

# CASH BOX

April 24, 1982

NEWSPAPER

\$2.75



---

A Tribute To Stevie Wonder

---



**RAINBOW**

**STRAIGHT BETWEEN THE EYES**

SRM-1-4041

**Rainbow. Right on target.**  
**"Straight Between The Eyes."**  
**The new album from Rainbow,**  
**featuring, "Stone Cold"**

76146

# CASH BOX

INTERNATIONAL MUSIC / COIN MACHINE / HOME ENTERTAINMENT WEEKLY

VOLUME XLIII — NUMBER 48 — April 24, 1982

**GEORGE ALBERT**  
President and Publisher

**NICK ALBARANO**  
Vice President

**ALAN SUTTON**  
Vice President and Editor In Chief

**J.B. CARMICLE**  
Vice President and General Manager, East Coast

**JIM SHARP**  
Vice President, Nashville

**RICHARD IMAMURA**  
Managing Editor

**MARK ALBERT**  
Marketing Director

*East Coast Editorial*  
FRED GOODMAN, Bureau Chief  
LARRY RIGGS  
JIM BESSMAN

*West Coast Editorial*  
MARK ALBERT, Radio Editor  
MICHAEL GLYNN, Audio/Video Editor  
MICHAEL MARTINEZ, Marketing Editor  
JEFFREY RESSNER

*Research*  
KEN KIRKWOOD, Manager  
BILL FEASTER  
MIKE PLACHETKA  
HARALD TAUBENREUTHER  
GREGORY D. LESCHISHIN

*Nashville Editorial/Research*  
JUANITA BUTLER  
TIM STICHNOTH  
TOM ROLAND

*Art Director*  
LARRY CRAYCRAFT

*Circulation*  
THERESA TORTOSA, Manager

**PUBLICATION OFFICES**  
**NEW YORK**  
1775 Broadway, New York NY 10019  
Phone: (212) 586-2640  
Cable Address: Cash Box NY  
Telex: 666123

**HOLLYWOOD**  
6363 Sunset Blvd. (Suite 930)  
Hollywood CA 90028  
Phone: (213) 464-8241

**NASHVILLE**  
21 Music Circle East, Nashville TN 37203  
Phone: (615) 244-2898

**CHICAGO**  
CAMILLE COMPASIO, Coin Machine, Mgr.  
1442 S. 61st Ave., Cicero IL 60650  
Phone: (312) 863-7440

**WASHINGTON, D.C.**  
EARL B. ABRAMS  
3518 N. Utah St.  
Arlington VA 22207  
Phone: (703) 243-5664

**MIGUEL SMIRNOFF**  
Director of South American Operations

**ARGENTINA** — MIGUEL SMIRNOFF  
Belgrano 3252, Piso 4 "B"  
Buenos Aires, Argentina  
Phone: 89-6796

**AUSTRALIA** — ALLAN WEBSTER  
23 Young Street  
Neutral Bay N.S.W. Australia 2089

**BRAZIL** — CHRISTOPHER PICKARD  
Av. Borges de Medeiros, 2475  
Apt. 503, Lagoa  
Rio de Janeiro, Brasil  
Phone: 294-8197

**CANADA** — KIRK LaPOINTE  
420 Gloucester Street, #107  
Ottawa, Ontario, Canada, K1E 7T7  
Phone: (613) 235-7743

**GERMANY** — GERHARD AUGUSTIN  
Oettingenstrasse 66  
8 Munich 22  
Phone: 089-221363  
Telex: 5-29378

**ITALY** — MARIO DE LUIGI  
"Musica e Dischi" Via Giannone 2  
20154 Milan, Italy  
Phone: (02) 389-059/389-936

**JAPAN** — Adv. Mgr., SACHIO SAITO  
Editorial Mgr., KOZO OTSUKA  
3rd Floor of Chuo-Tatemono bldg.  
2-chome, 11-1, Shinbashi, Minato-ku,  
Tokyo Japan, 105  
Phone: 504-1651

**NETHERLANDS** — CONSTANT MEIJERS  
P.O. Box 1807  
1200 BV Hilversum  
Phone: 035-19841

**SPAIN** — ANGEL ALVAREZ  
Lopez de Hoyos 178, 5 CD  
Madrid — 2 Spain  
Phone: 415 23 98

**UNITED KINGDOM** — PAUL BRIDGE  
27 Moreton Place, London SW1 England  
Phone: 01-834-1120

SUBSCRIPTION RATES \$110 per year anywhere in the U.S.A. Published weekly by CASH BOX (ISSN 0008-7289), 1775 Broadway, New York, N.Y. 10019. Printed in the U.S.A. Second class postage paid at New York, N.Y., and additional mailing offices. ©Copyright 1982 by the Cash Box Publishing Co., Inc. All rights reserved. Copyright under Universal Copyright Convention. POSTMASTER: Send form 3579 to CASH BOX, 1775 Broadway, New York, N.Y. 10019.

## EDITORIAL

### No Simple Answer

Last week's hearings in Los Angeles on the proposed House bill establishing home use exemptions for video and audio taping, a royalties levy 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.

Testifying instead of speech-making, industry representatives explained clearly why home taping hurts and what a dilemma music 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.

## CONTENTS

### DEPARTMENTS

Black Contemporary .....	31
Classifieds .....	36
Country .....	24
Gospel .....	23
International .....	30
Jazz .....	29
Merchandising .....	18, 19
Radio .....	21
Video .....	20

### FEATURES

Coast To Coast .....	14
Executives On The Move .....	12
Editorial .....	3
New Faces To Watch .....	10

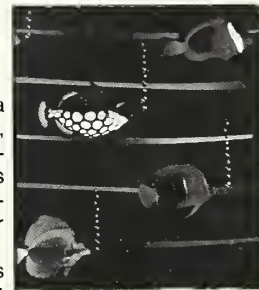
### CHARTS

Top 100 Singles .....	4
Top 200 Albums .....	34, 35
Black Contemporary Albums .....	31
Black Contemporary Singles .....	32
Country Albums .....	25
Country Singles .....	26
Gospel Albums .....	23
International Albums, Singles .....	30
Jazz Albums .....	29
Rock Album Radio Report .....	22
Top 30 Videocassettes .....	20

### REVIEWS

Albums .....	8
Singles .....	10
Talent .....	16

## 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 bulleting up the **Cash Box** Top 100 Singles chart at #9. 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 yet 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 WonDirection Records — making this truly a milestone year.

## TOP POP DEBUTS

### SINGLES

80 HURTS SO GOOD — John Cougar — Riva/PolyGram

### ALBUMS

79 THE BROADWORD AND THE BEAST — Jethro Tull — Chrysalis

## POP SINGLE

I LOVE ROCK 'N ROLL  
Joan Jett & The Blackhearts  
Boardwalk

## B/C SINGLE

THAT GIRL  
Stevie Wonder  
Tamla/Motown

## COUNTRY SINGLE

CRYING MY HEART OUT OVER YOU  
Ricky Skaggs  
Epic

## JAZZ

THE DUDE  
Quincy Jones  
A&M

# NUMBER ONES



Ricky Skaggs

## POP ALBUM

CHARIOTS OF FIRE  
Original Soundtrack By Vangelis  
Polydor/PolyGram

## B/C ALBUM

FRIENDS  
Shalamar  
Solar/Elektra

## COUNTRY ALBUM

BLACK ON BLACK  
Waylon Jennings  
RCA

## GOSPEL

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



# JOHN COUGAR • *American Fool*

RVL-7501

JOHN COUGAR • *American Fool*



CASH BOX PROUDLY PRESENTS ITS FOURTH ANNUAL

---

SPOTLIGHT  
ON  
BLACK MUSIC

---

ISSUE DATE: JUNE 5, 1982 ■ AD CLOSING: MAY 26, 1982

TO RESERVE SPACE CONTACT:

NICK ALBARANO • 6363 SUNSET BLVD. • SUITE 930 • LOS ANGELES, CA 90028 • 213 • 464-8241  
J.B. CARMICLE • 1775 BROADWAY • SUITE 630 • NEW YORK, NY 10019 • 212 • 586-2640

## 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 videotapes, while former Federal Communications Commission (FCC) chairman Charles Ferris and the Electronics 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 manufac-

(continued on page 20)

### 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 Stanley Gortikov led a panel of executives, economists 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 Moot 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

(continued on page 36)



**GOONS GO GOLD** — Like, Mercury/PolyGram recording duo Bob and Doug McKenzie (aka Rick Moranis and Dave Thomas) recently earned gold LP awards for their hit debut, "The Great White North." Pictured at the presentation ceremony are (l-r): Chuck Rainey, director of credit, PolyGram Records; Russ Regan, vice president/general manager, PolyGram; Tom Berry, managing director of Anthem Records; Emiel Petrone, vice president, marketing, West Coast, PolyGram; Jack Kiernan, senior vice president, sales and marketing, PolyGram; Moranis; Harry Losk, senior vice president, marketing, PolyGram; Thomas; Guenter Hensler, president/chief operating officer, PolyGram Records; Louis Silverstein, manager of Bob and Doug McKenzie; and Shelly Rudin, vice president, national sales, PolyGram.

## Sluggish Record Sales Spur Move To Home Entertainment

by Jim Bessman

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 Ressler

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

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 1980 when it placed its first order with Activision, the distributor also sells Astrovision, Apollo, Intellivision, U.S. Games and Imagic product to video, general merchandise and

(continued on page 19)

Brian Poehner, 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 Poehner 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 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 cou-

(continued on page 14)

## Majors Pacting Smaller Rock Labels To Limited P&D Deals

by Fred Goodman

NEW YORK — Occupying diametrically opposed ends of the market, small independent rock labels and major record companies with branch systems are finding a new common ground by striking limited distribution and marketing deals. While executives surveyed by **Cash Box** concede that interest in a single band is frequently the catalyst for such pacts, they also saw increased, long-term benefits for both parties. Although arrangements differ from deal to deal, the pacts generally give the small labels additional signing clout, a two-tiered distribution system, increased sales potential and a rosier cash outlook; while the majors gain instant experience and credibility in a new (for them) market sector.

Already established deals between I.R.S. and A&M, and Bomp and PolyGram, were recently joined by a Slash pact with Warner Bros., while sources at San Francisco's 415

Records report they expect to close a deal with Columbia within the month.

In both the Slash and 415 deals, a single band acted as the impetus for discussion. "I think our deal would have come off eventually," said Bob Biggs, president, Slash Records. "But under the circumstances, it happened much sooner because of the intense interest at Warner Bros. in the Blasters." The catalyst for 415 and Columbia proved to be Romeo Void, which label vice president Chris Knab said "started the ball rolling." Knab added that the talks were initiated by Romeo Void's manager, Sandy Pearlman, who also manages Columbia's Blue Oyster Cult. However, both Biggs and Knab were quick to add that their respective arrangements, while quite different, will be more than one-shots.

### First Rights

Under the terms of their agreement with Slash, Warner Bros. gains rights of first

(continued on page 16)



**SERVING THE DUKE** — Completing a European tour in support of "Dream On," George Duke recently stopped by the European regional offices of CBS Records International (CRI). Pictured celebrating the visit in the back row are (l-r): Dennis Killeen, vice president, creative operation, CRI Europe; Duke; Jan Finch and Helen Ward, marketing assistants, CRI Europe; John Dolan, executive vice president, CRI Europe; and Mrs. John Dolan. Pictured in the front row are (l-r): manager Herb Cohen; Pierre Sissman, director, marketing, CRI Europe; and Lisa Cohen, Robin Song Music.

**BUSINESS NOTES****VSDA Regionals Set Through April**

LOS ANGELES — The Video Software Dealers Assn. (VSDA), a division of the National Assn. of Recording 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 Risa Solomon, the Dallas gathering "got off to a shaky start," but the trade organization picked up "five or six" new 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 be more concerned about wanting 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 Mathias/Edwards legislation in the Senate and House, respectively. 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, providing a list of Senate and House Judiciary Committee members.

Additional meeting dates have been firmed up 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 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 (609) 795-5555 or Solomon at (214) 361-2825.

**RIAA Transportation Workshops Begin**

NEW YORK — The first of three 1982 regional traffic and transportation workshops drew 42 participants from 24 audio and video recording industry companies April 13 to the PolyGram Distribution Center in Edison, N.J. Co-Sponsored by the Recording Industry 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 Behme Assoc., its traffic consultant.

Other workshops included "selecting 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 also received a tour of PolyGram's highly automated distribution plant.

Two additional traffic and transportation workshops are set in Indianapolis in June and Los Angeles in October. For more information, call Steve Traiman, 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 *Chariots Of Fire* by Polydor recording artist Vangelis; "Chronicle" by Fantasy recording group Creedence Clearwater Revival; "Skyline" by Salsoul recording group Sky; "Perhaps Love" by RCA recording artists Placido Domingo and John Denver; "Great White North" by Mercury recording group Bob and Doug McKenzie; and "Nightcruising," by Mercury recording act the Bar-Kays.

"Elvira" 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 Jerry Vinci and keyboardist Mike Melvoin.

Artists who received MVPs this year are as follows: Jerry Hey, trumpet; Bill Waltrous, trombone; George Roberts, bass trombone; David Duke, french horn; Robert Bobo, tuba; Ernie Watts, saxophone; Buddy Collette, clarinet; Sheridan Stokes, flute; Ray Pizzi, double reed; Israel Baker, violin; Pamela Goldsmith, viola; Ray Kelley, cello; Chuck Berthofer, bass; Claire Fischer, specialized instrument (organ); Gayle Levant Butler, harp; Victor Feldman, keyboards and mallet percussion; Paulinho Da Costa, hand percussion; Tommy Tedesco, guitar; Steve Schaeffer, drums; Abraham Laboriel, electric bass; and Michael Boddicer, synthesizer. Bill Champlin and Sue Raney also received MVPs as male and female background singers, respectively.

**Goody Case Adjourned For Two Weeks**

NEW YORK — A two-week adjournment for the hearing for pretrial 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.

On July 27, 1981, Platt set aside the April 1981 convictions of the Sam Goody corporation and its vice president Sam Stolon. Goody was convicted on one count of Interstate Transportation of Stolen Property (ITSP) and one count of criminal copyright infringement, while Stolon was convicted on one ITSP count and three infringement counts. Platt also ordered a retrial, alleging misconduct from the prosecution.

Papers pertaining to the hearing are now due on April 20.

**Loverboy Sweeps Top Honors At '82 Juno Awards**

by Kirk LaPointe

TORONTO — Loverboy, the Vancouver-based group that was playing bars little more than a year ago, walked off with six Juno music awards — including the three most important ones — at the annual Canadian music industry ceremonies April 14.

In all, the CBS rock quintet took honors for group, album and single of the year. Paul Dean and Mike Reno of the group won composer of the year for "Turn Me Loose"; Dean and Bruce Fairbairn accepted production honors; and Keith Stein won the engineering award for the group's debut LP, tying with Gary Gray for his work on Rough Trade's second disc, "For Those Who Think Young."

Anne Murray continued her strong annual showing at the Junos with awards for female vocalist of the year and country female vocalist of the year. Bruce Cockburn took the male vocalist and folk artist Junos.

The Canadian Academy of Recording Arts and Sciences (CARAS) Hall of Fame award was presented to Neil Young by Federal Communications Minister Francis

(continued on page 30)

**U.S. Appeals Court Upholds CRT Cable Royalties Formula**

NEW YORK — In an April 9 ruling, the U.S. Court of Appeals upheld the 1978 cable television royalty distribution scheme formulated by the Copyright Royalty Tribunal (CRT). The court ruled 3-0 against petitions by claimants who felt that they did not receive an adequate share of the royalty pie.

Under the plan, the CRT will collect royalties from cable television companies "for the privilege of sending out signals through cable wires," said Frances Garcia, CRT chairman.

The CRT will then distribute 75% of that amount to film and television producers;

(continued on page 14)

**Cash Box Compiling Annual Directory**

LOS ANGELES — **Cash Box** is currently compiling its 1982-83 Directory and invites all those who supply services or product to the music and video industries to request a free listing in the upcoming edition.

When providing information for a listing, please give specific details and brand names concerning your products or services on your company letterhead. All listing requests are due by June 1, 1982.

Categories to be included in this year's directory are: importers & exporters, jacket & label manufacturers, onestops, overstock suppliers, personal managers, promotion & publicity, rack jobbers, record distributors, record manufacturers, record pressers, recording studios, record producers, record publishers, amusement machine manufacturers, amusement machine jobbers and distributors, U.S. and foreign phonograph manufacturers, video hardware and software manufacturers and home video game hardware and software suppliers.

The request for free listings in the annual directory issue should be addressed to Inna Tregub, c/o **Cash Box**, 6363 Sunset Blvd., Suite 930, Los Angeles, Calif. 90028 no later than June 1. Publication date of the Directory edition is July 3, 1982.

**REVIEWS****ALBUMS****OUT OF THE BOX**

STRAIGHT BETWEEN THE EYES

**STRAIGHT BETWEEN THE EYES — Rainbow — Mercury SRM-1-4041 — Producer: Roger Glover — List: 8.98**

Deep Purple 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 developed a faithful cult of fans since the inception of Rainbow back in the summer of 1975, Blackmore, Glover & Co. may yet achieve superstar status with their newest offering, which at times recalls the best of Foreigner. AOR will flip for the 100 mph cut "Death Alley Driver," while cuts like "MISS Mistrated" should appeal to the cynical lover in every brainbasher.

**FEATURE PICKS****Pop**

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

This troupe of Los Angeles-based odd-rockers has always had a loyal, if small, following among the critical intelligentsia, and this offering will hopefully see them receive attention from other quarters. Poppy, danceable tunes garnished with non sequiturs and double entendres are what make this album click, particularly on cuts such as "Eaten By The Monster Of Love" and "Nicotina." Ace production work by Giorgio Moroder aide-de-camp Mack, who's helped gain platinum status for Billy Squier and Queen, provides additional clarity to the package.

**THE ANVIL — Visage — Polydor PD-1-6350 — Producers: Visage and Midge Ure — List: 8.98**

Call it blitz rock, new romantic, techno-wave or whatever, Visage has earned a solid place in modern music's hall of fame with their fashionable swashbuckling togs, electronic synth sounds and a colorful approach to performing that recalls Bowie's Ziggy Stardust phase. Conceptualized by former janitor cum trendy impressario Steve Strange, with an assist from pals in Ultravox, "The Anvil" will more than likely make its way into dance clubs with ease. **FIVE MILES OUT — Mike Oldfield — Epic ARE 37983 — Producer: Mike Oldfield — List: None — Bar Coded**

Oldfield, whose career on wax began in the 1970s with the megasmash theme to *The Exorcist* entitled "Tubular Bells," 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.

(continued on page 10)



# RISE AND SHINE, THEY'RE BACK.

"Early In The Morning," the eagerly awaited new single, available in both 7" <sup>TE-8201</sup> and 12" <sup>TE-701</sup> commercial versions, from the Gap Band and Total Experience Records. Be on the lookout for the new Gap Band album... Gap Band 4.

<sup>TE-1-3001</sup>"Early In The Morning." The best sound you'll ever wake up to.



Produced By Lonnie Simmons  
for Lonnie Simmons Productions

Manufactured and Marketed by  
**PolyGram Records™**  
\*\*\*\*\*  
© 1982 PolyGram Records, Inc.

## REVIEWS

(continued from page 8)

**LOVE HAS FOUND ITS WAY** — Dennis Brown — A&M SP-4886 — Producers: Joe Gibbs and Willie Lindo — List: 8.98 — Bar Coded

Roots reggae peppered with R&B overtones and a dash of contemporary pop arrangements make Dennis Brown's current LP one that should cross over into several different formats. Quixotic political statements in numbers like "Handwriting On The Wall" ("Looks like mankind has surely gone crazy/Making bombs that leave buildings/But kill babies") and the romantic visions of "Get High On Your Love" are the strong points here.

**THE BROADSWORD AND THE BEAST** — Jethro Tull — Chrysalis CHR 1380 — Producer: Paul Samwell-Smith — List: 8.98 — Bar Coded

The most recent Tull LP marks the first time this group has used an outside producer and also welcomes two new members — drummer Gerry Conway and keyboardist Peter-John Vettese — to the band. Dreamily romantic rock with a decidedly folkie bent, the combo's brand of music hasn't really changed much over the years and still retains the pseudo-medieval feel to it.

## COUNTRY

**THE MAN WITH THE GOLDEN THUMB** — Jerry Reed — RCA AHL-4315 — Producer: Rick Hall — List: 8.98 — Bar Coded

Jerry Reed is one of those timeless figures who will always maintain a steady following because of his inevitable ability to combine a quick sense of humor and a knack for portraying country characters through the vocal medium. In spite of his recent forays into film, Reed's forte is still a six-stringed sound box, and the album's graphics and title track especially emphasize his affinity for the guitar.

## BLACK CONTEMPORARY

**STREETCAR NAMED DESIRE** — Ava Cherry — Capitol ST-12175 — Producer: Bob Esty — List: None — Bar Coded

Dance-oriented techno-funk expertly produced with a glossy sheen, Ava Cherry's work here is aurally alluring and consistently undulating; it's nearly impossible to sit down while listening to this platter. A protegee of both Stevie Wonder and David Bowie, Cherry should have little trouble making her way onto B/C, DOR and/or progressive rock playlists. PDs need only hear snatches of "Love To Be Touched" or "Techno Love" before they find themselves hypnotized by this young woman's powerful style.

## JAZZ

**FATHERS AND SONS** — Ellis, Wynton and Brandford Marsalis & Von and Chico Freeman — Columbia FC 37921 — Producer: Stanley Crouch — List: None — Bar Coded

Jazz's answer to *Family Feud*. Seriously, this is a fine date, owing its strength to a unique concept. The senior member of each clan, Ellis Marsalis and Von Freeman, is an established musician of outstanding caliber, with regional reputations rooted in the New Orleans and Chicago scenes, respectively. The younger players should be well-known to jazz fans by now, being the best and the brightest. And watch out for Brandford — he's next!

**URBAN BUSHMEN** — The Art Ensemble of Chicago — DCM-2-1211 — Producer: Manfred Elcher — List: 13.98

America's premier improvisation group, doing what it does best. The double-pocket live album, recorded in the spring of 1980, continues the Art Ensemble's tradition of outstanding concert albums. More energetic than its "Live At Mandel Hall" LP,

"Urban Bushmen" captures the group's spirit and drive, rivaling its out-of-print classic, "Baptizum." Highly recommended.

## NEW AND DEVELOPING

**MONEY TALKS** — Trooper — RCA AFL-4318 — Producer: Mike Flicker — List: 8.98 — Bar Coded



A Canadian-based band that originated in Vancouver in 1982, Trooper has earned several Juno nominations, as well as some #1 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 Glixman — 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 UFO, Blue Oyster Cult and Black Sabbath. Accentuated by nearly a dozen different keyboard instruments, including string and polyphonic synthesizers, this British harder-than-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/Riva R 209)

**Hurts 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 steel-edged pop/rocker from Indiana-based Cougar's forthcoming "American Fool" LP. The song has a Midwestern strut complemented by a sparse, live-sounding production. Top pop chart debut this week.

## FEATURE PICKS

## POP

**THE CHIPMUNKS** (RCA JH-13098)  
**Bette Davis Eyes** (2:55) (Plain And Simple Music — ASCAP/Donna Weiss Music —

## NEW FACES TO WATCH



## Junior

Following the path blazed by Britain's Linx and Central Line, Junior Giscombe exploded onto the American charts this year with his debut single, "Mama Used To Say." The latest in a line of new Brit-funkers, Junior's single combines strong pop lyric with a respect for the best of America's black R&B tradition. His album, "Ji," 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 I think is similar in some ways 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."

Giscombe'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 sitting back and allowing people like Linx, Central Line and myself to be creative and come forward. There used to be 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. "We need the Americans," 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 Giscombe quickly went 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 arranged everything, then went into the 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 "nobody 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 England, when a group like Funkapolitan raps in Cockney, the kids can get into it. We're a whole new breed of bands and music, and we're still in the learning process. I'm not here in the States to mess about but to take it home and apply it. When you develop as a person, it shows in the music."

BMI) (D. Weiss, J. DeShannon) (Producers: J. Karman, R. Bagdasarian)

Alvin, Simon and Theodore squeal their way through the recent Grammy Award winner on the first single from the forthcoming "Chipmunk Rock" LP. The ever-popular cartoon characters play it as straight as possible on this cover.

**THE MANHATTAN TRANSFER** (Atlantic 4034)

**Route 66** (2:54) (Londontown Music — ASCAP) (B. Troup) (Producer: S. Garrett)

The Transfer's cover of this truly classic rocker finds the vocal quartet turning it into a '40s-styled pop/jazz number with a prominent acoustic bass and cocktail piano substituted for the usual churning rhythm and guitar attack. A mellow adult pop and jazz outing from *Sharkey's Machine*.

## COUNTRY

**BARBARA MANDELL** (MCA MC-12771)  
**'Til You're Gone** (2:50) (Rick Hall Music, Inc. — ASCAP) (W. Aldridge, T. Brasfield) (Producer: T. Collins)

A nostalgic harmonic progression, 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)

**Any Day Now** (3:28) (Plan Two Music — ASCAP) (Bacharach, Hillard) (Producers: R. Milsap, T. Collins)

Milsap continues in the vein of last year's massive "There's No Gettin' Over Me" with a remake of this Burt Bacharach-quilled offering. His vocal performance runs the gamut from a wispy, almost breathless reading to an ignited fire, proving once again why the soulful crooner is one of country's most evocative and engaging singers.

## BLACK CONTEMPORARY

**THE GAP BAND** (PolyGram/Total Experience TE-8201)

**Early In The Morning** (3:58) (Total Experience Music, Inc. — BMI) (L. Simmons, C. Wilson, R. Taylor) (Producer: L. Simmons)

As the cock crows, the Gappers snap into a bluesy funk number from "The Gap Band IV" LP. Insistent drumming and handclaps, along with a buzzing keyboard drone and busy percussives, maintain the hip swivelling groove behind the fervent vocals.

