’t Stop Me (Kentucky Fire — BMI)

Goldstoodle Music — BMI

Got To Be Good — BMI

He’s A Lady (Epic/Polygram) — BMI

I Don’t Want You (Virgin-Chappell/Sound-Directions — ASCAP

I Feel The Need (Zomba Enterprises — BMI)

Edge Of Seventeen (Warn Bros. WBS 50033) 10 11

573-9506 Jenny (Touche Music) — BMI

Eagles Score — BMI

Fantasy — BMI

Finding My Feet (Atlantic — BMI)

Four (Screenplay) — BMI

Game Of Love (Machine) — BMI

Get A Life (Universal Music/GVBM) — BMI

I Should Be (Atlantic — BMI)

I’m Killing You — BMI

Jubilee Hero (Somerset Songs/evansongs) — BMI

Just To Satisfy (Virgin/Parloa) — BMI

Love At The End Of The World — BMI

Love At The End Of The World — BMI

Love Me (EMI Music/Lawrence Music) — BMI

Love Me (A&M Music) — BMI

Love Me Like You Do (MCA PB-10370) 7 8

Love Me Like You Do — MCA Music — BMI

Making Love (20th Century Fox/Live/Modern Records) — BMI

Makini (Polygram/Polystar) 218 20

Among Our Desires (Second Day — BMI)

Along Down Song (Second Day — ASCAP)

Always On My Mind — Screen Gems — EMI/Rose Bridge — BMI — 28

Hang Fire (Calypso — EMI ASCAP)

Half Of The Moment (Will Almond/Legg-Ackee — BMI) 21

Hollywood (Mac-Ted — BMI) 97

Hungry Like The Wolf (Ascap) — BMI

Hurt Me (BMI)

I Can’t Get It Right — BMI

I’m A Fool (BMI)

I’m A Fool (BMI)

I’m A Fool (BMI)

I’m A Fool (BMI)

If I Could (Knoll) — BMI

I’ve Had It (Ascap)

It Ain’t Over Yet (BMI)

Love Like This — BMI

Love Me (BMI)

Love Me Like You Do — BMI

Love Me Like You Do — BMI

Love Me Like You Do (BMI)

Love Me Like You Do (BMI)

Love Me Like You Do (BMI)

Love Me Like You Do (BMI)

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**Pros & Cons Of Home Taping Legislation Argued At UCLA**

**Studios, Manufacturer Reps In Heated Debate**
by Michael Glynn

LOS ANGELES — The heated testimony of Motion Picture Assn. of America (MPAA) president Jack Valenti spearheaded the film industry's well-armed campaign in support of proposed legislation calling for royalties on videocassette recorders and blank videocassettes, while former Federal Communications Commission (FCC) chairman Charles Ferris and the Electronic Industries Assn.'s Jack Wayman marshalled manufacturer-mounted opposition to such levies April 12 and 13 during the opening round of hearings held by the House Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice.

The MPAA's Valenti got the hearings off to a lively start last Monday with an attack on the videocassette recorder and "its Tonto," the blank tape," referring to the VCR as an "unlicensed monster" whose export from Japan (which, he repeatedly pointed out was the only country manufacture

**Jones Says Creative Sector Feels Effects**
by Michael Glynn

LOS ANGELES — Claiming that home taping is presently "costing our industry about $1 billion in annual lost sales," Recording Industry Assn. of America (RIAA) president Ross R. Goldstein warned that with the imminent face of the American economy and both past and present trade group officers representing the audio recording business in an appeal to the House Judiciary Subcommittee on Courts, Civil Liberties and the Administration of Justice here April 14 to back pending legislation that would grant royalty fees on blank audio tape and hardware.

Two four-man panels presented testimony during the third and final day of hearings at the UCLA Law School's Most Court Room in support of Calif. Rep. Don Edwards' House bill H.R. 5705 that would not only create an exemption for home taping, but also impose a royalty structure that could impact the cost of blank tape by as much as one dollar per cassette and audio record stores because of the "financially unsound" status of the music industry.

Middle West, which is trying to establish stronger relations between record sellers and game companies, was responsible for setting up six booths spotlighting different games at the recent National Assn. of Recording Merchandisers (NARM) convention in Los Angeles. Having made its entry into the game field in July of 1985 when it placed its first order with Activision, the distributor also sells Astrovision, Apol- lo, Intellivision, U.S. Games and Imagic product to video, general merchandise and

**Sluggish Record Sales Spur Move To Home Entertainment**
by Jim Besman

NEW YORK — Faced with declining record sales and increased demand for video, record retailers are expanding their product mix to include other home entertainment items besides records and tapes, according to a Cash Box survey.

The nationwide poll found that various combinations of video games, prerecorded videocassette tapes, computer hardware and software, Walkman-type cassette units and other product lines are being included in these home entertainment centers.

While many retailers are actively pursuing these new markets, many are going along reluctantly, decrying the current state of the record business that they feel necessitates this shift.

Typical of the retailers who dislike having to supplement their business with new product lines is Russ Solomon, president of Sacramento, Calif.-based Tower Records. "Hopefully, we're in the record business to stay," said Solomon. "It's a disgrace that the industry can't produce music that people want at prices they want to pay."

Solomon admitted that he was looking into video games and rentals, but not enthusiastically, since he felt that both were "incursions" on space. "We don't have enough space for records in most places to begin with," he said.

**Home Video Game Firms Exercising Caution In Supplying Record Stores**
by Jeffrey Resnner

LOS ANGELES — Though many record retail outlets have been hopeful for increased involvement in handling home video game cartridges, not all software manufacturers have made firm commitments to fully servicing the stores, according to one of California's pioneering distributors of the games. David Diamond, president of Costa Mesa-based Middle West Distributors, Inc., which handles accounts ranging from ma & pa stores to large chains, says home video game makers are dealing more enthusiastically with video, computer and electronic outlets than

Brian Poehnner, buyer at the 24-store Atlanta-based Turtles chain, also preferred to remain solely in the record business, but recognized that such new items as video games and tapes would not disappear. This week the chain takes what Poehnner termed the "first step in the valley" and begins handling games. He anticipates that game hardware will be the next gradual step in transforming the stores from record outlets into home entertainment centers.

But while most of the retailers surveyed were either gearing up for the change or already one step ahead.

"We now define ourselves as home entertainment software dealers," said Lee Cohen, vice president of marketing at the 32-store Licorice Pizza chain based in Los Angeles. Licorice Pizza has even gone so far as to change its image in the marketplace, by altering its "Records & Tapes" logo to "Records, Tapes & Video."

Cohen reported that his chain has been involved in home entertainment for a few

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BUSINESS NOTES

VSDA Regionals Set Through April

LOS ANGELES — The Video Software Dealers Assn. (VSDA), a division of the National Assn. of Record Merchandisers (NARM), concluded the first two of a series of 10 planned regional meetings in Dallas March 26 and here in L. A. March 31. According to VSDA executive director Barry Locke, who attended both meetings with VSDA vice president Rita Solomon, the Dallas gathering “got off to a shaky start,” but the trade organization picked up momentum and members nonetheless, while the local meeting was “less eventful and more down to business.”

“Video dealers seemed to have calmed down on the issue of rental programs and seemed to know how the VSDA can help them survive,” said Locke, who stressed that the meetings focused on VSDA’s educational efforts in such areas as in-store merchandising, promotion, advertising and financial management.

Locke also noted that the VSDA has launched a campaign to defeat the Manhasset (N.Y.) Board of Education and, respectively, the VSDA, Locke said, is “vehemently opposed” to both amendments and the focus of the campaign is an aggressive lobbying effort, with the VSDA encouraging meeting attendees to write legislators and the Board of Education and House additional members.

Additional meeting dates have been firmled for both the East and West Coasts, with Solomon conducting the gatherings in Seattle, Wash., April 13, Portland, Ore., April 15 and San Francisco April 20, as well as in Phoenix, Ariz., April 22 and Houston, Texas April 26. Locke will oversee the meetings in Boston April 15, New York City April 22 and Tampa, Fla., April 20.

VSDA has also set its initial convention for Sept. 12-14 at the Fairmont Hotel in Dallas. Registration for the event will be mailed in early July.

Interested industry members wishing to obtain more information about upcoming regional meetings in their area or those wishing to participate in the convention should contact Locke at (606) 795-5555 or Solomon at (213) 361-2825.

RIAA Transportation Workshops Begin

NEW YORK — The first three of 1982 regional traffic and transportation workshops drew 42 participants from 24 audio and video recording industry companies April 13 to the Rhythm & Blues Hall of Fame in New York City. The Regional Assn. of America (RIAA) and the National Assn. of Recording Merchandisers (NARM), the session, entitled “Basic Functions and Responsibilities of the Traffic Department,” was structured by the RIAA traffic committee and Bethme Assoc., its traffic consultant.

Other workshops included “selection carriers and routing shipments,” “describing and releasing freight,” “paying freight bills,” “claims — loss and damage” and “effective communications.”

Attendees included traffic and warehouse managers from pre-recorded audio and video manufacturers as well as representatives of distribution centers, pressing and duplication plants, retailers, rack-jobbers, one-stops and independent distributors. The attendees received a 10-page manual, “Traffic and Distribution: A One-Stop Guide.”

Two additional traffic and transportation workshops are set in Indianapolis in June and Los Angeles in October. For more information, call Steve Traisman, RIAA executive director, at (213) 765-4330.

Go-Go’s, Loverboy Get Platinum LPs

NEW YORK — Two albums were certified platinum and six gold in March by the Recording Industry Assn. of America (RIAA). In addition, one single was certified platinum and one gold.

Albums certified platinum included “Beauty And The Beat” by IRS recording group The Go-Go’s and “Get Lucky” by Columbia recording group Loverboy. Albums certified gold were the original soundtrack to Charlie’s Angels Of Fire by Polydor recording artist Vangelis; “Chronicle” by Fantasy recording group Creedence Clearwater Revival; “Skyline” by Salsoul recording group Shy; “Paradise Love” by RCA recording artists Platico Plidoco and their new album, “Simple” by Atlantic recording artists Bob and Doug McKenzie; and “Nightcruising” by Mercury recording act the Bar-Kays.

“Elytra” by MCA recording group the Oak Ridge Boys was the only platinum single, and “Pac-Man Fever” by Columbia recording group Buckner & Garcia was the only gold single.

NARAS Honors Musicians At Awards Ceremony

LOS ANGELES — The local chapter of the National Academy of Recording Arts and Sciences (NARAS) awarded 25 musicians with its “Most Valuable Player” honors on April 3 at its annual affair. Over 200 people attended this year’s ceremony, which granted “emeritus” status to two-three-time MVP recipients, violinist Jenny Vinc and keyboardist Mike Melvin.

Artists who received MVPs this year are as follows: Jerry Hey, trumpet; Bill Watrous, trombone; John T., trumpet; John Foden, tenor sax; Robert Bobo, tuba; Ernie Watts, saxophone; Buddy Collette, clarinet; Sheldon Sturgill, trumpet; Joe Pizzi, double reed; Israel Baker, violin; Pamela Goldsmith, viola; Ray Kelby, cello; Chuck Berthoffer, bass; Claire Fischer, specialized instrument organ; Gayle Lovett Butler, harp; Victor Feldman, keyboards and mellotron percussion; Paulionto Di Costa, hand percussion; Tommy Tadesco, guitar; Steve Schaeffer, drums; Abraham Laboriel, electric bass; and Michael Boddicker, synthesizer. Bill Chaplin and Sue Rainey also received MVPs as male and female background vocalists.

Goodye Case Adjourned For Two Weeks

NEW YORK — A two-week adjournment for the hearing for prettrial motions leading up to a retrial of the Sam Goody counterfeit tape case was granted by Federal Judge Thomas Platt April 9 in Brooklyn Federal Court. Both the defendant and the U.S. Government requested the adjournment. The date for the hearing is now scheduled for April 22.

July 27, 1982, Platt struck down a retrial of the Sam Goody corporation and its vice president Sam Stoln. Goody was convicted on one count of interstate Transportation of Stolen Property (ITS) and one count of criminal copyright infringement, while Stoln was convicted on one ITSP count and three infringement counts. Platt also ordered a retrial, alleging misconduct from the prosecution.

R E V I E W S

Al BUM S

OUT OF THE BOX

REVIEWS

STRAIGHT BETWEEN THE EYES

Rainbow — Mercury SRM-1-4401 — Producer Roger Glover $8.98

Dee Blue alums Ritchie Blackmore and Roger Glover continue their wild metallic antics on this no-holds-barred collection of raucous tunes dealing with fast cars, fast women and fast music. Having started a metal band called Deep Purple since the inception of Rainbow back in the summer of 1975, Blackmore, Glover & Co. may yet achieve superstar status with this third album. Five Giorgio Moroder ballads added since the band cut “Eaten by the Monster of Love” and “Nicotina.” Ace production work by John Keenan and Steve Strange.

ANGST IN MY PANTS — Sparks — Atlantic SD 19347 — Producer: Mack — List: $8.98

This toup of Los Angeles-based odd-rockers has always had a loyal, if small, following among the critical intelligentsia, and this offering hopefully will see them receive attention from other quarters. Poppy, danceable tunes garnished with no sequins and double entendres are the rule with this album. High points include cuts such as “Eaten by the Monster Of Love” and “Nicotina.” Ace production work by John Keenan and Steve Strange.

AMELIE — Mike Oldfield — Fleetwood’s MFSL-13793 — Producer: Mike Oldfield — List: None — Bar Coded

Oliver: whose career was on wax began in the 1970s with the megaslam theme to The Exorcist entitled “Tabular Belt.” Continues his eerie explorations with this latest effort. Although nearly every track on this disc seems custom-made for AOR, the killer is the last song, the title track, which relates Oldfield’s true-life experience of piloting a plane in a dangerous storm.

Cash Box/April 24, 1982
RISE AND SHINE, THEY’RE BACK.


Early In The Morning. The best sound you’ll ever wake up to.
“Urban Bushmen” captures the group’s spirit and drive, its rousing-of-plain-classic, “Baustrum.” Highly recommended.

MONEY TALKS — Trooper — RCA APL-4318 — Producer: Mike Flicker — List: 9.98 — Bar Coded
A Canadian-based band that originated in Vancouver in 1986, Trooper has earned several Juno nominations, as well as a strong showing on the single chart positions, since its first release back in the mid-’70s. Although two members of the group have been replaced and there’s been a change of labels, the group hasn’t changed its style of hard, partying rock ’n’ roll combining simple lyrics with a powerfully pounding beat.

CHASE THE DRAGON — Magnum — Jet ARZ37954 — Producer: Jeff Gilman — List: 8.98 — Bar Coded
Although the opening tune on this LP begins with a low, ominous rumble, it soon explodes into a roaring assault of head-banging heavy metal along the lines of Motley Crue and红茶 Cult albums. Accented by nearly a dozen different keyboard instruments, including string and polyphonic synthesizers, this British hard-rock act may be able to gain a domestic following through its fourth Jet album after gaining notoriety abroad.

SINGLES OUT OF THE BOX

JOHN COUGAR (PolyGram/Riviera/Coyote) the JUHUTS SO GOOD (3:35) (Riva Music, Inc. — ASCAP) (J. Cougar Mellencamp, G.M. Green) (Producer: J. Cougar Mellencamp)
Steady 4/4 snare work and choppy fuzz tone guitar chords kick off this slick “pop”/rocker from Indiana-based Cougar’s forthcoming “American Fool” LP. The song has a Midwestern strut complemented by a sparse, live, production. Top pop chart debut this week.

A nostalgic harmonic proposition, a spunky synthesizer riff and sparse R&B horn inflections give the blonde television queen her most unclassified single to date. She may have been country (when it wasn’t cool), but she makes full use of her abilities to transcend the steel guitar stereotype without offending her traditional core of listeners.

RONNIE MILSAP (RCA PB-13216) ANYTIME NOW (3:28) (Paul Music — ASCAP) (Bacharach, Hillard) (Producers: R. Milsap, T. Collins)
Milsap continues the time of last year’s major hit “A Star Got Over Me” with a remake of this Burt Bacharach-quilled offering. His vocal performance runs the gamut from whimsy, like reading to an ignited fire, proving once again why the soulful crooner is one of country’s most evocative and engaging singers.

As the clock crows, the Gappers snap into a bluesy funk number from “The Gap Band IV” LP. Instructed drumming and harmonizing, along with a strong keyboard, guitar and bassICKS, makes the group’s music a breathless experience. The hip swivelling groove behind the fervent voice.

Previously recorded by co-writer Peter Allen, this cover acccents co-writer Dave Foster’s R&B contributions (particularly in Grand Methevon’s “Younge Bades” group). Alan with the first of its kind, even across the genre.

NEW FACES TO WATCH

JUNIOR
Following the path blazed by British trio The Sisters of Mercy, Singapore exploded onto the American charts this year with its debut single, “Mama Used To Say.” The latest in a line of “goth” funkers, Junior’s single combines strong pop lyric with a respect for the best of America’s black R&B tradition. His album, “J,” mines the same vein, although the emphasis is on presenting Junior as an all-around artist.

“I don’t want to be seen as a one-hit wonder,” says the 24-year-old singer/songwriter. “And while the album includes tunes like ‘I Can’t Help It’ which is more similar in tone to ‘Mama Used To Say,’ I made sure we did some very different things, like ‘Too Late,’ which I hope in its own way will prove just as commercial as ‘Mama’. You can’t do the same thing over and over again, because people want something fresh.”

Gliscbic’s desire to come up with something new has caused him to repudiate many of the American funk bands that were his primary influence. “The Americans are not as creative as they used to be,” he says. “The bands we used to look up to are now selling back and allowing people like Linx, Central Line and myself to be creative and innovative. For a while, there was a progression from record-to-record, a real development by the Americans. Now many of them have found what they

were striving for and have stopped growing. I don’t think there’s a set formula for success; at least I don’t know it. If I did, ‘Mama’ would’ve been out years ago.”

However, Junior still envies the professional expertise of his American counterparts. “ ‘Mama’ was made in America,” he says. “We don’t have enough black engineers and producers to do it ourselves.”

A sympathetic studio partner was found in producer Bob Carter, whose past credits include Linx. Aside from production duties, Carter helped pen six of the album’s eight tunes and was involved in the original four-track demo of “Mama Used To Say.” When the single skyrocketed on the U.S. charts, Carter and Gliscbic quickly went on to work on the album. “We had a lot of songs,” recalls Junior. “But the hard part was selecting what we thought was the best. We took two weeks and an additional recording session to find it. We sent it into studio and put everything down in another three.”

American debt aside, the English-born singer’s family roots are in the Caribbean, and his older brothers, as part of the group Three Crowns, had some success on the European reggae charts. Unfortunately, their success was shortlived, and Junior ruefully admits that “no body else in the family was really serious about music.” However, his own exuberance makes up for it handily.

“It’s been fun,” he says of his newfound success. “We’re being very us. As soon as we open our mouths at a show and the kids see it’s not a really slick thing, the response is immediate. Over in London, where our band is called Funkopolis, the kids can get into it. We’re a whole new breed of bands and music, and we’re still in the process of being formed. We want to be seen as a whole in America to mess about but to take it home and apply it. When you develop as a person, it shows in the music.”

“Hi, how ya doin’?” says the 17-year-old keyboardist, “I’m a doo-wop keyboard melody and a D.J. We just got a whole new drum as well, but powerful reminiscence of the 50s. We came together to make this The Motels’ strongest bid for a pop acceptance since it’s "Total Control.”

Marty Jourard and Guy Perry toss in some appropriately haunting sax and guitar, respectively, to cap the soaring tone of the tune.
you like something, and it fits, you can’t afford it.

someone pays the least, he usually complains the most.

...a person snores, he’s the one who always falls asleep first.

...you’d sell your soul for a hit, there’ll be a glut of souls that day.

...you finally find that rare record, the cut you wanna hear is the one that’s scratched.