**STEVIE WOODS** (Cotillion 47006)

**Fly Away** (3:59) (Irving Music, Inc./Woolnough Music, Inc./Foster Frees Music, Inc./Unichappell Music/Begonia Melodies — BMI) (P. Allen, C. Bayer Sager, D. Foster) (Producer: J. White)

Previously recorded by co-writer Peter Allen, this cover accents co-writer David Foster's R&B contributions (particularly in Greg Methieson's horn arrangements), although it retains much of the adult pop feel of the original.

## NEW AND DEVELOPING

**THE MOTELS** (Capitol 5114)

**Only The Lonely** (3:16) (Clean Sheets Music — BMI) (M. Davis) (Producer: V. Garay)



A doleful keyboard melody and Martha Davis' sad but powerful reminiscence of lost love combine to make this The Motels' strongest bid for mass market pop acceptance since "Total Control." Marty Jourard and Guy Perry toss in some appropriately haunting sax and guitar breaks, respectively, to cap the aching 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

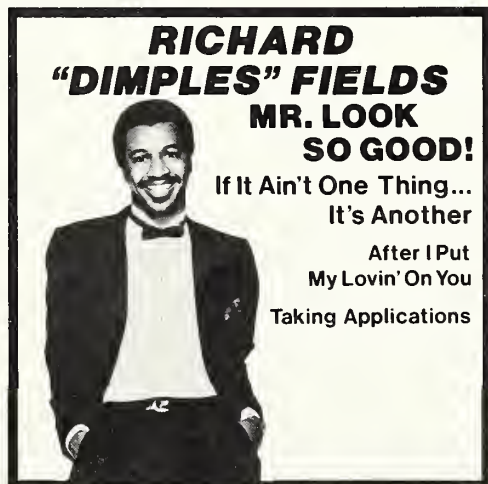
## RICHARD

## "DIMPLES" FIELDS

## MR. LOOK

## SO GOOD

(NB1-33249)



"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 division of Warner Communications Inc. (WCI) were down during the first quarter of 1982, revenues from the company's consumer electronics division rose dramatically making the first quarter the best in WCI history. Total revenues for the first three months of 1982 were \$932,483,000, up from \$602,058,000 for the same period in 1981. First quarter net income was \$77,879,000, a 57% increase over the \$49,520,000 in last year's first quarter. In addition, earnings per share of \$1.20 were 48% more than last year's first quarter record of 81 cents.

The company's consumer electronics division, due to continued growth of Atari product, showed a 180% increase in revenues to \$420,826,000 from \$150,082,000 in the first three months of last year. Operating income was \$100,649,000 for the first quarter in 1982, more than three times the \$32,992,000 for the similar period in 1981. These results, when combined with an improved performance from the filmed entertainment division, produced a 72% increase in operating income, according to Steven J. Ross, WCI chairman of the board, this led to the company's record results for the quarter.

The only loser was the recorded music and music publishing division, which reportedly declined due to few major releases during the quarter. Revenues for the quarter dropped to \$190,001,000 from \$201,640,000 in 1981, while operating income fell to \$15,780,000 from \$23,342,000 during the same period in 1981. Ross said that this division should benefit from upcoming releases of front line product.

## 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, a three percent increase over the 1981 figure of \$981.3 million.

First quarter revenues for the CBS Records Group declined 15%, resulting in a profit decline. The company attributed this drop to a troubled consumer economy and a low level of major record releases. The Columbia House division, however, showed improved sales and profits in comparison to the comparable period in 1981.

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 increased. 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 57 cents per common share, up over the \$42 million, or 33 cents per share, in the comparable 1981 quarter. Sales totaled \$1.96 billion against \$1.94 billion a year ago.

Despite a reportedly substantial increase in RCA Records' domestic market share, improved sales of videocassette recorders and cameras, and stimulated sales of RCA's VideoDisc players, the chief factor in the increased earnings was the divestiture 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.



Michael Hoppe

## Hoppe Appointed PolyGram A/C VP

LOS ANGELES — Michael Hoppe, formerly 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 group repertoire and director of A&R for PolyGram, Inc. in Montreal, Canada, where he brought such acts as Air Supply and Frank Mills to the company. Hoppe joined PolyGram as a management trainee and has also held the position of assistant to the director of international promotion for Deutsche Grammophon.

## Khoury Replaces Franz At Capitol

LOS ANGELES — Ed Khoury, currently president and chief operating officer of Capitol Magnetic Products and Musicden Retail Corp., has been named to succeed Bob Franz as vice president, personnel and industrial relations, for the company. Franz, whose tenure with Capitol spanned 21 years, has left the firm "to pursue other interests."

Khoury assumes the post vacated by Franz immediately and, for the time being, will oversee both the magnetics and personnel/industrial relations administration activities. He is also slated to be elected a director of the Capitol Industries-EMI, Inc. board.

## Hensler, Mazza Elected Directors At RIAA

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 at Capitol Records in 1965 as a Southern California sales/promotion representative.

## 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 Byrens, who also heads Dynasty Records & Video Tapes.

## EXECUTIVES ON THE MOVE



Stolzman

Hill

Stein

Kreiss

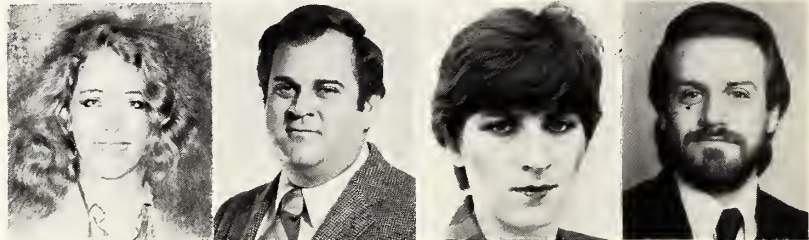
**Jackson Promoted At Word** — Word Inc. has announced the promotion of Cy Jackson to vice president, public relations for Word Records. He has been with Word, Inc. for 23 years. Before this latest promotion he was regional sales manager in the west coast office.

**Stolzman Appointed At CBS** — Ellen Stolzman has been appointed director, U.S. marketing for CBS Masterworks. She joined CBS Records International in 1976 as product manager, Epic/Portrait/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 1978 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 1977 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 marketing. 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 engineering and in 1976 he was promoted to director, 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.



Ferguson

Cannon

Mattiussi

Griffin

**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.

**Ferguson Appointed** — Arista Records has announced the appointment of Holly Ferguson to director, A&R administration for the label. Prior to joining Arista, she was manager, A&R administration for PolyGram Records, a position she held since October 1980.

**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 Taft Entertainment Company.

**Mattiussi Named** — Chrysalis Records has announced the appointment of Janine Mattiussi as manager of artist development. She has been with Chrysalis for 2½ years, and is primarily responsible for coordinating tour activities and television appearances for all Chrysalis artists.

**Martinelli Appointed** — Tammy Martinelli has been appointed to regional promotion manager at Kapri Records, Los Angeles. She was formerly assistant manager for the northeast region.

**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.

**Changes At Rockpool** — Rockpool Promotions has announced the promotion of Ivan Ivan to director of operations for Rockpool Promotions and the appointment of Iolo Carew to director of special projects. Ivan, who has been with Rockpool for two years, is also currently a DJ at Manhattan's Mudd Club. Carew has been employed by Rockpool for the past year-and-a-half and was previously manager of the original Danceteria in New York City.

**Gershon Named** — ATI Video has announced the appointment of Dan Gershon 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.

**Changes At Good** — Randy Schwoerer and Mo Iglesias have been promoted to supervisory positions with the Good Music Agency. Schwoerer recently moved from Wisconsin to join GMA's Minneapolis office. Iglesias started in the music business in Florida in 1970, moving to San Francisco in 1972 and to Minnesota in 1975.



Billboard Magazine  
Hot 100

57

On the charts and on the air at...

WXKS  
WZZP  
WIFI  
KZFM  
WTRU  
WKRZ  
WBBX  
WGNS  
WOXE  
WMFR  
WLEC  
KORQ  
KBCQ  
WJNC  
KGLO  
WJER  
WKNE

KFI  
KJR  
WTIX  
WCSC  
Q101  
WTRO  
WSFL  
WTYN  
KCPI  
WBTR  
WORC  
KFMO  
WCKQ  
KAAV  
WSBA  
WSMB  
WACI

KIQQ  
KYYX  
WCCO  
WZZR  
KILE  
KMER  
WEGP  
KTBC  
WMMG  
WRON  
KQHU-FM  
WTCM  
KYMN  
WMPX  
KVSO  
WWNR

WLOL  
WGN  
KULF  
KSKD  
BJ-105  
98Q  
WILK  
WHSY  
KRIG  
WCKQ  
WKCM  
WRRK-FM  
KGY  
WGAC  
KPRL  
KSGT

*Pia*

Golden Globe Winner  
"NEW STAR OF THE YEAR"

The Motion Picture  
"Butterfly"

The Single  
"I'm In Love Again"  
(E-47428)

The Album  
"Pia"  
(E1-60109)

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 Incorporated (BMI) and SESAC. According to Garcia, "about half" of the amount was paid before the legal proceedings began, and bad feelings about this plan 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 asked for something in the 15-20% 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 CRT's decision to share the money among ASCAP, BMI and SESAC 54-to-37-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 investigation."

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 importance in the music industry. The tribunal did not act unreasonably in seeing that BMI and ASCAP's shares of the music industry have been converging since 1972." That year, royalty rates for performing rights on conventional television were established. Now, according to Cramer, BMI receives about 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, chairman A.H. Prager was pleased with the CRT decision. "The U.S. Court of Appeals decision 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

(continued from page 7)

ple of years, and that eight of the outlets now already have separately merchandised prerecorded video rental and sales departments, with plans for expanding to more stores by the end of the year. He added that games have been available in all 32 stores since last month, having grown from the 12 stores that previously carried them.

Another chain that wants recognition for functions beyond traditional record retail is North Canton, Ohio-based Stark/Camelot. "We've always looked at ourselves as electronic software dealers," said Joe Bressi, vice president, purchasing. Bressi recently completed a 17-day road trip, during which he helped set up video rental departments in three outlets. These stores, in Charlotte, N.C., Newport Richey, Fla., and Naples, Fla., follow a successful test run at an outlet in Canton.

The four test markets offer a full-line of video games, but Bressi stressed that there is a chainwide commitment. "Video games are absolutely the #1 retail phenomenon of today," he said. "It's been a long time since

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 get mastered they get old," 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 in that games required active, time-consuming participation while music could be enjoyed both actively and passively.

Prerecorded videocassettes are another important home entertainment item being marketed by many record retailers, though with mixed results. Licorice Pizza's Cohen said his customers are comfortable going into a record store and buying or renting prerecorded video, and felt that record and video customers would overlap without hurting record sales.

Tom Keenan, president of Portland-based Everybody's Records, said that with

(continued on page 23)

## COAST TO COAST

**EAST COASTINGS** — David Kershenbaum, vice president, A&R, A&M Records, has left the label . . . RCA Records is reportedly in hot pursuit of **Nona Hendryx** and her band, **Propaganda** . . . **BowWowWow** greets the media and a hockey game breaks out: The group put a little bite into its bark last week at a listening party and press conference at New York nightspot F-Sharp. The affair, a preview for the band's new EP, "Last of the Mohicans," was held exclusively for college DJs and featured a question-and-answer period between the DJs and the band. However, guitarist **Matthew Ashman** reportedly answered an insult from a DJ by jumping over the table he was seated at and taking a swing at his inquisitor. Peace was eventually restored . . . **Bobby Womack** has retained **Allen Klein** as his exclusive representative. . . . Unemployed steelworkers of the Monongahela Valley near Pittsburgh were the beneficiaries of a concert held last week at Pittsburgh's Stanley Theatre. Among the groups contributing their time and talent to the benefit were the **Iron City Houserockers**, **G. Force/Granati Bros.**, **Rare Experience** and the **Billy Price Keystone Rhythm Band**. All proceeds went to a food bank recently established by local union #1397 of the AFL-CIO United Steelworkers of America. . . . Books on rock just keep on coming: This week's entries include *Who's Who in Rock Music* by **William York**. The research volume, which contains over 12,000 entries, was originally printed privately by the author in 1978 and is updated for this new printing by Scribners.



**HOLMES ON THE RANGE** — Bob Holmes of new wave/country group **Rubber Rodeo** let his fingers do the talking during a recent appearance at *New York's Danceteria*.

Cash Box photo by Hank Guild

Price is \$14.95 in paperback; \$29.95 in cloth. From Proteus Books comes *Rock Bottom: The Book Of Pop Atrocities* by **Muck Raker**. The author does a fine job of noting some of the more tasteless projects undertaken by artists and companies, also covering the more exploitive and boring projects to boot. The \$8.98 volume also includes a flexi-disc that has to be heard to be believed. We loved it . . . With eight albums under his belt, including the nine-million seller "Tubular Bells," studio wizard **Mike Oldfield** has finally been coaxed into leaving home. Although he barnstormed Europe with 100 musicians a few years back, he kicks-off his first American tour this week, tying nicely with the release of his latest endeavor, "Five Miles Out," on Virgin/Epic. But the Brit-rockster made no apologies for his conspicuous absence from these shores when he spoke with him last week. "You can imagine the kind of pressure I was under all these years to do an American tour," he said. "I just enjoyed being in the studio, and it annoyed the hell out of everybody." Oldfield's change of heart after all these years was natural. "I just got fed up with studio life," he said. His present group, a quintet, is on a somewhat smaller scale than his previous European extravaganza, but he feels the group 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 explains that "everybody plays several instruments" and the addition of a pre-programmed Fairlight computer rounds things out. The maestro poo-poo's the notion 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. **fred goodman**

**POINTS WEST** — The illustrious **B.B. King** flew into Southern California last week and wailed before packed audiences at Wolf & Rissmiller's Country Club in Reseda. Among the bedazzled fans in the mob were **Toni Tennille** and **Daryl Dragon**, **Mike Post** and **Larry and Althea Flynt**. B.B. has just released a new LP called "Love Me Tender" and recently celebrated his 35th year in music. A tireless performer, the master gigs about 330 days a year, spends another 30 days annually cutting an album, and presumably takes a five-day break to relax with Lucille. In addition, the King of the blues plays gratis at 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 through the Southwest. A warm man with 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 mixed 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 mucho airplay and is #73 bullet on the **Cash Box** Top 100 Singles chart this week. Backstreet Records and Universal have come up with a bizarre promo item for their feline venture: a button showing star **Nastassia Kinski** that, when turned a certain way, becomes a photo of a black leopard. Those eyes, so green. . . . Speaking of top cats, **John Cougar** ran into a spell of bad luck after an appearance 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 promotional tour until May 8, Cougar may open for **Heart's** national junket soon and has been asked to play this year's Montreux Jazz Festival in Switzerland. His latest on Riva, "Hurts So Good," has been added heavily on FM, and a series of videos from his "American Fool" LP has been widely acclaimed for originality and visual impact. . . . **Eagles** member **Glenn Frey** has been volleying around with tennis pro **John McEnroe** while putting together his solo album. The curly-haired Wimbledon winner provided back-up vocals for "Party Town," a track on Frey's solo album expected out in June. . . . **Joe Ely's** third annual Tornado Jam is scheduled to happen at **Buddy Holly** Park in Lubbock, Texas, on May 1. Thrown to encourage the Lubbock and West Texas music scene, which has spawned such greats as **Holly** and **The Crickets**, **Roy Orbison**, **Waylon Jennings** and **Delbert McClinton**, the Jam is touted more as a community event than a concert and this year will feature **Joan Jett**, **Leon Russell** and **The Planets**, among others. . . . **The Motels** made a two-day 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 resner**



**RCA PACTS FLICKER RECORDS** — RCA Records has signed a worldwide manufacturing 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 at the signing are (l-r): **Barry Oslander**, division vice president, A&R, 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 management; **Mike Flicker**, president, Flicker; and **Jack Craigo**, division vice president, RCA, U.S. & Canada.

# Tommy Tutone

The band the whole country's listening in on!

They're all calling for Tommy Tutone! Switchboards are lighting up at stations across the continent with calls for that hot number, "867-5309/Jenny."

The phones 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 10●●BB, 12●CB! Each week the band gets bigger!

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

**"Tommy Tutone-2."**<sup>RC 37401</sup>  
Featuring the smash hit, "867-5309/Jenny."  
On Columbia Records and Tapes. 18-02646



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, CN	5/1	Royal Manor	New Brunswick, NJ
4/22	Casa Bogie	Utica, NY	5/2	Paradise	Boston, MA
4/23	The Dolphin	Rochester, NY	5/6	Summer's	Ft. Lauderdale, FL
4/24	Hullabaloo	Albany, NY	5/7-8	Disneyworld	Orlando, FL
4/25	The Main Event	Providence, RI	5/10	Playground South	Jacksonville, FL
4/26	Toad's Place	New Haven, CT	5/11	Playground South	Sarasota, FL
4/28	Ripley's	Philadelphia, PA	5/12	The Stage East	Stuart, FL
4/29	Northstage	Glen Cove, NY	5/13	Main Street	Gainesville, FL
4/30	The Palladium	New York City, NY	5/14-15	Disneyworld	Orlando, FL
	(w/Graham Parker)		5/17	Rumour's	Atlanta, GA
			5/18	Soloman Alfred's	Memphis, TN

# TALENT ON STAGE

## Ornette Coleman & Prime Time

THE RITZ, N.Y.C. — Packaged at long last with the appropriate pop patina, Ornette Coleman is making a serious bid for notoriety beyond the jazz sphere. And, if his show at the Ritz and new Antilles album, "Of Human Feeling" are any indication, the iconoclast might just muscle his way onto the pop charts.

Unique in every aspect, Coleman has been challenging the fundamentals of popular musics since assembling his first jazz group in California during the fifties. A critical uproar has attended his every move since that time, and his decision to branch into electric, dance-oriented music in the seventies inspired much of the subsequent punk/jazz movement. But while the movement has become a refuge for numerous half-baked technicians hoping to walk a tightrope between art and commerciality, Coleman's bid is beyond reproach. His lifelong dedication to music as a universal language makes the move to pop a natural, while his compositions and approach to soloing forces the listener to challenge the most basic beliefs about the nature of music.

Employing his own music theory, harmonolodics, Coleman and Prime Time create a music that gives equal weight to melody, rhythm and harmony. The effect of harmonolodics on group music can be likened to the effect of a prism on light: each group member can be viewed either discretely or as part of a musical continuum. Because of the rigorous demands for total concentration that such an approach places on a musician, the choice of sidemen becomes paramount for success. In this respect, Coleman's band proved to be right on the money.

A double trio, Prime Time's Ritz show featured drummers James Jones and Denardo Coleman, bassists Al McDowell and Jamaaladeen Tacuma and guitarists Bern Nix and Charles Ellerle. Coleman's first gig at a New York rock venue, the Ritz show attracted a broad audience, combining newcomers with dyed-in-the-wool jazzers familiar with Coleman's previous work. The success of the band was easily measured in the enthusiastic response from the crowd, which became increasingly enraptured as they grew more familiar with Coleman's challenging music.

Well-rehearsed and never at a loss for direction, Prime Time tore through the tunes with zealous fervor, out-doing any of their previous performances seen by this reviewer. The chance to play a dance hall was an obvious spur, pushing the music's more visceral aspects to the forefront. Although difficult to single out a particular sideman above the rest, drummer Denardo Coleman exhibited tremendous growth as both accompanist and soloist, while guitarist Nix and bassist Tacuma seemed most comfortable with the freedom afforded them by the music's structure.

Leader Coleman performed on trumpet, violin and alto saxophone, exhibiting particular fire on the latter. The music's pounding underpinnings were coated with a searing solo power, as he responded generously to the crowd's encouragements.

fred goodman

exhilarating Burundi beat, Leroy Gorman's percolating bass guitar figures and Matthew Ashman's hybrid guitar style started a veritable, non-stop "Back to Africa" movement on the dance floor, with 16-year-old vocalist Annabella Lwin pointing out the way.

Lwin brings to rock the same nympho-pose Brooke Shields brings to the movies. There's nothing naughty in the way she yearns to rumble with her boyfriend in "Jungle Boy," or run about naked in "Go Wild In The Country," the group's recent British Top 10 hit. Rather, she and the band are promoting a modern primitivism based on freedom within the laws of nature in a speeded-up "Blue Lagoon" setting.

In concert as on record, this speed is breathless and unrelenting. Lwin, who now wears her long black hair in the mohawk style favored by Ashman, was a diminutive ball of teenage energy as she whirled about the stage in her jungle outfits, singing all the while with the girlish glee of a high school cheerleader. Ashman and Gorman provided a brawny backup vocal, replete with grunts and animal cries when needed. And while Barbarosa's boiling polyrhythms were rarely kept at a simmer, both Gorman and Ashman showed resourceful musicianship in varying their leads and rhythm patterns with each song. Thus the instrumental "Orang-outang," the group's current U.S. single, seemed a cross between music for surfboard and spaghetti western played to a "Bonanza" beat.

Besides material from the U.S. debut "See Jungle! See Jungle!" album and the earlier British "C30-C60-C90 Go!" cassette, the set included three of the four tunes from the new "The Last Of The Mohicans" EP.

jim bessman

## Dr. Hook Harold 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 has been able to sustain its popularity because of its versatility.

The 13-year-old band opened to an enthusiastic crowd here recently. Its brand of humor, led by the Dr. Hook "trademarks" Ray Sawyer and Dennis Locorriere, kept the change-over spots loose and unnoticeable. Except for one over-enthusiastic fan who insisted on being recognized, much to the chagrin of the audience, Dr. Hook played a tight two-hour set featuring its biggest hits, including "A Little Bit More," "Cover Of The Rolling Stone" and "When You're In Love With A Beautiful Woman."

What makes Dr. Hook unique is its ability to please all kinds of audiences. Starting its career with a hard sound, the group later began pleasing the contemporary crowds with songs like "Sexy Eyes" and "Sharing the Night Together."

The highlights of the evening included Locorriere's emotional rendition of "Sylvia's Mother," the stage antics that went with "Rocks Off" (a song off of their latest album "Players In The Dark"), and the energetic effort put in with "I Got Stoned and I Missed It."

Kudos also should be given to local act Harold Payne and his band, who opened the show. Paine, who writes most of his material, started the evening with a dazzling display of guitar work combined with a colorful light show with the song "Hurricane." Excellent sax was provided by Jerry Pederson, especially on "Never Was a Rebel" and "Your Love." Hopefully for Payne, his career as a musician will take off. And judging from the response by the audience, his future appears bright.

gregory leschishin

## Bow Wow Wow

THE RITZ, N.Y.C. — It's hard to imagine a livelier and more enchanting set than Bow Wow Wow's at the Ritz. The tribal rhythms generated by drummer Dave Barbarossa's

# Majors Pacting Smaller Rock Labels To Limited P&D Deals

(continued from page 7)

refusal for distribution and marketing of all bands signed to Slash in the future. Slash's affiliated label, Ruby, is unaffected by the Warner Bros. pact, and will continue to operate as an independently distributed label for one-off deals. Bands signed to Slash that are not picked up by Warner Bros. will also be distributed independently. Although the deal yanks the Blasters from independent distribution, Slash's Biggs said that, in the future, bands will not be changed to WEA distribution in mid-stream.

"There's no second bite at the apple," said Biggs. "If they pass, they pass. We were very reluctant to do it with the Blasters, but were under a great deal of pressure. We felt at this point we would risk some loss of confidence from our independent distributors to go ahead and make this move, even though it wasn't very good PR. Since that time, I think the indies have come to understand that situation, and I feel we've given them other stuff that's sold well in the meantime."

### Unique Deal

Although 415's pact with Columbia is yet to be finalized, Knab said it would differ significantly from the Slash and Bomp deals, with CBS assuming distribution and marketing chores for the entire 415 roster. "It's a very unique deal," said Knab. "They're going to put out everything we do. Artists already signed to the label are included in the deal for future records."

Knab added that the deal would also be unique for the type of merchandising and marketing arrangement between the two companies. "CBS will promote any record we release," he said. "As you know, a record has a short life in which to prove itself, and at the end of that time, record companies back off. After the initial push, 415 will continue to work the record."

However, the ability of the majors to take a record beyond the levels achievable by independents was seen as the key. "We've really grown to the point where we need a CBS because of their vast distribution network," said Knab. "That's what's very attractive about it. Independently, we've done very well, but there's definitely a limit to what we can do because there are only two people running 415 Records. There's an army running CBS, and even though we've sold a ton of Romeo Void by ourselves, we can do much more with CBS."

### Alienates 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.

"Alienating the indies is a question that always comes up in deals like these," said Gregg Shaw, president, Bomp Records. "and yes, I think it does. It's a dodgy question. Take the Slash deal, for instance. They remain independent and once in awhile put out records with Warner Bros. So the independent distributors are going to say, 'Wait a minute — you're giving us all your junk and giving all your good stuff to Warner Bros. This isn't fair.' The only way I can think of to counter that is to say, 'On the contrary, if this record becomes a success, 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 nature of independent distributors has changed so much that they have lost their ability to really break records," he said. "It sounds kind of callous, but years ago, independent distributors used to really do the job, and that isn't so 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. So I don't think they have any grounds to complain when a record breaks and the others take it away. If they want to take that position, we, and I mean a generic 'we,' are going to have to find other distributors.

### Plenty Of Product

"I think I enjoy very good relationships with my distributors," added Shaw, "and we've had many records in the past that have gone on to major labels before the PolyGram deal. We also release a lot of product, and they don't see any decline in 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 constant 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 something the majors don't," said Slash's Biggs, "and the majors want to co-opt that. I would assume that most of the intent is to gain a position for themselves in a market they've been neglecting."