"If It Ain’t One Thing, It’s Another"

a perfect cut from RICHARD "DIMPLES" FIELDS

MR. LOOK SO GOOD

"If It Ain’t One Thing, It’s Another" (NB7-11-139)
A hit single to make you feel good when even your blues have blues

From The Boardwalk Entertainment Co.
WCI First Quarter Earnings Increase

NEW YORK — Although revenues for the recorded music and music publishing divi-
sion of Warner Communications Inc. (WCI) were down during the first quarter of 1982, revenues from the company's consumer electronics division rose dramatically mak-
ing the first quarter the best in WCI history. Total revenues for the first three months of 1982 were $932,483,000 compared to $602,058,000 for the same period in 1981. First quarter net income was $77,879,000, a 72% increase over last year's first quarter. In addition, earnings per share of $1.20 were 48% more than last year's first quarter earnings per share of $0.87.

The company's consumer electronics division, due to continued growth of Atari product, showed a 180% increase in revenues for the first quarter, from $32,992,000 in 1981 to $150,082,000 in the first three months of last year. Operating income was $15,021,000 for the quarter, more than three times the $3,922,000 for the similar period in 1981. These results, when combined with an improved perfor-
mance at the consumer electronics division, produced a 72% increase in operating income, according to Steven J. Ross, WCI chairman and chief executive officer. The company's broadcast division reported operating income of $20,289,000 for the quarter, up 48% from $13,455,000 in last year's first quarter. In addition, earnings per share of $1.20 were 48% more than last year's first quarter earnings per share of $0.87.

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CBS Posts Decline In First Quarter Income

NEW YORK — CBS, Inc. last week reported a decline in net income and earnings per share to $14.2 million, or 51 cents per share, for the first quarter of 1982. This represents a slight decline from the 1981 first quarter income of $16.9 million, or 60 cents per share. First quarter revenues rose to $1.01 billion, an increase of three percent in comparison to the comparable period last year. CBS Columbia Group's revenues fell 10% below its levels in the same period one year ago. First quarter revenues for the CBS Broadcast Group rose 21%, Profits rose sharply and profit margins improved. Both the television network and the television stations posted strong revenue gains.

RCA Reports First Quarter Earnings Up

NEW YORK — RCA Corp. last week reported first quarter earnings of $60.5 million, equal to 37 cents per common share, up over the $42 million, or 33 cents per share, in the comparable 1981 quarter. Sales rose $1.96 billion against $1.94 billion a year ago.

Despite a reportedly substantial increase in RCA Retail's operations, earnings were hampered by improved sales of videocassette recorders and cameras, and stimulated sales of RCA's VideoDisc players, the chief factor in the increased earnings was due to the strong performance of several businesses since last year's first quarter.

RCA's broadcasting segment increased its sales only slightly, and was termed "marginally profitable" by the company.

Hoppe Appointed PolyGram A/C VP

LOS ANGELES — Michael Hoppe, former director of the popular repertoire division for Polydor International, has been named vice president, adult contemporary, for PolyGram Records, Inc. In this new post, Hoppe will oversee all label adult contemporary activities in the U.S., with special emphasis placed on the career development of Polygram International artists in America. He will be based at the company's headquarters in New York. In his prior position, Hoppe was closely associated with such acts as Jean-Michel Jarre and Vangelis. Previously, he served as label manager for grand central, Inc. and director of A&R for Polygram, Inc. in Mon-

treal, Canada, where he brought such acts as Air Supply and Frank Mills to the com-
pa
ny. Hoppe joined Polygram as a management trainee and has also held the posi-
tion of assistant to the director of interna-
tional promotion for Deutsche Grammoph
on.

Khroy Replaces Franz At Capitol

LOS ANGELES — Ed Khroy, currently president and chief operating officer of Capital Magnetic Products and Musicdien Retail Corp., has been named to succeed Bob Franz when he leaves Capitol. Franz's position was described as "a management

Hensler, Mazza, and Caledon

New York — Guenter Hensler, president of PolyGram Records, Inc., and Jim Mazza, president of EMI America/Liberty Records, have been elected to the board of directors of the Recording Industry Assn. of America (RIAA). Hensler, who was named president and chief operating officer of PolyGram Records in October 1981, has served the music industry since entering as a trainee at EMI's German Electrola label in 1958. Mazza, who became president of EMI America Records in 1977, began his career in

Gazecki Gets New Rep

LOS ANGELES — Producer Bill Gazecki recently entered a management agreement with Back To Back Management, according to the firm's chief, Bambi Byrnes, who also heads Dynasty Records & Video Tapes.

Jackson Promoted At Word

NEW YORK — Word Inc. has announced the promotion of Cy Jackson to vice president, public relations for Word Records. He has been with Word, Inc. for 20 years. Before this latest promotion he was regional sales manager in the west coast of

Stolzmann Appointed At CBS

NEW YORK — Ellen Stolzmann has been appointed director, U.S. marketing for CBS Masterworks. She joined CBS Records International in 1976 as product manager, Epic/Portai/CBS Associated Labels, and became associate director, product management, in 1978.

Changes At Atlantic — Atlantic Records has reorganized its Artist Relations/Television Department and three promotions have been announced. Ben Hill, formerly a member of Atlantic's merchandising department, has been named national director of video. Susan Stein, formerly artist relations/television manager, has been promoted to associate director of artist relations/television. Donna Kreiss, most recently the department's secretary, has been appointed artist relations coordinator. Hill joined Atlantic in 1976 as part of a selective Warner Communications Inc. management program and in 1979, he joined the artist relations/product management department. Stein joined Atlantic Records in 1975 as assistant to the company's vice president of A&R, and since 1981 she has been concentrating on the television area. Kreiss joined Atlantic in 1972 as secretary in the advertising department and moved to the artist relations department in 1980.

PolyGram Names Three — PolyGram Special Projects has added three new members to its staff. Frank McEnery has been named associate manager of financial administration. He comes to the company from RCA Records, where he served as manager of domestic royalties and manager of international royalties. Fred Sands has been named product manager. He was previously product manager for PolyGram direct market. Margie Golde has been named product coordinator. She was previously American Express program coordinator for PolyGram direct marketing.

Changes At Capitol — Capitol Records Inc., has announced the following changes: Richard Blinn has assumed responsibility for the direction of technical marketing services supporting Capitol Magnetic Products and John Dietz the responsibilities of director, recording operations. Blinn joined Capitol in 1973 as manager, electronic development of Capitol Records. Dietz, director of A&R, recording and electronic development. Dietz joined Capitol in 1965 and in 1974 he was transferred to Los Angeles as distribution center manager where he remained until 1977 when he was promoted to national custom production director.

Anderson Appointed — John Anderson has been appointed managing director, April Music Australia, CBS Songs. He joined April Music Australia in 1976 and most recently held the position of general manager, April Music Australia.

Ferguson Appointed — Randy Ferguson has announced the appointment of Holly Ferguson to director, A&R administration for the label. Prior to joining Arista, she was managing, A&R administration for PolyGram Records, a position she held since October 1981.

Cannon Appointed At E/A/N — Don Cannon has been named controller for Elektra/Asylum/Nonesuch Records. He formerly was audit supervisor with Peat, Marwick, Mitchell & Co. and was controller of Tafi Entertainment Company.

Griffin Appointed At Priority — Priority Records and Music has announced the appointment of Jay Griffin to director, marketing, Priority Records. He was formerly general manager for Landmark (Distributors In Waco, Texas).

Gerston Named — ATI Video has announced the appointment of Dan Gerston to director of sales, ATI Video Enterprises. Prior to joining ATI Video, he was sales manager for SMA Entertainment, an account executive with View magazine and a writer for the Soho News.

Murphy Named — Randy Schwerer and Mo Iglesias have been promoted to supervi-
sory positions with the Good Music Agency. Schwerer recently moved from Wiscon-
On the charts and on the air at...

WXXS  KFI    KIQG    WLOL
WZ2P  KJR    KYYX    WGN
WIJF  WTX    WOCO    KULF
KZFM  WCSC   WZFR    KSKD
WTRU  Q101   KILE    SBJ-105
WKZG  WTRB   KMER    98Q
WBBX  WSFL   WEGP    WILK
WGNR  WTYN   KTBG    WMSY
WOXE  KCPH   WMMG    KRIQ
WMFR  WBR    WRON    WCKG
WILEG  WORC   KOHUFM    WCM
KORO  KFMO   WTCM    WRKRFM
KBGO  WCKQ   KYMN    KQY
WMLG  KAY    WMPX    KGAC
KGLO  WSBA   KYSO    KPRD
WJER  WSNB   WNNR    KSGT
WKNE  WACI   WAGI    WAGI

Golden Globe Winner

"NEW STAR OF THE YEAR"

The Motion Picture

"Butterfly"

The Single

"I'm In Love Again"

(E-47428)

The Album

"Pia"

(E-60829)

The theme from the motion picture "Butterfly" is featured on Pia Zadora's newly released album, "Pia," on Elektra Records and Tapes.
U.S. Appeals Court Upholds CRT Formula For Cable TV Royalties
(continued from page 8)
12% to professional sports leagues; 3.5% to television stations; 5.25% to public television stations; and 4.5% to the American Society of Composers, Authors and Publishers (ASCAP), Broadcast Music Incor-
orporated (BMI) and SESAC. According to Garcia, "about half" of the amount was paid before the legal proceedings began, and bad faith plans exist in both the music and broadcasting communities.
"We're disappointed we didn't get more money out of them," said Jim Popham, National Assn. of Broadcasters (NAB) vice president of government relations. "We had hoped for something in the 5 to 8% range but got only 3.25%," Popham added that NAB has not yet decided if it wants to ask the U.S. Supreme Court to review the lower court's decision.
ASCAP was more blunt in criticizing the decision. "The courts tend to support whatever decision the agency makes unless the agency is totally off the wall," said Bernard Korman, ASCAP general counsel.
"We're also disappointed in the decision for two reasons," he continued. "Number one, we felt the award to music was too small because we had wanted seven percent. Number two, we felt the court's decision to share the money among ASCAP, BMI and SESAC 54-10-10-3 to 3 was unfair.
Korman added that this decision had resulted from a four-to-three split on the CRT, and that the court "had not taken the time to conduct an independent investiga-
tion."
On the other hand, BMI president Ed Cramer was ecstatic about the decision. "Joy reigns supreme at BMI," Cramer quipped. "We're very happy because they've come to recognize BMI's increasing impor-
tance in the music industry. The tribunal did not act unreasonably in seeing that BMI and ASCAP's ROC have been converging since 1972." That year, royalty rates for performing rights on con-
tentional television were established. Now, BMI claims that 57% of ASCAP's membership, 54% of ASCAP's share of conventional television rights while it receives 80% of the amount ASCAP gets on cable rights.
Although SESAC receives the smallest share of the performance rights pie, chair-
man A.H. Prager was pleased with the CRT decision. "The U.S. Court of Appeals de-
cision to uphold the CRT payment formula lends a degree of stability to the whole area of cable collections and distribution under the new copyright laws," Prager said. "But SESAC is disappointed that the court did not see that the arguments made by the musical claimants were justifiable.
"It is unclear whether any of these four organizations will attempt to get the U.S. Supreme Court to review the case.

Retailers Expanding Product Mix

I've had an item I can't get enough of, Bressi estimated that games currently account for five percent of business at Stark/Camelot. He cautioned, however, that some of his peers feel they will remain hot only a few more years. "Once video games become a bigger percentage of the store, they feel they'll be off," he said. "Then you need bigger and better games. I wonder if they will be forthcoming."
On the other hand, music will always be available, said Bressi, who distinguished records from games that in games required active, time-consuming participation while music could be enjoyed both actively and passively.
Pre-recorded videocassettes are another important recording medium, and are marketed by many record retailers, although with mixed results. Licorice Pizza's Cohen said his customers are comfortable going into a record store, spending time, and purchasing pre-recorded video, and that record and video customers would overlap without hurting record sales.
Tom Keenan, president of Portland-based Everybody's Records, said that with

RCAP PACS FLICKER RECORDS — RCA Records has signed a worldwide manufactur-
ing and distribution deal with Flicker Records of Canada. Flicker's first release is the single, "Money Talks" by Vancouver-based group Trooper. It is due out later this month. Pictured for the recording session are Barry Oakley, division vice president, PR, contemporary music, West Coast, RCA Records; Barry Cross, director, merchandising, West Coast, RCA; Joe Mansfield, division vice president, contemporary music, RCA; Trudy Green, Flicker's marketing manager; Mike Flicker, president, Flicker; and Jack Craig, division vice president, RCA, U.S. & Canada.

COAST TO COAST

EAST COASTINGS — David Kershenaum, vice president, A&R, A&M Records, has left the label... RCA Records is reportedly in hot pursuit of Nina Hendry and her band, Propaganda... BowWowWow greets the media and a hockey game breaks out. The band put a little bit of its own clothes in the audience to make things closer to the stage... Bob Marley, the star of this week's special, reportedly answered a question from a DJ by jumping over the table he was inquisitor. Peace was eventually restored... Bobby Womack has retained

HOLMES ON THE RANGE — Bob Holmes of new wave/country group Rubber Rodeo let himself be convinced to try his hand at providing a traditional appearance at New York's Danceteria.
Cash Box photo by Mark David
Price is $14.95 in paperback, $29.95 in hardcover.

The Book Of Pop Anachronies by Muck Raker. The author does a fine job of noting some of the more tasteless projects undertaken by artists and companies, also covering more of the music and some of the more bizarre venues, such as attempting to believe. We loved... With eight albums under his belt, including the nine-million-seller "Tubular Bells," studio wizard Mike Oldfield has finally coaxed into leaving home. Although he barnstormed Europe with 100 musicians a few years back, Oldfield has, with the release of his latest endeavor, "Five Miles Out," on Virgin/Epic. But the Brit-
rocker made no apologies for his conspicuous absence from these shores where we spoke of his leaving the world of music, he said.
"I got fed up with studio life," he said. His present group, a quintet, is on a sort of smaller scale that his previous one, simpler but with more music. His band lacks nothing in diversity. "It's been a long haul to find the right people," he said.
"They had to be able to read and have the right mentality about the music." As far as size, Oldfield explained that "everybody plays several instrumental parts in pre-programmed Fairlight computer rounds things out. The maestro poots the no-
tion that pre-programmed parts detract from the live experience. "If we don't go on stage," he said, "you won't hear anything. You've still got to play." Following their 20-
odd U.S. and Canada dates, Oldfield and entourage move on to the South Pacific, Japan and Europe for a whopping total of 100 dates worldwide.

POUNTS WEST — The illustruous B.B. King flew into Southern California last week and waited until he faced packed audiences at Wolf & Rissmilr's Country Club in Reseda. Among the bedazzled fans in the mob were Toni Tennille and Daryl Dragon, Mike Post and Larry and Allie Hyatt, B.B. B. T. and Alice, whose concerts had recently celebrated his 35th year in music. A tireless performer, the master gits about 330 days a year, spends another 30 days annually cutting an album, and presumably takes a few days to relax with Lucille. Last year he played 100 shows in Europe and 23 days in Japan. In many of America's prisons for captive crowds as part of a special program along with attorney, F. Lee Bailey, who, following the musical segment of the show, fields legal questions from the inmates. Following his L.A. jams, the King B. visited the Cash Box Hollywood offices before leaving for a swing throughout the Southwest. A wary establishment in a gentle soul and one of the finest showpeople ever to grace a stage, we wish him much more success in the future... Although the movie Cat People has opened to reviews nationwide, the film's theme song by David Bowie and Giorgio Moroder is getting unanimously positive responses from rock lovers everywhere. Released as a "7" and "12" single, as well as being the opening cut on the soundtrack album and picture disc, the tune's garnering much airplay and is #73 bullet on the Cash Box Top 100 Singles. The song, "Fame" was co-written by David Bowie, Giorgio Moroder and a bizarre promo item for their feline venture: a button showing star Natasha Kinski that, when turned a certain way, becomes a photo of a black leopard. Those eyes, so great, are a top ten hit in the Cash Box Country. A very interesting go-box has appeared on NBC's Saturday Night Live last week. Over $400 of his was ripped off, and his guitar and carry-on bags were lost in transit to the West Coast. On the road for a profane tour until May 28, the action movie opens Monday night at the Loew's Plaza Theatre and is being asked to play this year's Montreux Jazz Festival in Switzerland... Horace Riva, "Hurts So Good," has been added heavily on FM, and a series of videos from his "American Foo!" LP has been widely acclaimed for originality and visual impact... a concert member of Joni, Leon Russell and The Houserockers, among others... The Motels made a two-dimensional appearance at Madame Wong's West in Santa Monica last week, supporting their "All Four One" LP, which Capitol expects to sell in excess of 150,000 units by month's end.

jeffrey ressner
Switchboards are ringing right off the hooks! Cash registers are ringing up enormous sales. More important, the name Tommy Tutone is ringing a bell with a rapidly growing loyal audience!

So, this is a good time to introduce the men behind the number. They are (from left to right): Gregg Sutton, Vic Carberry, Jim Keller, Tommy Heath and Steve LeGassick.

Remember those names because you're going to be seeing a lot of these guys! This Friday, April 23, they'll be the featured musical guests on a special prime time edition of ABC's hit show, Fridays, and after that they're heading out on a major tour!

Each week the chart numbers get higher! Each week the band gets bigger!

Looks like Tommy Tutone's tapped into what America wants to hear.


See Tommy Tutone on the prime time edition of Fridays, 9 PM E.S.T. on ABC-TV.

Tommy Tutone's Long Distance Tour:

4/21 El Macombo, Toronto, ON
4/22 Casa Braga, Utica, NY
4/23 The Dolphin, Rochester, NY
4/24 Hattlesont, Albany, NY
4/25 The Main Event, Providence, RI
4/26 Todd's Place, New Haven, CT
4/27 Ripley's, Philadelphia, PA
4/29 Northstage, Glen Cove, NY
4/30 The Palladium (w/Graham Parker), New York City, NY
5/1 Royal Manor, Paradox, Danesworld
5/2 Paradise, Danesworld, Playground South
5/3 Playground South, Danesworld, The Stage East
5/4 Danesworld, The Stage East, Main Street
5/5 867-5309/Jenny, Danesworld, Rumour's
5/6 Paradise, Danesworld, Royal Manor
5/7 Danesworld, Paradise, 867-5309/Jenny
5/8 Danesworld, Paradise, 867-5309/Jenny
5/9 Danesworld, Paradise, 867-5309/Jenny
5/10 Paradise, Danesworld, 867-5309/Jenny
5/11 Danesworld, Paradise, 867-5309/Jenny
5/12 Paradise, Danesworld, 867-5309/Jenny
5/13 Danesworld, Paradise, 867-5309/Jenny
5/14-15 Paradise, Danesworld, 867-5309/Jenny
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New Brunswick, N.J.
Baston, MA
Pt. Lauderdale, FL
Orlando, FL
Jacksonville, FL
Sarasota, FL
Gainesville, FL
Atlanta, GA
Orlando, FL
Jacksonville, FL
Sarasota, FL
Orlando, FL
Atlanta, GA

Produced by Chuck Plotkin (Side I) and Geoff Workman (Side II).
Agency: ICM
Management: Paul Cheslaw
(212) 456-8867
**Excerpt**

**Dr. Hook and Harley Payne**

**COUNTRY CLUB, L.A.** — A lot of acts survive over the years because of different strengths. It has got to be said that Dr. Hook and Harley Payne have found a way to keep their fanbase because of its versatility.

The 13-year-old band opened to an enthusiastic, appreciative audience, most of whom appeared to be record buyers. The audience, which was largely composed of teenagers and young adults, were thoroughly enjoying the show. The band's performance was energetic and entertaining, with Dr. Hook, the lead vocalist, delivering a powerful and charismatic performance. Harley Payne, the guitarist, showcased his skills with a series of intricate solos that kept the audience captivated.

The band's repertoire included a mix of rock, pop, and soul, with Dr. Hook expertly leading the vocals and Payne providing the driving guitar riffs. The crowd, consisting of both long-time fans and newcomers, responded enthusiastically to each song, with clapping and singing along to the familiar tunes.

After the show, Dr. Hook and Harley Payne were seen mingling with the audience, taking photos and signing autographs. The band's genuine connection with their fans was evident, and it was clear that they had established a strong bond with their listeners over the years.

**Allen's Indies**

On the negative side, the rock labels agreed that their separate arrangements for branch distribution of select titles could throw a wrench in their relationships with independent distributors.

**Alleging the Indies**

"Alienating the Indies is a question that always comes up in deals like these," said Greg Shaw, president of Bomp Records. "And yes, I think it does. It's a dodgy question. Take the Slash deal, for instance. They have a lot of different records out like that, so you can't get a bunch of records out with Warner Bros. So the independent distributors are going to say, 'What a waste. This is a bunch of junk and all this good stuff to Warner Bros. This isn't fair.' The only way I can think of to counter that is to say, 'On the one hand we do know that there are only two of them and it's because you promoted it and we broke it.'

But Shaw adds that changes in the way independent distributors do business has contributed to the move towards major affiliation. "The major distributors have changed so much that they have lost their ability to really break things. But if you're talking about small groups, that's another story. It's been very successful, but years ago, independent distributors used to really do the job, and that's not anymore. If one of my groups is breaking out of a city in the Midwest, it's because my people broke it from here. The distributors take a very passive role now, and I think other small labels feel the same. They think they have no grounds to complain when the majors try to take things away."

**Pivotal Product**

"I think I enjoy very good relationships with my distributors," added Shaw, "and they understand at this point that we have gone on to major labels before the PolyGram deal. We also release a lot of our own material in the form of a promotional volume. If we make a deal with a major label and get some money back, we're able to go out and generate five more albums. So the independents see a consistent flow of product, and the ones they never see hopefully won't bother them too much."

The majors' new-found interest in their product is seen by the small labels as a bid to quickly enter a new market sector. Small labels have proven that they have staying power with bands like X and Slaid, the majors don't, "I think we offer them a kind of outside expertise," he said, "like when Elektra signed Solar and suddenly was looking at them as the hot band. Plus, you can enter a market very quickly, which is what I think they're doing in these deals."

**No Reflection on A&R**

"I don't see it as any kind of admission that their A&R departments don't know what they're doing," on the contrary, they sign things that are appropriate for labels of their type. Look at the most successful acts that have emerged this year, groups like Loverboy, which is certainly a band I would never sign. But they make money for their label, I couldn't replace the PolyGram A&R department for eight records for that kind of label."

Despite the advantages that the majors bring, one saw the new development as a panacea or considered it a permanent distortion of the rock business where it depends on the label's reputation.

"It depends on how the small label is motivated," said Biggs. "Our intent is to become as autonomous as we can and still benefit if we can from the clout and penetration of a major big company has on the distribution level, with an eye towards eventually being a big company."

**Tricky Business**

Cautioned Shaw: "I think the thing for small labels to realize is what they can do best when they're not independently, and where it's best for them to operate with a major. That understanding depending on an understanding of their relationship at this point. When you bring an act to a major label, they understand why you're doing it, what they can do with it, and it's not an adversarial relationship because it's teamwork. It's a very tricky business. It gets down to how your deal is structured and how you can work with the people involved without giving them the details."

"You have to come with a hit act every so often, otherwise none of these deals are going to work."

"Right now we're at the early stages," added Shaw. "It's now incumbent upon all of us to work together with the majors, and especially when you bring an act again and again, because we're asking the major labels for a chance to develop unimportant acts that need a major deal. We think that that's a transitional period. They're re-thinking how they look at us, and looking at us seriously for the first time. And now we have to prove that we're worth that kind of treatment."
Burt Bacharach, Christopher Cross and Vangelis just added their Oscars to the ASCAP collection.
**Chariots Of Fire Soundtrack LP Tightens Grip On Top Spot**

by Mark Albert and Harald Taubenreuther

TOP STORY OF THE WEEK continues to be the soundtrack to *Chariots Of Fire*, which has become firmly entrenched in the top position. Number one retail reports came in from across the country at more than 50% of all Cash Box accounts, and the LP is now a solid Top 5 rack item. The single remained steady at #3 bullet on the Cash Box Top 100 Singles chart.

TOP TEN HIGHLIGHTS — The top 10 albums remain in a tight race with Rick Springfield, #4 bullet, and Asia, #6 bullet, showing the greatest amount of upward energy. On the other hand, albums by The J. Geils Band, The Go-Go's and Joan Jett are still entrenched in their positions, creating little room for movement.

TOP 100 HIGHLIGHTS — Black contemporary product is proving to be the healthiest in sales activity as evidenced by the successes of acts like Ray Parker, Jr., Deniece Williams, Cameo, Shalamar, Richard "Dimples" Fields and Atlantic Starr. Parker took the biggest jump of the week to #55 bullet, up from #137 in his second week. Retail response exploded in the West, the Washington/Baltimore area, the Northeast and in the South, particularly Atlanta and Texas... Another big jump was by Deniece Williams at #64 bullet, up from #109. Strongest activity was in the East, West and South. The LP is also showing good initial retail response... Cameo jumped 10 points to #42 bullet with growing retail response and retail strength primarily in the northern markets like Boston, Philadelphia and Buffalo, the South in general and the Northwest. The main strength for "Dimples" Fields (#66 bullet) at this point is heavy retail action in the South, with moderate retail activity in the East and West... Shalamar, at #38 bullet, and Atlantic Starr, #41 bullet, are each selling moderately well in most regions of the country. It should be noted, that with the exception of Cameo thus far, each of these acts has had consistent crossover success with singles bulleted on the Top 100 Singles chart... The Scorpions score its first Top 25 album ever, bulleted to #24 from #32 with strong sales action in the Southwest, especially Texas, New York, Boston, the Midwest and the West... Another heavy metal outfit doing quite well is Iron Maiden at #57 bullet, up from #100. Good retail out of New York, Philadelphia, New Haven, Boston, Buffalo, Washington/Baltimore, Chicago, Pittsburgh, Indianapolis, Milwaukee, L.A., Denver, Portland and the Texas region... Toto jumped 20 points to #65 bullet with exceptional sales in the West, moderate activity in the Midwest and several breakthroughs out of the South... Richard Pryor's soundtrack to his film, *Live On The Sunset Strip*, exploded into the Top 100 bulleting to #67, up from #125, with healthy retail reported primarily in the large urban markets... Breaking into the Top 100 at #93 bullet is Meco with strong sales in the Northeast, Miami and the Denver/Phoenix area... Bertie Higgins, #100 bullet, up from #106, is showing up well in all regions except the East, with primary strength in Denver and West... The soundtrack to *Cat People*, featuring a single by David Bowie at #73 bullet on the Top 100 Singles chart, received good initial response in the South, Midwest and West... Patrice Rushen, #133 bullet, is doing very well at the racks and in New York. Joanie Geggains' "Aerobic Shape Up" jumped to #135 bullet, up from #159, with good response exclusively at the racks... Pleasure, #163 bullet, had good sales in the West and East... Ann Barton, #169 bullet, had retail action in the Northeast, Texas, Los Angeles and San Francisco, Bobby Caldwell, at #174 bullet, did well in the West. St. Louis and Buffalo.

DEBUTS — The highest debut this week at #79 bullet is Jethro Tull. Good initial response out of all regions... Patrice Rushen debuted this week at #88 bullet, with primary strength in the West and moderate action in the South... Outlaws, at #145 bullet, had reports out of most regions, with particular emphasis in the Northeast... Melissa Manchester, at #155 bullet, did well in the West, New York, Houston and New Orleans... Hank Williams, Jr., at #159 bullet, was well received in Texas, Denver, Portland, Chicago and Cincinnati... Dolly Parton, #172 bullet, is initially breaking out of the South and Midwest.

RECORDS TO WATCH — Albums that should be charting in the near future include "Straight Between The Eyes" by Rainbow on Mercury/PolyGram; "Ladies Of The Eighties" by A Taste Of Honey on Capitol; Mike Oldfield's "Five Miles Out" on Virgin/Epic; "Attitudes" by Brass Construction on Liberty; The Motels' "All Four One" on Capitol; "Time And Tide" by Split Enz on A&M; and "D.E. 7th" by Dave Edmunds on Columbia.
Home Video Game Firms Exercising Caution In Supplying Record Stores

discount stores, as well as retail record outlets.

“We put a big emphasis on the games (at NARM) because record stores seem tailor-made to handle them,” said Middle West’s Doug Gabler. “We’re trying to promote the complete entertainment business, even though it’s still considered the record business, and the games aren’t a new phase of that field. We’ve had sensory stimulation through audio, and now there’ll be that stimulation through the audio and visual senses. With the games, a kind of kinetic involvement is introduced. You touch and feel, and your heart goes faster. This is where entertainment is going and the first half of the 20th century is heading.”

Diamond tells record merchandisers they must get used to a new way of doing business with the video game manufacturers if they’re to be successful. They should not treat the games as just another accessory in your product.

Not Taken Seriously

“Until record retailers learn and start buying and dealing the way electronic stores are handled as opposed to the way records are handled, it’ll be difficult for them to be taken seriously by the manufacturers. Some of the larger chains want long-term credit and exclusive privileges such as they’ve had with the platter importers. The stores are in the home video industry for a completely different reason. The games aren’t pieces of plastic that, if they don’t sell, can be returned with a few questions asked. The game outlets are going to have to reorient their thinking. Most importantly, they’ll have to find a distributor who can advise them how to buy proper quantities of popular games.”

Home video amusement companies that make the soft- and hardware for the games are finding the game industry growing interest, and many are slowly to accept them as viable outlets for vending of their merchandise. Michael Jerry, vice president of marketing for the Odyssey division of North American Philips’ Consumer Electronics, says his firm is “in the middle of negotiations” with major record chains for distribution of games compatible with their Odyssey console. While Odyssey® cartridges cannot be used with either the highly popular Atari or Intellivision units, Michaelson claims that a “small number of people” are buying over 100 different game frames, and record retailers should carry more than just one or two lines of games to reach a wider consumer audience.

“In order to play the video game software, you need a ‘turntable,’” which in this case is the console unit,” said Michaelson, describing the similarities between record and games. “Just as there are different configurations for audio software—45s, 33s, etc.—there are various main frames in the video game business. We consider record retailers equal to the other music stores, and because more than TV or appliance stores, record shops recognize the games as software, not hardware. We’re already selling to some outlets and chains, and our nationwide network of representatives and distributors are currently seeking new distribution to record stores. After the June Consumer Electronics Show (CES), we should be even more prepared to help dealers make effective assortments.”

Seeking New Outlets

One of the leading manufacturers of coin operated game machines, Activision, is also trying to become attuned to the demands of the music store industry. Jim Levy, president of the company, made it a point to come to the NARM convention and discuss future plans for his corporation’s ongoing relationship with record merchandisers.

“I’ve always felt record retailers should play a very strong role in the game business,” said Levy, who previously served as senior vice president of GRT Corp. “Just in the last three to six months there’s been a great deal of interest between the two parties as the game business has demonstrated not only its growth potential but also its staying power.”

As to why some record outlets are experiencing a bit of difficulty getting started in dealing home video games, Levy claims the stores haven’t yet adjusted to what the supply lines are and who’s available as a supplier.
turing the product) was a "growing and dangerous intrusion."

In language that could be described as inflammatory, Valenti claimed that the U.S. motion picture and television industry is "frightened to death of piracy and hemorrhage and hemorrhage" because of the VCR if Congress does not legislate in favor of the industry.

As it stands now, Valenti claimed that "eight out of 10 films do not retrieve their investment from theatrical release, and six out of 10 VCRs do not retrieve their investment period." He noted that the studios "must go to after-markets" such as pay cable and pay-TV networks and syndicated television to recoup costs and, hopefully, make a profit. He continued: "It is not the responsibility of the entertainment industry to train in sophisticated marketing and creative judgement to understand the devastation on the after-theatre marketplace caused by the hundreds of millions of dollars that will adversely impact on the future of the creative community, in this country," said Valenti.

Turning to the results of a 1981 VCR Report prepared for the Coalition To Preserve American Cinematography (a group of 18 organizations that has joined MPAA in support of H.R. 5705) by Mediastat, Valenti pointed out that the findings from diaries of 250 U.S. VCR owners revealed that more than 75% of those reported they record broadcast and pay-TV programs for permanent collection only (that is, they tape more than seven cassettes, "more than enough to time shift," according to Valenti; and the median income of most VCR owners was between $20,000 and $50,000 annually, mostly college-educated and young (below 55), "meaning upscale and affluent.

"This means the less affluent, disadvantaged will suffer if home taping is allowed to continue as it has been," said Valenti. "The loser will be the general public."

According to another report, "An Assessment Of The Impact To Consumers From A Home Video Tape Recorder/Blank Tapes," submitted by the MPAA, "the effect of a royalty on VCRs and tapes will be tiny, and negligible," said Valenti. "Very substantial portions will be borne by manufacturers and retailers."

He dismissed the assertion of electronic industry members that royalties under the Home Recording Act will be treated as a tax on the public.

"This congressional debate has ripened the imagination of the opposition," Valenti noted. "If this was a tax, we'd be before the Ways And Means Committee now."

Though his presence drew far more attention than Valenti's, actor-director Clint Eastwood's testimony was a great deal shorter and more concise. Eastwood asked, "Why is this issue important to young actors, actresses, producers, writers and artists of varying and unique skills? Because in the next decade, the films they will create must travel through several marketplaces if they are to retrieve what has been invested, so they can create another film. If the value they have created, they won't be able to begin again.

Characterizing the film industry as "high risk," Eastwood conceded that he has been "lucky than most," but hastened to add, like Valenti, that most filmmakers and their films need to go to after-markets before recouping losses or seeing a profit. "If a film is marginal... it needs those extra categories to get out of the red," said Eastwood.

Although the problem of after-markets did not specifically concern to National Assn. of Theater Owners (NATO) president Richard Orser, he said that "the ability of our theaters to continue... depends upon the motion picture industry's creative ability, and frankly, financial capabilities as well."

Additional testimony was heard from Gene Allen, senior vice president of National Alliance of Theatrical Stage Employees and Moving Picture Operators of U.S. and Canada, and Jack Copeland, copyright committee, Training Media Distributors Assoc. American Federation of Television and Radio Artists (AFTRA) national executive secretary Sanford Wolford was scheduled to speak but did not attend. Speaking as a special consultant to the royalty would "stunt the growth of this new retail and manufacturing industry... threatening the very existence of the nearly 25,000 small businesses..." said former VCR chairman of the Century Film and Television Company. 

Ferris reiterated his previous statement that the VCR could ultimately be "one of the best friends Hollywood has ever had" and asserted that it would create a "a huge windfall for Hollywood producers." He also called proposed royalty plans, which delegates the determination and distribution of money to the Copyright Royalty Tribunal (CRT), "inefficient and inequitable, and presently handles royalty transactions for the cable TV and jukebox industries."

Furthermore, Ferris contended that the VCR "will help create a new group of companies to trademark and sell the money-making potential of copyrighted material." Ferris praised the VCR as a "central" to the industry.

The Cash Box Top 30 Video Cassette chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on retail sales, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago, Radio 437-Philadelphia, Classic Video-Oak Lawn, Ill.; The Home Theater Store; The Home Video Shop; Universal City, Calif.; Video Tyme Network; Vivanco, Hollywood, Fla.; Video Trends, Boston; and Video Washington-D.C.

Among the hopefuls for a "next" VCR release were: The Better Video Showoom-Louisville; CBS/Fox Video-Philadelphia; Unlimited-Philadelphia; The Video Store-Cincinnati; Showroom-Louisville; Erol's Video Club-Springfield, Mass.; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way, Wash.; and The Video Deck-Portland, Maine. The Cash Box Top 30 Video Cassette chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on retail sales, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago, Radio 437-Philadelphia, Classic Video-Oak Lawn, Ill.; The Home Theater Store; The Home Video Shop; Universal City, Calif.; Video Tyme Network; Vivanco, Hollywood, Fla.; Video Trends, Boston; and Video Washington-D.C.

Roberts Named To Head CBS/Fox

LOS ANGELES — Stephen Roberts, now president, 20th Century-Fox telecommunications division and chief executive officer of the proposed CBS/Fox joint venture encompassing cable and home video operations announced last week (Cash Box, April 17). The formation of the CBS/Fox venture's board of directors, comprised of three members each company, was also announced. Named to serve on the board are CBS president Thomas Wyman; Gene F. Deake, senior president, CBS/Broadcast Group; Walter R. Yetnikoff, president, CBS/Records Group; 20th Century-Fox president Alan Hirschfeld; Monroe M. Rikin, partner, Rikin-Fox Communications; and Norman Levy, vice chairman and president, 20th Century-Fox Entertainment, Inc.

Among the operations coordinated by Roberts are CBS's major cable activities, the CBS cultural cable channel, CBS's Studio Center and home video programming. The headquarters of CBS/Fox and the venture's cable/home video functions will be in Manhattan, with subsidiary offices located in Los Angeles, California and Farmington, Mich. The Michigan site will be used for both the manufacturing and accounting of home video product.

Roberts joined 20th Century-Fox in 1967 as part of the international sales division, and within two years was promoted to assistant managing director, U.K.
AOR Slips As B/C Increases
In Winter 1982 Arbitron Book
by Larry Riggs

NEW YORK — As major market figures from the 1982 Winter Arbitron survey are revealed, a trend away from the AOR format and an increase in B/C station listenerhip is apparent. Traditional AOR market leaders like WOZ/Cleveland and WMMS/Cleveland both slipped while B/C outlets WKYS/Washington and WDMT/Cleveland posted significant gains.

A/C listenership in this book, which ran from Jan. 7 to March 17, was mixed. The lower numbers for AOR stations reflected the trends indicated in the Los Angeles, New York and Philadelphia markets last fall.

In Boston, AOR powerhouse WZZP slipped to 6.7, becoming #3 in the market. It trailed A/C outlets WBZ, which rose to 8.8 from 8.2, and WXHU, which fell to 7.9 from 8.7. A/C outlet WOR also fell to 4.6 from 5.0.

At the same time, AOR-formatted WORC/Connecticut posted the largest gain of the year, recently lightened its format, stayed even at 5.9, while soft-rock Outlet WEEI slipped 0.1 to 5.4. Boston's third AOR outlet, WLLZ, went to 3.1 from 3.6. Winter saw the same movement of music formats, including WOZ from 1.6 to 1.0.

A/C continued to dominate Baltimore, as WBAL captured a 10.6 share, a point drop from the fall. Some of its listeners may have begun tuning in to WYST, which last fall changed its call letters and adopted an A/C format. It skyrocketed from 1.9 to 4.1. B/C, too, did well as WXXV jumped to 8.9 from 5.8, becoming the market’s #2 station.

B/C Up In D.C.

At the same time, B/C carried the day in Washington D.C., where AOR suffered slight setbacks. A/C outlet WOL, fell to 8.7 from 10.6 and was nearly supplanted as #1 by B/C station WYFS, which increased its share to 9.5 from 8.1, becoming #2 in the market. Also skyrocketing was WHUR, Howard University’s B/C station, which went up 3.6 cents to 8.7. Not passing the boat, WOOK-AM rose 3.9 from 3.5.

In contrast, the nation’s capital’s AOR stations all lost ground. WWDC fell from 4.7 to 4.4. WUSA, a conventional A/C Progressive rocker WHFS also slipped to 1.2 from 1.4.

A recent trend appeared in Cleveland as AOR powerhouse WMMS fell to 8.3 from 9.0, returning beautiful music-formatted WOIC/ Cleveland, which did well as GWR gained a 5.2, a 5 gain over last fall and WWWE rose to 3.5 from 3.2. WMJO held its ground at 2.7. A/C also did well as GWR gained 6.2, a 3 gain over last fall and WWWE rose to 3.5 from 3.2.

In Detroit, this trend was not quite as clearly drawn. While WOR outlet WABX dropped down to 3.4 from 5.6 and WLLZ to 4.7 from 7.0, WJFF jumped almost a point and rose to 4.6. A/C were similarly mixed, as WNCI rose to 5.6 from 4.5, and WOAC to 2.4 from 2.6. WXZ2 on the other hand, dropped to 5.1 from 6.0 since the fall book.

B/C results also ran along the same lines. While WJUJ’s 3.7 share was one point lower than the fall, WBBM slipped from 2.0 to 1.8, WGPJ slipped to 3.4 from 3.9. Jacket outlet WJZZ rose to 2.0. A/C outlet WJZS fell from 3.1 to 2.4. This position, although it slipped to 6.4 from 9.7.