Bomp's Shaw added that the small labels have experience in a specific area where the majors don't. "I think we offer them a kind of outside expertise," he said, "like when Elektra signed Solar and suddenly gained expertise in the black market. Plus, you can enter a market very quickly that way, 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. I think I'm best as an adjunct."

Despite the advantages of pacting with majors, no one saw the new development as a panacea or considered it a permanent development.

"It depends on how the small label is motivated," said Biggs. "Our intent is to be as autonomous as we can and still benefit if we can from the clout and penetration that a 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; where they should operate independently, and where it's best for them to operate with a major. That understanding has to be there on both sides, so that when you bring an act to a major label, they understand why you're doing it, what they can do and how you can help them. There has to be teamwork. It's a very tricky business. It gets down to how your deal is structured and how well you can work with the people you're dealing with. Then, of course, you have to come up with a hit act every so often, otherwise none of these deals are going to last."

"Right now we're at the early stages," added Shaw. "It's now incumbent upon all of us at the small labels to come up with hit acts again and again, because we're asking the major labels for a chance to develop under their umbrellas. So this is very much 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.

 1934 BEST SONG The Continental Clyde Ginnard Herb Magdon	 1934 BEST SCORE One Night of Love Deft. Head, Louis Silvers Composers: Victor Schertzinger, Gus Kahn	 1935 BEST SONG Lullaby of Broadway Harry Warren Al Dubin	 1935 BEST SCORE The Informer Max Steiner	 1936 BEST SONG The Way You Look Tonight Jerome Kern Dorothy Fields	 1936 BEST SCORE Anthony Adverse Deft. Head, Leo Forsterlin Composer: Erich W. Korngold	 1937 BEST SONG Sweet Leilani Hurry Owens	 1937 BEST SCORE One Hundred Men and a Girl Deft. Head, Charles Previn	 1938 BEST SONG Thanks for the Memory Leo Robin Ralph Rainger	 1938 BEST SCORE Alexander's Ragtime Band Alfred Newman	 1938 ORIGINAL SCORE The Adventures of Robin Hood Erich W. Korngold	 1939 BEST SONG Over the Rainbow E. Y. Harburg Harold Arlen	 1939 BEST SCORE Stagecoach Robert Hugeman, Frank Harling, John Leipold, Leo Shuken
 1939 ORIGINAL SCORE The Wizard of Oz Herbert Stothart	 1940 BEST SONG When You Wish Upon a Star Ned Washington Lugh Harline	 1940 BEST SCORE Tin Pan Alfy Alfred Newman	 1940 ORIGINAL SCORE Flashship Lugh Harline, Paul J. Smith, Ned Washington	 1941 BEST SONG The Last Time I Saw Paris Oscar Hammerstein Jerome Kern	 1941 DRAMATIC SCORE All That Money Can Buy Bernard Herrman	 1941 MUSICAL SCORE Jubilee Frank Churchill Oliver Wallace	 1942 BEST SONG White Christmas Irving Berlin	 1942 DRAMATIC SCORE Now, Voyager Max Steiner	 1942 MUSICAL SCORE Yankee Doodle Dandy Ray Henderson Heinz Roemheld	 1943 BEST SONG You'll Never Know Mack Gordon Harry Warren	 1943 DRAMATIC SCORE The Song of Bernadette Alfred Newman	 1943 MUSICAL SCORE That's the Army Ray Henderson
 1944 BEST SCORE Swing on a Star Johnny Burke Jimmy Van Heusen	 1944 DRAMATIC SCORE Since You Went Away Max Steiner	 1944 MUSICAL SCORE Cover Girl Carmen Dragon Morris Stoloff	 1945 BEST SONG It Might As Well Be Spring Richard Rodgers Oscar Hammerstein	 1945 DRAMATIC SCORE Spellbound Miklos Rozsa (PRS)	 1945 MUSICAL SCORE Anchors Aweigh George Stull	 1946 BEST SONG On the Beach Topka & Johnny Meyer Harry Warren	 1946 DRAMATIC SCORE The Best Years of Our Lives Hugo Friedhofer	 1946 MUSICAL SCORE The Johnson Story Morris Stoloff	 1947 BEST SONG Zip a Dee, Do Dab Alie Wexler Ray Gilbert	 1947 DRAMATIC SCORE A Double Life Miklos Rozsa (PRS)	 1947 MUSICAL SCORE Mother Wore Tights Alfred Newman	 1948 BEST SONG Buttons & Bows Ray Evans Jay Livingston
 1948 DRAMATIC SCORE The Red Shoes Brian Easdale	 1948 MUSICAL SCORE Easter Parade Johnny Green Roger Edens	 1949 BEST SONG Baby It's Cold Outside Frank Loesser	 1949 DRAMATIC SCORE The Hellcats Aaron Copland	 1949 MUSICAL SCORE On the Town Roger Edens Lester Krayton	 1950 BEST SONG Mona Lisa Ray Evans Jay Livingston	 1950 DRAMATIC SCORE Sunset Boulevard Frank Waxman	 1950 MUSICAL SCORE Annie Get Your Gun Adolph Deutsch Roger Edens	 1951 BEST SONG In the Cool of the Evening Hoagy Carmichael Johnny Mercer	 1951 DRAMATIC SCORE A Place in the Sun Franz Waxman	 1951 MUSICAL SCORE An American in Paris Johnny Green Saul Chaplin	 1952 BEST SONG High Noon Dimitri Tiomkin (SACEM) Ned Washington	 1952 DRAMATIC SCORE High Noon Dimitri Tiomkin (SACEM)
 1952 MUSICAL SCORE With a Song in My Heart Alfred Newman	 1953 BEST SONG Secret Love Sammy Fain Paul Francis Webster	 1953 DRAMATIC SCORE Lili Bronislau Kaper	 1953 MUSICAL SCORE Call Me Madam Alfred Newman	 1954 BEST SONG Three Coins in the Fountain Sammy Cahn Jule Styne	 1954 DRAMATIC SCORE The High and the Mighty Dimitri Tiomkin (SACEM)	 1954 MUSICAL SCORE Seven Brides for Seven Brothers Adolph Deutsch Saul Chaplin	 1955 BEST SONG Mame Adolph Deutsch Sammy Fain Paul Francis Webster	 1955 DRAMATIC SCORE Love Is a Many Splendored Thing Alfred Newman	 1955 MUSICAL SCORE Chickadee Robert Russell Bennett, Jay Blacklin, Adolph Deutsch	 1956 BEST SONG Que Sera, Sera Ray Evans Jay Livingston	 1956 DRAMATIC SCORE Around the World in 80 Days Victor Young	 1956 MUSICAL SCORE The Strip and I Alfred Newman Ken Darby
 1957 BEST SONG All the Way Sammy Cahn Janet Van Heusen	 1957 BEST SCORE Bridge on the River Kwai Malcolm Arnold	 1958 BEST SONG Gyp Frederick Lowe Alan Jay Lerner	 1958 DRAMATIC SCORE The Old Man and the Sea Dimitri Tiomkin (SACEM)	 1958 MUSICAL SCORE Gyp Andre Previn	 1959 BEST SONG High Hopes Sammy Cahn James Van Heusen	 1959 DRAMATIC SCORE Ben Hur Miklos Rozsa (PRS)	 1959 MUSICAL SCORE Porgy and Bess Andre Previn Ken Darby	 1960 DRAMATIC SCORE London Ernest Gold	 1960 BEST SONG Song Without End Morris Stoloff Harry Sukman	 1961 BEST SONG Moon River Henry Mancini	 1961 DRAMATIC SCORE Breakfast at Tiffany's Henry Mancini	 1961 MUSICAL SCORE West Side Story Saul Chaplin, Johnny Green, Sid Ramin, Irwin Kostal
 1962 BEST SONG Days of Wine and Roses Johnny Mercer Henry Mancini	 1962 SCORE ADAPTATION The Music Man Ray Henderson	 1963 BEST SONG Call Me Irresponsible Sammy Cahn James Van Heusen	 1963 ORIGINAL MUSIC SCORE My Fair Lady John Addison (PRS)	 1963 SCORE ADAPTATION Imma La Douce Andre Previn	 1964 SCORE ADAPTATION My Fair Lady Andre Previn	 1965 BEST SONG The Shadow of Your Smile Paul Francis Webster Johnny Mandel	 1965 ORIGINAL MUSIC SCORE Doctor Zhivago Maurice Jarre (SACEM)	 1965 SCORE ADAPTATION The Sound of Music Irwin Kostal	 1966 SCORE ADAPTATION A Funny Thing Happened on the Way to the Forum Ken Thorne (PRS)	 1967 ORIGINAL MUSIC SCORE Thoroughly Modern Millie Emmer Bernstein	 1967 SCORE ADAPTATION Carnegie Alfred Newman Ken Darby	 1968 BEST SONG The Windmills of Your Mind Hair & Marilyn Bergman Michel Legrand (SACEM)
 1968 MUSICAL SCORE Oliver! John Green	 1969 SCORE ADAPTATION Koolhaas Keep Falling on My Head Hal David Burt Bacharach	 1969 ORIGINAL SCORE Butch Cassidy and the Sundance Kid Burt Bacharach	 1969 MUSICAL SCORE Hello, Dolly! Lenny Hayton	 1970 ORIGINAL SCORE Love Story Francis Lai (SACEM)	 1971 DRAMATIC SCORE Summer of '42 Michel Legrand (SACEM)	 1972 BEST SONG The Morning After Al Kasha (Co-writer)	 1972 DRAMATIC SCORE Limelight Charles Chaplin (PRS), Raymond Rasch, Larry Russell	 1973 BEST SONG The Way We Were Marvin Hamlisch Alan & Marilyn Bergman	 1973 DRAMATIC SCORE The Way We Were Marvin Hamlisch	 1973 SCORE ADAPTATION The Sting Marvin Hamlisch	 1974 BEST SONG We May Never Love Like This Again Al Kasha (Co-writer)	 1974 DRAMATIC SCORE The Godfather Part II Nino Rota (SAB) Carmine Coppola
 1975 BEST SONG Im Easy Keith Carradine	 1976 BEST SCORE Evergreen Barbra Streisand Paul Williams	 1977 BEST SONG You Light Up My Life Joe Brooks	 1977 SCORE ADAPTATION A Little Night Music Jonathan Tunick	 1979 ORIGINAL SCORE A Little Romance Georges Delerue (SACEM)	 1979 SCORE ADAPTATION All That Jazz Ralph Burns	 1981 BEST SONG Arthur's Theme (Best That You Can Do) Burt Bacharach, (Co-writer) Christopher Cross (Co-writer)	 1981 ORIGINAL SCORE Chariots of Fire Vangelis (SACEM)					

OSCAR STATUETTE Copyright © A.M.P.A.S.

**ASCAP**  
American Society of Composers, Authors & Publishers

## 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 #50 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 rack response. . . . Cameo jumped 10 points to #42 bullet with growing rack response and retail strengths 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 response 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 current crossover success with singles bulleting on the Top 100 Singles chart. . . . The Scorpions score its first Top 25 album ever, bulleting 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 breakouts 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 areas. . . . The Talking Heads, #69 bullet, also jumped 20 points based on heavy retail on both coasts. . . . 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 Phoenix.

**101 to 200 HIGHLIGHTS** — Closing in on the Top 100 are B/C albums by One Way, #101 bullet, and Dazz Band, #102 bullet. One Way is selling in the South, especially Texas; while Dazz Band was primarily well received in western cities like San Diego, Los Angeles and San Francisco. . . . 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. . . . Pavarotti, #133 bullet, is doing very well at the racks and in New York. . . . Joanie Greggains' "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. . . . Lou 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.



This listing of records out of the national Top 20 showing steady or upward movement is designed to keep retailers abreast of the latest regional sales trends.

## REGIONAL ALBUM ANALYSIS

### NATIONAL BREAKOUTS

- |                   |                     |
|-------------------|---------------------|
| 1 BEATLES         | 9 TOMMY TUTONE      |
| 2 CAMEO           | 10 DENIECE WILLIAMS |
| 3 SCORPIONS       | 11 SHALAMAR         |
| 4 ALDO NOVA       | 12 IRON MAIDEN      |
| 5 RAY PARKER, JR. | 13 HUEY LEWIS       |
| 6 HUMAN LEAGUE    | 14 TOTO             |
| 7 RICHARD PRYOR   | 15 TALKING HEADS    |
| 8 ATLANTIC STARR  |                     |

### NORTHEAST 1.

- 1 HUMAN LEAGUE
- 2 SECRET POLICEMAN'S OTHER BALL
- 3 TALKING HEADS
- 4 SOFT CELL
- 5 SHALAMAR
- 6 DENIECE WILLIAMS
- 7 IRON MAIDEN
- 8 GRAHAM PARKER
- 9 BEATLES
- 10 RICHARD PRYOR

### SOUTHEAST 2.

- 1 RAY PARKER, JR.
- 2 CAMEO
- 3 BEATLES
- 4 SHALAMAR
- 5 CHARLIE DANIELS BAND
- 6 JETHRO TULL
- 7 ALDO NOVA
- 8 DAZZ BAND
- 9 RICHARD PRYOR
- 10 ATLANTIC STARR

### BALTIMORE/WASHINGTON 3.

- 1 RAY PARKER, JR.
- 2 HUMAN LEAGUE
- 3 ATLANTIC STARR
- 4 DENIECE WILLIAMS
- 5 THIRD WORLD
- 6 IRON MAIDEN
- 7 RICHARD PRYOR
- 8 SCORPIONS
- 9 BEATLES
- 10 CAMEO

### WEST 4.

- 1 SCORPIONS
- 2 TOTO
- 3 HUMAN LEAGUE
- 4 TALKING HEADS
- 5 GREG KIHN
- 6 ALDO NOVA
- 7 CAMEO
- 8 PATRICE RUSHEN
- 9 HUEY LEWIS
- 10 TOMMY TUTONE

### MIDWEST 5.

- 1 SCORPIONS
- 2 ALDO NOVA
- 3 TOMMY TUTONE
- 4 HUEY LEWIS
- 5 BEATLES
- 6 RAY PARKER, JR.
- 7 JETHRO TULL
- 8 CAMEO
- 9 CHARLIE DANIELS BAND
- 10 HUMAN LEAGUE

### NORTH CENTRAL 6.

- 1 BUCKNER & GARCIA
- 2 JOANIE GREGGAINS
- 3 JOHN DENVER
- 4 MOUSERCISE
- 5 BEATLES
- 6 KIDS FROM FAME
- 7 FAME
- 8 DUKES OF HAZZARD
- 9 BERTIE HIGGINS
- 10 TOMMY TUTONE

### DENVER/PHOENIX 7.

- 1 ALDO NOVA
- 2 SCORPIONS
- 3 BERTIE HIGGINS
- 4 TOTO
- 5 CAMEO
- 6 IRON MAIDEN
- 7 TOMMY TUTONE
- 8 HUEY LEWIS
- 9 BEATLES
- 10 ATLANTIC STARR

### SOUTH CENTRAL 8.

- 1 RICHARD PRYOR
- 2 CAMEO
- 3 RAY PARKER, JR.
- 4 ATLANTIC STARR
- 5 BEATLES
- 6 DENIECE WILLIAMS
- 7 POINT BLANK
- 8 ALDO NOVA
- 9 SHALAMAR
- 10 SCORPIONS

WHAT'S IN-STORE

**PAPERBACK CASSETTES** — American Artists Group (AAG) Music, Inc., a New York-based audiophile cassette manufacturer, is currently marketing its two product lines in an innovative package. Both the TransAnalog tapes, which are produced from digital intermasters derived from the original analog masters, and the InterDigital tapes, which use digital intermasters derived from digital recording sessions, are inserted into containers that look and open up like paperback books. The handsome volumes provide cover art on the front and back and contain extensive liner notes on the inside. The cassette itself is safely ensconced between a pair of styrofoam inserts to protect it from accidental breakage. According to AAG Music president **MacDonald Moore**, the tapes are designed to be marketed and stored like paperbacks and are being sold at bookstores, as well as record outlets. But the largest outlet for the tapes so far, says Moore, is the hi-fi hardware store, since production of the item itself requires costly technology. Like most audiophile recordings, list price for the cassettes is high at \$18 for a regular-length tape and \$25 for double-length programs. Five cassettes with music by **Charles Ives**, **Haydn**, **J.S. Bach**, **The Choral Union of the University of Vermont**, **Johnny Shines** and **Stephen Roane**, are currently available on AAG. This eclectic mix will continue in future quarterly releases of four titles each, adds Moore, who has licensing agreements with the Titanic classical label, the Philo folk label and Labor Records, the New York-based blues, jazz, new music and post-punk rock indie.

**YAHOO YAZOO** — Old-time jazz buffs and buffs-to-be will enjoy Yazoo Records' latest picture card collection in its "Early American Music" series. The "Early Jazz Greats" boxed set of 36 bubblegum-type cards includes colorful portraits of many classic jazz artists like **Louis Armstrong**, **Bix Beiderbecke**, **Coleman Hawkins** and **Benny Goodman** and offers capsule histories of each musician by jazz maven **David A. Jasen** on the reverse side. Like the first set, "Heroes Of The Blues," the cards are illustrated by underground cartoonist **R. Crumb**, of *Fritz The Cat*, *Mr. Natural*, and *Zap Comix* fame. The new set is Crumb's first major project using watercolors; the medium and his distinctive style beautifully capture the individual personality of each jazzman. Both sets of cards are available at comic book stores and record outlets and are distributed through the National Assn. of Independent Record Distributors (NAIRD). They are also available directly from Yazoo Records, 245 Waverly Place, New York, N.Y. 10014, for the \$6.98-each list price plus one dollar for postage. In June, the pre-war blues, jazz and ragtime label will release a jazz compilation LP to go along with the jazz cards, entitled "Yazoo's History Of Jazz." The album features performances by 34 of the 36 artists in the "Early Jazz Greats" card set on 16 tracks.

**WAX FAX** — **Waxie Maxie** is trying to branch out from its strong R&B and rock store image, according to advertising manager **Marcy Penner**. To bring in the "25 + market," Waxie has a CBS Mastersound audiophile sale for that label's half-speed mastered and digital classic discs. To push the sale, the store is buying A/C radio time and stacking a few thousand browser copies of the four-color, three-page inserts that come with the albums to both plug Mastersound and feature the line's bestselling album covers. Jazz is being promoted with sponsorship of the "Echoes Of An Era" jazz program on radio station WGMS and a "Dream On With **George Duke** And Wake Up In The Bahamas" free trip to the Bahamas contest on Howard University station WHUR. Though Penner's reading of the upper levels of the current LP's charts finds that the all-rock dominance of recent history has been softened lately by comedy, soundtrack, novelty and dance/exercise, rock is hardly being neglected in Waxie's promotions. An AC/DC promotion is giving away 15 five-foot die-cut cannons reproduced from the "For Those About To Rock We Salute You" album, an autographed and framed LP and a Gibson SG guitar, the type played by the band's **Angus Young**.

**MOTHER'S DAY MUSICARD** — MusiCard Ind., the California outfit noted here a few weeks ago for its series of eight recorded greeting cards, is releasing a ninth title, "Love Is," in time for Mother's Day.

jim bessman

Home Video Game Firms Exercising Caution In Supplying Record Stores

(continued from page 7)

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 Diamond. "The stores are in the home entertainment business, even though it's still called the record business, and the games are merely 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 heartbeat goes faster. This is where entertainment in the second 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 their product mix.

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 chain stores want long term credit and exchange privileges such as they've had with the platter industry, but the electronics industry is completely different. The games aren't pieces of plastic that, if they don't sell, can be returned with no questions asked. The album 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 still surveying the record industry with interest, and many are slowly if surely accepting them as viable outlets for vending of their merchandise. Jerry Michaelson, 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<sup>2</sup> console. While Odys-

sey<sup>2</sup> cartridges cannot be used with either the highly popular Atari or Intellivision units, Michaelson claims that a "small cult of people" around the country own different game frames, and record retailers should carry more than just one or two lines of software in order 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 records and games. "And 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 viable, markets for Odyssey<sup>2</sup> equipment because, more so 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 countrywide 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 game software, 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 Los Angeles for 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 worked for 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 reliable as a sup-

(continued on page 36)

BREAKOUTS/PLUS PROFIT

ALBUM BREAKOUT

THE OTHER WOMAN • RAY PARKER, JR. • ARISTA AL 9590

Breaking out of: Sound Unlimited — National, Lieberman — Dallas/Portland, Spec's — South Florida, Harmony Hut — East Coast, Gary's — Virginia, Turtles — Atlanta, Sound Warehouse — San Antonio, Port O' Call — Nashville, Poplar Tunes — Memphis, Leisure Landing — New Orleans, Cactus — Houston, Vibrations — Miami, Soul Shack — Washington, Kemp Mill — Washington, Record & Tape Collector — Baltimore, Richman Bros. — Philadelphia, Stratford — Long Island, Crazy Eddie's — New York, Central One Stop — Hartford, Record Theatre — Cincinnati, Peaches — Cleveland, Karma — Indianapolis, Rose — Chicago, Radio Doctors — Milwaukee, Streetside — St. Louis, Musicians — Los Angeles/Sacramento, All Record Service — Oakland

SINGLE BREAKOUT

ALWAYS ON MY MIND • WILLIE NELSON • COLUMBIA 18-02741

Breaking out of: Handieman — Atlanta, Turtles — Atlanta, Star's — Dallas, Sound Warehouse — San Antonio, BIB — Charlotte, Hotline — Memphis, Central South — Nashville, Port O' Call — Nashville, Lieberman — Kansas City, Harmony House — Detroit National Record Mart — Midwest, Camelot — National, P.B. One Stop — St. Louis, Record Theatre — Cleveland/Cincinnati, Radio Doctors — Milwaukee, Lieberman — Denver, Tower — San Francisco/Campbell/Sacramento, King Karol — New York, Waxie Maxie — Washington, Central One Stop — Hartford

TOP SELLING ACCESSORIES \*

- Allsop Cassette Head Cleaner 77000
- Ampex Cassette Head Demagnetizer
- Atari Video Game 2646 — "Pac-Man"
- Audio Technica Sonic Broom AT 6012
- Bowers LP Inner Sleeves
- Discwasher D-4 1 1/4 oz. Refill Fluid
- Discwasher D-4 System Kit
- Maxell UDC-60
- Maxell UDXL II C-90
- Maxell UDXL II C-90 (2/Bag)
- Memorex Hi-Bias C-90 (3/Bag)
- Memorex MRX I C-45
- Pickwick Cassette Head Cleaner
- Recoton Record Cleaning Cloth
- TDK D-60 (2/Bag)
- TDK D-90 (2/Bag)
- TDK SAC-90
- TDK T-120 (Videocassette)

Compiled from: Licorice Pizza — Los Angeles • Big Apple — Denver • Gary's — Virginia • Peaches — Cincinnati, Cleveland, Columbus • Cutler's — New Haven • Tower — Seattle • Cavages — Buffalo • Radio Doctors — Milwaukee • Musicians — St. Louis • Sound Video, Unltd. — Chicago • Lieberman — Denver, Portland • Sound Warehouse — San Antonio • Dan Jay — Denver • Record Theatre — Cincinnati • Karma — Indianapolis • Charts — Phoenix.

TOP SELLING MIDLINES

- AC/DC • Let There Be Rock • Atco SD-36151
- B-52's • Mesopotamia • Warner Bros. MINI 3641
- Beatles • Rock 'N Roll, Vol. 1 • Capitol SN/16020
- Tommy Bolin • Private Eyes • Columbia C-34329
- Doors • The Doors • Elektra EKS 74007
- Crystal Gayle • Classic Crystal • United Artists LOO-982
- Haircut 100 • Pelican West • Arista AL 6600
- Human League • Dare • Virgin/A&M SP-6-4892
- Johnny and the Distractlons • Let It Rock • A&M Sp-6-4884
- Janis Joplin • Farewell Song • Columbia PC 37569
- Carole King • Tapestry • Columbia PE 34949
- Merge • RCA NFL 1-8003
- Missing Persons • Capitol DLP-15001
- Mike Oldfield • Tubular Bells • Virgin/CBS PE 34116
- Romeo Void • Never Say Never • 415 Records/415A-0007
- Secret Policeman's ball • The Music • Island IL 9630

COMPILED FROM: Big Apple — Denver • Gary's — Virginia • Cutler's — New Haven • Charts — Phoenix • Karma — Indianapolis • Licorice Pizza — Los Angeles • Sound Warehouse — San Antonio • Dan Jay — Denver • Lieberman — Denver, Portland • Record Theatre — Cincinnati • Radio Doctors — Milwaukee • Musicians — St. Louis • Sound Video, Unltd. — Chicago • Peaches — Cincinnati • Tower — Seattle.

\* Excludes T-Shirts & Paraphernalia

Heavy Sales

## Studios, Equipment Makers Square Off Over Vid Taping

(continued from page 7)

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 "going to bleed and bleed, and hemorrhage and hemorrhage" because of the VCR if Congress does not legislate in favor of royalties.

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 films do not retrieve their investment period." He noted that the studios "must go to after-markets" such as pay cable and pay-TV, network and syndicated television to recoup costs and, hopefully, make a profit.

"One does not have to be trained in sophisticated marketing and creative judgement to understand the devastation on the after-theatre marketplace caused by the hundreds of millions of tapings 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 The American Copyright (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 showed that most (75%) of those reported they record broadcast and pay-TV programs for permanent collections; less than 25% own only two-to-seven cassettes, "more than enough to time shift," according to Valenti; and the median income of most VCR households was between \$35,000 and \$50,000 annually, mostly college-educated and young (below 55), "meaning upscale and affluent," Valenti pointed out.

"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 Royalty Fee On Videocassette Recorders and Blank Tapes," submitted by the MPAA, "the effect (of a royalty on VCRs and tapes) on consumer prices will be negligible," said Valenti. "Very substantial portions will be borne by manufacturers and retailers."