Chicago Story

In Chicago, however, A/C and B/C carried the day, while AOR barely held its ground. Talk outlet WGN slipped to 9.2 from 9.6, but held on top while: soft-rock Outlet WLS fell to 4.4 from 5.2 in B/C, even though it slipped to 6.1 from 6.9. Despite that, WBBM was one point lower than the fall, with 8.5 in A/C.

WBBM also slipped to 4.6 from 5.0. The broadcast week, however, fell to 4.0 from 5.1. A/C did not fare bad, as WNFY rose to 3.8 from 3.1 and WLSM to 5.6 from 3.5. AOR results were mixed. While WLSM and WBBM dropped off, WLSM and WBBM continued their rise, gaining 1.8 and 0.6 points, respectively. On the other hand, WBBM climbed from 4.7 to 5.3.

Talk powerhouse KMOX continued to dominate the St. Louis market with a 2.0. In the fall book, it scored a 2.1. AOR did well, as KWK rose to 7.5 from 6.5 becoming #2 and KSH he upped its share to 6.5 from 6.3. B/C also made strides, as KATZ jumped to 3.2 from 1.6 and WSL rose to 2.1 from 1.6. A/C also had good news, as KSJO-FM rose to 6.8 from 7.0, while KSJO rose to 8.4 from 4.3.

San Francisco’s AOR scene showed a new balance of power with the introduction of KRKR (formerly KGBS-AM) to the city. While talk powerhouse KGA maintained its lead, AOR outlet KNML dropped to 4.2 from 4.7. KOMA to 1.6 from 2.0. At the same time, the newly formed KRKR, formerly an all-news outlet, broke in with a 2.6 share. KSJO, meanwhile, rose to 2.6 from 1.5.

B/C results were mixed as KDIA captured 2.6 from the fall’s 1.9. At the same time, KRTU dropped to 2.0. A/C results were also mixed as KSOL rose to 3.3 from 2.9, while KNBR fell to 2.5 from 3.5.

All figures quoted here are average quarter hour shares (6 a.m. to midnight, Monday through Sunday.)
# 1 MOST ADDED

1. **RAINBOW**
   - *Straight Between the Eyes*
   - Mercury/Polygram
   - Adds: WBAB, WNYW, WYSP, KMET, WLIR, WCCQ, KSHE, WMMS, WKLQ, WQUR, WBLM.
   - Preferred Tracks: Stone.
   - Sales: Just shipped.

2. **SCORPIONS**
   - *The Besserk *
   - Adds: None.
   - Sales: Good to moderate in all regions.

3. **JETHRO TULL**
   - *Broadword and the Beast*
   - Adds: WGRQ, WKLS, WYSP, WLIR, WBAB, KNX, KNCQ, WMMS, KMET, WBAB, KQSB, KSHE, WCLQ, WQUR, WBLM.
   - Preferred Tracks: Open.
   - Sales: Major breakouts in all regions.

# 2 MOST ADDED

1. **DAVE EDMUNDS**
   - *D.E.7h* + COLUMBIA
   - Adds: WPLR, KSHE, WMMS, WQUR, KNX, KMET.
   - Sales: WNYW, WHFS, WHFX, KNAC.
   - Preferred Tracks: Open.
   - Sales: Just shipped.

2. **JAY FERGUSON**
   - *White Noise* + CAPITOL
   - Adds: None.
   - Sales: WBLM, WCCC, KNCQ, WQUR, WMMS, WCOZ, KBPI, KSFX, WBAB, KNX.
   - Preferred Tracks: Tonight, Title, Alive.
   - Sales: Weak in all regions.

3. **FRANKIE & THE KNOCKOUTS**
   - *Below the Belt* + MCMNIPP/NRC
   - Adds: WMMS, WQUR, KNX, KMET.
   - Preferred Tracks: Without, Better, Fighting.
   - Sales: Fair in all regions; strongest in East.

4. **GAMMA**
   - *3* + ELEKTRA
   - Adds: None.
   - Sales: WMMS, WQUR, WMMS, KBPI, KSFX.
   - Preferred Tracks: Gone, Girl.
   - Sales: Weak in South; fair in others.

5. **GENESIS**
   - *Abacab* + ATLANTIC
   - Adds: None.
   - Sales: KLOL, WMMS, WQUR, WMMS, WCOZ, KNCQ.
   - Preferred Tracks: Corner, Reply, Dark, Title.
   - Sales: Moderate in all regions.

6. **SAMMY HAGAR**
   - *Standing Hampton* + GEFEN
   - Adds: WMMS, KNCQ, KNX, KMET.
   - Sales: Moderate in West and Midwest; fair in others.

7. **THE HUMAN LEAGUE**
   - *Dare* + VIRGIN/A&M
   - Adds: KNCQ, KMET, KQSB, KNX, KSHE, KSF.
   - Sales: Good to moderate in all regions; strongest in East.

8. **THE J. GEILS BAND**
   - *Freeze Frame* + EMI AMERICA
   - Adds: None.
   - Sales: Good to moderate in all regions; strongest in South.

9. **ALDO NOVA**
   - *Portrait/CBS*
   - Adds: None.
   - Sales: Good to moderate in all regions; strongest in West.

10. **THE POLICE**
    - *Ghost in the Machine* + A&M
    - Adds: None.
    - Sales: Moderate to fair in all regions; strongest in South.

# 3 MOST ADDED

1. **LOVERBOY**
   - *All for One* + CAPITOL
   - Adds: KMET, KQSB, KNX.
   - Preferred Tracks: When, Workin'.
   - Sales: Good to moderate in all regions.

2. **THE MOTELS**
   - *Four One* + CAPITOL
   - Adds: WPLR, KMET, KQSB, KNX.
   - Preferred Tracks: Fantasy, Foolin'.
   - Sales: Fair initial response in West.

3. **GRAHAM PARKER**
   - *Another Grey Area* + ARISTA
   - Adds: KNX, KMET, KNX, KSFX, KSFX, WQUR, WBLM, WQUR, WBLM, WQUR.
   - Preferred Tracks: Temporary.
   - Sales: Weak in South; moderate in others.

4. **POINT BLANK**
   - *On a Roll* + RCA
   - Adds: KNX, KNX, KMET, KNX, KQSB, KSHE, KBPI.
   - Preferred Tracks: Open.
   - Sales: Moderate to fair in all regions; strongest in South.
SALUTES THE LEGEND

Stevie Wonder

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Stevie, God Bless and Keep You

Tobete Music Loves You
With Love,

Berry Gordy
In my 36 years in the record business, I’ve had the distinct pleasure of working with some of the foremost talents of our times. And, yes, in some cases, I referred to a select few of them as “superstars.” I have now worked with Stevie Wonder. As I look back, I wonder if I used the term “superstar” too liberally. If not, then a new term must be invented to describe the magnitude of Stevie Wonder.

There is a word, simple as it sounds, that sums up Stevie’s position in the music business. The word is “unique.” In the music business, we have many “superstars,” but few, if any, “uniques.” . . . One of a kind, a singular creation. The sounds and feelings created by Stevie Wonder have become the largest single influence on contemporary music.

It’s really a distinct honor for me in my new association with Motown to be able to participate in the shaping of the “Musiquarium.” The album sums up, to this date, the greatest body of music in the past decade. The new songs introduced in “Musiquarium” are forming the basis for the third decade of the legend of Stevie Wonder.
January, 1982

Mr. Stevland Morris
MOTOWN RECORD CORPORATION
6255 Sunset Boulevard
Hollywood, California 90028

Dear Stevie:

Please accept my sincere congratulations and best wishes, along with those of all Angelenos, on the occasion of your two decades of indelible musical accomplishments with Motown. We recognize that your unparalleled professional and personal growth has served as a role model for all who aspire to excellence.

On many occasions you have made us acutely proud of your social vision and commitment to universal brotherhood in a sorely troubled world. Your courage is aptly demonstrated by your successfully daring excursions into the most difficult art forms and seemingly impossible social and political causes. May you continue to remind and inspire us to search "beyond the dream." You, indeed, cause us to rejoice in the "Key of Life."

Los Angeles and the world are fortunate to have you as one of its citizens, and I am very fortunate to have you as a friend.

Sincerely,

Tom Bradley
Mayor
Stevie Wonder — musician, businessman, humanitarian — celebrates his 20th anniversary in the music industry this year; and, if his output during the first quarter of 1982 is a presage of things to come, it will be remembered as one of the most prolific and rewarding periods in the career of an artist who has been called the "musical genius of his generation."

Already his current "That Girl" single has crested the Cash Box pop singles chart at #1. And most recently, his "Ebony & Ivory" duet with ex-Beatle Paul McCartney became the highest debuting entry to the pop singles chart this year. Wonder also worked as a writer and producer on Third World's latest album.

In honor of his musical achievements during his 20-year sojourn in the recording industry, the latest "Stars on 45" release chronicles his most popular works. But the accolades have not stopped there. Last February, Wonder received the American Music Awards' Special Award of Merit, a distinction he now shares with some of music's most immortal names.

A list of the honors he has earned over the years is by no means confined to his achievements as a musician. As a businessman, Wonder has already established his
own music publishing and production companies, recording studio and a radio station.

As a humanitarian, the most shining example of his commitment to improving the human condition for all people comes in the form of his tireless dedication to and support of efforts to make Martin Luther King, Jr.'s birthday a national holiday.

To commemorate his 20 years with the label, Motown is releasing "Stevie Wonder's Original Masterkey," a two-record package containing 12 of Wonder's most popular songs plus four new ones.

Along with his "That Girl" single, the new songs include "Front Line," a blistering anti-war statement recounting the experiences of a Viet Nam vet; "Ribbon In The Sky," a love ballad exuding the warm Wonder touch; and "Do I Do," which will probably be the next single, featuring the horn work of the veteran jazzman Dizzy Gillespie.


Release of the album coincides with the company's announcement that Wonder has re-signed a new long-term recording contract with Motown. The signing also marks another milestone in his illustrious career: creation of his WonDirection label.

"The timing of the signing is important to me because not only will we have a relationship between Stevland Morris and Motown Records as an artist, "Wonder said recently, "but also I will now have a chance to share with Motown, through having a label of my own, new talent."

Why stay with Motown after 20 years when most major record labels would give an arm and a leg to sign him?

"It's important for me to have the continuing happiness I have here," he said. "Only when I'm happy can I give the best I have to give. There's also a great deal of freedom involved. I don't think there's anywhere else in the world I could get the kind of creative control I have with Motown."

But Berry Gordy, Motown's chief who has backed Wonder through his years of growth with the company, suggested that the relationship runs deep, transcending purely financial considerations.

"Most people don't understand that there are also relationships," Gordy said. "Honesty, loyalty and a lot of things make up one's life. Stevie is not only a genius in his music but also as a human being."

"I am extremely grateful that a man of Stevie's caliber, who has been a legend for many years now, at a time when we are in recession, realizes that money is only part of value," Gordy added.

Gordy described the new deal as a "lot better than the old one," which was precedent-setting for its time.

From that record-setting deal sprang forth some of his most engaging personal statements, comments which crystallized in the form of the searing "Hotter Than July" LP last year, the contemplative and non-commercial soundtrack LP "Journey Through The Secret Life Of Plants" and the top selling double album, "Songs In The Key of Life.""
seemed to reach a new level of maturity through music. The 21 songs that comprised the LP went further than any previous statements to narrow the gap between the Wonder human spirit and the Wonder music genius. That is a difficult statement to defend in light of the fact his "Fullfillingness First Finale" and "Inner Visions" LPs were Grammy albums of the year and that his music from as far back as his ground-breaking "Music Of My Mind" LP has been covered by a host of artists beyond the realm of black music — from Jeff Beck to the Boston Pops.

His impact on contemporary music during the last decade has been so pervasive, as singer Deniece Williams put it that "often times when I turn on the radio and hear a song, I think it's Stevie and it usually is someone else. That's because he has affected so many people's minds and style." And as many of Wonder's industry associates, and even some fans on the street would say, the man's music seemed to always embody his human spirit, the force that drove him to strive for perfection through total artistic control beginning with "Music Of My Mind." So from that stretch of his life between "Music Of My Mind" and "Hotter Than July" there were lines of visible progression artistically and, through his music, spiritually. If this were to be the only significant part of his expression, then an anthology of his life would include bits and pieces of his existence as well as some award winning music like "Living For The City," "Super Woman," "Higher Ground," "Master Blaster," "You Haven't Done Nothin';," and "Sir Duke." But to ignore the work he did as Little Stevie Wonder would bypass the germinal beginnings of a pop star, to overlook achievements which would fulfill life goals for most other artists.

When talking about Stevland Judkins Morris as he was on the verge of becoming a recording star, you couldn't describe him as a moody child trapped in a world of blindness. Stevland was not yet a social crusader, either; he was just a kid who wanted to have fun like other kids.

Born May 13, 1950 in Saginaw, Mich., Stevland was the third of six children. Though blind since birth, Stevland never missed any of the youthful amusements that other kids pursued, including music. For him, music started with a tiny harmonica and eventually a set of drums given to him by the local Kiwanis Club. He also learned bongos and piano, setting the stage for his multi-instrumental excursions on later recordings.

His career, though, started at age 10 when Miracles member Ronnie White heard Stevland claim confidently that he had better vocal chops than Smokey Robinson, then proceed to display his moves on the Miracles recording of "Lonely Boy."

White introduced Stevland to Motown talent scout Brian Holland and the prodigy almost had to start taking music seriously. "Singing for me was fun and I didn't realize that I was going through all the auditions, I was just having fun," Wonder recalled recently.

But from the beginning people knew he was something special, a talent to be reckoned with. "He had a depth and perception, a genuineness about him," recalls Esther Edwards, Motown's senior vice president based in Detroit who became a surrogate mother to Wonder during the early Motown years. "I always thought he would achieve because he always thought for himself. Even at that early age he was an independent, but logical thinker."

Edwards said that Little Stevie's public persona began to emerge during a 1963 two-week engagement in Paris, when he became the first Motown artist to travel abroad. He had just released his now classic "Fingertips."

White recalled that foreign press tried to push him to denounce racism in America and tried to get him at the tender age of 13 to denounce his country. She said that Stevie did not bow to the media pressure and exercised discretion when fielding such delicate inquiries. But despite his independence, Motown served as his family, watching over him professionally and personally. "Everyone over 11 was my parent... all the musicians and artists watched over me," Wonder said of his early days with the label.

Motown producer Hal Davis recalls Little Stevie the prankster. "He was always kidding and joking. When he was real young he'd like to pretend to be Berry Gordy on the phone. He'd call you and say a few words and you'd think it was Berry."

In Davis' opinion, Wonder was just as good musically as a youth as when he later became an acknowledged star. Davis said that as he was just getting into Braille, two producers had to be used for Stevie. One of the producers would sing the song to him in his ear before the other verse would come up. "But you would sing the song just one time and he had it down," added Davis. "He listened very well and was always anxious to show his creative ability to enhance what we were doing. Often times the licks he was putting down were so good that you weren't about to turn them down... His timing was unbelievable."

The public began to hold Wonder in similar esteem after "Fingertips," and the young artist was inevitably compared to Ray Charles. After "Fingertips Part II," Little Stevie fired off a salvo of his including "Uptight (Everything's Alright)," "Signed, Sealed, Delivered," "I Was Made To Love Her" and "My Cherie Amour."

But prior to those songs becoming staples on radio during the mid 60s, Wonder had to overcome doubts raised by some of Motown's executives and even rumors that he would be dropped from the label along with some of the other artists.

"Uptight" prevailed, however, and the label was committed to invest time and resources into the development of Wonder. Another dramatic change in

(continued on page SW-16)
A Businessman With A Heart

Mirroring his growth as an artist, Stevie Wonder has also matured as a businessman

By Mike Terry

With the recent announcement of his new WonderDirection label, Stevie Wonder took the latest step in a journey that began when he signed his first contract with Motown Records in the early '60s. Starting as Little Stevie Wonder, a 12-year-old musical prodigy, intervening years have seen him progress to the stature of an international superstar and a supreme influence on many of the trends of today.

Side-by-side with his growth as an artist, Wonder has also matured along the way as a businessman. Where he was once a star too young to be admitted as a paying customer to many of his own gigs, he now heads an amalgam of businesses that have given him the means to realize many of his fondest creative dreams.

In addition to WonderDirection, Wonder owns Black Bull Music, a music publishing company; Taurus Prods., a record production company; Taxi Prods., a corporate entity that operates radio station KJLH Los Angeles; Black Bull Presentations, a company to handle his domestic engagements; Music Abroad, a firm to handle international engagements; Universal Family, an entity to handle his international fan club; and the Wonderland Recording Studio.

"After starting with Motown at age 12, it was time for a new arrangement when he got to be 21," said Abner, a close friend and confidante who also helps run the businesses as counselor to the president. "He was ready. His creative output was due to explode; Thus, for example, the publishing company. Instead of being just a writer, he became a publisher. Instead of having someone brought in to produce his records, he became a producer. These developments suggested a corporate vehicle, so now the relationship with Motown, instead of being just an individual one, becomes one of parity. "As he matures as an entertainer, his business matures with him."

While Wonder retains a personal touch in the direction of his various business ventures, he also relies on Abner and Johanan Vigoda, two of his most trusted aides, to help maintain the forward momentum. Abner, a former president of Motown Records, and Vigoda, the lawyer who has represented Wonder since the artist's 21st birthday and who conceived and set-up his companies, now serves as administrator of Black Bull Music, have helped to create a situation where Stevie can maintain dual careers as an entertainer and business magnate. Another important business adviser is Melba Williams, a certified public accountant who has organized and oversees Wonder's financial systems.

"Sieve doesn't have to leave music to run his businesses," Abner explained. "He has a very unique timetable — it's never day or night; it's always now. I may get a call at 3:00 a.m. to discuss his financial statement or to get on a plane to somewhere because there's something he's interested in doing."

"He runs his businesses now in the sense of being informed not only each and every major transaction, but also how each one of his entities is performing on a day-to-day basis. He signs all of his own contracts, he signs the checks, and he either reads the document himself on his reading machine or he has me read it to him line by line.

"He runs his show. He makes every major decision affecting his music, his businesses and his life."

The personal touch will also permeate the operation of WonderDirection Records. Wonder himself, who recently renewed his personal recording contract with Motown's Tamla label, will not record for WonderDirection. Instead, he will create opportunities initially for new and developing acts. Among the first acts announced for WonderDirection are Wonderful Uneven, his back-up group; Keith & Kevin Littlejohn, the sons of late R&B great Little Willie John; and a "new wave" act.

"He wants to give young artists and producers a chance to grow and develop," Abner explained. "He wants to see if there are more Stevie Wonders out there."

"We will not be in the record business," Abner continued. "We will be in the world of music. Records are a way of getting an artistic interpretation to the public. We want the label to evolve creatively in the way Stevie did — growing from Little Stevie Wonder to Stevie Wonder. Numbers like 'x' amount of product or 'y' amount of profit are not important to him. What is important to him is that each artist and each piece of product makes a musical statement that the public enjoys at the same time that Stevie and the producer feel proud about the way it came out. That's going to determine where this label goes and how fast it grows."

According to Abner, "The one thing that challenges Stevie's growth is in terms of his importance to his family. He not only shares a great deal of time with them socially, but also many of them are involved on a day to day basis in his business."

In addition to his mother, Mrs. Lula M. Hardaway, Stevie has four brothers, Milton, Timothy and Calvin Hardaway and Larry Judkins; a sister, Renee Hardaway; and two children, Aisha, 7, and Keita Morris. 6. Timothy is traffic coordinator for Stevie's companies; Milton is director of Stevie's fan club and merchandising projects and also serves as assistant controller; Calvin is administrative assistant, publishing and also supervises the design of Stevie's wardrobe. Two cousins, Aquil Fudge and John Harris, also work with Stevie. Aquil is administrative assistant, recording; while John serves as administrative assistant, production and equipment procurement.

The advent of WonderDirection and the expansion of Wonder's horizons extends to his activities with Taxi Prods., radio station KJLH and the communications industry in general. "KJLH may be his first radio station, but it certainly isn't going to be his only one," Abner revealed. "He wants the seven stations allowed by the Federal Communications Commission (FCC) presently. He's also looking at the cable television industry. He feels that cable TV, like radio, is a direct means of communication to people. They provide what he calls 'the connection that's necessary for different economic and social levels of individuals in this country."