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

"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/filmmaker Clint Eastwood's testimony was a great deal shorter and more concise. Eastwood asked, "Why is this issue important to young directors, actors, producers, writers and artisans 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 is eroded, they won't be able to begin again."

Characterizing the film industry as "high risk," Eastwood conceded that he has been "luckier 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 pertain to National

Assn. of Theater Owners (NATO) president Richard Orear, he stated 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, vice president, International Alliance of Theatrical Stage Employees and Moving Picture Operators of U.S. and Canada; and Jack Copeland, chairman, copyright committee, Training Media Distributors Assoc. American Federation of Television and Radio Artists (AFTRA) national executive secretary Sanford Wolff was scheduled to speak but did not attend.

Speaking as special consultant to the Home Recordings Rights Coalition, a Washington, D.C.-based lobby organization that includes consumers, retailers and manufacturers of home recording equipment, former FCC chairman Charles Ferris told the House Judiciary subcommittee April 13 that a proposed royalty fee on VCRs and blank tape would "wildly distort and inhibit the evolving communications marketplace by favoring other technologies and regulating this one."

An outspoken advocate of broadcast deregulation during his tenure as FCC head during the Carter Administration, Ferris reiterated his previous statement that the VCR could ultimately be "one of the best friends Hollywood has ever had" and asserted that a royalty on it "would only bring a huge windfall for Hollywood producers." He also called proposed royalty plans, which delegates the determination and distribution of monies to the Copyright Royalty Tribunal (CRT), "inefficient and inequitable." The CRT presently handles royalty transactions for the cable TV and jukebox industries.

Furthermore, Ferris contended that royalty would "stunt the growth of this new retailing and manufacturing industry . . . threatening the very existence of the nearly 25,000 small businesses that are totally dependent upon its vitality."

Ferris, in response to Valenti's implications that as Japanese exports, VCRs are draining money out of the U.S., also maintained that the VCR contributed some \$3 billion to the U.S. economy last year.

Jack Wayman, the EIA's Consumer Electronics Group senior vice president, indicated that a levy on VCRs would be "at the expense of the profit-squeezed consumer electronics industry." He added that the push on the part of the motion picture industry represented another case of Hollywood "dipping" into the "economic pot."

Consumer rights activist Carol Tucker Foreman stated that Congress should settle the issue in a way "that will not impose a regulatory structure or financial burden that effectively denies consumers use of this technology or artists and manufacturers the right to benefit from the expanded market it provides."

Testimony also included that of retailers David Niederauer, Niederauer Inc.; George Atkinson, Video Station; Richard Anderson, Sea Coast Appliance Distributors, Inc., in addition to that of economist Nina Cornell, Home Recording Rights Coalition consultant and Eugene Kummel, board chairman of McCann-Erickson Worldwide.

### Summit Firms Bow

LOS ANGELES — Summit Records and Summit Prods., companies that will be involved in finding and developing new music talent and will initiate record and video productions, was recently formed by Neil J. Fink and John Alcock. A third partner, Paul Noel, will be involved in financial manage-

## TOP 30 VIDEOCASSETTES

	Weeks On 4/17 Charts	Weeks On 4/17 Charts
<b>1 SUPERMAN II</b> Warner Home Video WB-61120	1	3
<b>2 FOR YOUR EYES ONLY</b> 20th Century-Fox Video 4568	2	4
<b>3 BODY HEAT</b> Warner Home Video LD-70005	7	3
<b>4 AN AMERICAN WEREWOLF IN LONDON</b> Universal City Studios, Inc., MCA Distributing Corporation 77004	3	4
<b>5 ONLY WHEN I LAUGH</b> Columbia Pictures Home Entertainment 10462	6	4
<b>6 ATLANTIC CITY</b> Paramount Pictures, Paramount Home Video 1460	5	4
<b>7 THE HOWLING</b> 20th Century-Fox Video 4075	4	4
<b>8 EXCALIBUR</b> Warner Home Video OR-72018	8	3
<b>9 THE FRENCH LIEUTENANT'S WOMAN</b> 20th Century-Fox Video 4868	19	2
<b>10 CLASH OF THE TITANS</b> MGM/CBS Home Video 700074	10	4
<b>11 S.O.B.</b> MGM/CBS CR 00110	11	4
<b>12 RICH AND FAMOUS</b> MGM/CBS Home Video MVR/MBR 00111	22	2
<b>13 PRINCE OF THE CITY</b> Warner Home Video OR-72021	15	3
<b>14 RICHARD PRYOR LIVE IN CONCERT</b> Vestron VA-4000	16	4
<b>15 SCANNERS</b> 20th Century-Fox Video 4073	9	4
<b>16 CONTINENTAL DIVIDE</b> Universal City Studios, Inc., MCA Distributing Corporation 71001	13	4
<b>17 OUTLAND</b> Warner Home Video 70002	17	2
<b>18 FORT APACHE, THE BRONX</b> Vestron VA-6000	14	4
<b>19 EYE OF THE NEEDLE</b> 20th Century-Fox Video 4581	21	4
<b>20 PRIVATE BENJAMIN</b> Warner Home Video 61075	20	2
<b>21 MOMMIE DEAREST</b> Paramount Pictures, Paramount Home Video 1263	12	4
<b>22 TARZAN, THE APEMAN</b> MGM/CBS MR00 109	18	4
<b>23 PATERNITY</b> Paramount Pictures, Paramount Home Video 1401	23	4
<b>24 WOLFEN</b> Warner Home Video 72019	25	2
<b>25 ALTERED STATES</b> Warner Home Video WB-61076	24	3
<b>26 STIR CRAZY</b> Columbia Pictures Home Entertainment 10248E	26	4
<b>27 FROM RUSSIA WITH LOVE</b> 20th Century-Fox Video 4566	—	1
<b>28 CANNONBALL RUN</b> Vestron VA-6001	28	4
<b>29 THE SHINING</b> Warner Home Video 61079	30	2
<b>30 FOUR SEASONS</b> Universal City Studios Inc., MCA Distributing Corporation 77003	29	3

The Cash Box Top 30 Videocassette chart is a compilation of the fastest moving titles in both Beta and VHS formats, based primarily on rental activity, as reported by various accounts around the country. Accounts surveyed include: Video Plus-Chicago; Radio 437-Philadelphia; Classic Video-Oak Lawn; The Video Store-Cincinnati; Precision Video-Chicago; Entertainment Systems-Phoenix; Nickelodeon-Los Angeles; Everybody's-Portland; Radio 437-Bala Cynwyd; American Tape & Video-Atlanta; Craxy Eddie-New York; The Cinema Store-Encino; Video Company-Larkspur; Video Studio-Farmington; Tyson Video-Ailanta; Video Library-San Diego; That's Entertainment-Chicago; Video Media-Chatsworth; Wonderful World of Video-Chattanooga; Boston Video-Boston; Warehouse-National; Video Showroom-Louisville; Erol's Video Club-Springfield; New England Home Video-Groton; Movies Unlimited-Philadelphia; Video Showcase-Federal Way.

## Roberts Named To Head CBS/Fox

LOS ANGELES — Stephen Roberts, now president, 20th Century-Fox telecommunications division, will become president 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 from each company, was also announced. Named to serve on the board are CBS president Thomas Wyman; Gene F. Jankowski, president, CBS/Broadcast Group; Walter R. Yetnikoff, president, CBS/Records Group; 20th Century-Fox president Alan Hirschfield; Monroe M. Rifkin, partner, Rifkin-Fox Communications; and Norman Levy, vice chairman and

president, 20th Century-Fox Entertainment, Inc.

Among the operations coordinated by Roberts will be new 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.



**MARILYN-ALIKES GATHER FOR 20TH VID CONTEST** — Some 33 hopefuls entered the "Marilyn Monroe Look-Alike Contest" at Sam Goody's Rockefeller Center store April 3, out of which two runners-up and the grand prize winner were chosen. The winner received a VCR and a one-year contract with Ron Smith Celebrity Look-Alikes of Hollywood, Calif. First runner-up received a complete set of Marilyn Monroe 20th Century-Fox videocassette titles, which the contest helped promote, while second runner up received a \$50 cash certificate. Pictured are (l-r): Kris Craddock-Baldwin, first runner-up; Ernie Garcia, International Marilyn Monroe Fan Club president; Bettina Lapinski, winner; Deborah Diehl, second runner-up; and Phil Myers, 20th Century-Fox Video vice president, public relations.

## AIRPLAY

**MAMMOTH CONTEST** — Big Music America Corp. of Houston, Tex. is putting together a behemoth radio contest to extract homegrown talent via radio stations across the country. Dubbed *The 1982 Miller High Life Rock To Riches Talent Search*, the company gets a number of small, medium and major market AOR and Top 40 stations to solicit up to four tapes from local bands. Big Music then presses them, and the stations market them locally. Each record comes with a computerized listener-response card that is used to determine local winners, each of whom receives a \$500 prize. Next, regional contests are held with the winner receiving \$5,000. Last year, there were three regional contests that grew out of 43 radio stations. The three 1981 regional winners will square off April 23 at New York's Palladium for a jackpot of \$25,000 worth of Ramsa sound equipment and a recording contract with Atlantic Records. The 1982 finals, on the other hand, will include winners from 60 stations and five regions. The deadline for submitting tapes to participating stations is Sept. 15. "We expect to have the whole thing rapped up by Dec. 31, and the grand prize winner will be chosen sometime in the first quarter of 1983," **Gene Tognacci**, Big Music America station clearance rep, told *Air Play*. Stations signed for the 1982 contest include AOR outlets **WLLZ**/Detroit, **KZOK**/Seattle and Top 40s like **KSJO**/San Francisco and **KRKN**/Anchorage.

**SYNDICATION INDICATIONS** — California-based syndicator Westwood One reports strong sales abroad of many of its programs. While *Off The Record* with **Mary Turner** has not unsurprisingly cleared **CHUM** in Canada, it has also been airing over such outlets as the New Zealand Radio Network, the Far Eastern Network and several radio stations Down Under. And country concert series *Live From Gilley's* has been picked up by the BBC II. Even the *Dr. Demento Show* is reportedly enjoying some overseas success. . . . **Melissa Manchester** will be the focus of an ABC Entertainment *Words And Music* special to air April 25. During the two-hour show, Manchester will sing selections from



her latest Arista album, "Hey Ricky," as well as such past hits as "Midnight Blue" and "Don't Cry Out Loud." The special is produced by New York-based syndicator Narwood Prods.

**NETWORK NEWS** — President **Ronald Reagan** recently decided to follow in the footsteps of his New Deal predecessor and take his case to the people via radio air waves. The broadcasts will be fed live from the Oval Office at 12:06 p.m. every Saturday until June 5 over the waves of the Mutual Broadcasting System. Each cast will last five minutes. . . . A/C outlet **WKGO-FM**/Cumberland, Md. has become an affiliate of NBC's Source web. . . . The other NBC Network, however, has pacted to broadcast all the Orange Bowl games until 1985. This adds to its pool of the Rose and Fiesta

Bowls. . . . As previously promised, ABC Superadio has added a jock to its weekend line-up. He is **Dr. Don Rose**, aka the "Radio Psychiatrist" of Top 40 outlet **KFRC**/San Francisco. ABC Superadio is the machine-fed satellite network programming and marketing service for major market stations that debuts over the July 4 weekend.

**STATION TO STATION** — **Helen Leicht** has been named music director at AOR outlet **WIOQ**/Philadelphia. She comes to this spot from the midday air talent post. She began at IOQ in 1976 as a part-time jock, rising to midday air personality a year later. She began her broadcasting career in 1971 at the news department of KYW-TV, also in the City of Brotherly Love. . . . Fellow AOR station **KSRR**/Houston recently began airing the *Steve Dahl Supper Club* each Sunday at 7:00 p.m. The show, hosted by **WLUP**/Chicago DJ and innovator of the Disco Destruction at Chicago's Comiskey Park, includes talk and music and features Dahl's Teenage Radiation Bath. . . . While we're on the subject of ballparks, **KRQR**/San Francisco, the Bay area's newest rocker, is bringing the **San Diego Chicken** to Candlestick Park April 23 for an appearance at the Giants vs. Dodgers game that night. Since 1974, the chicken has performed before ballpark crowds, first at the behest of a local radio station, then as a free agent. . . . Meanwhile, in Beaumont, Tex. **Johnny Janot**, host of KLVI's *Cajun Bandstand* has been invited to the 1982 World's Fair in Knoxville, Tenn. as a Cajun representative. Accompanied by **Jimmy C. Newman** of the Grand Ole Opry, Janot will perform at the Fair May 27-29. In addition, Janot (during the day a salesman for the station) is currently recording an LP for Delta Records entitled "I'm Proud To Be A Cajun" . . . Geffen recording group **Quarterflash** was voted "Best New Group of 1981" at the first annual **KY 102** Rock Awards banquet held recently at Kansas City's Hyatt Regency hotel. The group was chosen by listeners who filled out ballots at 17 Wendy's restaurants spread throughout the city. Over 30,000 ballots were reportedly tabulated. The awards ceremony was hosted by none other than **Don Pardo**, the NBC-TV announcer. . . . **Dallas Cole** was recently named assistant PD at Top 40 outlet **WRQX**/Washington, D.C. He comes to that spot from the PDship at **WZOK**/Rockford, Ill.

**FOR YOUR INFORMATION** — The 1982 Contemporary Music Conference will take place at the campus of the State University of New York at Stony Brook Saturday, April 24. It will feature sessions on commercial radio, print media, recording studios, independent labels and other areas of the music business to be found on Long Island. It is being run by **Norm Prusslin**, general manager at **WUSB**/Stony Brook, the university's station. Panelists from such radio stations as AOR-formatted **WLIR**/Garden City and **WNEW-FM**/New York, as well as jazz outlet **WYRS**/Stamford, Ct., will be on hand. Registration is eight dollars in advance and \$10 at the door. For more information, call (516) 246-7900. . . . Torbet Radio and Masla Radio have merged to form a new super-network. This agreement allows the two radio rep firms to use each others' lists. It becomes effective May 1.

**THE IMMEDIACY OF RADIO COVERAGE** — Please send all radio-related releases to *Air Play*, **Cash Box**, 1775 Broadway, New York, N.Y. 10019.

**larry riggs**



**A GOOD OLE DAY IN D.C.** — Polydor/PolyGram group Ray, Goodman & Brown paid a visit to radio station WHUR in the nation's capital to talk about their latest single, "Good Ole Day," from their "Stay" LP. Pictured standing at the station are (l-r): Mark Banks, WHUR air personality; Oscar Fields, music director, WHUR; Wanda Hayes, Capitol regional promotion manager, black music marketing, PolyGram Records; Lindsay Reynolds, WHUR air personality; Alvin Jones, WHUR air personality; Billy Brown of the group. Pictured seated are (l-r): Ray, Goodman and Brown's Al Goodman and Harry Ray.

## 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 listenerships is apparent. Traditional AOR market leaders like WCOZ/Boston 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 week (**Cash Box**, April 17) — where such AOR stalwarts as KMET and KLOS in Los Angeles, WPLJ/New York and WMMR/Philadelphia all registered drops in the advance Winter Arb figures. Black contemporary, or urban contemporary, stations like WDAS/Philadelphia and WBLS/New York, on the other hand, continued to lead contemporary music outlets in their respective markets.

In Boston, AOR powerhouse WCOZ slipped to 6.7, becoming #3 in the market. It trailed A/C outlets WBZ, which rose to 8.8 from 8.2, and WHDH, which fell to 7.9 from its fall total of 8.7. A/C outlet WROR also fell to 4.6 from 5.0.

At the same time, AOR-formatted WBCN, a former progressive station that recently lightened its format, stayed even at 5.9, while soft-rock outlet WEEI slipped 0.1 to 3.9. Suburban Boston AOR station WAAF fell to 1.3 from 1.6. At the same time, while urban contemporary outlet WXXS-FM slipped 0.3 to 5.2, B/C outlet WILD rose to 1.7 from 1.2.

A/C continued to dominate Baltimore, as WBAL captured a 10.6 share, a two point drop from the fall. Some of its listenership 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 WXYV 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., while AOR suffered slight setbacks. A/C outlet WMAL, fell to 9.7 from 10.6 and was nearly supplanted as #1 by B/C station WKYS, 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 to 7.6 from 6.2. Not missing the boat, WOOK rose to 3.9 from 3.5.

In contrast, the nation's capital's AOR stations all lost ground. WWDC fell to 4.7 from 5.1, and WAVA to 2.8 from 3.3. Progressive rocker WHFS also slipped to 1.2 from 1.4.

A similar trend appeared in Cleveland as AOR powerhouse WMMS fell to 8.3 from

9.0, returning beautiful music-formatted WDOK to #1. At the same time, B/C did well as WGAR garnered a 5.2, a .5 gain over last fall and WWWE rose to 3.5 from 3.2. WJMO held its ground at 2.7. A/C also did well as WGAR garnered 5.2, a .5 gain over last fall and WWWE rose to 3.5 from 3.2.

In Detroit, this trend was not quite as clearly drawn. While AOR outlet WABX dropped down to 3.4 from 3.6 and WLLZ to 4.7 from 7.0; WRIF jumped almost a point-and-a-half to 6.7 from 5.3. A/C shares were similarly mixed, as WNIC rose to 5.6 from 4.5, and WOMC to 2.4 from 2.6. WXYZ 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 WJLB's 3.7 share was one point above its fall share and CRB rose to 2.0 from 1.8, WGPR slipped to 3.4 from 3.9. Jazz outlet WJZZ rose 0.2 to 3.0. MOR outlet WJR retained its #1 position, although it slipped to 8.4 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 onto the top spot; while B/C-formatted WGCI held onto #2, even though it slipped to 6.1 from 6.9, possibly because B/C outlet WBMX skyrocketed to 4.6 from 2.1. WVON also rose to 2.0 from 1.6. A/C did not fare badly, as WFYR rose to 3.8 from 3.1 and WLS-FM to 5.6 from 3.5.

AOR results were mixed. While WLUP held onto its 4.2 share, WMET continued its decline, this time capturing a 2.3 share. In the fall book it had a 3.4. At the same item, progressive rocker WXRT went to 2.0 from 2.6.

Talk powerhouse KMOX continued to dominate the St. Louis market with a 20.0. In the fall book, it scored a 21.8. AOR did well, as KWK rose to 7.5 from 6.5 becoming #2 and KSHE upped its share to 6.5 from 6.3. B/C also made strides, as KATZ jumped to 3.2 from 1.6 and WESL rose to 2.1 from 1.6. A/C also fared respectably, as KSD-FM rose to 6.0 from 5.5 in the fall and KSLQ rose to 4.8 from 3.2.

San Francisco's AOR scene showed a new balance of power with the introduction of KRQR (formerly KCBS-FM) to the scene. While talk powerhouse KGO maintained its lead, AOR outlet KMEL dropped to 4.2 from 4.7, KOME to 1.6 from 2.0. At the same time, neophyte KRQR, formerly an all-news outlet, broke in with a 2.6 share. KSJO, meanwhile, rose to 2.6 from 1.5.

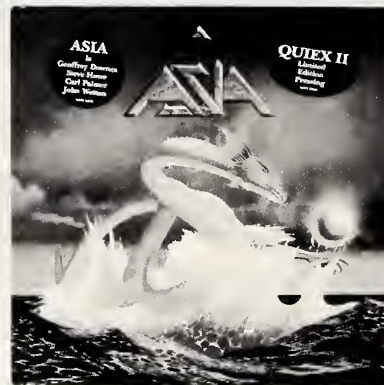
B/C results were mixed as KDIA captured 2.6 over the fall's 1.9. At the same time, KSOL slipped to 4.8 from 5.8. A/C results were also mixed as KSOL rose to 3.3 from 2.9, while KNBR fell to 2.5 from 3.5.

All figures quoted here are average quarter hour shares 12+, 6 a.m. to midnight, Monday through Sunday.

# CASH BOX ROCK ALBUM RADIO REPORT



**RAINBOW • STRAIGHT BETWEEN THE EYES**  
**MERCURY/POLYGRAM**  
**ADDS:** WBAB, WNEW, WYSP, KMET, WLIR, WCCC, KSHE, WMMS, WKLS, WOUR, WBLM. **HOTS:** WBAB, WLIR. **MEDIUMS:** KSHE. **PREFERRED TRACKS:** Stone. **SALES:** Just shipped.



**6 ASIA • GEFGEN**  
**ADDS:** None. **HOTS:** WPLR, WGRQ, WBAB, WNEW, WBLM, KNCN, WYFE, KLOL, WSHE, KEZY, WOUR, WKLS, WMMS, KSHE, WBCN, WCCC, WLIR, WCOZ, KMET, KBPI, KSFX. **MEDIUMS:** KMGH. **PREFERRED TRACKS:** Heat, Sole, Dreams, Time. **SALES:** Good in all regions..

## # 1 MOST ADDED

LP Chart Position

- 18 THE CARS • SHAKE IT UP • ELEKTRA**  
**ADDS:** None. **HOTS:** KNCN, WMMS, WBCN, WCOZ, KBPI, WBAB, WGRQ, KNAC, KMGH. **MEDIUMS:** WBLM, WYFE, KLOL, KMET, KSFX, WNEW. **PREFERRED TRACKS:** Since, Title. **SALES:** Good to moderate in all regions.
- 37 THE CHARLIE DANIELS BAND • WINDOWS • EPIC**  
**ADDS:** None. **HOTS:** WPLR, WGRQ, WBAB, KNCN, WYFE, WSHE, KEZY, WKLS, WMMS, KSHE, WBCN, WCCC, WLIR, KBPI, WNEW. **MEDIUMS:** KMGH, WBLM, WOUR, WCOZ. **PREFERRED TRACKS:** Saigon, Moon. **SALES:** Good in Midwest; moderate in others.

## # 2 MOST ADDED

- DAVE EDMUNDS • D.E. 7th • COLUMBIA**  
**ADDS:** WPLR, KSHE, WMMS, WOUR, KNCN, KOME. **HOTS:** WLIR. **MEDIUMS:** WNEW, WBAB, WHFS, KNAC. **PREFERRED TRACKS:** Open. **SALES:** Just shipped.

- 171 JAY FERGUSON • WHITE NOISE • CAPITOL**  
**ADDS:** None. **HOTS:** WBLM, WCCC. **MEDIUMS:** KLOL, WSHE, KEZY, WOUR, WKLS, WMMS, WCOZ, KBPI, KSFX, WBAB, KNX, WPLR. **PREFERRED TRACKS:** Tonight, Title, Alive. **SALES:** Weak in all regions.

- 112 FRANKE & THE KNOCKOUTS • BELOW THE BELT • MILLENNIUM/RCA**  
**ADDS:** KMGH, WOUR. **HOTS:** KEZY. **MEDIUMS:** WBLM, KNCN, WSHE, WMMS, KSHE, WCOZ, KBPI, KSFX, WNEW, WBAB, WPLR. **PREFERRED TRACKS:** Without, Better, Fighting. **SALES:** Fair in all regions; strongest in East.

- 91 GAMMA • 3 • ELEKTRA**  
**ADDS:** None. **HOTS:** WGRQ, WOUR, WMMS, KSHE, WLIR, KBPI, WNEW. **MEDIUMS:** WBLM, KNCN, WYFE, WSHE, WKLS, WBCN, KMET, KSFX, WBAB. **PREFERRED TRACKS:** Right, Gone, Girl. **SALES:** Weak in South; fair in others.

- 34 GENESIS • ABACAB • ATLANTIC**  
**ADDS:** None. **HOTS:** KLOL, WMMS, WBCN, WCOZ, WGRQ. **MEDIUMS:** WBLM, KNCN, KEZY, WOUR, WKLS, KBPI. **PREFERRED TRACKS:** Corner, Reply, Dark, Title. **SALES:** Moderate in all regions.

- 35 SAMMY HAGAR • STANDING HAMPTON • GEFGEN**  
**ADDS:** None. **HOTS:** WBLM, KNCN, KLOL, WSHE, WMMS, KSHE, WLIR, WCOZ, KMET, KBPI, WBAB, KMGH. **MEDIUMS:** WPLR. **PREFERRED TRACKS:** I'll Fall, Only, Piece. **SALES:** Moderate in West and Midwest; fair in others.

- 33 THE HUMAN LEAGUE • DARE • VIRGIN/A&M**  
**ADDS:** KMGH, KOME. **HOTS:** WPLR, KNAC, WHFS, WOUR, WMMS, WBCN, WLIR, WYSP, KBPI, KSFX, WNEW, WBAB, WGRQ. **MEDIUMS:** KNCN, WKLS, WCOZ, KMET. **PREFERRED TRACKS:** Don't, Seconds, Do, Open. **SALES:** Good to moderate in all regions; strongest in East.

- 2 THE J. GEILS BAND • FREEZE-FRAME • EMI AMERICA**  
**ADDS:** None. **HOTS:** KNCN, WMMS, WBCN, WLIR, KMET, WBAB, KMGH. **MEDIUMS:** WPLR, WBLM, KLOL, KEZY, WKLS, KSHE, WCOZ, KBPI, WNEW. **PREFERRED TRACKS:** Title, Rage, Centerfold. **SALES:** Good in all regions.

- 79 JETHRO TULL • THE BROADSWORD AND THE BEAST • CHRYSALIS**  
**ADDS:** WGRQ, WKLS. **HOTS:** WLIR, WBAB, KNX. **MEDIUMS:** KNCN, WYFE, WSHE, KEZY, WMMS, KSHE, KMET, KBPI, WNEW, WHFS. **PREFERRED TRACKS:** Open. **SALES:** Major breakouts in all regions.

LP Chart Position

- 5 JOAN JETT & THE BLACKHEARTS • I LOVE ROCK 'N ROLL • BOARDWALK**  
**ADDS:** None. **HOTS:** WPLR, KMGH, KNAC, WGRQ, WBAB, WBLM, KNCN, WYFE, WSHE, WKLS, WMMS, KSHE, WBCN, WLIR, KMET, KSFX, WNEW. **MEDIUMS:** WHFS, KLOL, WOUR, WCOZ, KBPI. **PREFERRED TRACKS:** Title, Crimson, Victim. **SALES:** Good in all regions.

- 110 GREG KIHN BAND • KIHNTINUED • BESERKLEY/ELEKTRA**  
**ADDS:** None. **HOTS:** WMMS, WLIR, KBPI, KSFX, WNEW. **MEDIUMS:** WBLM, KNCN, WOUR, WKLS, WCOZ, KMET, WBAB, WGRQ, KNAC, WPLR. **PREFERRED TRACKS:** Testify, Every, Happy. **SALES:** Moderate to fair in all regions; strongest in East.

- 139 KROKUS • ONE VICE AT A TIME • ARISTA**  
**ADDS:** None. **HOTS:** KMET. **MEDIUMS:** WBLM, KLOL, WSHE, WKLS, WMMS, WCCC, KSFX, WPLR. **PREFERRED TRACKS:** Stick, American. **SALES:** Weak in South; fair in others.

- 40 HUEY LEWIS & THE NEWS • PICTURE THIS • CHRYSALIS**  
**ADDS:** None. **HOTS:** WBLM, KNCN, KLOL, KEZY, WMMS, WBCN, KSFX, WBAB. **MEDIUMS:** KSHE, WCOZ, KMET, KBPI, WNEW, KNAC, KNX. **PREFERRED TRACKS:** Believe, Working, Change. **SALES:** Moderate to fair in all regions.

- 11 LOVERBOY • GET LUCKY • COLUMBIA**  
**ADDS:** None. **HOTS:** KMGH, WGRQ, WBAB, KNCN, KLOL, WSHE, WKLS, WMMS, WBCN, WLIR, KMET, KBPI, KSFX. **MEDIUMS:** WPLR, WBLM, WYFE, KSHE, WCOZ, WNEW. **PREFERRED TRACKS:** When, Workin'. **SALES:** Good to moderate in all regions.

## # 3 MOST ADDED

- THE MOTELS • ALL FOUR ONE • CAPITOL**  
**ADDS:** WPLR, WNEW, KSFX, WYFE, KNCN, WBLM. **HOTS:** WBCN, KMET, KNAC. **MEDIUMS:** KEZY, WMMS, WLIR, WCOZ, WYSP. **PREFERRED TRACKS:** Lonely. **SALES:** Fair initial response in West.

- 21 ALDO NOVA • PORTRAIT/CBS**  
**ADDS:** None. **HOTS:** KMGH, WGRQ, WBAB, KSFX, KNCN, WYFE, WSHE, KEZY, WKLS, WMMS, WBCN, KMET, KBPI. **MEDIUMS:** WPLR, WBLM, KLOL, WOUR, KSHE, WCCC, WCOZ. **PREFERRED TRACKS:** Fantasy, Foolin', Gun. **SALES:** Good to moderate in all regions.

- 90 GRAHAM PARKER • ANOTHER GREY AREA • ARISTA**  
**ADDS:** WNEW, KSFX, KSHE. **HOTS:** WNEW. **MEDIUMS:** KEZY, WMMS, WBCN, WLIR, WBAB, WHFS, KNAC, WPLR. **PREFERRED TRACKS:** Temporary. **SALES:** Weak in South; moderate in others.

- 154 POINT BLANK • ON A ROLL • MCA**  
**ADDS:** WCOZ, WYFE, KOME. **HOTS:** KLOL. **MEDIUMS:** WBLM, KNCN, WOUR, WMMS, KSHE, KBPI, KSFX. **PREFERRED TRACKS:** Open. **SALES:** Moderate to fair in all regions; strongest in South.

- 10 THE POLICE • GHOST IN THE MACHINE • A&M**  
**ADDS:** None. **HOTS:** KLOL, WOUR, WKLS, WMMS, KSHE, WBCN, KMET, WNEW, WBAB, WHFS, KNAC, KMGH, WPLR. **MEDIUMS:** WBLM, KEZY. **PREFERRED TRACKS:** Secret, Every, Spirits, Sun. **SALES:** Good to moderate in all regions.

## # 1 MOST ACTIVE

LP Chart Position

- 71 PRISM • SMALL CHANGE • CAPITOL**  
**ADDS:** None. **HOTS:** KNCN, KLOL, WSHE, KEZY, WMMS, KSHE, KBPI, KMGH. **MEDIUMS:** WBLM, WYFE, WCOZ. **PREFERRED TRACKS:** Don't, Turn, Hole. **SALES:** Weak in East; fair in others.

- 24 SCORPIONS • BLACKOUT • MERCURY/POLYGRAM**  
**ADDS:** None. **HOTS:** WPLR, WGRQ, WBLM, KLOL, WOUR, WMMS, WCOZ, KMET, KBPI, KSFX. **MEDIUMS:** WBAB, KNCN, WYFE, WSHE, WKLS, KSHE, WBCN, WCCC. **PREFERRED TRACKS:** No One, Title. **SALES:** Good to moderate in all regions; weakest in South.

- 47 THE SECRET POLICEMAN'S OTHER BALL • VARIOUS • ISLAND**  
**ADDS:** None. **HOTS:** KEZY, WMMS, WBCN, WNEW, KNAC, WPLR. **MEDIUMS:** WOUR, KMET, WBAB, WHFS. **PREFERRED TRACKS:** Roxanne, Crossroads, Air, Mondays. **SALES:** Moderate to fair in all regions; weakest in South.

- 48 SOFT CELL • NON-STOP EROTIC CABARET • SIRE**  
**ADDS:** WBAB. **HOTS:** WSHE, WOUR, WMMS, KMET, KSFX, WNEW, KNAC, WPLR. **MEDIUMS:** WBLM, KLOL, KEZY, WHFS, KMGH. **PREFERRED TRACKS:** Tainted, Dwarf. **SALES:** Moderate to fair in all regions; strongest in East.

## # 4 MOST ADDED

- SPLIT ENZ • TIME AND TIDE • A&M**  
**ADDS:** KNAC, WHFS, WNEW, WLIR, WBAB. **HOTS:** None. **MEDIUMS:** WBAB. **PREFERRED TRACKS:** Sandy. **SALES:** Just shipped.

- 4 RICK SPRINGFIELD • SUCCESS HASN'T SPOILED ME YET • RCA**  
**ADDS:** None. **HOTS:** WPLR, KMGH, WBLM, KNCN, WYFE, KEZY, WOUR, WKLS, KSHE, WCCC, KBPI, WNEW, WBAB, WGRQ. **MEDIUMS:** KLOL, WSHE. **PREFERRED TRACKS:** Calling, Don't, Black. **SALES:** Good in all regions.

- 51 TOMMY TUTONE • TUTONE 2 • COLUMBIA**  
**ADDS:** None. **HOTS:** KMGH, KNAC, WGRQ, WBLM, WYFE, WSHE, WOUR, WKLS, WMMS, WCCC, WLIR, WNEW, WBAB. **MEDIUMS:** KLOL, WCOZ, KMET, KBPI. **PREFERRED TRACKS:** Jenny, Man. **SALES:** Moderate to fair in all regions.

- 65 TOTO • IV • COLUMBIA**  
**ADDS:** WKLS, KLOL, WBLM. **HOTS:** KNCN, KEZY, WOUR, WBCN, KBPI, KNX, WPLR. **MEDIUMS:** WYFE, WMMS, WBAB, KMGH. **PREFERRED TRACKS:** Rosanna, Afraid, Believe. **SALES:** Moderate to fair in all regions; strongest in West.

- 107 DWIGHT TWILLEY • SCUBA DIVERS • EMI AMERICA**  
**ADDS:** None. **HOTS:** WOUR, WLIR, WNEW. **MEDIUMS:** WBLM, WYFE, KLOL, WMMS, KSHE, WBCN, WCOZ, KBPI, KSFX, WBAB, WGRQ. **PREFERRED TRACKS:** Somebody, Back, Crying. **SALES:** Fair in East and South; weak in others.

## # 5 MOST ADDED

- 76 XTC • ENGLISH SETTLEMENT • VIRGIN/EPIC**  
**ADDS:** WYSP, KMET, KOME. **HOTS:** WHFS, KNAC, WPLR. **MEDIUMS:** WMMS, WBCN, WLIR, WBAB. **PREFERRED TRACKS:** Senses, Thugs, Melt. **SALES:** Weak in Midwest; fair in others.

# CASHBOX

April 24, 1982



SALUTES THE LEGEND

*Stevie Wonder*

#### CONTENTS

Stevie Wonder—article . . .	6
A Businessman With A Heart—article . . . . .	9
Stevie Wonder . . .	
As Others See Him . . .	10
Discography . . . . .	12
Awards & Honors . . . . .	14




---

*Stevie,  
God Bless  
and  
Keep You*

---

*Jobete Music Loves You*

---

 MUSIC COMPANY, Inc.



*With Love,*

*Berry Gordy*



**Jay Lasker**  
*President, Motown Record Corporation*

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.



CITY HALL  
LOS ANGELES, CALIFORNIA 90012  
(213) 485-3311

OFFICE OF THE MAYOR

TOM BRADLEY  
MAYOR

January, 1982

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

Dear Stevie:

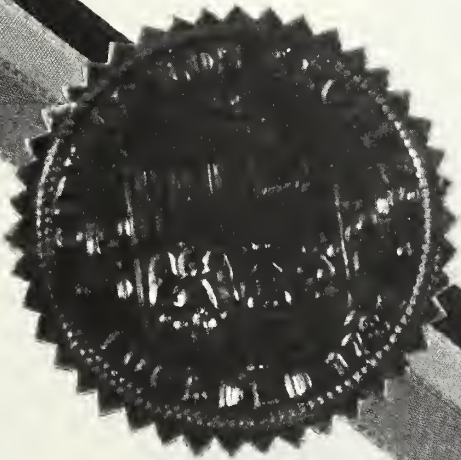
Please accept my sincere congratulations and best wishes, along with those of all Angelenos, on the occasion of your two decades of inimitable musical accomplishments with Motown. We recognize that your unparalleled professional and personal growth has served as a role model for all who aspire to excellence.

On many occasions you have made us awesomely 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*  
TOM BRADLEY  
Mayor



# Stevie



by Michael Martinez

**S**tevie 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

# Wonder

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 Musiquarium," 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.

From swooning ballads to hard bopping social commentary, the 12 previously-released songs cover a wide expanse of the Wonder experience. Among them: "You Are The Sunshine Of My Life," "Isn't She Lovely," "Superstition," "Boogie On Reggae Woman," "Sir Duke," "I Wish," "Master Blaster (Jammin')," "Living For The City," "You Haven't Done Nothin'," "Higher Ground," "Send One Your Love" and "Superwoman."

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.

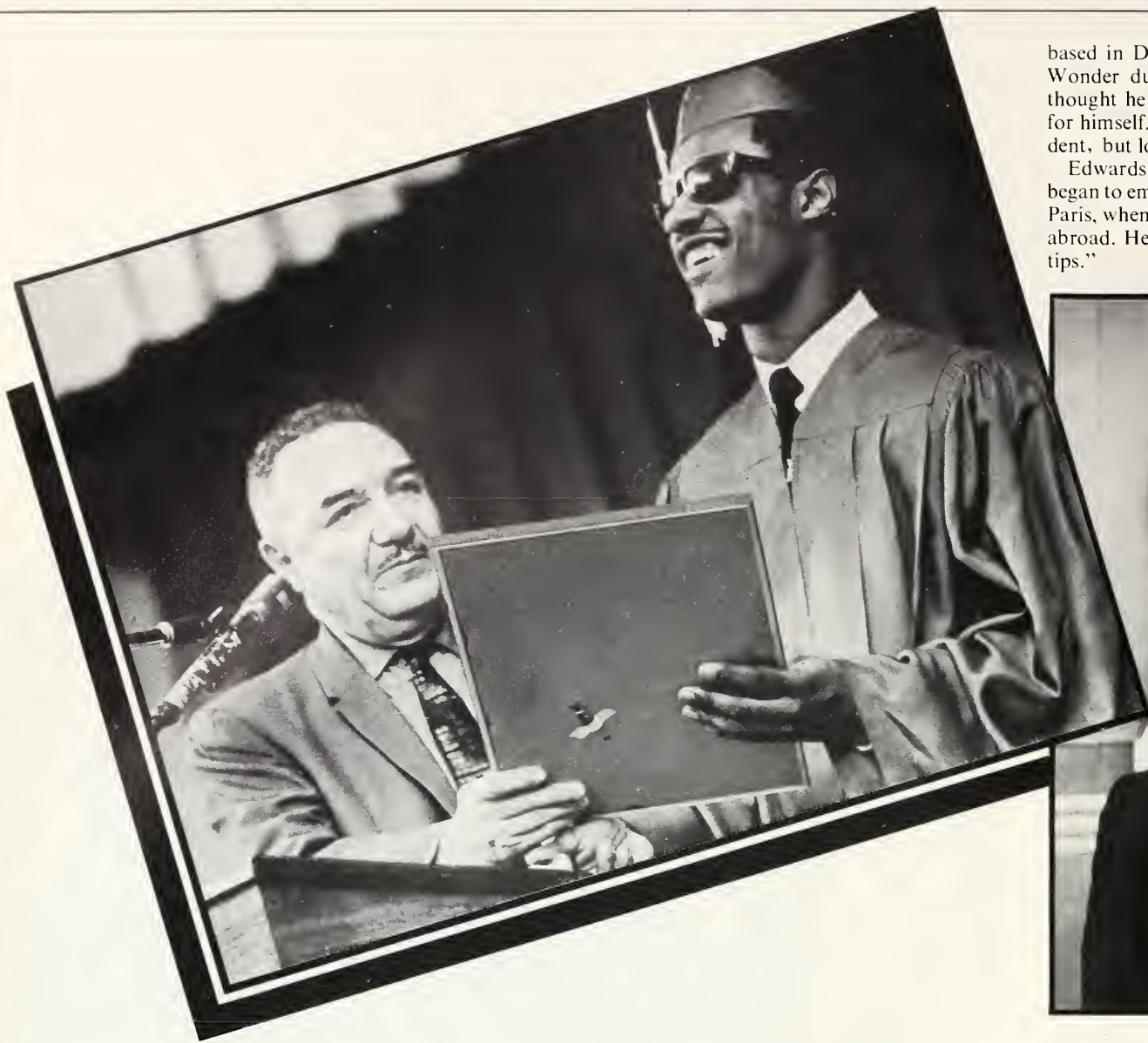
"I am extremely grateful that a man of Stevie's caliber, who has been a legend for many years now, at a time when we are in recession, realizes that money is only part of value," Gordy added.

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."

It is on "Songs ..." that Wonder's adult persona





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."



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 artist outside 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

Edwards 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 hits 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)



**STEVIE'S BRAINTRUST** — Abner, shown assisting Stevie during the signing ceremony for his new Motown recording contract, and Johanan Vigoda (far left), who negotiated the pact, help make sure that Stevie's various business enterprises run smoothly. Also pictured at the ceremony are (l-r): Motown president Jay Lasker; chairman Berry Gordy, Jr.; and vice president Lee Young, Jr.

# 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 WonDirection 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 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 WonDirection, 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 ar-

tist's 21st birthday and who conceived and set-up his companies and currently 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 Ms. Melba Williams, a certified public accountant who has organized and oversees Wonder's financial systems.

"Stevie 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 last 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 on not only each and every major transaction, but also how each one of his entities is going to perform 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 WonDirection Records. Wonder himself, who recently renewed his personal recording contract with Motown's Tamla label, will not record for WonDirection. Instead, he will create opportunities initially for new and developing acts. Among the first acts announced for WonDirection are Wonderlove, 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 your artistic interpretations to the public. We want the label to evolve creatively the way Stevie did — growing from Little Stevie Wonder to Stevie Wonder. Numbers like 'x' amount of product or 'x' 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 music in terms of its importance to him is 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, productions and equipment procurement.

The advent of WonDirection 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 came 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 Mizell, 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)

**"Once too young to be admitted to his own gigs, Wonder now heads an amalgam of businesses that have given him the means to pursue his creative dreams."**



**Tom Bradley**

*Mayor of Los Angeles*

The meaning of Stevie Wonder goes beyond music. He presents such tenderness, sensitivity and beauty in his music, but also he has a great commitment for improving the human condition. Because of his success he automatically inspires a kind of duplication of his style. While many new artists may not do exactly what he does, they try to get as close as they can to that magical ability of his.



**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.

**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.



**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.



**Coleman Young**

*Mayor of Detroit*

Stevie Wonder is an authentic genius. The depth, spontaneity and sensitivity of his music and lyrics never cease to amaze me. Observers of musical developments note that he brings the same understanding, the same deep probing and the same incisive statements found in his music when he turns to analysis of today's social and economic conditions. Stevie Wonder is every bit as heavy in his comprehension of the need for social justice as he is in his better known field of music and verse.



**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.

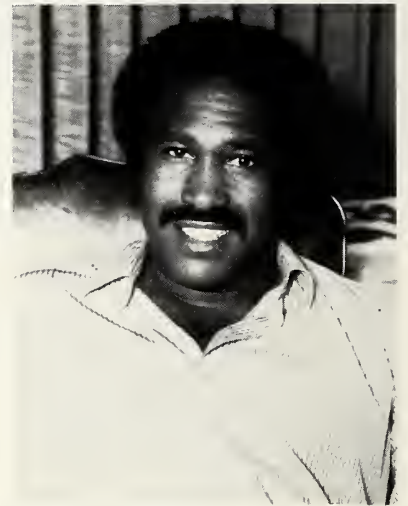
But with Stevie, it runs deeper than music. Everything is there — the human being, the compassion and understanding, the love for other people. I get hyped up when I talk about Stevie Wonder. I know him as a musician, a performer and a human being — and if you think the music is good, you've got to spend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

**Rev. Jesse Jackson**

So many barriers, for black people in particular, were not broken down by lawyers and judges, or even demonstrations and protests. The sound of music was always at the forefront of the struggle. Stevie Wonder is in the tradition of artists like Nat Cole, Lena Horne and Harry Belafonte he breaks down barriers with his music and opens new avenues for our people. If I might poetically state it, he has a kind of mind massage for the mass age; a message in the mess age.

But more importantly, Stevie's message does not compromise entertainment nor does he allow the quest to entertain; nor will he allow blackness to limit his humanity. During the height of the pornographic music craze, when others were using music to transmit drug symbols, Stevie never bowed to that. His integrity as a musician and a person is non-negotiable. I believe in him deeply.



**Dick Griffey**

*President, Solar Records*

Stevie Wonder is the greatest talent in the history of contemporary music. He's an incredible musician and songwriter, 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 than most to handle 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 me since that tour. I will be forever grateful.

**Lenny White**

Stevie Wonder single-handedly defines the axiom 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.



## Olivia Newton-John

I just love Stevie Wonder. I'll never forget the first time I got to meet him. We were at a party and I saw him sitting at a piano. Someone introduced us and he immediately started playing "I Honestly Love You." It just knocked me out. But then all of his music knocks me out. Every superlative they've written about him is true — and all of them are deserved.

## 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.



## Ronnie White

The Miracles

I was the person who brought Stevie to Motown. And while none of us can predict what will happen in the future, many of us at Motown would sit and talk about his potential because he was already so good at age 11. We thought he might be awesome by the time he matured.

And today, Stevie Wonder is probably responsible for influencing more artists than anyone else in the business. He's also widened the limits of American music to include reggae, African rhythms and South American rhythms. He's probably contributed more original ideas — as far as production, lyrics, melody, rhythms and sound — to music than almost anybody else I can think of.



## Smokey Robinson

I myself, and I'm sure everyone else in the music business, responds to Stevie with the utmost 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 is 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.



## 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.

## 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.



## 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.

## 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.



**THE 12 YEAR OLD GENIUS**  
*Motown (M5-131V1)*  
 Fingertips  
 Soul Bongo  
 La La La La La  
 (I'm Afraid) The Masquerade Is Over  
 Hallelujah I Love Her So  
 Drown In My Own Tears  
 Don't You Know



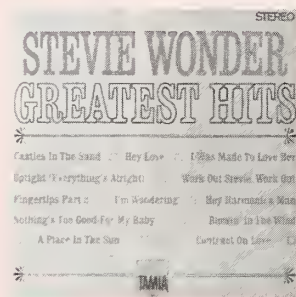
**THE JAZZ SOUL OF LITTLE STEVIE**  
*Motown (M5-219V1)*  
 Fingertips  
 Square  
 Soul Bongo  
 Manhattan At Six  
 Paulsby  
 Some Other Time  
 Wondering  
 Session Number 112  
 Bam



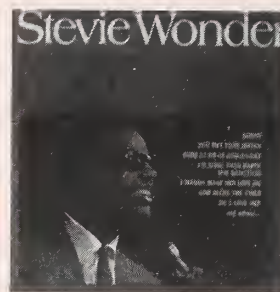
**TRIBUTE TO UNCLE RAY**  
*Motown (M5-173V1)*  
 Hallelujah I Love Her So  
 Ain't That Love  
 Don't You Know  
 The Masquerade  
 Frankie & Johnny  
 Drown In My Own Tears  
 Come Back Baby  
 Mary Ann  
 Sunset  
 My Baby's Gone



**WITH A SONG IN MY HEART**  
*Motown (M5-150V1)*  
 With A Song In My Heart  
 When You Wish Upon A Star  
 Smole  
 Make Someone Happy  
 Dream  
 Put On A Happy Face  
 On The Sunny Side Of The Street  
 Get Happy  
 Give Your Heart A Chance  
 Without A Song



**STEVIE WONDER'S GREATEST HITS VOL. 2**  
*Tamla (T7-313-R1)*  
 Shoo-Be-Doo-Be-Doo-Da-Day  
 Signed, Sealed, Delivered I'm Yours  
 If You Really Love Me  
 For Once In My Life  
 We Can Work It Out  
 You Met Your Match  
 Never Had A Dream Come True  
 Yester-Me, Yester-You, Yesterday  
 My Cherie Amour  
 Never Dreamed You'd Leave In Summer  
 Travelin' Man  
 Heaven Help Us All



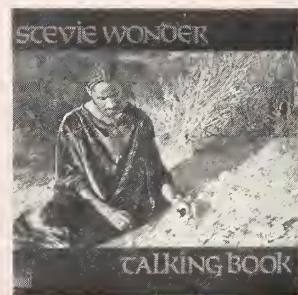
**FOR ONCE IN MY LIFE**  
*Motown (M5-234V1)*  
 For Once In My Life  
 Shoo-be-doo-be-doo-da-day  
 You Met Your Match  
 I'm More Than Happy  
 (I'm Satisfied)  
 I Don't Know Why  
 Sunny  
 I'd Be A Fool Right Now  
 Ain't No Lovin'  
 God Bless The Child  
 Do I Love Her  
 The House On The Hill



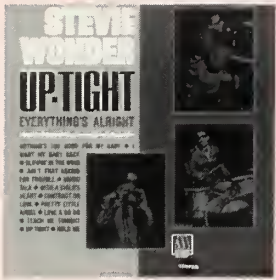
**TALKING BOOK**  
*Tamla (T7-319R1)*  
 You Are The Sunshine Of My Life  
 Maybe Your Baby  
 You And I  
 Tuesday Heartbreak  
 You've Got It Bad Girl  
 Superstition  
 Big Brother  
 Blame It On The Sun  
 Lookin' For Another Pure Love  
 I Believe  
 (When I Fall In Love  
 It Will Be Forever)



**MUSIC OF MY MIND**  
*Tamla (T7-314R1)*  
 Love Having You Around  
 Superwoman  
 I Love Every Little  
 Thing About You  
 Sweet Little Girl  
 Happier Than The morning Sun  
 Girl Blue  
 Seems So Long  
 Keep On Running  
 Evil



**SONGS IN THE KEY OF LIFE**  
*Tamla (T13-340C2)*  
 Love's In Need Of Love Today  
 Have A Talk With God  
 Village Ghetto Land  
 Contusion  
 Sir Duke  
 I Wish  
 Knocks Me Off My Feet  
 Pastime Paradise  
 Summer Soft  
 Ordinary Pain  
 Isn't She Lovely  
 Joy Inside My Tears  
 Black Man  
 Ngiculela — Es Una Historia  
 I Am Singing  
 If It's Magic  
 As  
 Another Star



**UP-TIGHT  
EVERYTHING'S ALRIGHT**  
*Motown (M5-183V1)*  
Nothing's Too Good For My Baby  
I Want My Baby Back  
Blowin' In The Wind  
Ain't That Asking For Trouble  
Music Talk  
With A Child's Heart  
Contract On Love  
Pretty Little Angel  
Love A Go Go  
Teach Me Tonight  
Up Tight  
Hold Me



**DOWN TO EARTH**  
*Motown (M5-166V1)*  
A Place In The Sun  
Bang Bang  
Thank You Love  
Mr. Tambourine Man  
Hey Love  
Sixteen Tons  
Down To Earth  
Sylvia  
The Lonesome Road  
My World Is Empty Without You  
Angel Baby (Don't You Ever Leave Me)  
Be Cool, Be Calm (And Keep Yourself Together)



**MY CHERIE AMOUR**  
*Motown (M5-179V1)*  
My Cherie Amour  
Hello Young Lovers  
At Last  
Light My Fire  
The Shadow Of Your Smile  
You And Me  
Pearl  
Somebody Knows, Sombdy Cares  
Yester-Me, Yester-You, Yesterday  
Angie Girl  
Give Your Love  
I've Got You



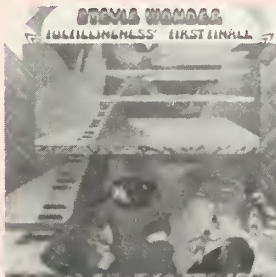
**SIGNED SEALED & DELIVERED**  
*Motown (M5-176V1)*  
Never Had A Dream Come True  
We Can Work It Out  
Signed, Sealed, Delivered I'm Yours  
Heaven Help Us All  
You Can't Judge A Book By Its Cover  
Sugar  
Don't Wonder Why  
Anything You Want Me To Do  
I Can't Let My Heaven Walk Away  
Joy (Takes Over Me)  
I Gotta Have A Song  
Something To Say