"See, when Stevie was a child, all he had was the radio," Abner added. "And he listened. Not only did it impress him melodically, but a great deal of understanding and education went through his ears since he didn't have his eyes. He's always believed that what you hear can have a greater impact than what you see. So's he's always felt the radio was a way to get to people, to uplift and educate them. Plus, radio was also an idiom for keeping alive one of black people's major contributions to American culture — music."

"So, as he began this venture — and as his business became more successful — he looked at the station as an opportunity to reach a large black and white community," Abner summarized. "He wanted to musically inform and entertain. Under the direction of Don Mizzel, general manager, a news department was established to enable a community affairs branch to disseminate the kinds of information he did not think was coming from other sources. The history of black music is what he is attempting to preserve and protect, as well as spread through the educating of people. That's why the mix on the station includes blues, gospel, acoustic and fusion jazz, funk, rock and reggae — there's some of it all there because that's what we're about."

The growth of Wonder's commercial enterprises, while impressive to be sure, shouldn't be a surprise. Through much of his life, he has exhibited a genius in the field of communication, so it was only inevitable that his horizons continue to expand.

(continued on page SW-15)
**Michael Stephenson**
**Producer**
From my earliest moments working with him in the studio, I always believed Stevie Wonder would be an inspiration in the business for others — And I've watched that inspiration grow to tremendous heights.

His heart has always been open for other people. There were times I would walk into my office not feeling so hot; maybe we worked all night in the studio and in the morning everybody has their attitudes on, including me. But then you run into Stevie and he says something wonderful — and you've lost your attitude. He's still that way today.

I think Stevie is a messenger of love. Black, white, green, blue — he's transcended all barriers. He makes political statements in a warm way that forces you to pay attention.

**Hal David**
**President of ASCAP**
Every once in a while, a talent emerges in our industry that is so unmistakable, we all have to sit up and take notice. Stevie Wonder made us all sit up and take notice when he was only 12 years old. And we have been standing and applauding ever since.

For several decades, his words and music have crossed over into every music genre. And his tremendous output has inspired followers all over the world.

When we talk about our ASCAP greats, we always include Stevie Wonder. He's both admired and loved by his fellow writers and publishers. Just knowing he's among us makes us all a little bit prouder.

**B.B. King**
Stevie Wonder is one of those people who have made music the exciting entity it is today. And to see a young man who came up the way he did contribute so much . . . well, it just makes my heart glad to see him get his due.

Stevie's not only entertaining, he's creative. When I listen to him, I often forget that I too am a musician and just become a fan. He has a way of making you feel like one of the family through his music.

**Quincy Jones**
As a contemporary musician, Stevie Wonder is one of my favorite songwriters. As an instrumentalist, he has a style, technique and a feel that very few people have, if at all. As a man his dedication to social causes — i.e. the holiday for Martin Luther King, Jr. — is unparalleled by any other entertainer in this business. He has unerring dedication; you can bet Stevie will crusade until that holiday is a reality.

I value him as a friend. Our exchanges are close both artistically and in business, and beyond that to feelings that are heart-to-heart, friend-to-friend and brother-to-brother. I love him dearly.

**Jackie Jackson**
The Jacksons
I don't even have words to describe the impact of Stevie Wonder and his music. He's so unbelievable; he's meant so much. When you say the word "music," you can't help but mention Stevie's name.

I know that when we were with Motown, much of our musical education was from Stevie. I learned a lot. Michael learned a lot and Jermaine learned a lot. Of all the people we've been associated with, I'd have to say he was our greatest teacher.

**Calvin Simpson**
**President, Simpson's Wholesale**
Stevie Wonder has that magical ability to bring people to the record store regardless of musical taste. Everybody likes Stevie Wonder. I run a one-stop and a retail operation, and Stevie is very important to us because he's an automatic crossover — you don't have to break the record "black" first.

But with Stevie, it runs deeper than music. Everything is there — the human being, the compassion and understanding, the love for other people. I get uplifted when I talk about Stevie Wonder. I know him as a musician, a performer and a human being — and if you think the music is good, you've got to spend some time with him because the human being is twice as good as the music.

We're in a business and we tend to look at everything from a money standpoint — what is the economical value of the music and so forth. But we push Stevie Wonder records and I don't give a damn if we make money or not, because he's that type of person. He's truly great.

**Dick Griffey**
**President, Solar Records**
Stevie Wonder is the greatest talent in the history of contemporary music. He's an incredible musician and song writer, and one of the all-time great vocalists. But it's no accident that he's as great as he is; Stevie probably spends more time and love on music than anyone else.

In 1974 I had the pleasure of handling his world tour. It was the highlight of my career. His tours are probably easier to manage because of his credibility. You don't have problems with ticket sales; you don't have problems with owners who might not want a certain kind of artist performing in their building. He's opened many doors for musicians that tour, I will forever be grateful.

**Lenny White**
Stevie Wonder single-handedly defines the axim once a creator, no longer a competitor. He goes beyond setting trends to setting standards. The good he gives to life is received by all of us.
As Others See Him

Don Mizell
General Manager, KJLH-FM

Stevie is a mold-breaker and a mold-maker. His impact, with his wide range of musical styles and the topics he will undertake, has had a big influence on the parameters in which an artist will attempt to create.

With Stevie, you feel that artists now have a greater sense of confidence that they can still explore, still be creative, be different and win. I also think his courage in writing about topical matters — whether they are political or not — has again created a climate of encouragement for artists to pursue their heart and not just a particular formula or mold that radio or the record company wants to dictate.

I believe that “Music Of My Mind” set the tone for Stevie to be the dominant artist of the ‘70s. And Stevie was the dominant artist in any field — pop, soul, jazz you name it. But with “Music Of My Mind,” Stevie, along with Marvin Gaye’s “What’s Going On,” redefined what a black album could be — a complete, self-contained statement that moved black music from being primarily a single-oriented business to an album-oriented business.

Stevie is like Miles Davis; he’s a guy who goes to the bank but he’s setting musical history as well. Whether the record sold or not, it was great artistry. But his artistry has sold tons.

Hal Jackson
Vice Chairman, Inner City Broadcasting

I’ve personally known him since he was Little Stevie Wonder — he still likes to call me sometimes at three in the morning — and I always believed he was something special. Even as a boy he was very serious, very creative. You would watch him go off to the piano and he was always creating something new in his own way.

Some people are born geniuses and he’s one of those. Yet music is not his only great forte. He’s a real inspiration to all blind people — to all people. He has shown the world that all is not lost, that there are things you can do if you just make up your mind to do them.

Rick James

Stevie Wonder’s talents are almost incomprehensible. I have learned many things from him and he’s always been an inspiration to my music. It’s difficult to say something about a man like Stevie that hasn’t been said before, but I truly believe that he is the greatest musician and songwriter living today.

Smokey Robinson

I myself, and I’m sure everyone else in the music business, responds to Stevie with the upmost respect and admiration because of his many talents. He definitely has a gift from God, and the great thing about Stevie is that he realizes he’s been blessed.

Although he’s already had such an enormous impact on American music, I don’t believe he’s anywhere near his peak as a performer or musician. A lot of people do peak early in their careers because they’re just riding out a hot song, a good roll, a good time. But when you last for 20 years as Stevie has you’ve truly got something going; you’re not simply lucky.

Kenneth Gamble
Chairman, Black Music Assn.

The impact of Stevie Wonder has obviously been inspiring, but I think that there is a general feeling within the music industry and the general public that the length of his impact has been unbelievable.

There are very few artists who deserve to be called “universal,” but Stevie is that kind of artist. I believe he deserves that title because of his dedication and conviction to music. His songs are social commentary; his songs are love affairs; and his songs are always complete works by a writer and producer.

But I believe the greatest contribution Stevie has made is his tireless efforts in working with other artists. Whether writing for them, singing with them or producing them he has acted far beyond the call of duty.

Joni Sledge
Sister Sledge

When you listen to Stevie’s music, you’re listening to life, contemporary life. Stevie does more than entertain — he enlightens you. I’m sure record buyers pick up on the fact there is something unique about what he does, but Stevie really turns on musicians at least he’s turned me on with his production techniques, his lyrics and his delivery.

He deserves to be a legend in his own time. I just feel honored to be alive in the era of Stevie Wonder.

Tony Bennett

As a result of hearing — and subsequently performing — a song that Stevie wrote for me called “This Town,” I feel he has the potential to be the heir apparent to George Gershwin.

Cash Box/April 24, 1982

Mary Wells

Stevie and I rode many buses together during the early days at Motown. He liked to run his fingers up and down your face and tell you how pretty you were. He always used to ask us how the world looked, and we’d always tell him “you probably can see it much better than we can.” And after seeing how far he has come and what a great performer he’s turned into, I’m glad to know we were right.

Kevin Murphy

Rufus

Stevie Wonder did not just have an impact on music — he changed the course of pop music as we know it today. He was one of the forerunners of “deep thinking” music for people that like to do more than just dance. The man is quite a free spirit — and obviously quite intelligent.

I know he has meant a lot to Rufus. His song (“Tell Me Something Good”) launched our career. I believe Stevie had a lot to do with giving us credibility, just merely by the fact he liked what we did. It made other people respect us as well.
1963 — Best New Male Vocalist, Cash Box
1972 — Award of Merit, Robert Fulton Elementary School, Philadelphia
1973 — Best Male Artist on Albums, Cash Box
Pop Artist of the Year, Downbeat
Honorary Doctorate of Humanities, Shaw University, Raleigh, N.C.; and
Southwest Connecticut College
Black Solidarity Day Committee Plaque award
New York Amsterdam News Entertainer of the Year Award
1974 — Best R&B Male Vocalist, Cash Box
1975 — Humanitarian Award, Music and Performing Arts Lodge, Sam Goody Songwriter
of the Year, NAACP Image Award
Other Instruments Award, (for use of harmonica, clarinet and synthesizer),
Playboy Magazine Music Poll
Distinguished Service Award, Lions of Michigan
1976 — Humanitarian of the Year, United Jewish Appeal
#1 pop and R&B Composer, #1 R&B Male Vocalist, Playboy Magazine Music Poll
Humanitarian Award, Beta Beta Brit Music and Performing Arts Lodge
New York Proclaims Dec. 18, 1976 Stevie Wonder Day
1977 — American Music Award, Favorite Soul LP, “Songs In The Key Of Life”
NATRA Album of the Year
ASCAP Artist of the Year for “I Wish”
Symphony of the United Nations Award, National Endowment of the Arts
#1 R&B Male Vocalist and Composer, Playboy Magazine Music Poll
Top R&B LP, “Songs In The Key Of Life,” Cash Box
Top R&B Male Vocalist (Singles), Cash Box
Top R&B Male Vocalist (Albums), Cash Box
Saginaw, Mich. declares May 13 (Wonder’s birthday) Stevie Wonder Day
Rod McGrew Scholarship Fund Award
#1 Pop and R&B Composer and #1 R&B Male Vocalist, Polkayboy Magazine
Music Poll
1979 — First Annual Duke Ellington Memorial Award, Center for Afro-American Studies
at UCLA and the Jazz Heritage Foundation
Executive Declaration in Observance of the Contributions of Stevie Wonder, State
of Michigan
#1 R&B Composer, Playboy Magazine Music Poll
1980 — Broadcaster of the Year Award, Black College Radio
#1 R&B Composer and Male Vocalist
1981 — Humanitarian Award For Outstanding and Dedicated Service to California Men’s
Colonies
#1 R&B Composer, Playboy Magazine Music Poll
1982 — Special Award of Merit, American Music Awards

AWARDS & HONORS

GRAMMY AWARDS

1973 — ALBUM OF THE YEAR
“I Innervisions”
BEST POP VOCAL PERFORMANCE, MALE
“You Are The Sunshine Of My Life” (Single)
BEST RHYTHM & BLUES VOCAL PERFORMANCE, MALE
“Superstition” (Track)
BEST RHYTHM & BLUES SONG
“Superstition”

1974 — ALBUM OF THE YEAR
“Fulfillingness First Finale”
BEST POP VOCAL PERFORMANCE, MALE
“Fulfillingness First Finale” (Album)
BEST RHYTHM & BLUES VOCAL PERFORMANCE, MALE
“Boogie On Reggae Woman” (Track)
BEST RHYTHM & BLUES SONG
“Living For The City”

1976 — ALBUM OF THE YEAR
“Songs In The Key Of Life”
BEST PRODUCER OF THE YEAR
BEST POP VOCAL PERFORMANCE, MALE
“Songs In The Key Of Life” (Album)
BEST RHYTHM & BLUES VOCAL PERFORMANCE, MALE
“I Wish” (Track)

RIAA AWARDS

GOLD SINGLES
“Fingertips”
“Uptight”
“I Was Made To Love Her”
“For Once In My Life”
“My Cherie Amour”
“You Are The Sunshine Of My Life”
“Higher Ground”
“Living For The City”
“You Haven’t Done Nothing”
“Boogie On Reggae Woman”
“Don’t You Worry ’Bout A Thing”
“Master Blaster (Jammin‘)”
“Send One Your Love”
“Sir Duke”
“Ain’t Gonna Stand For It”

GOLD ALBUMS
“Music Of My Mind”
“Talking Book”
“Innervisions”
“Fulfillingness First Finale”
“Greatest Hits”

PLATINUM AWARDS
“Talking Book”
“Innervisions”
“Fulfillingness First Finale”
“Looking Back”
“Journey Through The Secret Life Of Plants”
“Songs In The Key Of Life”
“Hotter Than July”

1973 — BEST POP VOCAL PERFORMANCE, MALE
“You Are The Sunshine Of My Life” (Single)
BEST RHYTHM & BLUES VOCAL PERFORMANCE, MALE
“I Wish” (Track)
A Businessman With A Heart

(continued from page SW-5)

"Stevland runs the show," Abner says. "He makes every major decision affecting his music, his businesses and his life."

"I wouldn't want to create the impression that just because Stevie reached a certain chronological age and a certain level of sophistication were the primary reasons he has these companies," Abner concluded. "It's because what he did became so important. Stevie's a record company all by himself; a publishing company and recording studio all by himself. That's because of his creative output. There are artists who've been in the business 20 or 30 years, but because they don't write, they don't need a publishing company. He doesn't need these companies just because he turned 21; he needs them because he's creating these things. I think it's appropriate to show that at 11 and 12, his output was 'x' amount; but at 21, the output was totally different. And therefore, he set up these companies because what he's doing today is so far beyond what he did and what he needed when he was 12."

THE SOUND SYSTEM FOR THE NEXT TWENTY YEARS SALUTES THE SOUND OF STEVIE WONDER FOR THE LAST TWENTY YEARS.

The makers of 3M Digital Audio Systems congratulate Stevie Wonder for twenty years of leadership in the field of music. His innovative uses of sound have been an inspiration to all of us in the recording business.

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the artist’s life during this period came in the form of his voice changing, as he grew taller and began to outgrow the “Little Stevie Wonder” image.

Along the way, a man by the name of Ted Hull became Wonder’s guru, a man who taught the artist how to better function in the world with his blindness. In addition to helping Stevie with school work, Hull taught the wunderkind to see without eyes, to perceive visual concepts with his other senses.

Not surprisingly, Wonder’s musical horizons began to reflect this new awakening. While the young artist had not totally forsaken his youthful exuberance for music, he approached the task of making records with more determination, armed with more penetrating insights.

Wonder also obtained a real object for his love musings in the form of Syreeta Wright, whom he married for a short time in the early ‘70s, Wright, who had been working at Motown in the arranging department and as a secretary, also worked with Wonder in the studio.

Recalling Wonder’s commitment to music, Wright said, “Stevie carries music everywhere he goes. He wakes up with the tape recorder and goes to bed with the tape recorder.

“If you were able to get in between, that was great,” she continued. “Stevie is happiest when he’s performing or recording. That’s not to say that he’s unhappy the rest of the time; but being able to create, it’s like being able to make a baby all the time. Every song is like a new child.”

It was fitting that Wonder would take on the responsibility of marriage as he approached his 21st birthday. On vinyl, his ode to this era came in the form of the “Where I’m Coming From” album, the last he would do prior to becoming a legal adult.

During this same period, Wonder negotiated a new recording deal with Motown. Although his new attorney, Johanan Vigoda, had contacted other major record companies about signing his client, Wonder decided he would prefer Motown to remain his home. He also won artistic freedom from the label, earning the right to perform music that made more direct and personal statements about life, love and relating with others.

His first step, leading the way to many of his Grammy winning efforts, was aptly titled “Music Of My Mind.” From the release of that album on, it was clear that what Wonder did for fun was also definitely a labor of professional dedication and soulful commitment.

Wonder, who had once worked closely with the creative braintrust that had put Motown on the music industry map around the world, dared to assume total creative responsibility and relied solely on his own musical intuition in the studio. He played each instrument, mixed each track, wrote each song and managed to find new ways to use synthesizers in broadening the scope of black music.

With gold, platinum and Grammy testaments to his skill establishing him as a successful artist, Wonder has focused his energies on other areas of concern, many of which inspire his music.

He has done more over the years than merely lend his endorsement to causes, playing a larger role than just that of a philanthropist. As his music messages have grown to be, in many cases, penetrating social statements, his active involvement in political causes have served to motivate action in others.

Wonder has supported black colleges with donations and has taken time out from his exhaustive schedule to speak at school and political rallies. He has also visited heads of state aboard to promote world peace; in fact, he was invited as part of a delegation from the U.S. to attend the funeral of fallen Egyptian President Anwar Sadat. Unable to attend, he instead wrote a song honoring the Middle Eastern leader, titled “The Day World Peace Began.”

Perhaps the centerpiece of all his social efforts has been his eloquent plea that Martin Luther King, Jr.’s birthday, Jan. 15, be made a national holiday. A march he led in 1981 drew between 150,000-200,000 people. The second march, held last Jan. 15, garnered fewer people, but brought world press coverage to Washington, D.C. to hear Wonder speak for establishment of the holiday and the cause of world peace that the slain civil rights King expounded during his life. On his “Hotter Than July” LP last year, Wonder summed up his feelings on the King holiday with a song simply titled, “Happy Birthday.”

But if many of his humanitarian achievements are never revealed or overshadowed by his artistic persona, one must only look to the depth of his music to determine his commitment to love and peace for all living things.

Canada Loves You, Stevie!
CONGRATULATIONS
STEVIE

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AND KEEP ON KEEPING ON

Smokey
How beautiful it is to say
Happy anniversary in a musical way
20 years of hits have played
To make the Wonder you are today

The Vogue Group of Companies (France · Belgium · Holland & Switzerland)
Congratulations Stevie on your 20th year in the music business

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CONGRATULATION FOR 20 SUCCESSFUL 'WONDER YEARS'
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"To Stevie Wonder
RCA Ltd. Record Division
looks forward
to being
a part
of your
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20 years.
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you've been the sunshine of our lives for 20 years...
...Thanks.
Congratulations to a living legend,

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3-5-15 Kita-Aoyama, Minato-ku,
Tokyo 107 Japan
Tel: 470-2751/2861
Cable: TAIYOMUSIC TOKYO
Telex: J28512 TAIYOMUS
As always,
Until the rainbow burns
the stars out of the sky
Until the ocean covers
every mountain high
He reaches deep in our soul
The 8th Wonder of the world,

Stevie Wonder
Stevie,

Thanks for caring,
Thanks for knowing,
Thanks for communicating.
After 6 Magical Concerts at Wembley and 18 Sold Out Shows in Europe we are still shouting Encore. Thanks Stevie it was great working with you and Wonderlove

And Ewart Abner : Keith Harris : Reggie Wiggins : Vilma : Charlie Collins : Billy Evans : Calvin Hardaway and all at Blackbull
STEVIE

QUITE A FEAT.

FROM

12 YEAR OLD GENIUS

to

PRODUCER

ARRANGER

WRITER

MUSICIAN

SINGER

POET

PHILOSOPHER

HUMANITARIAN

IN 20 YEARS.

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Congratulations on
20 years of unparalleled
success, which has brought
success to so many others.

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CONGRATULATIONS ON 20 YEARS OF INSPIRATION-YOURS & OURS.

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Congratulates
Stevie Wonder
20 years of Wonderful Music
Congratulations to Stevie Wonder and Motown.

It has been our pleasure to serve you for 20 years.

STEVIE WONDER--
For 20 years
an inspiration to all of us.

Associated Distributors, Inc.

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Phone: (602) 278-5584
Stevie Wonder writes
"I am singing"
there're songs to make you smile
there're songs to make you sad
but with a happy song to sing
it never seems so bad
to me came this melody
so I've tried to put in words
how I feel
tomorrow will be for you and me

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STEVIE

You've had it "In The Pocket"
for Twenty Years

CONGRATULATIONS

Benny Ashburn & The Commodores
Lionel Richie
Milan Williams
Thomas Mclary
William King
Walter Orange
Ronald LaPread
RPM RECORD COMPANY R.S.A.

Wishes Stevie a

"Happy Birthday"

and we look forward to the next 20 years.

THE BIGGEST MUSICAL EVENT OF 1981 IN FRANCE

Bonjour!

Monsieur

Stevie Wonder

"HOTTER THAN EVER"

FOR HIS FANTASTIC CAREER

And

Amour

From his FRIENDS of the RIDEAU ROUGE PUBLISHING

THE BEST AMERICAN RECORD SELLER IN FRANCE FOR THE PAST FIVE YEARS
"Congratulations on your 20th anniversary—we love you and look forward to another great 20.

Warmest regards."

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“Stevie—You are the sunshine of our lives!!

Gruppo Editoriale
La Voce Del Padrone
Milan, Italy”

Dear Stevie,

We keep our love for you.

Truly,

Your Friends, Your Fans, from
Francis, Day, Hunter GmbH,
Germany

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Francis, Day & Hunter GmbH · Postfach 2663 · 2000 Hamburg 13
"Happy Birthday to ya—

thanks for 20 years of pleasure, here’s to the next 20."

Polygram Records
New Zealand

"ASTOR
RECORDS PTY. LTD.

and Australia salute Stevie Wonder 20 years of pure genius.

Thank you."

"Thank you Stevie for celebrating your latest birthday on tour in Scandinavia

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Grammofon A/S Electra, Jydsholmen 15, DK-3720 KOPENHAGN-VANL0SE, Denmark
AB Discophon OY, Länsipuistt 4 A, SF-02210 ESPOO 21, Finland
Talent Music Organization AS/TMO, P.O. Box 2814 Toyen, N-OSLO 6, Norway

"Congratulations and best wishes on your 20th anniversary from your friends in Venezuela.

PALACIO
El Palacio de la Musica S.A."
"Congratulations on 20 wonderful years—
we look forward to the next 20.

EMI MUSIC PUBLISHING HOLLAND BV

Since 1979 we have had the pleasure of representing you and Motown in Portugal—please accept our warmest congratulations on this your 20th anniversary.

The Concert Publishing Company
Wish Stevie Wonder A Happy 20th Anniversary

World Wide Merchandising by The Concert Publishing Company

Congratulations on your 20th anniversary from your Scandinavian publisher

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To Stevie,

“All the best on this your 20th anniversary”

Britannia Row Productions Ltd.
35 Britannia Row
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(lighting, sound, staging company for last Wonder tour)
STEVIE,

Congratulations on 20 FULL YEARS!

Dick Griffey + Solar Records

You owe it to your listeners & customers to play it & display it!

The earlier albums that have become our musical heritage.
**Sluggish Record Sales Spur Move To Home Entertainment**

(continued from page 14)

the currently static record and audio tape business, video cassette records and sales are a definite growth industry. In the last three months, the number of Everybody's stores carrying video games and cassettes has increased from four to seven out of 10, with some of the seven reporting up to 20% of total sales in video product.

Jack Eugster, president of the Minneapolis-based Musicland Group, said that prerecorded video tapes are now available at 110 of his 430 stores, and added that in one year they have not been established as well as video games, which are now in 130 stores after just six months. Not particularly happy with prerecorded videogame cassettes was Ken Kreppeneck, buyer at the Buffalo-based Cavages chain. "As a videotape retailer, the attention to detail in prerecorded video a year and a half ago fell flat due to heavy competition from rent-a-chips," he said. Stuart Son, president of the 25-store Harmony Hut mall chain, dropped cassettes entirely after a one-year experiment showed that the added expense of the business would not lend itself to shopping malls as much as strip centers. And Turtles' Poehner won't touch the product until the price goes down.

George Balicky, vice president merchandising at the Pittsburgh-based National Record Mart, said that although the chain hadn't sold any cassettes, they were too expensive. "Besides," he added, "every time you turn around another drugstore has them.

Videodiscs also received mixed notices from retailers. Stark/Camelot's Bressi said that he was holding off on it. "You see RCA players down to $299, so you know they're not selling," he observed.

Ralph King, vice president marketing at Record Bar's King said that distribution of computer software was a possibility "maybe five years down the line," since there aren't enough computer software stores to meet the growing demand. He said some computer software companies have already contacted Record Bar about selling their products there. "The software companies want to pursue other manufacturers on its own.

Harmony Hut's Schwartz, who noted that his stores have always devoted 25-30% of their business to merchandise other than records, is also keeping an eye on future computer software sales but said that it will be a while before there is wide enough penetration of home computers to warrant its involvement.

North Star's Mart's Balicky said the chain may decide to test computer software in its five 5,000 square foot Oasis stores, which are set to market video games in May. Also testing computer ware is Stark/Camelot, which will place the Commodore hardware and software in its four video departments. "The experts are ex- pecting a quarter to half in hardware boom," said the chain's Bressi, who added that other companies' software was currently being readied to meet the anticipated demand.

Walkman-type personal cassette players and recorders are also found in many retail outlets, and some of the bigger chains, such as Musicland, are selling video hardware in some stores. Other home entertainment products mentioned by retailers include VCRs and video sound systems, to be carried at Musicland, soon to be all at Music Plus stores.

The same person that buys records takes to his/her customer base, which can help in the market for video games. "It's bad but true," he declared, "Pacman has the market so locked." But Music Plus' Perriss was encouraged by a company survey showing that kids interested in video games were bringing in their parents, who in turn were buying other things, namely records.

"We're seeing a lot of new faces from older demographics than are usually found," he explained, "like at McDonald's, where they use the same real estate for the fastbreak crowd that they have for the lunch and dinner crowd."

At Licorice Pizza, Lee Cohen felt that one line of product supports another. "Pacman is encouraging," he said, "but since it's new music coming out now, too. It's all part of the whole picture."

"When people buy Pac-Man it's really not different from picking a Rod Stewart album over Queen, except that the $30 Pac-Man price makes a better sale for us. By carrying video games, we'll make an impression on the people who come in, which brings in the family-oriented, loyal customer. It also makes a more rounded customer, and makes the regular customer more rounded."

GROSS NOTES — Despite the fact that Christmas is a peak buying season for gospel music, Easter doesn't really compare, according to record company executives surveyed in a recent, recently. Said Grady Baskins, regional sales director of Word Records, "It does not compare to the Christmas buying season. At Christmas, everybody buys. During Easter, we basically don't produce or promote product designed especially for Easter because the selling period is so limited." Musicals are im- portant, though, one example is Donny Osmond's "Breakfast In Galilee." The Crue Family and Cindy Cruse recently signed with Priority Records. Their first Priority LP will be released in mid-summer ... Grand Ole Opry Time is not a newcomer to the Grand Ole Opry family, but beginning this May, 30-32 television programs will be produced featuring gospel music artists. The program will be syndicated nationally by Hollywood Syndication. Monty Matthews, one of the original members of the Jordanaires and father of gospel music's Randy Matthews, is currently in the studio working on his first solo album for the newly formed M&M Records ... Light Records' distribution deal with EMI/REPRIEVE, which became effective Feb. 1, has resulted in the movement of 45 albums to secular record outlets, including Walter Hawkins' "I Feel Like Singing," Reba Rambo's "Lady Live," the Winans' "Introducing the Winans" and Jessy Dixon's "Jesy Dixon, Live ... Satisfied." While E/A will distribute to secular outlets, Light Records will continue to handle the Christian Bible bookstore market ... In an effort to keep expenses down so that more consumers will be able to afford record albums, the Benson Com- pany has decided to keep the suggested retail price of the albums it markets at $10.98. The only exceptions are the double albums and special packages, which will vary generally from $8.98 to $10.98 ... Soon to be released on New- pax Records will be America's first con- temporary Christian music albums, "Aerobic Celebration." Featured songs include cuts from Brown Bannister's "Talk To Another One," LP. Gary McAdoo's "I Was Enough" and "The Gospel According to Gary S. Paxton." ... Tom McBe Promotions has added a gospel division, appointing Bob Mitchell as director of gospel promotions ... Edwin Hawkins just released a month-long tour of Europe and Scandinavia. He performed 17 concerts, one of which drew 11,000 people, the proceeds of which will be given to Poinsettia Christian School, a school for deaf and blind children, and fellow composer and recording artist Ken Medema will be featured at the Knox- ville World's Fair Pavilion sponsored by the Home Missions Board of the Southern Baptist Church. The musical presentation, entitled "Love, You Speak A Word," builds on the World's Fair theme, "Energy Turns the World."
Repeat Winners Generally Dominate 17th ‘Hat’ Instrumentalists Awards

by Michael Martinez

LOS ANGELES — While some newcomers managed to break the mold, repeat winners dominated last week’s announcement of the Country Academy of Music (ACM) “Hat” Awards in the instrumentalist, touring band, radio station, DJ and night club category.

The Deriders (non-touring band), Joe Osborn (bass) and Buddy Harmon (drums) all won their first Hat awards. Tied with Osborn in the bass Hat race was Curtis Stone, who picked up his second consecutive award in the bass category and his third Hat overall.

Among other repeat winners, Johnny Gimble was named top fiddler for the fourth consecutive year, while James Burton took his second consecutive Hat for his guitar work. Hargus “Pig” Robbins was a repeat winner in the keyboards category, earning his third consecutive honor in that category (with five Hats overall). The specialty instrument Hat went to Charlie McCoy (harmonica) for the fifth year in a row, tying with Buddy Emmons, who picked up his fifth Hat for steel guitar and his seventh award overall. Touring band honors went to the Stranger for the sixth time, wrestling the title back from last year’s winner, The Charlie Daniels Band.

Winners in these categories were determined by a vote of members of the Academy’s musician/band leader/instrumentalist and artist/entertainer classifications.

Pt. Worth’s Billy Bob’s celebrated last year’s night club co-winners, Gilley’s (Pasadena, Texas) and perennial winner, the Palomino Club in Los Angeles.

Anch Vanya of KUZ/Kouston was a first timer winning last year’s honor, Sammy Jackson of KLAC/Los Angeles.

KCAL was also dethroned as best country radio station by WPLO/Atlanta. Winners in those categories are selected by a poll of music industry trade publications that cover country music and country promotional personnel at record companies.

Performing and recording Hats will be presented April 29 live from Knott’s Berry Farm in Buena Park, Calif., during a NBC broadcast hosted by Mickey Gilley, Con-way Twitty and Dotte West.

Skaggs Notches First #1 Single

NASHVILLE — Epic artist Ricky Skaggs notched his first #1 record this week with “Crying My Heart Out Over You” from “Who’s the Top” position on the Cash Box Country Singles chart. Skaggs, whose traditional sound is part of an overall return by many new artists to more country-sounding efforts, reached the summit in only his third single cutting. “Don’t Get Above Your Raisin’” and “You May See Me Walkin’” which peaked in the Top 10, were also culled from Skaggs’ debut album, “Whitin For The Sun To Shine,” which is currently bulleting at #1.

Osborne takes over new post at ASCAP

— Roger Osborne was honored at ASCAP recently by over 300 executive officers, a move president of Tree Publishing. He previously held a similar post with the Weik Music Group. Toasting the new relationship are (l-r): Buddy Killion, president, Tree International; Donna Hille, vice president; Osborne; and Connie Bradley, southern regional director, ASCAP.

HAPPY BAREDAY TO YOU — Bobby Bare was honored with champagne and cake at Columbia Recording Studio in Nashville on his birthday, April 7, in addition, the blue-eyed singer was treated to a singing birthday message on behalf of the Cash Box staff to the tune of “1 Dream Of Jeannie.”

— At the celebration are (l-r): Joe Casey, vice president, promotion, CBS Records/Nashville, Jim Carson, Columbia product manager, CBS; Randy Allen Reynolds; Mary Ann McCreedy, director, artist development, CBS; and Steve Greil, president, Greilworks, Inc.

Craddock Wins Suit Over Former Partner’s Management Of Alabama

NASHVILLE — Chancellor C. Allen High of Tennessee Chancery Court in Davidson County ruled in favor of Billy “Craddock” Craddock in a pair of lawsuits over Dale Morris’ management of country act Alabama. Although the valuation of awards has not yet been determined, the court ruled that Morris was entitled to recover commissions not paid to him for booking Craddock. Craddock, however, will receive an amount “at least equal to the amount claimed” by Morris for commissions since Morris breached a provision of his partnership agreement with Craddock by taking on the exclusive personal management of Alabama.

Morris originally parted with Craddock in May 1978 in a three-year deal that named Morris as the artists’ exclusive personal manager, providing him with 15% of Craddock’s gross earnings. Morris, having continued to represent Alabama, was asked to file a suit for Morris, who was named as the plaintiff.

Nine months later, Morris announced that he was devoting his time solely to the management of Alabama, subsequently disassociating the band from the talent agency. Morris proceeded to handle the act’s bookings personally, and the price tag on the band, which has sold over four million albums, has soared from $1,500 a night to $125,000 for personal appearances.

Craddock withheld further commissions owed Morris under their management agreement, which amounted to $47,550. Morris’ legal action sought to claim the agent’s commissions withheld.

Craddock, however, in a countersuit, charged Morris with breach of contract, breach of fiduciary duty and fraud, although the latter charge was voluntarily dismissed.

The court concluded that Morris is “entitled to recover on commissions for engagements contracted for during the term of the contract” totaling nearly $50,000, but the court also held that Morris “breached the exclusive manager provision of the agreement with Craddock by undertaking the personal management of Alabama.” Though the amount of damages resulting from the breach is “uncertain,” Judge High ruled that they are “at least equal to the amount claimed by (Morris) as commissions.”

The amount of accountability assessed to Morris will be determined at a later date, pending judgment of each party’s attorneys.

— Craddock was unable to “carry the burden of establishing” proof that Morris breached his fiduciary duty, and the court dismissed those charges.

Jamboree, U.S.A.

Sets ’82 Lineup

NASHVILLE — Officials for the sixth annual Jamboree in the Hills, co-sponsored by Jamboree U.S.A., the Country Music Foundation, have tentatively set a lineup of 25 top name acts for the two-day event, scheduled for July 17-18. An additional 11 lesser-known performers will also be included.

Set to appear July 17 are: Loretta Lynn, Jeannie Seely, Ronnie Milsap, David Frizzell and Shelly West, Mack Vickery, Janie Fricke, Ronnie McDowell, Sonny James, Mel McDaniel, Carl Perkins, Eddie Raven, Earl Thomas, Jacky Ward and Leon Everette.

Artists named for the July 18 show include: the Oak Ridge Boys, the Kendalls, Tompall and the Glaser Brothers, Jimmy C. Newman, Johnny Rodriguez, Helen Cornelius, Peggy Foreman, Sylvia, Cal Smith, Billy Joe Shaver and the New Generation Express. The winner of the national Starquest Talent Search will also appear along with 10 other artists during the festival, which includes some 21 hours of music.

Hailed as the “Super Bowl of Country Music,” tickets can be obtained for $40 for the two-day event or $25 for either day by writing to Jamboree in the Hills, Radio Station WWVA, Wheeling, W. Va. 26003.

J & B Records Changes Label Name To Myrte

NASHVILLE — Because of confusion in the label’s name, J&B Records has been renamed Myrte Records, according to label president James Pittre.

Pittre said that the confusion had been created due to the similarities of J&B’s monicker with that of Texas-based JB Records. He further stated that under the new identity the 4 Guys are the 4 Guys “Stealin’ The Feeling” and Darline Austin’s “Sunday Go To Cheatin’ Clothes.” Both singles are slated for April release.
COUNTRY

TOP 75 ALBUMS

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<tr>
<th>Week's No.</th>
<th>4/17 Chart</th>
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<tr>
<td>1</td>
<td>1 BLACK ON BLACK (WYALON JENNISS) (RCA A1-454)</td>
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<td>2</td>
<td>2 MOUNTAIN MUSIC (GEOFFREY KAHN A1-14260)</td>
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<td>3</td>
<td>3 ALWAYS ON MY MIND WILLIE NELSON (COLUMBIA FC 37951)</td>
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<td>4</td>
<td>4 SOUTHERN COMFORT (ALAN KING E1-8016)</td>
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<td>5</td>
<td>5 BIG CITY (JOE HAGGER (EPIC FC 37553)</td>
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<td>6</td>
<td>6 Finally! (J.G. SHEPPARD) (COLUMBIA 3655)</td>
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<td>7</td>
<td>7 THE PRESSURE IS ON HANK WILLIAMS, Sr. (CHARLIE'S STORE 1135)</td>
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<td>8</td>
<td>8 FEELS SO RIGHT ALABAMA (RCA A1-13940)</td>
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<td>9</td>
<td>9 STILL THE SAME ME (GEORGE JONES) (EPIC FC 37716)</td>
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<td>10</td>
<td>10 WAITIN' FOR THE SUN TO RICKY SKAGGS (EPIC FC 37193)</td>
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<td>11</td>
<td>11 THE DAVID FRIZZELL AND (FREDDY WEST ALBUM) (WARNER BROS./BIA BSK 3643)</td>
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<td>12</td>
<td>12 FREE (OAK RIDGE BOYS) (MCA-5029)</td>
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<td>13</td>
<td>13 GREATEST HITS (OAK RIDGE BOYS) (MCA-5100)</td>
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<td>14</td>
<td>14 WILLIE NELSON'S GREATEST HITS (AND SOME THAT WILL BE) WILLIE NELSON (RCA A1-14042)</td>
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<td>15</td>
<td>15 SHARE YOUR LOVE KENNY ROGERS (LIBOBO 1010)</td>
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<td>16</td>
<td>16 FEELIN' RIGHT RALPH BEDRO (RCA A1-4226)</td>
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<td>17</td>
<td>17 SLEEPING HOMES IN ALABAMA ALABAMA (RCA A1-3644)</td>
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<td>18</td>
<td>18 WINDOWS THE CHARLIE DANIELS BAND (EPIC FC 3784)</td>
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<td>19</td>
<td>19 STEP BY STEP LOUIE RIBBETT (ELEKTRA 5-532)</td>
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<td>20</td>
<td>20 JUICE JUICE JENKIN (CAPITOL ST-12131)</td>
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<td>21 CIMPARRON EMMILIO HARRIS (WARNER BROS./BSK 3630)</td>
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<td>22</td>
<td>22 BET YOUR HEART ON ME GEORGE STRAIT (FULL MOON/ASC FC 70-541)</td>
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<td>23</td>
<td>23 KENNY ROGERS' GREATEST HITS KENNY ROGERS (LIBOBO 1027)</td>
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<td>24</td>
<td>24 KENNY ROGERS' GREATEST HITS (MCA-5248)</td>
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<td>25</td>
<td>25 I AM WHAT I AM GEORGE JONES (ELEKTRA FC 3658)</td>
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<td>26</td>
<td>26 HOLLYWOOD TENNESSEE CRYSTAL GAYLE (COLUMBIA FC 37438)</td>
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<td>27</td>
<td>27 NOT GUilty LAUREN AND THE GATLIN BROTHERS (EBONY KOLA 6002)</td>
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<td>28</td>
<td>28 ME AND MY M.C. LOUISE MANDRELL AND H.C. RANCEY (RCA A1-14059)</td>
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<td>29</td>
<td>29 YEARS AGO STATLER BROTHERS (MENAYARY/PAY-PORT/SPM-16002)</td>
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<td>30</td>
<td>30 SEVEN YEAR ACE ROSANNE CASH (COLUMBIA JC-49555)</td>
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<td>31</td>
<td>31 THE DUKE OF HAZZARD HAVAGG HOOD (SCOTT BISHOPS/EBS 237712)</td>
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<td>32</td>
<td>32 WHEN A MAN LOVES A woman JACK GRAYSON (KOLA KGA 15751)</td>
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<td>33</td>
<td>33 YOU DON'T KNOW ME MICKEY GILLER (RAID FC 33148)</td>
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<td>34</td>
<td>34 SEASON AFTER SEASON THE HEART JOHN DENVER (RCA A1-14256)</td>
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<td>35</td>
<td>35 GARY MORRIS (WARNER BROS./BSK 3655)</td>
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<tr>
<th>Week's No.</th>
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<tr>
<td>36</td>
<td>36 HEARTBREAK EXPRESS DOLLY PARTON (RCA A1-41288)</td>
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<td>37</td>
<td>37 GREATEST HITS JIM REEVES &amp; PATTY CLINE (RCA A1-14172)</td>
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<td>38</td>
<td>38 DESPERATE DREAMS EDDY HAVEN (ELEKTRA FC 3548)</td>
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<td>39</td>
<td>39 BUSTED JOHN CONLEE (MCA-5510)</td>
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<td>40</td>
<td>40 ESPECIALLY FOR YOU JOHN WILLIAMS (MCA-5510)</td>
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<td>41</td>
<td>41 ONE OF THE BEST HARRY SULLIVAN (EPI FC 37718)</td>
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<td>42</td>
<td>42 GREATEST HITS ALAN JACKSON (RCA A1-13378)</td>
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<td>43</td>
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<td>44</td>
<td>44 CHARLEY SINGS EVERYBODY'S CHOICE CHARLEY PRIDE (RCA A1-14278)</td>
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<td>45 WITH LOVE JOHN CONLEE (MCA-5213)</td>
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<td>46 I'M GON'T GIN'TING BARBRA STREISAND (MCA-5204)</td>
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<td>56 SURROUND ME WITH LOVE CHARLY MCCLAIN (ELEKTRA 37108)</td>
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<td>60 KIERAN KANE (ELEKTRA FC 37004)</td>
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COUNTRY RADIO AND CASH BOX:

The Only Trade To Devote
A Full Page
Every Week
To Country Radio!