**STEVIE WONDER  
GREATEST HITS**  
*Tamla (T7-282-R1)*  
Uptight (Everything's Alright)  
I'm Wondering  
I Was Made To Love Her  
Hey Love  
Blowin' In The Wind  
A Place In The Sun  
Contract On Love  
Work Out Stevie, Work Out  
Fingertips Part 2  
Castles In The Sand  
Hey Harmonica Man  
Nothing's Too Good For My Baby

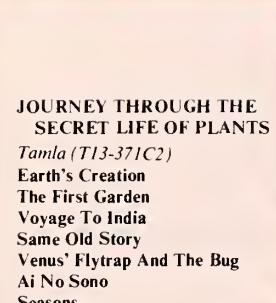


**INNERVISION**  
*Tamla (T7-326R1)*  
Too High  
Visions  
Living For The City  
Golden Lady  
Higher Ground  
Jesus Children Of America  
All In Love Is Fair  
Don't You Worry 'Bout A Thing  
He's Misstra Know-It-All

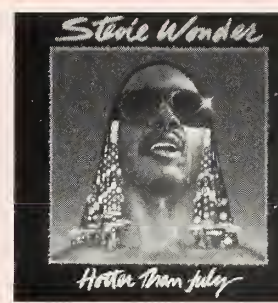


**FULFILLINGNESS' FIRST FINALE**  
*Tamla (T633251)*  
Smile Please  
Heaven Is 100 Zillion  
Light Years Away  
Too Shy To Say  
Boogie On Reggae Woman  
Creepin'  
You Haven't Done Nothin'  
It Ain't No Use  
They Won't Go When I Go  
Bird Of Beauty  
Please Don't Go

# DISCOGRAPHY



**JOURNEY THROUGH THE  
SECRET LIFE OF PLANTS**  
*Tamla (T13-371C2)*  
Earth's Creation  
The First Garden  
Voyage To India  
Same Old Story  
Venus' Flytrap And The Bug  
Ai No Sono  
Seasons  
Power Flower  
Send One Your Love  
Race Babbling  
Send One Your Love  
Outside My Window  
Black Orchid  
Ecclesiastes  
Kesse Ye Lolo De Ye  
Come Back As A Flower  
A Seed's A Star And Tree Medley  
The Secret Life Of Plants  
Tree  
Finale



**HOTTER THAN JULY**  
*Tamla (T8-373M1)*  
Did I Hear You Say You Love Me  
All I Do  
Rocket Love  
I Ain't Gonna Stand For It  
As If You Read My Mind  
Master Blaster (Jammin')  
Do Like You  
Cash In Your Face  
Lately  
Happy Birthday



**ORIGINAL MUSIQUARIUM**  
You Are The Sunshine Of My Life  
Isn't She Lovely  
Superstition  
Boogie On Reggae Woman  
Sir Duke  
I Wish  
Master Blaster (Jammin')  
Living For The City  
You Haven't Done Nothin'  
Higher Ground  
Send One Your Love  
Superwoman  
That Girl  
Do I Do  
Ribbon In The Sky  
Front Line



- 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, clavinet 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, B'nai B'rith 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**
- 1978 — Doctor of Human Letters, Howard University, Washington, D.C.  
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, Polayboy 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  
Colony  
#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  
"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"
- "Yester Me, Yester You, Yesterday"
- "Signed, Sealed, Delivered"
- "Heaven Help Us All"
- "If You Really Love Me"
- "Super Woman"
- "Superstition"
- "You Are The Sunshine Of My Life"
- "Higher Ground"
- "Living For The City"
- "You Haven't Done Nothin' "
- "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 ALBUMS

- "Talking Book"
- "Innervisions"
- "Fulfillingness' First Finale"
- "Looking Back"
- "Journey Through The Secret Life Of Plants"
- "Songs In The Key Of Life"
- "Hotter Than July"

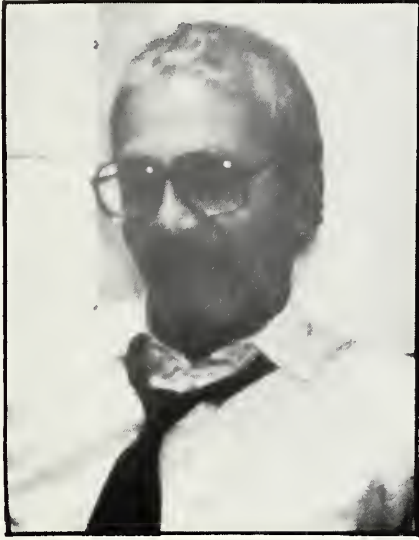
## A Businessman With A Heart

(continued from page SW-9)

"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."



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

# 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.

3M Digital Audio Systems.  
3M Magnetic Audio/Video Products

3M hears you...

# 3M

# Stevie Wonder

(continued from page SW-8)

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.

**WONDER  
GOLD &  
PLATINUM**

**Quality**  
RECORDS LIMITED

MARKETING DIVISION #1  
480 TAPSCOTT ROAD,  
SCARBOROUGH,  
ONTARIO, M1B 1W3  
PHONE: (416) 291-5590  
TELEX: 065 26 154



**Canada Loves You, Stevie!**

**CONGRATULATIONS  
STEVIE**

FROM  
PAUL AND LINDA McCARTNEY

**The voice of our culture  
for 20 years.**

**STEVIE WONDER**

**Best Wishes  
for the future,**

**Your friends**

**at**

**Schwartz Brothers**



**SCHWARTZ BROTHERS, INC.**

4901 Forbes Blvd.  
Lanham, MD 20801  
(301) 459-8000

1101 Kings Hwy. #104  
Cherry Hill, NJ 08002  
(215) 923-1271

**District of Columbia • Maryland • Virginia • Philadelphia**

Our territory includes the District of Columbia, the states of Maryland and Virginia and the Philadelphia area




— / —  
*Congratulations*

TO A REAL MUSICAL GENIUS  
and a really good friend

— / —  
*God Bless You*

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*



*We love you!*

*The Jacksons*

# Stevie,

You've shaped our  
music, and you've  
shaped our culture.

Best wishes  
from your friends at



**ALL SOUTH DISTRIBUTING CORP.**

1924 Lafayette Street • New Orleans, Louisiana 70113 • (504) 568-0971

*Congratulations to  
Stevie  
and  
Motown  
on their  
20th Anniversary*

DEAR STEVIE,  
CONGRATULATION FOR  
20 SUCCESSFUL 'WONDER YEARS'.  
WE LOVE YOU AND WISH YOU  
HAPPINESS, SUCCESS AND  
FRIENDSHIP FOR THE NEXT  
20 YEARS.

YOUR FRIEND

*Branko Zivkovic*



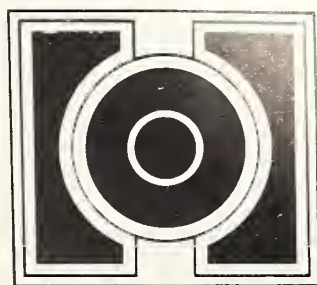
**RCA**

Records and Tapes

RCA Records Ltd., 1 Bedford Avenue, London WC1B 3DT, England

*“To Stevie Wonder  
RCA Ltd. Record  
Division  
looks forward  
to being  
a part  
of your  
next  
20 years.  
Congratulations.”*

**WHEN WONDER**  
**COOKS**  
**EVERYBODY MAKES**  
**BREAD**



**HANDLEMAN COMPANY**

**"WE BRING THE SOUND OF MUSIC TO AMERICA"**

EXECUTIVE OFFICES:  
1055 WEST MAPLE ROAD, CLAWSON, MICHIGAN 48017  
TELEPHONE 313 435-3100



Stevie-

you've been the  
sunshine of our lives  
for 20 years

...Thanks.

*Congratulations to a living legend,*

# STEVIE WONDER

---

**SUPERIOR RECORD PRESSING CORPORATION**

901 East Clements Bridge Road  
Runnemede, New Jersey

---

**SUPERIOR RECORD PRESSING CORPORATION**

802 West 24th Street  
Tempe, Arizona

---

**DIXIE RECORD PRESSING, INCORPORATED**

631 Hamilton Avenue  
Nashville, Tennessee

---

**UNITED RECORD PRESSING, INCORPORATED**

453 Chestnut Street  
Nashville, Tennessee

---

**PLASTIC ENTERPRISES CORPORATION**

Southampton Industrial Highway  
Southampton, Pennsylvania

# Congratulations



We are proud of Promoting your records

**JVC**

SHOO KANEKO

**VICTOR MUSICAL INDUSTRIES, INC.**

International Record Division  
26-18 Jingumae 4-chome, Shibuya-ku  
Tokyo 150, Japan  
Tel: 03-405-5151  
Cable: "VICRECORD" Tokyo  
Telex: VICREC J 242 4293

**L.A. BRANCH OFFICE**

9000 Sunset Blvd. Suite 702  
Los Angeles, Calif. 90069  
Tel: 213-274-6210

TATS NAGASHIMA

**TAIYO MUSIC, INC.**

Miyahiro Bldg., 9th & 10th floor  
3-5-15 Kita-Aoyama, Minato-ku,  
Tokyo 107 Japan  
Tel: 470-2751/2861  
Cable: TAIYOMUSIC TOKYO  
Telex: J26512 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.*



*Texas • Oklahoma • Colorado • New Mexico*



**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**



**Marshall Arts**  
*international concert presentations*

124 New Bond Street London Telephone 01-409 1371 Telex 881 3800 REF H57371

---

---

STEVIE

---

---

QUITE A FEAT.

---

FROM

---

12 YEAR OLD GENIUS

---

TO

---

PRODUCER

---

ARRANGER

---

WRITER

---

MUSICIAN

---

SINGER

---

POET

---

PHILOSOPHER

---

HUMANITARIAN

---

IN 20 YEARS.

---

---

CONGRATULATIONS!

---

---



everyone's singing the top hits from **ALPHA**

ALPHA DISTRIBUTING CORP.

20 West End Avenue, N.Y.C.



# STEVIE

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



**STAN'S RECORD SERVICE, INC.**

728 Texas Street  
Shreveport, Louisiana  
(318) 222-7182







tevie -

Congratulations on  
your first 20 years.  
We'll never forget them.

Your friends at  
Pacific Record & Tape  
Distributors, Inc.

---

STEVIE-

CONGRATULATIONS ON 20 YEARS  
OF INSPIRATION-YOURS & OURS.

---

*Ami* DISTRIBUTORS CORP.  
34411 INDUSTRIAL ROAD LIVONIA, MICHIGAN 48150

**QUEENS LITHO**

*Congratulates  
Stevie Wonder  
20 years of Wonderful Music*

A Queens Group Company



**F**ROM

**L**LITTLE **S**TEVIE **W**ONDER

TO **S**TEVIE **W**ONDER.

**F**ROM

**12**-YEAR OLD **G**ENIUS

TO THE

**15**-TIME **G**RAMMY AWARD

WINNER.

**T**HANKS

FOR THE **M**MUSIC.



*Bih Distributing Company*  
101 YORKMONT ROAD CHARLOTTE, N. C. 28210

*Congratulations to Stevie Wonder and Motown.*

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

IVY  
HILL

New York Terre Haute Los Angeles

*Stevie Wonder--  
For 20 years  
an inspiration to all of us.*

---

**Associated Distributors, Inc.**

3803 N. 36TH AVENUE  
PHOENIX, ARIZONA 85019  
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

JOBETE MUSIC U.K., LTD./BLACK BULL MUSIC



copyright ©1976  
MUSIC COMPANY, Inc.

# ◆ 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**

*Amoutz*

**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."

**EASTRONICS LTD.**

11, ROZANIS ST. - P.O. BOX 39300  
TEL-AVIV 61390, ISRAEL  
PHONE 475151  
CABLES: EASTRONIX - TELEX 3-3638 RONIX IL

"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

**FRANCIS, DAY & HUNTER GMBH**

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**

POLYGRAM RECORDS  
LIMITED

**Polygram Records  
New Zealand**



## THANK YOU STEVIE

for celebrating your latest  
birthday on tour in Scandinavia

Proud to represent  
Stevie Wonder  
and Motown  
in the four  
Scandinavian Countries.

### SCANGROUP RECORDS



Grammofon AB Electra, P.O. Box 14, S-16393 STOCKHOLM, Sweden  
Grammofon A/S Electra, Jydeholmen 15, DK-2720 KØPENHAMN-VANLØSE, Denmark  
AB Discophon OY, Länsiportti 4 A, SF-02210 ESPOO 21, Finland  
Talent Music Organisation AS/TMO, P.O. Box 2814 Tøyen, N-OSLO 6, Norway

# "ASTOR

RECORDS PTY. LTD.

and  
Australia  
salute  
Stevie Wonder  
20 years  
of  
pure genius.  
Thank you."

"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*

166-198 Liverpool Road, London N.1

Tel. 01-607 9166 • Telex 894929 Swhed

*Congratulations  
on your 20th  
anniversary  
from your  
Scandinavian  
publisher*

REUTER & REUTER FÖRLAGS AB  
STIG ANDERSON PUBLISHING GROUP

NEW ADDRESS: P.O. BOX 7793 S-103 96 STOCKHOLM SWEDEN  
Phone 14 30 20 Telex 11959 & 15256

# STEVIE!

ALL  
THE BEST  
FROM  
DOWN UNDER  
ON THIS,  
YOUR  
20TH ANNIVERSARY!

CASTLE MUSIC PTY. LIMITED  
120 CHRISTIE STREET,  
ST. LEONARDS, N.S.W., 2065  
AUSTRALIA

*We are very proud that Stevie wrote  
two songs for our new album,  
"You've Got The Power." FC 37744  
He understands Jah love and our music.*



Third World. On Columbia Records and Tapes.

"Columbia" is a trademark of CBS Inc. © 1982 CBS Inc.

*To Stevie,  
"All the best  
on this  
your  
20th  
anniversary"*

*Britannia Row  
Productions Ltd.  
35 Britannia Row,  
London NI 80H, England  
(lighting, sound, staging company  
for last Wonder tour)*

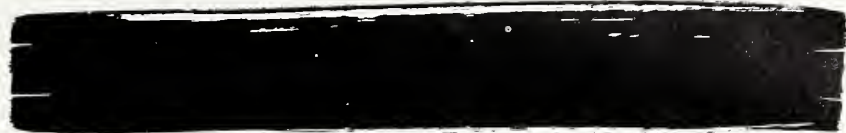
**Looking  
forward  
to another  
decade...  
digitally.**



**RECORD PLANT**  
LOS ANGELES

P.S. Where's the truck?

**STEVIE,**



*Congratulations*

*on 20*

**WONDER-**



**FULL YEARS!**

● *Dick Griffey*  
*+Solar Records*



©1982 Solar Records. Distributed by Elektra/Asylum Records.  
A Warner Communications Co.

# 20 YEARS OF STEVIE WONDER!

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



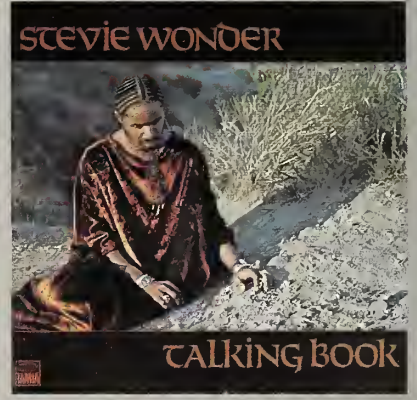
T8-373M1



T13-340C2



TC-326R1



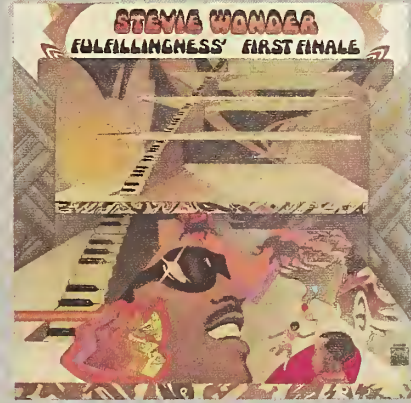
T7-319R1



T7-314R1



T13-371C2

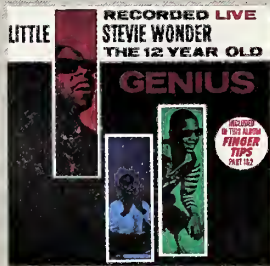


T7-332R1

...The earlier albums that have become our musical heritage



M5-234V1



M5-131V1



M5-150V1



M5-166V1



M5-173V1



M5-176V1



M5-179V1



M5-183V1



M5-219V1



T7-282R1



T7-313R1



20 YEARS OF GROWTH & INNOVATION WITH MOTOWN





**GIRLSCHOOL'S OUT** — Employees of Los Angeles' Tower Records on Sunset Blvd. took a recess recently to welcome delivery of *Girlschool's* debut *Stiff LP, "Hit and Run,"* by the *Girlschool* Tag Team West Coast Champs. Pictured surrounded by members of the Tag Team are (l-r): Kenny Ryback, Independent album promoters (S); Bob Delaney, Tower Records regional manager (C); and Howard Krumholtz, Tower Records, Los Angeles, assistant manager (H).

## Sluggish Record Sales Spur Move To Home Entertainment

(continued from page 14)

the currently static record and audio tape business, videocassette rentals and sales are a definite growth industry. In the last three months, the number of Everybody's stores carrying video games and cassettes have 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, but 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 videocassettes was Tom Kreppenneck, buyer at the Buffalo-based Cavages chain, who said that the chain's attempt at dealing in prerecorded video a year and a half ago fell flat due to heavy competition from rental clubs. Similarly, Stuart Schwartz, president of the 25-store Harmony Hut mall chain, dropped cassettes entirely after a one-year experiment showed that the primarily rental nature of the business did not lend itself to shopping malls as much as strip centers. And Turtles' Poehner won't touch the product until the prices go down.

George Balicky, vice president merchandising at the Pittsburgh-based National Record Mart, said that although the chain handles videocassettes, 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 his company was holding off on discs. "You see RCA players down to \$299, so you know they're not selling," he observed.

Ralph King, vice president marketing at Record Bar, expects the videodisc price to be more attractive to buyers as record prices rise, but is waiting until one of the competing hardware formats becomes dominant. And Licorice Pizza's Cohen said that the chain would shortly test discs at a couple of its stores.

Another product line being looked into by many retailers is computer software, and in some cases, hardware. 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 product, which has encouraged the chain 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 his involvement.

National Record 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 expecting a fourth quarter computer hardware boom," said the chain's Bressi, who added that other companies' software was 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 those surveyed include video game watches complete with tiny joysticks, which are available at Record Bar, and photographic film, now being carried at all Music Plus stores.

"The same person that buys records takes pictures," explained Music Plus' Mitch Perliss, who added that the store is also selling inexpensive toys. Stark/Camelot's Bressi felt that selling backgammon games might be an idea worth looking into.

What does all this branching out into other product areas say about the record business? The answer varies. According to Record Bar's King, the profit margins in selling records have declined to the point where it's nearly impossible to make money selling prerecorded music. Thus primary merchandising space in stores is being converted to video games at the expense of record sales. "It's sad but true," he declared, "Pac-man has the marketing space."

But Music Plus' Perliss 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 in a record store," said Perliss. By carrying video games, he added, retailers could expand their customer base, which can help tide them over periods of flat record sales until hits are released.

"You have to use real estate to maximum value," he explained. "Like at McDonald's, where they use the same real estate for the breakfast crowd that they have for the lunch and dinner crowd."

At Licorice Pizza, Lee Cohen felt that one line of product supports another. "Pac-Man is exciting," he said, "but there is a lot of 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 we make our store more acceptable. It brings in the family-oriented, loyal customer. It also makes a more rounded customer, and makes the regular customer more rounded."

## TOP 15 ALBUMS

### Spiritual

	Weeks On Chart	
1	19	<b>WHEN ALL GOD'S CHILDREN GET TOGETHER</b> REV. KEITH PRINGLE (Savoy SL 14656)
2	51	<b>IS MY LIVING IN VAIN</b> CLARK SISTERS (New Birth 7056)
3	25	<b>GO</b> SHIRLEY CAESAR (Myrrh MSB 6665)
4	22	<b>HIGHER PLANE</b> AL GREEN (Myrrh MSB 6674)
5	31	<b>WHERE IS YOUR FAITH</b> JAMES CLEVELAND & THE SO. CALIFORNIA COMMUNITY CHOIR (Savoy SGL 7086)
6	6	<b>POWER</b> TWINKY CLARK (Sound of Gospel SOG 133)
7	29	<b>EDWIN HAWKINS LIVE WITH THE OAKLAND SYMPHONY ORCHESTRA</b> (Myrrh MSB-6691)
8	63	<b>CLOUDBURST</b> MIGHTY CLOUDS OF JOY (Myrrh MSB 6663)
9	5	<b>UNCLOUDY DAY</b> MYRNA SUMMERS (Savoy SL 14594)
10	3	<b>SAINTS HOLD ON</b> SENSATIONAL NIGHTINGALES (Malaco 4373)
11	2	<b>I LOVE JESUS MORE TODAY</b> TRINITY ALL-NATIONS CHOIR (Savoy SL 14599)
12	4	<b>HE'LL GIVE YOU PEACE IN THE MIDST OF THE STORM</b> O'NEAL TWINS (Savoy SL 14619)
13	1	<b>LET HIM HAVE HIS WAY</b> AL HOBBS & THE INDIANAPOLIS MASS CHOIR (Savoy SL 14640)
14	2	<b>I FEEL LIKE SINGING</b> WALTER HAWKINS (Elektra/Light E1-60038)
15	13	<b>LOOK TO JESUS</b> PATRICK HENDERSON & THE WEST ANGELES COGIC SANC. CHOIR (New Pax NP 33042)

### Inspirational

	Weeks On Chart	
1	19	<b>I SAW THE LORD</b> DALLAS HOLM (Greentree R 3723)
2	35	<b>AMAZING GRACE</b> B.J. THOMAS (Myrrh MSB 6675)
3	19	<b>UNFAILING LOVE</b> EVIE TORNOUIST (Word WSB 8867)
4	15	<b>AMY GRANT IN CONCERT VOL. II</b> (Myrrh MSB 6677)
5	15	<b>THE VERY BEST OF THE IMPERIALS</b> (Dayspring SST 4025)
6	27	<b>THE TRAVELER</b> DON FRANCISCO (New Pax NP 33106)
7	61	<b>PRIORITY</b> IMPERIALS (Dayspring DST 4017)
8	25	<b>JONI'S SONG</b> JONI EARECKSON (Word WSB 8856)
9	9	<b>HOLM, SHEPPARD, JOHNSON</b> (Greentree R 3583)
10	2	<b>COLLECTIONS</b> KEITH GREEN (Sparrow SPR 1055)
11	1	<b>MIRACLE</b> B.J. THOMAS (Myrrh 6705)
12	5	<b>BLESS THE LORD WHO REIGNS IN BEAUTY</b> BILL GAITHER TRIO (Word 8870)
13	45	<b>AMY GRANT IN CONCERT</b> (Myrrh MSB 6668)
14	1	<b>TOWN TO TOWN</b> PHIL KEAGGY (Sparrow SPR 1053)
15	4	<b>HEARTS ON FIRE</b> SWEET COMFORT BAND (Light 5794)

## GOSPEL NOTES

NASHVILLE — Despite the fact that Christmas is a peak buying season for gospel music, Easter doesn't really compare, according to record company executives interviewed by **Cash Box** 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 important, though. One example is **Donny Salsbury's** "Breakfast in Galilee" LP... **The Cruse Family** and **Cindy Cruse** recently signed with Priority Records. Their first Priority LP will be released in mid-summer... *Grand Ole Gospel Time* is not a newcomer to the Grand Ole Opry family, but beginning this May, 52 30-minute television programs will be produced featuring gospel music artists. The programs will be syndicated nationally by Holly Pacific Studios... **Monty Matthews**, one of the original **Jordanaires** and father of gospel music's **Randy Matthews**, is currently in the studio recording his first solo album for the newly formed M&M Records... Light Records' distribution deal with Elektra/Asylum, 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" LP, the **Winans'** "Introducing the Winans" and **Jessy Dixon's**

"Jessy 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 prices down so that more consumers will be able to afford record albums, the Benson Company has decided to keep the suggested retail price of the albums it markets at \$7.98. 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 Newpax Records will be America's first contemporary Christian music aerobics album, "Aerobic Celebration." Featured songs include cuts from **Brown Bannister's** "Talk To One Another" LP, **Gary McSpadden's** "It Was Enough" and "The Gospel According to **Gary S. Paxton**"... **Tom McBee** Promotions has added a gospel division, appointing **Bob Mitchell** as director of gospel promotions... **Edwin Hawkins** just returned from a month-long tour of Europe and Scandinavia. He performed 17 concerts, one of which drew 11,000 people with the proceeds given to Poland... The music of **GlorySound** composer and recording artist **Ken Medema** will be featured at the Knoxville World's Fair Pavilion sponsored by the Home Mission Board of the Southern Baptist Church. The musical presentation, entitled "Love, You Spoke A Word," builds on the World's Fair theme, "Energy Turns the World."

susan coker

## 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 17th annual Academy of Country Music (ACM) "Hat" Awards in the instrumentalist, touring band, radio station, DJ and night club categories.

The Desperados (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, wresting 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/bandleader/instrumentalist and artist/entertainer classifications.

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

Arch Yancy of KNUZ/Houston was a first time winner unseating last year's honoree, Sammy Jackson of KLAC/Los Angeles. KLAC was also dethroned as best country radio station by WPLO/Atlanta. Winners in these 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, Conway Twitty and Dottie West.