Cash Box/April 22, 1982
My sincere appreciation to the DJ's and the industry for your continued support. Now that is the truth!

Loretta Lynn

"I LIE"
MCA #51226

Exclusive Bookings
United Talent, Inc.

Written by:
THOMAS WILLIAM DAMPHIER

Published by:
COAL MINERS MUSIC, INC.

Produced by:
OWEN BRADLEY

From the album:
"I LIE"
MCA RECORDS
COUNTRY RADIO

MOST ADDED COUNTRY SINGLES

1. DON'T THINK SHE'S IN LOVE ANymore — CHARLEY PRIDE — RCA — 54 ADDS
2. LOVE'S FOUND YOU AND ME — ED BRUCE — MCA — 43 ADDS
3. CALL THE WRONG REASONS — THE BELLAMY BROTHERS — ELECTRA — 43 ADDS
4. ASHES TO ASHES — TERRI GIBBS — MAC — 21 ADDS
5. I NEVER ONCE STOPPED LOVING YOU — LIZ LYNDELL — KOALA — 15 ADDS

MOST ACTIVE COUNTRY SINGLES

1. FINALLY — T.G. SHEPPARD — WARNER/Curb — 69 REPORTS
2. CALL THE WRONG REASONS — THE BELLAMY BROTHERS — ELECTRA/Curb — 52 REPORTS
3. ANOTHER CHANCE — TAMMY WYNETTE — EPIC — 52 REPORTS
4. I NEVER ONCE STOPPED LOVING YOU — LIZ LYNDELL — KOALA — 52 REPORTS
5. JUST TO SATISFY YOU — WAYLON AND WILLIE — RCA — 46 REPORTS

Country Down in Winter Arbitron Book

by Tom Roland

NASHVILLE — For the second consecutive book, the advance numbers for Arbitron’s winter survey show country’s share of nine major markets slipping or at best, holding steady. Of the nine early returns, six markets — Atlanta, Chicago, Cleveland, Washington, D.C., Los Angeles, and Philadelphia — showed drops since the previous Fall book; while country’s share in New York and Detroit held remarkably steady at the same level. Only San Francisco showed a slight improvement.

One can easily assume that unless country can make some kind of a rebound in the Spring book that the format has peaked and that stations will be doing anything but expanding their country formats on the Country Radio Seminar, “find ways to slow down the cooling process.”

Country was hit hardest in Cleveland, where the format lost nearly a full 2.0 share since the previous book. While WKSW-FM, the city’s #1 country outlet, dropped from a winter 6.7 to 4.6 in the latest book, dropping the overall share of country to 8.5 after a 10.4 showing in the Fall. Country had, however, gained a half-share from the Summer book to the Fall book (Cash Box, Jan. 30).

Chicago bore an equally dismal ball, as the country two leaders in the nation’s hub experienced losses. While WLS was down, Clark expressed at 1:10 on the AM dial, the station’s FM sister, WJZJ, lost nearly half its share, mustering only a 1.6 mark after the Fall book’s 3.3. WMQK, once the most-listened-to-country station in the U.S., fell another 0.3, checking in at 3.9. Chicago’s overall country share dropped to a 6.6 after an 8.3 accounting last Fall.

In Philadelphia, WJSL fell back to a 2.6 mark after an impressive 4.0 showing in the previous outing; while sister WLFI gained only a tenth in posting a 2.4 score, knocking

Philadelphia’s share back to an even 5.0, down 1.3 from the Fall survey.

Los Angeles felt the decline, too, as two of the city’s top three country outlets suffered share losses. KLAC lost another 0.7 in scoring at 2.0, while KHJ was off two-tenths at 1.6. KZLA-FM held steady at 2.5, giving it the lead among the market’s country stations.

WDLW/Virginia Beach, Beantown’s lone country vessel, sank to 0.7, after sailing to a 1.7 in the Fall figures. Station officials, however, claimed that the results of the first two months of the rating period should have made that score nearly impossible.

D.C. Drops Slightly

The nation’s capital took only a modest dip, slipping just a tenth to an even 7.0. While D.C.’s leader, WMZQ-FM, fell from a 3.3 to 3.0, and WWPK-FM took an equal drop in posting a 2.9 record; the latter’s AM affiliate climbed a half-share in bringing in a 1.1.

WWWI-FM/Detroit, which had taken the lead in the Motor City from country mainstay WCXI, lost 1.5 in leveling at 3.6; while the AM competitor recouped that 1.5 in moving from a Fall 2.8 score to the Winter score of 4.3, keeping Detroit’s total country listenership at a 7.9 overall share.

New York’s listening audience also stayed the same at 3.6, with both WHN and WKNH-FM maintaining their 2.1 and 1.5 marks, respectively.

The San Francisco Bay Area was the only market of the nine to show any improvement for country’s overall stance. While Kogenerated dropped 0.9 in scoring at 2.1, its newly acquired sister, KS-NJ, jumped from a 2.0 mark to an impressive 3.1, bringing the Fresno/Oakland share up to a 5.2 score from a 4.9 in the Fall.

All numbers reflect average quarter hour shares, total persons 12+ in the metro area, 6 a.m. to midnight, Monday through Saturday.

COUNTRY MIKE

PHONES SET FOR JAMBOREE TICKETS — Toll free telephone lines are currently open for the reservation of tickets to the July 17-18 country music festival, Jamboree In The Hills. The sixth annual Jamboree will be held again at Brush Run Park, 15 miles west of Wheeling, W. Va. Orders for tickets charged to VISA or MasterCard may be placed for the telephone toll free at (800) 559-8423. West Virginia residents may call operators standing by at the Capitol Music Hall at 1-213-1170. Operators will be available between the hours of 9 a.m. and 6 p.m. Monday, Thursday and Friday, 9 a.m. to 9 p.m., and 9 a.m. to 5 p.m. on Saturday. One day tickets are priced at $40 apiece, while one day tickets run at $25. Camping permits are also available via phone order for $20. Orders by mail should be addressed to Jamboree In The Hills, c/o Jamboree U.S.A., Radio Station WVWA, Wheeling, W. Va. 26003.

PERSONALITY PROFILE — Speedy Perez grew up in radio, his father working on the air with Ole’ Waylon Jennings at KLLL, and he was on the air since age two, the time his hePCl father lanced his first-on-the-air gig doing the afternoon drives for KNDD/Roswell, N.M., playing rock ‘n roll for the primarily Spanish-speaking listeners.

The “success of sports talk in the eastern region is due to his high school in ‘66, Perez immediately found employment in Albemarle, where he was made music director for KRBC. After a year-and-a-half, however, Perez got out of radio for a spell, went back to his home town of Lubbock and began retail management for Discount Records. Then, following a brief stint with the same chain in Oklahoma, Perez went to Austin in 1973 and began handling the 6:00 p.m. to 11:00 p.m. shift. In ’75 he left Austin for Gilroy, California to set up a new country format for KFAT and became the station announcer and program director for the new country station. Again Perez took a hiatus from radio, first managing retail stores in California, then becoming the sales representative in Houston for CBS Records in 1978, followed by managing Askin At The Wheel in 1980-81. In October of ’81 Perez went back to Austin and the familiar surroundings at KOKE, doing the all-night shift. By March of ’82, Speedy Perez had been elevated to the position of music director.

WHK’S DEE RAISES CASH FOR AMERICAN CANCER SOCIETY — WHK/Cleveland and Positive Hypnosis Inc. of Cleveland recently sponsored a series of stop smoking clinics to benefit the American Cancer Society throughout the month of March. WHK reported that through the past series that were sponsored, they have raised $3,500 to the American Cancer Society.

GRESHAM JOINS KLLI SPORTS — Michael Byrd, general manager of KLLI/Beaumont, has announced the appointment of Dan Gresham as producer and host of KLII’s new sports program, Sportline 66, as of April 6. Gresham previously had been sports director for a local television station. Morning personality Al Caldwell, sports director Dave Perez and sportswriter Craig Taylor are the station’s first program director for the new country station. Again Perez took a hiatus from radio, first managing retail stores in California, then becoming the sales representative in Houston for CBS Records in 1978, followed by managing Askin At The Wheel in 1980-81. In October of ’81 Perez went back to Austin and the familiar surroundings at KOKE, doing the all-night shift. By March of ’82, Speedy Perez had been elevated to the position of music director.

PRICE BOWS OUT OF STARSSEARCH — Due to personal reasons, Country Starsearch leader Ray Price will no longer be involved in the talent contest. Because the goal of promoting young, new talent has been reached, Price has determined to disassociate himself from the remainder of the Starsearch.

KTON ADDS DAVIS, TAYLOR — Marc Hahn, music director of KTOM/Salinus, Calif. has announced the addition of Kelli Davis, from Alexandria, La., will take over the midnight to 6:00 a.m. shift, and Taylor, most recently with KFAT/Gilroy, Calif., will handle the 7:00 p.m. to midnight shift. WILLLIE, HAG SPILLS GOLD — In a radio only happening in the West, Jim Haggard has convinced KLII that there is a real need to serve the Triangle’s avid sports fans.

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REED INVOLVED IN THUMB KIND OF PROMOTION — Jerry Reed visited the southeast region of the country recently in support of his latest LP and single, “The Man With The Golden Thumb.” In addition to the radio promotion tour, Reed has made numerous key television and print appearances in connection with the project, including a spot as co-host with Marilyn McCoo on Solid Gold. Pictured during his southeastern jaunt are (l-r) Gaylen Adams, senior regional promotion, RCA; Rhubarb Jones, music director, WLW/Montgomery; and Reed.

PROGRAMMERS PICKS

Bill Berg WWVA/Wheeling Love’s Found You And Me — Ed Bruce — MCA
Chris Taylor KYNN/Omaha Don’t Give Up On Me — Eddy Arnold — MCA
Tony Kidd WZZK/Birmingham In Don’t Know Where To Start — Eddie Rabbit — Elektra
Mike Bucshler KBMY/Billings Listen To The Radio — Don Williams — MCA
Tiny Hughes WROZ/Evansville Everytime You Cross My Mind (You Break My Heart) — Razzy Bailey — RCA
Don Walton KFH/Wichita Love’s Found You And Me — Ed Bruce — MCA
Bert O’Brien WAXX/Eau Claire I Don’t Think She’s In Love Anymore — Charley Pride — RCA
Coyota Calhoun WMZ/ Louisville Slow Hand — Conway Twitty — Elektra

country mike

Red Hot Country 101.5 WJZJ/Washington, D.C. Red Hot Country 101.5 WJZJ/Washington, D.C.
WHISPERING WITH LYNDELL — Liz Lyn- dell (r) visited Bill Anderson at his office recently to deliver to him a book he has written: "I Never Once Stopped Loving You." The title cut, which Anderson co-wrote with Jan Howard, is the first single released from his new album, "Kosa pach."... 10-11. Among the 21 acts scheduled are Artie Fields, Jan Conley, Bill Anderson, Bandana, Jimmy Dickens, Leon Everette, Gall Davies, Lee Greenwood, the Kendalls, Don King, Pee Wee King, Jan Howard, Memphis, O.B. McClintock, Loretta Lynn, Jimmy C. Newman, Jeannie C. Riley, Margo Smith, Ray Stevens, Tompall and the Glaser Brothers and Hank Williams, Jr.

OFF THE ROAD — Roy Clark was recently forced to cancel personal appearances for 10 days because of an upper respiratory ailment. The Wembley Festival in the United Kingdom was one of the events the guitarist missed while on sick leave. Dan Wojcik of the Shorty Lavender Talent Agency expects George Jones to resume his road schedule April 29 in Columbus, Ga. Jones, currently hospitalized in Birmingham after his highly-publicized auto accident, should be back at full force for a May mini-tour of Hawaii, Japan and Alaska. The Kendalls have also cancelled a few dates in the northeast. Jeannie contraction a severe case of laryngitis.

COUNTRY ON 45 — The love affair on the pop charts with medleys has finally reached into country. Southern Tracks Records out of Atlanta has developed a "Hooked On Country" single that capitalizes on the trends established by the "Stats On 45" and "Hooked On Classics" pop releases. The single, performed by the Atlanta Pops Orchestra and a "hot" Nashville rhythm section, features segments from country classics, including "Tennessee Waltz," "Wabash Cannonball," "Rocky Top," "Your Cheatin' Heart" and "Young Love." Reportedly, Pickwick is distributing the waxing, moved 10,000 units in the Atlanta area alone in the record's first week of release.

BITS AND PIECES — David Haeverner guested recently on "Louisville Tonight," a regional program in Kentucky and Indiana that has been nominated for several national awards. Red Rose Records has signed with the Dick Blake Agency for exclusive booking after a three-week hiatus. The June Jam, sponsored by RCA group Alabama in Ft. Payne, Ala., has prompted the state government to declare June 4, the day of the concert, "Alabama Day." Sue Perley and Mundo Ethernet have been signed to exclusive booking agreements with Buddy Lee Attractions... Ronnie McDowell and Roger Miller are recording with producer Buddy Killen at the Soundshop...
In Argentina:

Buenos Aires — Jorge Dechart, head of distributor and one stop Imperio Musical, reported to Cash Box that he is no longer associated with Indus Musical. When the label was launched, the record label headed by Rogelio Lopez, Dechart, who started Imperio Musical as a long stint with Mustang, is another distributor and one-stop, decided some time ago to concentrate his efforts on the record and distribution side of business.

RCA’s general manager, Larry Palmaict, is studying a video venture for his company and is conducting extensive local market surveys. According to reports, there are an estimated 20,000 to 30,000 machines in operation and business is brisk for video clubs and importers. Such a decision by RCA would probably convince the other labels to follow the trend. Up to now, the field is dominated by the hardware producers (mainly Sony and Noblex) and individual entrepreneurs.

Over success with the second set of the two album series “The History Of An Idol.” The first one had been devoted to Mexico. Los Panchos (released in town performing on stage with Maria Martha Serra Lima), and top local pop chanteuse Sandra is highlighted in the second. The release is priced in the medium range.

EMI’s situation is considered to be one of the better sellers of 1982. Dyango has been here for several weeks, and there is a TV campaign scheduled later this year. The company is also expecting results from the new Olivia Newton-John single, “Physical.”

In Canada:

Ottawa — It has been three-and-a-half years since Kate and Anna McGarrigle released their last album for an English market, “Love Over Love Over.” It was a success. Dyango has been here for several weeks, and there is a TV campaign scheduled later this year. The company is also expecting results from the new Olivia Newton-John single, “Physical.”

In Japan:

Tokyo — A recently released survey by the Ministry of Trade and Industries has claimed that the sales of sound recordings dropped by 11.4% due to the recent recession. As of March, 1,000 are now in business throughout Japan. (Cash Box, April 17). In addition, the survey revealed that only 6% of the public that recorded rental shops had caused this significant drop in sales.

On another front, the Japanese Ann. of Rights of Authors and Composers (JASRC) announced a new task force to assist Mr. Akutaga, the chairman of the JASRC, who is fighting for the copyright laws changed. The task force, to consist of five veterans in copyright law legalities, was asked to handle the growing losses for the record rental industry and the resulting home taping nemesis.

In China:

The association of folk dance of Victor troupe is expected to embark on a concert tour of China to include Peking, Tianshui and Shanghai in May. The tour will commemorate the 10th anniversary of the resumption of national relations between Japan and China.
38 SUNDAY SUNDAY SUNDAY
(Funkadelic/Polk-Dot/Quad-1-6444) 35 12
39 THE GEORGE BENSON
(Brunswick/Atlantic/Polk-Dot/Quad-1-6444) 32 23
40 SOMETHING ABOUT YOU
-warner Bros./Virgin/Atlantic/Polk-Dot/Quad-1-6444) 41 39
41 LOVE CONQUERS ALL
MICHAEL WYCOFF (RCA/Polk-Dot/Quad-1-6444) 42 4
42 LEONARD PELLEGRINO
(Warner Bros./Virgin/Atlantic/Polk-Dot/Quad-1-6444) 40 35
43 COMING HOME
(Atlantic/Polk-Dot/Quad-1-6444) 54 2
44 GIVE ME YOUR HEART
(Atlantic/Polk-Dot/Quad-1-6444) 72 5

WEEKLY RUMORS

RUMOR: Marvin Gaye will play the main character in the upcoming movie "The Boyfriend Experience." The film is set to release next month, and Gaye is expected to receive critical acclaim as he portrays a young man who falls in love with a much older woman. Gaye's fans are excited about this new project, as it marks his first leading role in a major film since his retirement from music in the 1980s.

RUMOR: Janet Jackson has signed a new record deal with Sony Music, reportedly for $50 million. The deal includes the release of her next album, which is reportedly scheduled for release in the fall. Jackson's managed to maintain a strong presence in the music industry despite a long hiatus from recording. Fans are eager to hear new music from her, and this new deal is expected to help her reach a wider audience.

RUMOR: The Rolling Stones are reportedly planning a tour of the United States this summer, with dates scheduled for New York, Chicago, and Los Angeles. The band's last tour was in 2018, and fans are eagerly awaiting news of a new set of dates. The Stones are known for their energetic live performances and are expected to draw large crowds wherever they play.

RUMOR: Taylor Swift is reportedly in talks to star in a new romantic comedy film. The film, which is being produced by Warner Bros., is set to be released in the fall. Swift is known for her acting skills and has previously appeared in a number of movies and TV shows. Fans are excited to see her in a new project and are looking forward to seeing her on the big screen.

RUMOR: Beyoncé is reportedly working on a new album, which is expected to be released later this year. The album is reportedly titled "Beyoncé: The Renaissance," and fans are excited about the prospect of new music from the singer. Beyoncé has been known for her powerful vocals and has released a number of successful albums over the years. Fans are eagerly awaiting news of the release date and the first single from the album.
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<td>Al Green (A&amp;M 4073)</td>
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<td>MAKING LOVE (cordoba FLACK)</td>
<td>Roberta Flack (ABC-Dunhill)</td>
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<td>Benjamin Orr (Virgin £-201)</td>
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STANDING EBONY

KOJ - THE OTHER WOMAN - RAY PARKER, JR. - ARISTA

WJMO - DAZZ BAND, Ray Parker, Dazz Band, B. Alphans, War, D. Williams, M. Williams, A. Williams, One Way, Bloodstone, Taste Of Honey, Reddings. ADDS: B. Summers, Gap Band, Gap Band.

WASHINGTON, HARRY BOOMER - PD - #1 - R. PUSHER

3. THE OTHER WOMAN - RAY PARKER, JR. - ARISTA

WJIO - DAZZ BAND, Ray Parker, Dazz Band, B. Alphans, War, D. Williams, M. Williams, A. Williams, One Way, Bloodstone, Taste Of Honey, Reddings. ADDS: B. Summers, Gap Band, Gap Band.

WJPO - MEMPHIS - ROBERT VINSON, PD


WJUB - PROFESSIONAL DEVIL - PD

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**DYNAMO POOL TABLES** — 1-1505-3-1200, B. S. Balance $50.00 to buy 22 Cal. Crownline Cal. 114 South 16th St, P.O. Box 3944, Temple, TX 76501.
AROUND THE ROUTE
by Camille Compasio

A new booklet, listing the vending machine models that have been evaluated and certified under the NAMA Vending Machine Evaluation Program, has been issued by NAMA and distributed to members as well as health and military agencies. The 16-page booklet lists health-approved models by 29 vending machine manufacturers and remanufacturers, including models that have been phased out. A total of 3,500 copies have been distributed thus far and single copies are being made available to NAMA member firms. Nonmembers may order the booklet, at $3 per copy, by writing to NAMA, 75 S. Dearborn St., Chicago, Ill. 60603.

Taito America's marketing manager Mike Von Kennel heaped praise on the recently held AOE convention, which was very successful for Taito America. Three of the videos premiered at the show — "Electric Yo Yo"; "Krant" and "Wild Western" — are already into sample shipment and should be in distributor showrooms any time now. Watch for 'em. Mike said all three drew excellent response at Expo.

Dateline San Diego, California, where (continued on page 38)

Most Tradesters Feel Home Vid Games Boost Coin-Op Collections
by Jeffrey Ressner

LOS ANGELES — The flourishing home video game market is dramatically adding both public acceptance and profit margins of coin-operated video amusements, according to a majority of operators, distributors and manufacturers contacted by Cash Box.

Despite conjecture of a competitive relationship between the two camps, consumer-oriented game manufacturers give much credit to the ingenuity of arcade machines' designers, while people in the coin-op business seem to feel the widespread popularity of home vid entertainment has resulted in an expanded player base and a healthy image for the amusement field as a whole.

Claiming the home units teach people how to play the games, encourage family involvement from toddlers to grandparents and balance any social stigma attached to the electronic diversions, a great many ops and distros enthusiastically rallied behind the home units. "Personally, I think the explosion of home games is the number one factor in the coin-op boom," said David Gilfor, general manager of Active Amusements Distributing based in Philadelphia, Penn. "It's helped familiarize those people who never would have dropped a quarter in the machines with the games. Now once-apprehensive people are giving their kids money to play the coin machines and are beginning to play games themselves when they go out to dinner or a bar."

When queried about the differences between the two systems nearly all those surveyed agreed that the coin-operated machines had much more sophisticated graphics, resolution and joystick controls than their television counterparts — and that difference in quality was also cited as the major reason why coin-op games would endure despite the thriving home market.

Difference In Quality

Clyde Love, an op for California-based Silco West, which maintains a 28-game "Pac Room" in San Francisco's Pier 39 waterfront arcade, expressed the sentiments of most tradesters saying, "Home games are toys, while arcade machines are $3,000 computers." With home video game manufacturers such as Atari and Coleco bowing "super-games" in summer promising sharp visuals, bright colors and improved speed and motion controls, some ops believe these advanced modules may increase competition in months to come, yet most are taking a cautious "wait-and-see" attitude before reaching any conclusions.

Even with all of the technological advancements being made in consumer electronics, observers of the amusement game industry feel there will be a growing need for coin-op machines in the future. Al Rosenfeldt, division manager for Mountain Coin Machine Distributors from Denver, Colo., believes the key to coin games' success lies in the crowd appeal of arcades as well as the exemplary visuals of...
Around the Route

We spoke with Gremlin's sales chief Jack Gordon from his office in the firm's spacious, new facilities. Everyone's settled in nicely, Jack told us, and concentrating on meeting the demand for the new game version of "Atari's" arcade game "Gremlin." Record collections are being reported, Jack said, and Gremlin anticipating a long, healthy production run with this one. He also noted that "Tangier" continues to sell "very big" and "Frogger" is still very much in production — and demand — with no let-up in sight.

Steen's traveling execs Tom Campbell and Ben Rochetti are due back to home base this week. Tom's most recent trip was to attend the big Bally Northeast bash, which celebrated the distributor's move from Dedham (Massachusetts) to Norwood, while, was on hand for the Florida state association convention this month and has other state shows on his itinerary over the next several months. For a follow-up, we talked to "Amidar" and "Frenzy" videos in delivery; "Orbitr 1," the factory's new pinball machine, was scheduled for sample shipment about now; and the first models of the Seeburg VMC phonograph are being shipped this week.

On the singles scene: Gas Tartol of Singer One Stop For Ops recommends the following for jukebox programming: "Ebony and Ivory" by Stevie Wonder; "Take Me to the River" by Talking Heads; and "Lonely Night" by the Talking Heads. "If you don't mind," he adds, "we've also got "My Cherie Amour" by the Jackson Five and "Can't Help Myself" by Four Tops.

C.A. Robinson's Ira Betelman was in attendance at the recent AOE convention in Chicago, which he found to be very impressive, and well-attended, and at the Atari distributors meeting in Hawaii which saw the introduction of "Dig Dug," Atari's first licensed game, and a full agenda of other business. This new model, by the way, is among the lineup of equipment received by Robinson's over the past thirty-day period and currently featured on the showroom floor — a spacious showroom floor, we might add, to accommodate such a sizeable lineup as "D-Day" and "The Pit" from Centuri; "Boxing Bugs" and "Jack the Giant Killer" from Cinematronics; "Victory" from Exidy; "Pot of Gold" from Game Plan; "Alpine Ski" from Taito America and "Zaxxon" from Gremlin.

Bally Northeast, formerly of Dedham, Mass., recently moved about four miles south to larger facilities at 1 Providence Highway in Norwood. Some 1,500 or more were expected to attend the gala open house celebration being hosted by Bally on Saturday (2/14).

A poll of women who frequent arcades by Electronic Games magazine pegged the average female gamer as a 26-year-old who spends two to five hours weekly in front of a vid amusement screen.

Industry News

Most Industry Executives Feel Home Video Games Boost Collections For Coin-Op Units

(continued from page 37)

... as before making it into a home cartridge. "It's an area that really hasn't been touched by amusement association groups, but it should be brought up on the floor of the national association's October meeting," he continued. "I might even contact their office before then to express my thoughts. Of course, there are some people who need to be dis- cussed, like excessive taxation and legislation against home games, but I think the home videos are also a bit of a problem for us." On the other hand, McCarthy, who's been in the business for about 20 years, wouldn't mind if home vid manufacturers bowed caselet ver- sions simultaneously with arcade versions of new games. "The home games have a very effective positive effect on the coin-op industry, and I'd like to have kids know as much as they can about the games so they'll have fun and won't feel ripped off when they play one of my machines," he said. "Anyway, the home versions of arcade games are nowhere near as good as the real thing; playing Atari's Pac-Man isn't like playing the Midway model. I don't think we should worry about these home games. We have enough problems just keeping our games legal. I do believe that if legislators are going to tax coin-op games, however, they should tax the home versions as well."

The resale value of reconditioned arcade machines for home use has nowhere near as much of a problem as the subject of debate among operators and dis- tributors in light of the consumer-oriented game carts and consoles' phenomenal success. Whereas nickel machines and coin-activated pool tables that have outlived their profitability are still being sold to individuals for rumpus rooms or other personal use, the market for arcade videos sold for home entertainment use has plummeted. "There's no way you can sell a "Breakout" machine for $400 when they can get the entire Atari console and nearly a dozen different home car- tridges for the same amount of money," said McCarthy of Casoki Amusements.

"The success of consumer games is directly related to the success of coin-operated machines," said Midway's Stan Jarocki. "Although they're two separate and distinct industries, I feel one complements the other and in the long run we'll see more players next year than this year."

Two game promoters. While some amusement executives believe the industry is currently peaking, many feel the business is still in a process of maturation, and with increased communication between the two fields the entire gaming trade would greatly benefit and allow one hand to more effectively wash the other.

"The success of consumer games is directly related to the success of coin-operated machines," said Jarocki, Midway's vice president of marketing, quite eloquently. "Although they're two separate and distinct industries, I feel one complements the other and in the long run we'll see more players next year than this year."

Two game promoters.

Industry Calendar

April 15-18: Florida Amusement Vending Assn.; annual convention and trade show; Curtis Hanson Convention Center; Tampa.
April 29-May 2: Music & Amusement Assn. (N.Y.); annual convention; Princess Tower Hotel; Freeport, Bahamas.
May 7-8: Ohio Music & Amusement Assn.; annual convention; Columbus Hilton Inn; Columbus.
June 3-5: Amusement & Music Operators of Texas; annual convention; Americana Hotel; Forth Worth.
July 16-17: Montana Coin Machine Operators Assn.; annual convention; Outlaw Inn; Kalispell.
Sept. 10-12: North & South Carolina state associations joint meeting; Radisson Plaza Hotel; Charlotte.
Sept. 24-25: West Virginia Music & Vending Assn.; annual convention; Ramada Inn, Opryland South; Nashville.
Sept. 30-Oct. 7: NAMA national convention; The Rivergate; New Orleans.
Nov. 18-20: AMOA international convention; Hyatt Regency Hotel; Chicago.
Nov. 18-20: IAAPA annual convention; Bar- tle Hall; Kansas City.
AOE HIGHLIGHTS — An estimated 5,100 persons attended the third annual Amusement Operators Expo, Mar 26-28, at the Hyatt Regency Hotel in Chicago. Operator attendance was reported at about 2,500, according to Conference Management Corp., which managed the show and was completing the attendance tally as Cash Box went to press. There were 315 exhibitors hosted by 165 sponsoring firms, which included most of the industry's top manufacturers of coin-operated amusement equipment and related products. This year's convention marked the first time AOE held the show outside of New Orleans and many considered the 1982 edition to be the best of the three, placing the event in major league standing among industry trade shows. While a good deal of current product was displayed, a number of manufacturers chose to introduce new models at this convention. A few factories also hosted closed distributor meetings in conjunction with AOE '82. Pictured in the top row are (1-4): Williams president Mike Stroll at the company's exhibit; Rupert Mosinger of Lowen NSM-Germany and Loewen America president Ruth Strahan with the factory's "2001" phonograph; Century's Ivan Rothstein; and Midway's Larry Berke. Shown in the bottom row are (1-4): Gremlin's Dennis Clark and Leonard Wiiz with the factory's "Zaxxon" video game; Bally Pinball Division's Tom Neimen and model with the "Rapid Fire" pin; Mike Von Kannel, Keith Egging and friends at the Taito America exhibit; and Gottlieb's Jack Hubka and Wayne Neyens.

New Equipment

New Cocktail Model

"The Thief" is coming and you can try to catch him by visiting your local GDI distributor," declared Bob Breitherr, marketing director for GDI of Chicago in announcing the release of the factory's new cocktail table game. "We're sampling shipping to all our distributors and are following up with volume shipments," he added, stressing that "lengthy testing has shown The Thief cocktail table to be a top earner in street locations, game rooms and arcades."

In this game, the player is The Thief. As the driver of the Thief's car is being pursued by blue colored police cars around a labyrinth of streets paved with green bills, the object is to pick up the green bills to score points. If a dollar sign is picked up, the color of the police cars change temporarily from blue to red and the player has the option to crash into the police cars for additional bonus scores.

There are 18 crime levels, ranging from professional to amateur, and with each level the player faces new challenges and the game becomes increasingly more difficult.

All of the game action is accompanied by the exciting sounds of the police sirens as well as the communica-

Lighthearted Game

A lighthearted, fun game called "Sweet Licks" has been announced for release by Namco America, Inc. It's a single player machine with colorful graphics, flashing lights, lively music and a fun-filled theme that should have wide appeal for players of all ages.

Game play involves eight cake monsters that pop up quickly at the rate of one, two or three at a time and can just as quickly retreat into their respective cakes upon being thumped on the head by the player. Points are scored according to the number of monsters thumped so the player's objective is to hit as many as possible. An extended play of 15 seconds will be awarded when forty or more monsters have been hit.

The new machine is geared to game rooms, amusement parks or kiddie locations and will be available through Namco's distributor network. The dimensions of Sweet Licks are 61 inches high, 45 inches wide and 43 inches deep.

Rock-Ola Videos

Rock-Ola Manufacturing Corp., recently announced the introduction of two new video games, "Fantasy" and "Jump Bug". Both models are being marketed in upright and cocktail table cabinets.

"Fantasy" presents a video journey into sight and sound, displaying 10 different scenes of peril, kidnapping, escapes and even romance. The player faces various confrontations during the course of play and is accordingly awarded points for accomplished defeats.

In Jump Bug, the object is to collect money bags for points while under pursuit by an assortment of adversaries including jokers, rocks, skulls, bats and aliens. The level of difficulty increases according to the player's skill. At the onset the action takes place in the city, over roof tops, then proceeds to the plains, to the world of volcanos, then on to the pyramids and from there to the depths of the sea and finally into space.

Arcade Management Opportunities

Backed by a standard-setting industry leader committed to the success of this venture, our financially sound company is seeking the following people for ground-floor opportunities. The right people will help us establish a nationwide network of exciting amusement centers and build solid, rewarding careers.

Arcade Manager

Practical arcade experience is required for this position. Total game room responsibilities include hiring/supervising employees, maintaining equipment and reinforcing our quality image.

District Manager

You need arcade management experience to qualify. Travel within your assigned territory to oversee multi-location operations is required.

Individuals meeting these qualifications are invited to send their resumes, in confidence, to Cashbox, Box 101, 1442 S. 61st Avenue, Cicero, Il. 60650.
### OPERATORS PICKS

**Gary Snortum (Cigarette Service Inc., Appleton)**
DEALING WITH THE DEVIL — Merle Haggard — MCA

**Brad Hamma (A.H. Entertainers, Inc., Rolling Meadows)**
WITHOUT YOU — Franke & The Knockouts — Millennium/RCA

**Dan Tortorice (Modern Specialty, Madison)**
ROSSANA — Toto — Columbia

**LUCY VAUGHN (Joe's Place, Chicago)**
YOU'VE SEEN THIS MOVIE BEFORE — The Rascals — Epic

**AWAYDLY (Eagle Records, Iowa)**
IF IT'S LOVE, LOVE IT — Charley Pride — Epic

**Ike & Tina Turner (Pendulum, Inc., New York City)**
LOVE IS A CHILDREN'S SONG — Ike & Tina Turner — Atlantic

**RECORDS TO WATCH**

**I DON'T THINK SHE'S IN LOVE ANYMORE — Charlie Pride — RCA**
LOVE'S FOUND YOU AND ME — Ed Bruce — MCA
BROTHERLY LOVE — Gary Stewart & Dean Dillon — RCA
STANDING ON THE TOP — Part 1 — The Temptations featuring Rick James — Gordy/Motown
HOW LONG — Rod Stewart — Warner Bros.

### THE JUKEBOX PROGRAMMER

**April 24, 1982**

#### POP

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<th>TRACK</th>
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<tbody>
<tr>
<td>1</td>
<td>I'M GON' HURTIN'</td>
<td>JOE STAPLETON</td>
<td>RCA (7-16064)</td>
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<td>2</td>
<td>CRYING MY HEART OUT OVER YOU</td>
<td>RICK SKAGGS</td>
<td>RCA (7-15064)</td>
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<td>3</td>
<td>EVERY TIME YOU CROSS MY MIND (YOU BREAK MY HEART)</td>
<td>RAZZY BAILEY</td>
<td>RCA (7-15064)</td>
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<td>4</td>
<td>DON'T LOOK BACK</td>
<td>GARY MORRIS</td>
<td>WBS (70017)</td>
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<td>5</td>
<td>ANOTHER HONKY-TONK NIGHT ON BROADWAY</td>
<td>DAVID FRIZZELL &amp; SHELLY WEST</td>
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<td>6</td>
<td>LISTEN TO THE RADIO*</td>
<td>DON WILLIAMS</td>
<td>RCA (7-15064)</td>
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<td>JUST GIVE ME WHAT YOU THINK IS FAIR</td>
<td>LEON EVERTON</td>
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<td>8</td>
<td>ANOTHER CHANCE</td>
<td>TAMMY VINNETTE</td>
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<td>DEALING WITH THE DEVIL</td>
<td>MERLE HAGGARD</td>
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<td>KANSAS CITY LIGHTS</td>
<td>STEVE WARiner</td>
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<td>SLOW HAND*</td>
<td>CONWAY TWitty</td>
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<td>BAD NEWS</td>
<td>BOCXAR WILLIE</td>
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<td>13</td>
<td>FORTY AND FABIN*</td>
<td>RAY PRICE</td>
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<td>MOUNTAIN MUSIC</td>
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<td>ALWAYS ON MY MIND</td>
<td>WILLIE NELSON</td>
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<td>YOU NEVER GAVE UP ON ME</td>
<td>CRYSTAL GAYLE</td>
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<td>JUST TO SATISFY YOU</td>
<td>WILLY &amp; THE MARLINS</td>
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<td>5</td>
<td>SINGLE WOMEN</td>
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<td>BUSTED</td>
<td>JOHN CONLEE</td>
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<td>IF YOU'RE THINKING YOU WANT A STRANGER</td>
<td>GEORGE MULHANNA</td>
<td>RCA (9-15064)</td>
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<td>8</td>
<td>SOMEDAY SOON</td>
<td>BOBBY MCDANIEL</td>
<td>RCA (9-15064)</td>
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<td>9</td>
<td>'ROUND THE CLOCK LOVIN'</td>
<td>GILDA DAVIES</td>
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<td>TEARS OF THE LONELY</td>
<td>MICKEY GILLEY</td>
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<td>11</td>
<td>SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)</td>
<td>GENE WATSON</td>
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<td>TAKE ME TO THE COUNTRY</td>
<td>MEL MCDANIEL</td>
<td>RCA (9-15064)</td>
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<td>YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)</td>
<td>THE STATLER BROTHERS</td>
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<td>14</td>
<td>FOR ALL THE WRONG REASONS</td>
<td>THE SEGARRA BROTHERS</td>
<td>RCA (9-15064)</td>
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<td>15</td>
<td>SAME OLE ME</td>
<td>GEORGE JONES</td>
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<td>16</td>
<td>FINALLY</td>
<td>T.J. SHEPPARD</td>
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#### BLACK CONTEMPORARY

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<td>1</td>
<td>IF IT AIN'T ONE THING...IT'S ANOTHER</td>
<td>RICHARD &quot;DUMPLING&quot; FIELDS (Boardwalk)</td>
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<td>THE OTHER WOMAN</td>
<td>RAY PARKER, JR. (Arista)</td>
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<td>CIRCLES</td>
<td>ALTANTIC STARR (A&amp;M)</td>
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<td>I'LL TRY SOMETHING NEW</td>
<td>SCOTTY HERNANDEZ (Capitol)</td>
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<td>5</td>
<td>GET DOWN ON IT/STEPPIN' OUT</td>
<td>THE O'JAYS &amp; THE GANG (De-Lite/Polystar)</td>
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<td>6</td>
<td>IT'S GONNA TAKE A MIRACLE</td>
<td>DENICE WILLIAMS (ARC/Columbia)</td>
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<td>7</td>
<td>A NIGHT TO REMEMBER</td>
<td>SHALAMAR (Solar/Elektra)</td>
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<td>8</td>
<td>WORK THAT SUCKS TO DEATH</td>
<td>XAVIER (Liberty)</td>
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<td>9</td>
<td>JUST BE YOURSELF</td>
<td>CAMEO (Catherine City/Polygram)</td>
<td>RCA (9-15064)</td>
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<td>10</td>
<td>FREAKY BEHAVIOR</td>
<td>BAR-KAYS (Mercy/Polygram)</td>
<td>RCA (9-15064)</td>
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#### RECORDS TO WATCH

**POLLY SKEW | 1982**

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That Girl • Do I Do • Ribbon In The Sky • Front Line

Combining 12 of his greatest hits and 4 new recordings destined to take their rightful place in the body of his work.