## \$10 Million Suit Filed On 'Elvira'

by Tom Roland

NASHVILLE — Dallas Frazier, who wrote "Elvira"; Broadcast Music Inc. (BMI); Acuff-Rose Publishing, the tune's copyright owner; and MCA Records, which manufactured and distributed the Oak Ridge Boys' version of the song, have been named defendants in a \$10 million lawsuit filed by the writers of "Papa-Oom-Mow-Mow" in United States District Court in California. The suit alleges that the defendants named have "engaged in unfair trade practices and unfair competition" that has caused "irreparable damage" to the four writers of "Papa-Oom-Mow-Mow."

Alfred Frazier, Laura White, John E. Harris and Turner Wilson, who wrote the song in 1962, have asked for "all gains, profits and advantages" derived from the exploitation of "Elvira" and other damages that "to the court shall appear proper within the provisions of the copyright statutes, but not less than \$10 million." In addition, the suit asks for court costs and "further relief as is just."

The action establishes the writers' right to ownership under Certificate of Registration No. Eu 708561, which names Beechwood Music Corp. as the work's proprietor, although Beechwood is not named as a plaintiff in the case. The writers further claim that "Elvira" was "directly copied" from their composition "in a most essential manner."

The suit, prepared by James L. Tolbert of Tolbert & Wooden in Hollywood, states that the defendants had been notified of their alleged infringement and "had continued to infringe the copyright." The document further claims that "after Feb. 26, 1962, and continuously since about 1965, defendants have been publishing, selling, licensing, performing and otherwise exploiting and marketing the composition entitled 'Elvira,' and have thereby been engaging in unfair trade practices and unfair competition against plaintiffs to plaintiffs' irreparable damage."

The Oak Ridge Boys' recording of "Elvira" sold over two million copies and went to #1 on the **Cash Box** country and pop singles charts during the summer of 1981 and has garnered numerous industry awards, including the Country Music Assn. (CMA) Single Of The Year award. The composition has been covered numerous times, including renditions by Rodney Crowell and Frazier himself.

A spokesman for Acuff-Rose had no comment on the matter.

## MDJ Records Moves Offices To Atlanta

NASHVILLE — MDJ Records, the Dallas-based label that released Alabama's "My Home's In Alabama" single prior to the group's association with RCA, has relocated to Atlanta, according to label president Larry McBride.

McBride also indicated that a single will be released in the near future. The company is now located at 715 Equitable Building, 100 Peach Tree St., Atlanta, Ga. 30303. The telephone number is (404) 522-7711.

## Skaggs Notches First #1 Single

NASHVILLE — Epic artist Ricky Skaggs notched his first #1 record this week as "Crying My Heart Out Over You" climbs from #4 into 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 a more pure country flavor, reached the summit in only his third single outing. "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, "Waitin' For The Sun To Shine," which is currently bulleting at #11.



**SOVINE TAKES OVER NEW POST AT TREE** — Roger Sovine was honored at ASCAP recently by over 300 executives who gathered to congratulate him on his new position as vice president of Tree Publishing. He previously held a similar post with the Weik Music Group. Toasting the new relationship are (l-r): Buddy Killen, president, Tree International; Donna Hilley, vice president; Sovine; and Connie Bradley, southern regional director, ASCAP.



**HAPPY BARE DAY 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 telegram from a young Arabian-clad lady crooning a special birthday message on behalf of the **Cash Box** staff to the tune of "I Dream Of Jeannie." Pictured at the celebration are (l-r): Joe Casey, vice president, promotion, CBS Records/Nashville; Jim Carlson, Columbia product manager, CBS; Bare; producer 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 "Crash" 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 pacted 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 from all sources. The two later formed IHT with an even split of ownership between them, signing Alabama to an exclusive contract with IHT in May 1980.

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 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 for commissions on engagements contracted for during the term of the contract" totalling 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. and WWVA/Wheeling, 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, Jerry Lee Lewis, Ronnie Milsap, David Frizzell and Shelly West, Mack Vickery, Janie Fricke, Ronnie McDowell, Sonny James, Mel McDaniel, Carl Perkins, Eddy Raven, Sandy Powell, 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 Forman, 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 Myrtel

NASHVILLE — Because of confusion in the label's name, J&B Records has been renamed Myrtel Records, according to label president James Pirtle.

Pirtle indicated that some confusion had been created due to the similarities of J&B's monicker with that of Texas-based JB Records. First releases under the new identity are the 4 Guys' "Stealin' The Feelin'" and Darlene Austin's "Sunday Go To Cheatin' Clothes." Both singles are slated for April release.



# TOP 100 COUNTRY SINGLES

April 24, 1982

	Weeks On Chart	4/17	Chart		Weeks On Chart	4/17	Chart		Weeks On Chart	4/17	Chart
<b>1</b> CRYING MY HEART OUT OVER YOU											
RICKY SKAGGS (Epic 14-02692)	4	14									
<b>2</b> SAME OLE ME											
GEORGE JONES (Epic 14-02696)	1	12									
<b>3</b> IF YOU'RE THINKING YOU WANT A STRANGER (THERE'S ONE COMING HOME)											
GEORGE STRAIT (MCA-51228)	7	13									
<b>4</b> THROUGH THE YEARS											
KENNY ROGERS (Liberty P-A-1444)	5	13									
<b>5</b> A COUNTRY BOY CAN SURVIVE											
HANK WILLIAMS, JR. (Elektra/Curb E-47257)	6	14									
<b>6</b> MOUNTAIN MUSIC											
ALABAMA (RCA-PB-13019)	11	8									
<b>7</b> ANOTHER HONKY-TONK NIGHT ON BROADWAY											
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)	10	12									
<b>8</b> I LIE											
LORETTA LYNN (MCA-51226)	9	8									
<b>9</b> YOU NEVER GAVE UP ON ME											
CRYSTAL GAYLE (Columbia 18-02718)	13	10									
<b>10</b> 'ROUND THE CLOCK LOVIN'											
GAIL DAVIES (Warner Bros. WBS 50004)	16	11									
<b>11</b> IN LIKE WITH EACH OTHER											
LARRY GATLIN & THE GATLIN BROTHERS BAND (Columbia 18-02698)	12	12									
<b>12</b> SINGLE WOMEN											
DOLLY PARTON (RCA PB-13057)	14	9									
<b>13</b> BUSTED											
JOHN CONLEE (MCA-52008)	15	10									
<b>14</b> ALWAYS ON MY MIND											
WILLIE NELSON (Columbia 18-02741)	18	8									
<b>15</b> JUST TO SATISFY YOU											
WAYLON & WILLIE (RCA PB-13073)	22	7									
<b>16</b> SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)											
GENE WATSON (MCA-52009)	19	9									
<b>17</b> TEARS OF THE LONELY											
MICKEY GILLEY (Epic 14-02774)	25	6									
<b>18</b> DON'T LOOK BACK											
GARY MORRIS (Warner Bros. WBS 50017)	21	9									
<b>19</b> A LITTLE BIT CRAZY											
EDDY RAVEN (Elektra E-47413)	24	10									
<b>20</b> YOU'RE NOT EASY TO FORGET											
DOTTIE WEST (Liberty P-B-1451)	23	10									
<b>21</b> THE CLOWN											
CONWAY TWITTY (Elektra E-47302)	3	13									
<b>22</b> YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)											
THE STATLER BROS. (Mercury 76142)	27	7									
<b>23</b> SOMEDAY SOON											
MOE BANDY (Columbia 18-02735)	26	9									
<b>24</b> KANSAS CITY LIGHTS											
STEVE WARINER (RCA PB-13072)	28	8									
<b>25</b> FINALLY											
T.G. SHEPPARD (Warner/Curb WBS 50041)	33	4									
<b>26</b> FOR ALL THE WRONG REASONS											
THE BELLAMY BROS. (Elektra/Curb E-47431)	31	5									
<b>27</b> TAKE ME TO THE COUNTRY											
MEL McDANIEL (Capitol P-B-5095)	32	6									
<b>28</b> FEEL IT WITH YOU											
KIERAN KANE (Elektra E-47415)	30	8									
<b>29</b> RING ON HER FINGER, TIME ON HER HANDS											
LEE GREENWOOD (MCA-52026)	38	5									
<b>30</b> I'M GOIN' HURTIN'											
JOE STAMPLEY (Epic 14-02791)	36	6									
<b>31</b> ANOTHER SLEEPLESS NIGHT											
ANNE MURRAY (Capitol P-A-5083)	2	15									
<b>32</b> ANOTHER CHANCE											
TAMMY WYNETTE (Epic 14-02770)	40	5									
<b>33</b> TRAVELIN' MAN											
JACKY WARD (Elektra E-47424)	35	7									
<b>34</b> LISTEN TO THE RADIO											
DON WILLIAMS (MCA-52037)	43	2									
<b>35</b> I DON'T KNOW WHERE TO START											
EDDIE RABBITT (Elektra E-47435)	45	4									
<b>36</b> JUST GIVE ME WHAT YOU THINK IS FAIR											
LEON EVERETTE (RCA PB-13079)	41	5									
<b>37</b> FORTY AND FADIN'											
RAY PRICE (Dimension DS-1031)	46	5									
<b>38</b> LAST OF THE SILVER SCREEN COWBOYS											
REX ALLEN, JR. (Warner Bros. WBS 50035)	44	5									
<b>39</b> HOLED UP IN SOME HONKY TONK											
JOE SUN (Elektra E-47417)	42	7									
<b>40</b> EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART)											
RAZZY BAILEY (RCA PB-13084)	55	3									
<b>41</b> LOVE IS											
ALLEN TRIPP (Nashville Records NR 1001)	51	9									
<b>42</b> THE TWO-STEP IS EASY											
MICHAEL MURPHEY (Liberty P-B-1455)	48	6									
<b>43</b> I NEVER KNEW THE DEVIL'S EYES WERE BLUE											
TERRY GREGORY (Handshake WS9 02736)	50	7									
<b>44</b> BAD NEWS											
BOXCAR WILLIE (Main Street B951)	47	7									
<b>45</b> I DON'T THINK SHE'S IN LOVE ANYMORE											
CHARLEY PRIDE (RCA PB-13096)	—	1									
<b>46</b> BE THERE FOR ME BABY											
JOHNNY LEE (Full Moon/Asylum E-47301)	8	14									
<b>47</b> I HAD IT ALL											
FRED KNOBLOCK (Scotti Bros. ZS 02752)	52	6									
<b>48</b> IF I COULD SEE YOU TONIGHT											
KIPPI BRANNON (MCA-52023)	53	5									
<b>49</b> WOULD YOU CATCH A FALLING STAR											
JOHN ANDERSON (Warner Bros. WBS 50043)	60	3									
<b>50</b> WHEN YOU FIND HER, KEEP HER											
THE WRIGHT BROTHERS (Warner Bros. WBS 50033)	57	4									
<b>51</b> KEY LARGO											
BERTIE HIGGINS (Kat Family WS9 02524)	54	7									
<b>52</b> BROTHERLY LOVE											
GARY STEWART & DEAN DILLON (RCA PB-13049)	58	4									
<b>53</b> THE MAN WITH THE GOLDEN THUMB											
JERRY REED (RCA PB-13081)	62	3									
<b>54</b> WITH THEIR KIND OF MONEY AND OUR KIND OF LOVE											
BILLY SWAN (Epic 14-02841)	61	3									
<b>55</b> DIAMOND IN THE ROUGH											
KAREN TAYLOR (Mesa M1111)	56	8									
<b>56</b> THE GENERAL LEE											
JOHNNY CASH (Scotti Bros. ZS 02803)	65	5									
<b>57</b> LOVE'S FOUND YOU AND ME											
ED BRUCE (MCA-52036)	—	1									
<b>58</b> SLOW HAND											
CONWAY TWITTY (Elektra E-47443)	—	1									
<b>59</b> AFTER THE LOVE SLIPS AWAY											
EARL THOMAS CONLEY (RCA PB-13053)	17	10									
<b>60</b> MY LOVE BELONGS TO YOU											
RONNIE ROGERS (Lifesong LS-45095)	68	5									
<b>61</b> EVERYONE KNOWS I'M YOURS											
THE CORBIN/HANNER BAND (Alfa ALF-7022)	73	3									
<b>62</b> DEALING WITH THE DEVIL											
MERLE HAGGARD (MCA-52020)	72	2									
<b>63</b> CLOSER TO YOU											
THE BURRITO BROS. (Curb ZS 02835)	67	3									
<b>64</b> NEW CUT ROAD											
BOBBY BARE (Columbia 18-02690)	20	14									
<b>65</b> TENNESSEE ROSE											
EMMYLOU HARRIS (Warner Bros. WBS 49892)	29	15									
<b>66</b> (YOU SURE KNOW YOUR WAY) AROUND MY HEART											
LOUISE MANDRELL (RCA-PB-13039)	34	11									
<b>67</b> I'VE JUST SEEN A FACE											
CALAMITY JANE (Columbia 18-02715)	37	7									
<b>68</b> BOBBIE SUE											
OAK RIDGE BOYS (MCA-51231)	39	14									
<b>69</b> BIG CITY											
MERLE HAGGARD (Epic 14-02686)	49	15									
<b>70</b> IT'LL BE HER											
TOMPALL & THE GLASERS (Elektra E-47405)	59	11									
<b>71</b> TAKE TIME TO KNOW HER											
DAVID ALLEN COE (Columbia 18-02815)	77	3									



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.

1907 DIVISION STREET • NASHVILLE, TENNESSEE 37203 (615) 244-9412

Written by:  
THOMAS WILLIAM DAMPHIER

Published by:  
COAL MINERS MUSIC, INC.

Produced by:  
OWEN BRADLEY

From the album:

**"I LIE"**  
#5293

**MCA RECORDS**

## MOST ADDED COUNTRY SINGLES

1. **I 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. **SLOW HAND** — CONWAY TWITTY — ELEKTRA — 43 ADDS
4. **ASHES TO ASHES** — TERRI GIBBS — MAC — 21 ADDS
5. **I NEVER ONCE STOPPED LOVING YOU** — LIZ LYNDLELL — KOALA — 15 ADDS

## MOST ACTIVE COUNTRY SINGLES

1. **FINALLY** — T.G. SHEPPARD — WARNER/CURB — 69 REPORTS
2. **FOR ALL THE WRONG REASONS** — THE BELLAMY BROTHERS — ELEKTRA/CURB — 52 REPORTS
3. **ANOTHER CHANCE** — TAMMY WYNETTE — EPIC — 52 REPORTS
4. **I DON'T KNOW WHERE TO START** — EDDIE RABBITT — ELEKTRA — 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 — Boston, 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 remained 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 have to, as Dick Clark expressed at 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 WKSX-FM remained stable at a respectable 3.7; WHK, the city's #1 country outlet, dropped from a winter 6.7 score to 4.8 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 book, as the two country leaders in the nation's hub experienced losses. While WJJD remained at 1.1 on the AM dial, the station's FM sister, WJEZ, lost nearly half its share, mustering only a 1.6 mark after the Fall book's 3.0. WMAQ, 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 plunged to 6.6 after an 8.3 accounting last Fall.

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

Philly's country 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/Boston, 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 WPKX-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.

WWWW-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 share 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 WKHK-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 KNEW dropped 0.8 in scoring at 2.1, its newly acquired sister, KS. N-FM, jumped from a 2.0 mark to an impressive 3.1, bringing the Frisco/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.

## THE 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 over the phone by dialing toll free (800) 624-5456 if outside of West Virginia. West Virginians may call operators standing by at the Capitol Music Hall at 1-213-1170. Operators will be available between the hours of 9:00 a.m. and 6:00 p.m., Monday through Friday, and 9:00 a.m. and 5:00 p.m. on Saturday. Two 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 WWVA, Wheeling, W. Va. 26003.



Speedy Perez

**PERSONALITY PROFILE** — Speedy Perez grew up in radio, his father working on the air with Ole' Waylon Jennings at KLLL/Lubbock in the late-'50s. By the time he was 15, Perez landed his first on-the-air gig doing the afternoon drives for KRDD/Roswell, N.M., playing rock 'n roll for the primarily Spanish station in 1963. After graduating from high school in '66, Perez immediately found employment in Abilene, 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 work the drive time shift, becoming the 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 **Asleep 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 reports that through morning disc jockey Gary Dee's "enthusiastic and supportive achievements and WHK's Sponsorship," Positive Hypnosis donated \$3,500 to the American Cancer Society.

**GRESHAM JOINS KLVI SPORTS** — Michael Byrd, general manager of KLVI/Beaumont, has announced the appointment of Dan Gresham as producer and host of KLVI's new sports program, *Sportsline 56*, as of April 6. Gresham previously had been sports director for a local television station. Morning air personality Al Caldwell, sports director Dave Hofferth, and a variety of area sports writers will co-host the hour and-a-half Monday through Friday show. The show will feature interviews and live broadcasts from area sporting events and calls from listeners. In making the announcement, Byrd stated, "The success of sports talk shows all over the country has convinced KLVI that there is a real need to serve the Triangle's avid sports fans."

**PRICE BOWS OUT OF STARESEARCH** — 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.

**KTOM ADDS DAVIS, TAYLOR** — Marc Hahn, music director of KTOM/Salinas, Calif. has announced the additions of two new air personalities, Frank Davis and Kris Taylor. 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.

**WILLIE, HAG SPECIAL SET FOR MUTUAL'S JULY CELEBRATION** — At Mutual Broadcasting System's annual affiliate luncheon held April 4, vice president for programming Dick Carr announced that the syndicators will present a July 4 country music special entitled *The Willie Nelson-Merle Haggard Special*. The three-hour special, hosted by WHN air personality Lee Arnold, will feature music and interviews of two of America's most popular country stars. Commenting on the upcoming special, Carr stated, "Willie Nelson and Merle Haggard are synonymous with country music, and we are very pleased to be able to present them in their own words with their own music to a nationwide audience on Independence Day."

country mike



**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, southeastern regional promotion, RCA; Rhubarb Jones, music director, WLWI/Montgomery; and Reed.

## PROGRAMMERS PICKS

Duke Hamilton	WUBE/Cincinnati	Would You Catch A Falling Star — John Anderson — Warner Bros.
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 — RCA
Tony Klidd	WZZK/Birmingham	In Don't Know Where To Start — Eddie Rabbitt — Elektra
Mike Buechler	KBMY/Billings	Listen To The Radio — Don Williams — MCA
Tiny Hughes	WROZ/Evansville	Everytime You Cross My Mind (You Break My Heart) — Razy 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	WAMZ/Louisville	Slow Hand — Conway Twitty — Elektra

## THE COUNTRY COLUMN

**KERRVILLE SPOTLIGHTS BLUEGRASS, FOLK** — The Kerrville Music Foundation, a seven-year old non-profit organization, has set five different contests for early summer and Labor Day to highlight bluegrass and folk performers. The 11th annual New Folk Concerts, conceived by Peter Yarrow of Peter, Paul & Mary fame in 1972, will be held during the Kerrville Folk Festival in Kerrville, Texas, May 29-30. Forty performers will be selected from audition tapes to perform in the pair of two-hour concerts, with six award winners selected to return June 6 for a concert of their original songs. June 6 also marks the fourth annual Great Texas Harmonica Blow-Off, which carries a \$100 prize and the honor of judging next year's entrants. Bluegrass contests will be held over Labor Day during the Kerrville Bluegrass Festival. The contests offer a prize for the Southwestern Bluegrass Band Championship (\$600), the Southwestern Bluegrass Banjo Championship (\$300) and the Buck White International Mandolin Championship (\$1,000 plus a custom-made mandolin). Inquiries may be mailed to: Executive Director, Kerrville Music Foundation, P.O. Box 1466, Kerrville, Texas 78028. The telephone number is (512) 896-3800.

**CASH TO HOST SATURDAY NIGHT** — Johnny Cash, who recently completed taping in (speak of the devil) Kerrville for his upcoming CBS-TV special on the American cowboy, also hosted the April 17 segment of *Saturday Night Live*. The musical guest for the show was Elton John. In addition, Cash is preparing for the May shooting of a CBS made-for-television adaptation of the book *Murder In Coweta County*, in which he portrays Coweta County sheriff Lamar Potts. Shot on location in Georgia, the film examines a turning point in the State's legal stance on race relations just after World War II.

**... BUT IS IT A HIT IN PHILLY?** — "Brotherly Love," the collaborative effort of RCA's unpredictable duo, Gary Stewart & Dean Dillon, was unveiled at a Bullpen Lounge listening party April 8. Stewart, in particular, is excited about the opportunities afforded



**WHISPERING WITH LYDELLE** — Liz Lyndell (r) visited Bill Anderson at his office recently to deliver him a copy of her latest album, "I Never Once Stopped Loving You." The title cut, which Anderson cowrote with Jan Howard, is the first single released from the *Koala* package.

10-11. Among the 21 acts scheduled are: Ed Bruce, John Conlee, Bill Anderson, Bandana, Jimmy Dickens, Leon Everette, Gail Davies, Lee Greenwood, the Kendalls, Don King, Pee Wee King, Jan Howard, Memphis, O.B. McClinton, 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 the South. The Kendalls have also cancelled a few dates in the Northeast. Jeannie contracted 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 "Stars 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 17 country classics, including "Tennessee Waltz," "Wabash Cannonball," "Rocky Top," "Your Cheatin' Heart" and "Young Love." Reportedly, Pickwick, which 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 Heavener guested recently on *Louisville Tonight*, a regional program in Kentucky and Indiana that has been nominated for several national awards. Ronnie Millsap has re-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 Powell and Mundo Earwood 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

tom roland

## SINGLES TO WATCH

JANIE FRICKE — Don't Worry 'Bout Me Baby (Columbia 18-02859)

RONNIE MCDOWELL — I Just Cut Myself (Epic 14-02884)

JUDY TAYLOR — A Step In The Right Direction (Warner Bros. WBS-50061)

TOM T. HALL & EARL SCRUGGS — There Ain't No Country Music On This Jukebox (Columbia 28-02858)

CRISTY LANE — Fragile— Handle With Care (Liberty P-B-1461)

SONNY JAMES — A Place In The Sun (Dimension DS-1033)

WAYNE MASSEY — Easin' On Back (MCA MCA-52019)

## TOP 30 ALBUMS

	Weeks On Chart	4/17	Chart		Weeks On Chart	4/17	Chart		
1	THE DUDE	QUINCY JONES (A&M SP-3721)	1	55	17	SILK	FUSE ONE (CTI 9006)	18	15
2	THE GEORGE BENSON COLLECTION	(Warner Bros. 2HW 3577)	2	23	18	SOMETHING ABOUT YOU	ANGELA BOFILL (Arista AL 9576)	19	13
3	COME MORNING	GROVER WASHINGTON, JR. (Elektra 5E-562)	3	20	19	TELECOMMUNICATION	AZYMUTH (Milestone/Fantasy M-9101)	21	3
4	BREAKIN' AWAY	AL JARREAU (Warner Bros. BSK 3576)	5	36	20	RIDE LIKE THE WIND	FREDDIE HUBBARD (Musician/Elektra E1-60029)	20	6
5	MYSTICAL ADVENTURES	JEAN-LUC PONTY (Atlantic SD 19333)	6	11	21	THE LADY AND HER MUSIC — LIVE ON BROADWAY	LENA HORNE (Owest/Warner Bros. 20W 3597)	22	6
6	DREAM ON	GEORGE DUKE (Epic FE 37532)	4	8	22	DAN SIEGEL	(Elektra E1-60037)	23	5
7	IT'S A FACT	JEFF LORBER (Arista 9583)	9	5	23	REFLECTIONS	GIL SCOTT-HERON (Arista AL 9566)	16	32
8	WYNTON MARSALIS	(Columbia FC 37574)	8	12	24	ECHOES OF AN ERA	VARIOUS ARTISTS (Elektra E1-60021)	25	13
9	OBJECTS OF DESIRE	MICHAEL FRANKS (Warner Bros. BSK 3600)	7	13	25	HOLLYWOOD	MAYNARD FERGUSON (Columbia FC 37713)	—	1
10	CRAZY FOR YOU	EARL KLUGH (Liberty LT-51113)	10	25	26	SLEEPWALK	LARRY CARLTON (Warner Bros. BSK 3635)	28	13
11	RIO	LEE RITENOUR (Musician/Elektra E1-60024)	11	7	27	CHARIOTS OF FIRE	ERNIE WATTS (Owest/Warner Bros. OWS 3637)	27	13
12	LIVE AT THE SAVOY	RAMSEY LEWIS (Columbia FC 37687)	12	8	28	THE GRIFFITH PARK COLLECTION	VARIOUS ARTISTS (Musician/Elektra E1-60025)	26	4
13	ELECTRIC RENDEZVOUS	AL DI MEOLA (Columbia FC 37654)	14	12	29	THE GLORY OF ...	ALBERTA HUNTER (Columbia FC 37691)	29	4
14	EARLAND'S JAM	CHARLES EARLAND (Columbia FC 37573)	15	4	30	BLUE HORIZON	ERIC GALE (Musician/Elektra E1-60022)	24	6
15	FEELING GOOD	ROY AYERS (Polydor/PolyGram PD-1-6348)	13	7					
16	WEATHER REPORT	(ARC/Columbia FC 37616)	17	10					

## ON JAZZ

**STRAIGHT TALK ON THE STRAIGHT LIFE** — Since making his professional debut with Benny Carter in the '40s, alto saxophonist Art Pepper has established himself as one of a handful of the instrument's truly dedicated practitioners. Aside from being a sensitive balladeer, Pepper's sense of swing and seemingly endless well of ideas makes him a brilliant and total musician. As if his credentials as a musician weren't enough to insure his notoriety, Pepper surprised the jazz world a few years back with his stunning autobiography, *Straight Life*, co-authored by his wife, Laurie. In the book, Pepper candidly discusses his life as a musician and a junkie, describing his battles both on the bandstand and in prison. Recently in New York for a series of gigs at Fat



**AS THEY SPEAK** — Warner Bros. recording artist David Sanborn (l) recently dropped by the offices of BMI in New York to preview his next album, "As We Speak." Pictured with Sanborn is Stanley Catron, BMI assistant vice president, writer relations.

Tuesday, we had the chance to sit and talk with the saxophonist about his life and music and were pleased to find him as straight-forward and outspoken in person as he is in print. His next album, "Roadgames," will be issued in the coming weeks by Galaxy Records, and his satisfaction with the disc was more than evident. "It's one of the best records I've done," he said. "We recorded it live at the Maiden Voyage in Los Angeles with George Cables on piano, David Williams on bass and Carl Burnette on drums. I'm also going to do a duo album with George, and I've just done one with Richlie Cole from Palo Alto. Some people say there are just too many records by me, but the point of it is that it's the only way you can make a living. I can't make it just playing gigs. I think 'Roadgames' is excellent, but I'm not sure it even means anything. I walk into record stores, they have all that stuff hanging up on the wall, and I've never seen one of my albums up there. Things are going well for me, but it seems that this is the worst time to have all these things happening. I don't know how it is here, but in L.A. there's only one jazz station on 24 hours a day, and little by little, it's gotten to the point where it's the same thing over and over again with the strings and electronics, the whole thing. If you don't have that, if you're just a quartet, it sounds too different. The record business isn't good." In and out of jail and drug rehabilitation programs several times, Pepper was frequently off the scene for years at a time, forcing him to reestablish his musical identity time and again. "It was almost impossible," he recalled. "All these musicians were just hoping I would mess up, because nobody wants any more musicians out there, especially if you're good. Many of them would've much rather had me fall away or disappear somewhere. Sometimes, when I wasn't in jail, I just wasn't into the music because I didn't like musicians. But I'm feeling less that way now. The longer I'm out of jail, the better I'm getting. Success has a way of making those things fade away.

fred goodman







MOST ADDED SINGLES

- 1. STANDING ON THE TOP - PART 1 - THE TEMPTATIONS FEATURING RICK JAMES - GORDY/MOTOWN
2. EARLY IN THE MORNING - GAP BAND - TOTAL EXPERIENCE/POLYGRAM
3. STREET CORNER - ASHFORD & SIMPSON - CAPITOL
4. EBONY AND IVORY - PAUL MCCARTNEY - COLUMBIA
5. FRIENDS IN LOVE - DIONNE WARWICK AND JOHNNY MATHIS - ARISTA
6. IT TAKES HEART - GREG PERRY - ALFA
7. OLD FASHIONED LOVE - SMOKEY ROBINSON - TAMPLA/MOTOWN

MOST ADDED ALBUMS

- 1. THE OTHER WOMAN - RAY PARKER, JR. - ARISTA
2. STRAIGHT FROM THE HEART - PATRICE RUSHEN - ELEKTRA
3. ALLIGATOR WOMAN - CAMEO - CHOCOLATE CITY

UP AND COMING

- SIXTH STREET (TURN IT UP) - MIGHTY FIRE - ELEKTRA
SOUP FOR ONE - CHIC - MIRAGE
HOOKED ON THAT LOVIN' THING - MARZ - LIBERTY
MAKE THE LIVING WORTHWHILE - GENE CHANDLER - CHI SOUND

BLACK RADIO HIGHLIGHTS

WIGO - ATLANTA - QUINCY JASON, PD - #1 - S. WONDER
WWIN - BALTIMORE - CURTIS ANDERSON, PD - #1 - CHERI
WATV - BIRMINGHAM - STAN GRAINGER, PD - #1 - S. WONDER
WILD - BOSTON - STEVE CRUMBLEY, PD - #1 - G. BENSON
WGIV - CHARLOTTE - CHRIS TURNER, PD - #1 - ATLANTIC STARR
WBMX - CHICAGO - LEE MICHAELS, PD - #1 - D. ROSS
WCIN - CINCINNATI - EVERETT CORK, PD - #1 - XAVIER
WJMO - CLEVELAND - ERIC STONE, PD - #1 - P. RUSHEN
WDAO - DAYTON - LANKFORD STEPHENS, PD - #1 - DAZZ BAND
WGPR-FM - DETROIT - JOE SPENCER, PD - #1 - LTD
WJLB - DETROIT - JOHN EDWARDS, PD - #1 - M. FRANKS
WRBD - FT. LAUDERDALE - JOE FISHER, PD - #1 - R. FIELDS
KMJQ - HOUSTON - ROSS HOLLAND, PD - #1 - R. FIELDS
KPRS - KANSAS CITY - DELL RICE, PD - #1 - S. WONDER
KDAY - LOS ANGELES - JON BADEAUX, PD - #1 - R. PARKER
KGFJ - LOS ANGELES - J.B. STONE, PD - #1 - ATLANTIC STARR

WDIA - MEMPHIS - CARL CONNER, PD
WHRK - MEMPHIS - ROBERT VINSON, PD
WYLD-FM - NEW ORLEANS - TONY BROWN, PD - #1 - S. WONDER
WRKS - NEW YORK - BARRY MAYO, ASST. PD - #1 - S. WONDER
WRWL - NEW YORK - WANDA RAMOS, PD - #1 - ATLANTIC STARR
WRAP - NORFOLK - JIMMY WILLIAMS, PD
WOKB - ORLANDO - BILLIE LOVE, PD - #1 - O'BRYAN
WDAS-FM - PHILADELPHIA - JOE TAMBURRO, PD - #1 - CHERI
WAMO - PITTSBURGH - JON ANTHONY, PD - #1 - P. RUSHEN
KATZ - ST. LOUIS - A.J. KEMP, PD - #1 - CHERI
KSOL - SAN FRANCISCO - MARVIN ROBINSON, PD - #1 - S. WONDER
WZEN-FM - ST. LOUIS - A.J. KEMP, PD - #1 - CHERI
WSOK - SAVANNAH - JAY BRYANT, PD - #1 - TASTE OF HONEY
KOKA - SHREVEPORT - B.B. DAVIS, PD - #1 - S. WONDER
WWDM - SUMTER - BARBARA TAYLOR, PD
OK100 - WASHINGTON - HARRY BOOMER, PD - #1 - P. RUSHEN









# CASH BOX

April 24, 1982

## 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 thusfar and single copies are being made available to NAMA member firms. Nonmembers may order the booklet, at \$3 per copy, by writing to NAMA, 7 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", "Kram" 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 Ressler

LOS ANGELES — The flourishing home video game market is dramatically aiding 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 stigmas attached to the electronic diversions, a great many ops and distributors 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 televised 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 20-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 \$3000 computers." With home vice 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 Rosenfeld, 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-

*(continued on page 38)*

### CONTENTS

Around The Route .....	37
Industry Calendar .....	38
Industry News .....	38
Jukebox Programmer .....	40
New Equipment .....	39

# COIN MACHINE

## AROUND THE ROUTE

(continued from page 37)

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 newly debuted "Zaxxon" video game. Record collections are being reported, Jack said, and Gremlin's anticipating a long, healthy production run with this one. He also noted that "Turbo" continues to sell "very big" and "Frogger" is still very much in production — and demand — with no let-up in sight.

Stern'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 distrib's move from Dedham (Massachusetts) to Norwood. Ben, meanwhile, was on hand for the Florida state association convention this month and has several other state shows on his itinerary over the next several weeks. As for product, the "Amidar" and "Frenzy" videos are in delivery; "Orbitor 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: **Gus Tartol** of Singer One Stop For Ops recommends the following for jukebox programming: "Ebony and Ivory" by **Paul McCartney and Stevie Wonder** (Columbia) for "pop and soul locations"; "Wake Up Little Susie" by **Simon and Garfunkel** (Warner Bros.) for "all types of locations"; "It's Gonna Take A Miracle" by **Deniece Williams** (Columbia) for "pop and soul locations"; and "Stevie Wonder Medley" by **Stars On 45** (Atlantic) for "pop and soul locations."

C.A. Robinson's **Ira Bettelman** was in attendance at the recent AOE convention in Chicago, which he found to be very impressive, and well presented, and at the Atari distrib's 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 1400 Providence Highway in Norwood. Some 1500 or more were expected to attend the gala open house celebration being hosted by the distrib on Sunday (18).

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

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

(continued from page 37)

ferred by the stand alone units. "It's the same thing with films and TV. I've got a television at home where I can see films, but I still stand in line to go to the movies."

Jack Sleiker, general manager of Cincinnati, Ohio's Royal Distributing Company, agreed with Rosenfeld's point of view. "People who frequent bars, discos and lounges aren't going to stay home just to play video games, but when they go to their favorite places they'll play the machines there. Home games will enable us to attract an older crowd, the 'in' people," commented Sleiker.

The two major reservations about the home market brought up by operators and distributors concerned the timing for the release of home versions of popular arcade machines, and the fact that the resale value of outdated coin-op video games has dropped drastically due to the relatively inexpensive price tags of commercially-available consoles.

Some operators and distributors said they'd like to see more of a delay in putting home versions of arcade vid successes on the market, perhaps six months to a couple of years, although most believed manufacturers were enjoying the fruits of free enterprise and found no need to relay their concerns to the home game makers. There appears to be as many opinions concerning this topic among game people as in the analogous situation arising from the window between theatrical, home video and pay TV release of motion pictures.

Two vocal operators who express the two sides of the double edged sword are Howard Herman of Mount Vernon, N.Y.'s County Amusement Company and Vic McCarthy of Hurleyville, N.Y.'s Catskill Amusements, Inc., both of whom are well-established ops who've been in the coin game business for years. "Within a year and a half the home market will greatly infiltrate the coin business," said Herman. "We've tried boycotting manufacturers on account of price increases and it didn't work out so well, but I feel we may have to try a boycott again if they don't give us at least a two-and-a-half year run on a game

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 other things that need to be discussed, like excessive taxation and legislation against coin machines, 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 cassette versions simultaneously with arcade versions of new games. "The home games have a very positive effect on the coin-op industry, and I'd like to have kids know as much as they can

McCarthy of Catskill Amusements.

Other ops, including Garland B. Garrett Sr. of Wilmington, N.C.-based Cape Fear Music Co. thought the brouhaha over sales of arcade vid games to homes was a moot point, since he can't even get enough of the machines to service his locations with. "I don't have any video games to sell individuals," says Garrett, Sr., whose company provides around 1000 machines to locations on the east coast. "Even 'Space Invaders,' which really started the whole thing, is still doing a hell of a job on the street. I'm not selling those machines; I'm still trying to buy them."

The resale of arcade units to consumers and the timing of home game cartridges are but two stumbling blocks in what otherwise appears to be a healthy relationship between the

**"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."**

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 also been the subject of debate among operators and distributors in light of the consumer-oriented game carts and consoles' phenomenal success. Whereas pinball 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 to someone for \$400 when they can get the entire Atari console and nearly a dozen different game cartridges for the same amount of money," said

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 Stan Jarocki, Midway's vice president of marketing, quite eloquently. "Although they're two separate and distinct industries projecting their images in different modes, I feel one complements the other and in the long run we'll see more players next year than this year."

"The majority of Americans today have yet to put a quarter in a coin-operated video game machine, but with the availability of home units I think that will change. While the home games are just beginning to do well, the coin-op industry is already stepping ahead, introducing more challenging games and working on the next form of hardware system. This isn't a time for any game manufacturer to sit back on its laurels."



**PAC-MAN PROSPERS** — The popularity of Atari's home video game version of 'Pac-Man' is boosting collections in the coin-op arcade unit, according to many observers of the industry.

## INDUSTRY CALENDAR

April 15-18: Florida Amusement Vending Assn.; annual convention and trade show; Curtis Hixon Convention Center; Tampa.

April 29-May 2: Music & Amusement Assn. (N.Y.); annual convention; Princess Towers 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; Fort Worth.

June 17-19: Illinois Coin Machine Operators Assn.; annual convention; Eagle Ridge Inn; Galena.

July 16-17: Montana Coin Machine Operators Assn.; annual convention; Outlaw Inn; Kallispell.

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; South Charleston.

Oct. 7-10: NAMA national convention; The Rivergate; New Orleans.

Nov. 18-20: AMOA international convention; Hyatt Regency Hotel; Chicago.

Nov. 18-20: IAAPA annual convention; Bartle Hall; Kansas City.

# INDUSTRY NEWS



**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 exhibits 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 (l-r): Williams president Mike Stroll at the company's exhibit; Rupert Mosinger of Loewen NSM-Germany and Loewen America president Rus Strahan with the factory's "2001" phonograph; Centuri's Ivan Rothstein; and Midway's Larry Berke. Shown in the bottom row are (l-r): Gremlin's Dennis Clark and Leonard Wisz with the factory's "Zaxxon" video game; Bally Pinball Division's Tom Neiman and model with the "Rapid Fire" pin; Mike Von Kennel, 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 Breither,



marketing director for GDI of Chicago in announcing the release of the factory's new cocktail table game. "We're sample 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 16 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-

tion between the dispatcher and the police cars. The round ends when a police car crashes into the player's car.

### 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 back 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.*

# THE JUKEBOX PROGRAMMER

April 24, 1981

\* indicates new entry

## POP

- 1 **DON'T TALK TO STRANGERS**  
RICK SPRINGFIELD (RCA PB-13070)
- 2 **MAIN THEME FROM "CHARIOTS OF FIRE"**  
VANGELIS (Polydor/PolyGram 2189)
- 3 **FREEZE FRAME**  
THE J. GEILS BAND (EMI America B-8108)
- 4 **(OH) PRETTY WOMAN**  
VAN HALEN (Warner Bros. WBS 50003)
- 5 **DID IT IN A MINUTE**  
DARYL HALL & JOHN OATES (RCA PB-13065)
- 6 **BABY MAKES HER BLUE JEANS TALK**  
DR. HOOK (Casablanca/PolyGram NB 2347)
- 7 **867-5309/JENNY**  
TOMMY TUTONE (Columbia 18-02646)
- 8 **EDGE OF SEVENTEEN**  
STEVIE NICKS (Modern/Atlantic MR 7401)
- 9 **HANG FIRE**  
THE ROLLING STONES (Rolling Stones/Atlantic RS 21300)
- 10 **'65 LOVE AFFAIR**  
PAUL DAVIS (Arista AS 0661)
- 11 **MOVIE MEDLEY**  
THE BEATLES (Capitol P-B-5100)
- 12 **WE GOT THE BEAT**  
GO-GO'S (I.R.S./A&M IR-9903)
- 13 **EBONY AND IVORY**  
PAUL McCARTNEY (Columbia 18-02860)
- 14 **I'VE NEVER BEEN TO ME**  
CHARLENE (Motown 1611MF)
- 15 **DO YOU BELIEVE IN LOVE**  
HUEY LEWIS AND THE NEWS (Chrysalis CHS 2589)
- 16 **GET DOWN ON IT**  
KOOL & THE GANG (De-Lite/PolyGram DE 818)
- 17 **STILL IN SAIGON**  
THE CHARLIE DANIELS BAND (Epic AE7-1414)
- 18 **FIND ANOTHER FOOL**  
QUARTERFLASH (Geffen GEF 50006)
- 19 **KEY LARGO**  
BERTIE HIGGINS (Kat Family WS9 02524)
- 20 **DON'T YOU WANT ME**  
THE HUMAN LEAGUE (A&M/Virgin 2397)
- 21 **MAN ON YOUR MIND**  
LITTLE RIVER BAND (Capitol P-B-5061)
- 22 **EMPTY GARDEN (HEY HEY JOHNNY)**  
ELTON JOHN (Geffen SEF 50049)
- 23 **THE OTHER WOMAN**  
RAY PARKER JR. (Arista AS 0669)
- 24 **LET'S HANG ON**  
BARRY MANILOW (Arista AS 0675)
- 25 **WAKE UP LITTLE SUSIE**  
SIMON AND GARFUNKEL (Warner Bros. WBS 50053)
- 26 **GOIN' DOWN**  
GREG GUIDRY (Columbia 18-02691)
- 27 **IT'S GONNA TAKE A MIRACLE\***  
DENIECE WILLIAMS (ARC/Columbia 18-02812)
- 28 **WITHOUT YOU (NOT ANOTHER LONELY NIGHT)\***  
FRANKE & THE KNOCKOUTS (Millennium/RCA YB-13105)
- 29 **I LOVE ROCK 'N' ROLL**  
JOAN JETT & THE BLACKHEARTS (Boardwalk NB7-11-135)
- 30 **RUN FOR THE ROSES\***  
DAN FOGELBERG (Full Moon/Epic 14-02821)

## COUNTRY

- 1 **MOUNTAIN MUSIC**  
ALABAMA (RCA PB-13019)
- 2 **ALWAYS ON MY MIND**  
WILLIE NELSON (Columbia 18-02741)
- 3 **YOU NEVER GAVE UP ON ME**  
CRYSTAL GAYLE (Columbia 18-02718)
- 4 **JUST TO SATISFY YOU**  
WAYLON & WILLIE (RCA PB-13073)
- 5 **SINGLE WOMEN**  
DOLLY PARTON (RCA PB-13057)
- 6 **BUSTED**  
JOHN CONLEE (MCA-52008)
- 7 **IF YOU'RE THINKING YOU WANT A STRANGER**  
GEORGE STRAIT (MCA-51228)
- 8 **SOMEDAY SOON**  
MOE BANDY (Columbia 18-02735)
- 9 **'ROUND THE CLOCK LOVIN'**  
GAIL DAVIES (Warner Bros. WBS 50004)
- 10 **TEARS OF THE LONELY**  
MICKEY GILLEY (Epic 14-02774)
- 11 **SPEAK SOFTLY (YOU'RE TALKING TO MY HEART)**  
GENE WATSON (MCA-52009)
- 12 **TAKE ME TO THE COUNTRY**  
MEL McDANIEL (Capitol P-B-5095)
- 13 **YOU'LL BE BACK (EVERY NIGHT IN MY DREAMS)**  
THE STATLER BROS. (Mercury/PolyGram 76142)
- 14 **FOR ALL THE WRONG REASONS**  
THE BELLAMY BROS. (Elektra/Curb E-47431)
- 15 **SAME OLE ME**  
GEORGE JONES (Epic 14-02696)
- 16 **FINALLY**  
T.G. SHEPPARD (Warner Bros./Curb WBS 50041)
- 17 **I'M GOIN' HURTIN'**  
JOE STAMPLEY (Epic 14-02791)
- 18 **CRYING MY HEART OUT OVER YOU**  
RICKY SKAGGS (Epic 14-02692)
- 19 **EVERYTIME YOU CROSS MY MIND (YOU BREAK MY HEART)**  
RAZZY BAILEY (RCA PB-13084)
- 20 **DON'T LOOK BACK**  
GARY MORRIS (Warner Bros. WBS 50017)
- 21 **ANOTHER HONKY-TONK NIGHT ON BROADWAY**  
DAVID FRIZZELL & SHELLY WEST (Warner Bros./Viva WBS 50007)
- 22 **LISTEN TO THE RADIO\***  
DON WILLIAMS (MCA 52037)
- 23 **JUST GIVE ME WHAT YOU THINK IS FAIR**  
LEON EVERETTE (RCA PB-13079)
- 24 **ANOTHER CHANCE**  
TAMMY WYNETTE (Epic 14-02770)
- 25 **DEALING WITH THE DEVIL**  
MERLE HAGGARD (MCA-52020)
- 26 **KANSAS CITY LIGHTS**  
STEVE WARINER (RCA PB-13072)
- 27 **SLOW HAND\***  
CONWAY TWITTY (Elektra E-47443)
- 28 **BAD NEWS**  
BOXCAR WILLIE (Main Street B951)
- 29 **FORTY AND FADIN'\***  
RAY PRICE (Dimension DS-1031)
- 30 **THERE AIN'T NO COUNTRY MUSIC ON THIS JUKEBOX\***  
TOM T. HALL & EARL SCRUGGS (Columbia 18-02858)

## BLACK CONTEMPORARY

- 1 **IF IT AIN'T ONE THING . . . IT'S ANOTHER**  
RICHARD "DIMPLES" FIELDS (Boardwalk NB7-11-139)
- 2 **THE OTHER WOMAN**  
RAY PARKER, JR. (Arista AS 09)
- 3 **CIRCLES**  
ALTANTIC STARR (A&M 2392)
- 4 **I'LL TRY SOMETHING NEW**  
A TASTE OF HONEY (Capitol P-B-5099)
- 5 **GET DOWN ON IT/STEPPIN' OUT**  
KOOL & THE GANG (De-Lite/PolyGram DE 818)
- 6 **IT'S GONNA TAKE A MIRACLE**  
DENIECE WILLIAMS (ARC/Columbia 18-02812)
- 7 **A NIGHT TO REMEMBER**  
SHALAMAR (Solar/Elektra S-48005)
- 8 **WORK THAT SUCKER TO DEATH**  
XAVIER (Liberty P-1-1445)
- 9 **JUST BE YOURSELF**  
CAMEO (Chocolate City/PolyGram CC 3231)
- 10 **FREAKY BEHAVIOR**  
BAR-KAYS (Mercury/PolyGram 76143)
- 11 **THE GIGOLO**  
O'BRYAN (Capitol P-A-5067)
- 12 **LET'S CELEBRATE**  
SKYY (Salsoul/RCA S7 7020)
- 13 **NEVER GIVE UP ON A GOOD THING**  
GEORGE BENSON (Warner Bros. WBS 50005)
- 14 **I JUST WANT TO SATISFY**  
THE O'JAYS (Phila. Int'l./CBS ZS5-02834)
- 15 **MAMA USED TO SAY**  
JUNIOR (Mercury/PolyGram 76132)
- 16 **TRY JAH LOVE**  
THIRD WORLD (Columbia 18-02744)
- 17 **YOU GOT THE POWER**  
WAR (RCA PB-13061)
- 18 **FORGET ME NOTS**  
PATRICE RUSHEN (Elektra E-47427)
- 19 **IN THE RAW**  
WHISPERS (Solar/Elektra S-47961)
- 20 **MUST BE THE MUSIC**  
SECRET WEAPON (Prelude PRL 8036-AS)
- 21 **FLAMETHROWER**  
THE J. GEILS BAND (EMI America B-8108)
- 22 **BABY COME TO ME**  
PATTI AUSTIN (Owest/Warner Bros. OUE 50036)
- 23 **LOVE SEASONS**  
ZOOM (Polydor/PolyGram PD 2197)
- 24 **THERE'S NO GUARANTEE**  
PEABO BRYSON (Capitol P-B-5098)
- 25 **CAN YOU SEE THE LIGHT**  
BRASS CONSTRUCTION (Liberty P-B-1453)
- 26 **WHERE DO WE GO FROM HERE**  
BOBBY WOMACK (Beverly Glen BG-2001)
- 27 **WE GO A LONG WAY BACK\***  
BLOODSTONE (T-Neck/CBS ZS5-02825)
- 28 **STREET CORNER\***  
ASHFORD & SIMPSON (Capitol P-B-5109)
- 29 **PLAYING HARD TO GET**  
VERNON BURCH (Spector Records Int'l. 00021)
- 30 **WORK THAT BODY\***  
DIANA ROSS (RCA PB-13201)

## OPERATORS PICKS

Gary Snortum (Cigarette Service Inc., Appleton)  
**DEALING WITH THE DEVIL** — Merle Haggard — MCA  
 Brad Hama (A.H. Entertainers, Inc., Rolling Meadows)  
**WITHOUT YOU** — Franke & The Knockouts — Millennium/RCA  
 Dan Tortorice (Modern Specialty, Madison)  
**ROSANNA** — Toto — Columbia

## 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.

## CASHBOX Subscription Blank

1775 Broadway, New York, N.Y. 10019 (212) 586-2640

NAME \_\_\_\_\_

COMPANY \_\_\_\_\_

ADDRESS: BUSINESS  HOME  \_\_\_\_\_

CITY \_\_\_\_\_ STATE \_\_\_\_\_ PROVINCE \_\_\_\_\_ COUNTRY \_\_\_\_\_ ZIP \_\_\_\_\_

NATURE OF BUSINESS \_\_\_\_\_  PAYMENT ENCLOSED

DATE \_\_\_\_\_ SIGNATURE \_\_\_\_\_

USA  
 1 YEAR (52 ISSUES) \$110.00

OUTSIDE USA FOR 1 YEAR  
 AIRMAIL \$185.00

1 YEAR FIRST CLASS/AIRMAIL \$170.00  
 (Including Canada and Mexico)

FIRST CLASS STEAMER MAIL \$155.00

Please Check Classification

- DEALER
- ONE-STOP
- DISTRIBUTOR
- RACK JOBBER
- PUBLISHER
- RECORD COMPANY
- DISC JOCKEY
- JUKEBOXES
- AMUSEMENT GAMES
- VENDING MACHINES
- OTHER \_\_\_\_\_

ATTENTION OPERATORS:

FOR  
QUICK  
PROFIT  
USE

**"MURPHY'S LAW"**

V-149

**CHERI**

NOW AVAILABLE  
AS A  
7-INCH SINGLE  
FOR  
JUKE BOXES

**"MURPHY'S LAW"  
WAS MEANT  
TO BE BROKEN!**

**WE'RE  
ON  
THE  
MOVE!**



**ON  
VENTURE RECORDS**

6430 SUNSET BLVD.  
SUITE 816  
LOS ANGELES, CA 90028  
213 • 462-3162

# STEVIE WONDER

*Good sense is the body of his poetic genius,  
Motion its life,  
And imagination its soul.*

**NOW IN A SPECTACULAR TWO-RECORD ALBUM**



6002TL2 6002TC 6002TT

*You Are The Sunshine Of My Life • Isn't She Lovely • Superstition • Boogie On Reggae Woman  
Sir Duke • I Wish • Master Blaster (Jammin') • Living For The City  
You Haven't Done Nothin' • Higher Ground • Send One Your Love • Superwoman  
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.*

Exclusively on



©1982 Motown Record Corp.



WITH THE SMASH SINGLE  
**THAT GIRL**  
T602 TF