Cannes Vid Climate Shifts
As B Titles Fall From Favor

BY DORIS TOUMARKINE
CANNES - Rain, overcast skies, and mediocre films at this year's 41st annual Cannes Film Festival further dampened the less-than-buoyant mood of the U.S. home video executives in attendance. While the talk last year was of a video-driven film industry, this year it was of an A-title-driven video industry.

The tendency to prebuy video rights in films development is now looked upon with caution. Last year, film and video companies got a little singed, if not burned, by video pre-sale involvement on such titles as "Julia And Julia" and "A Time Of Destiny." Aside from the unreasonable rain and cold, one could definitely see that the video climate had changed.

The turnout by video suppliers was strong (CBS/Fox, Warner Home Video, Sony, Vestron, Nelson, and Virgin Vision were among those present), but the Cannes fest was more of a place to make announcements (about consolidations, diversifications, and cash infusions) than to pick up product. (Continued on page 30)

Holiday Weekend Memorable For Music Dealers
Stores To Shoppers: Welcome Back

This story was prepared by Geoff Magrfield and Bruce Harling in New York and Edward Morris in Nashville.

NEW YORK - Spurred by hot new releases from Van Halen, Sade, Prince, Run-D.M.C. and Poison, retailers report warm feelings for the sales tally over the Memorial Day weekend.

Good weather for most of the nation did not keep buyers out of the stores, according to retailers surveyed by Billboard. The new hits fueled business not only during the long weekend but throughout May, helping to turn around what many dealers have thus far characterized as a lackluster 1988.

"The last three or four weeks have been amazing," says Brian McEvoy, buyer for the 91-store Wal-To-Wall Sound Video. "A lot of people are coming back to the record store."

Other albums that have helped drum up May sales, according to dealers, are titles by Ziggy Marley, Pèbbles, Judas Priest, Rod Stewart, A. B. Sure!, Bruce Hornsby & the Range, and Guns N' Roses plus the soundtrack from "Colors."

Meanwhile, on the strength of the single "One More Try," George Michael's "Faith" album is back at the top of the charts.

"May, in sales, had a better growth rate for us than April," says Gary Ross, senior VP of marketing. (Continued on page 92)

Canada Passes Copyright Reforms

The appointed Senate, which had earlier flexed its muscles and demanded amendments to a government bill introduced in the House of Commons, backed down and passed the legislation June 1.

Without the fanfare that accompanied its initial reservations about the bill, the Senate gave approval to Bill C-60.

For authors and artists, passage of this bill means greater protection for their works, greater rewards for (Continued on page 78)

RIAA Letter Reinforces Its Threat On DAT

NEW YORK - A strongly worded letter warning of immediate legal action upon the introduction of a DAT recorder to the U.S. market has been sent to "four or five" audio hardware manufacturers by the law firm of Mitchell, Silberberg & Knupp on behalf of the members of the Recording Industry Assn. of America.

The RIAA has publicly stated its intention to take legal action against any firm marketing DAT units in the U.S. on the grounds of "contributory infringement," meaning that sale of the machines would contribute to copyright infringement.

(Continued on page 90)
ONE MILLION BITTEN.

Great White
"ONCE BITTEN"
CERTIFIED PLATINUM
Many Retailers Let Down By Memorial Weekend Sun Casts Shadow On Video Biz

BY EARL PAIGE

LOS ANGELES Though the arrival of several strong titles boosted Video Daily Weekender sales, the market is still firmly grounded in R&B and blues. Talent reporter Chris Morris has the story. Page 32

Summer CES Preview

The consumer electronics business is headed for another year of steady growth, propelled by such hot categories as CD and camcorders. Hot entertainment editor Jim McCullough reports. Follows page 52

INDIES CRY 'I WANT MY MTV!'

Independent labels say they are getting short shrift from MTV, which they claim has excluded indie artists from its alternative music show. MTV's move to close off a major outlet for breaking new acts has sparked concern among indie label execs. News editor Jean Rosenbluth has the details in Grass Route. Page 72

Australia Approves Blank-Tape Levy

The ongoing, international controversy over compensation to artists and publishers for home taping of recorded music seems to have abated in at least one country. After 10 years of lobbying by the Australian Recording Industry Assn., the government is moving to enact a royalty tax on blank tape sales. This landmark decision in effect makes home taping legal in Australia. Glenn A. Baker reports. Page 76

FEATURES

80 Album & Singles Reviews 94 Inside Track
32 The Beat 65 Jazz/Blue Notes
34 Boxscore 79 Latin Notas
6 Chartbeat 86 Lifelines
79 Classical/Keepering Score 39 Nashville Scene
67 Clip List 10 Qute The Box
31 Dance Trax 23 Power Playlists
6 Executive Turntable 71 Retail Track
65 Gospel Lactern 26 The Rhythm & the Blues
72 Grass Route 15 Vox Jox

SECTIONS

26 Black 66 Music Video
78 Canada 52 Pro Audio/Video
50 Classified Actionmart 10 Radio
9 Commentary 70 Retailing
39 Country 32 Talent
86 Datebook 16 Urban
55 Home Video 45 Video Retailing
76 International

MUSIC CHARTS

Top Albums

Hot Singles

27 Black 16Adult Contemporary
79 Classical 28Adult R&B
71 Compact Disks 29Black Singles Action
43 Country 39Country Singles Action
77 Hits of the World 50Crossover 30Jazz
65 Jazz 16Crossover 30Rock
35 Rock Tracks 30Country
88 Pop 77Hits of the World
82 Hot 100 84Hot 100 Singles Action

VIDEO CHARTS

61 Hobbies & Crafts 61 Recreational Sports
5 Kid Video 49 Videocassette Rentals
55 Music Videocassettes 62 Videocassette Sales

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Many Retailers Let Down By Memorial Weekend Sun Casts Shadow On Video Biz

BY JIM McCULLAUGH

LOS ANGELES “Good Morning Vietnam,” the Robin Williams vehicle, that grossed over $10 million during its run in U.S. theaters, becomes 1988’s first major self-through-priced feature film video, and rises to $529.95

Walt Disney’s Touchstone Home Video division predicts the film will sell from 2-million to 3-million units. VHS cassettes of the title, which has an Aug. 2 street date, will be available only in 12-packs (Beta cassettes will be marketed individually).

The cassette will be backed by a $6 million marketing campaign that will include network, spot, and cable television advertising as well as radio, consumer, and trade print advertising and a co-op program. The campaign starts this month and lasts through December.

Williams, who received rave reviews for his performance in the film, will be available to promote the cassette, according to William Mechanic, president of worldwide (Continued on page 93)

‘Good Morning Vietnam’ To Hit Vid Stores At $29.95

Monsters Of Rock Off And Running At Major Haunts

BY STEVE GITT

NEW YORK The monster are inva- ding — Van Halen’s Monsters Of Rock, that is. The hard rock touring festival hit the road over Memorial Day Weekend with three sellout shows at the Grossinger’s Musik & Mecky Music Theatre, East Troy, Wis. A total of 86,683 fans attended the 20,000-seats only extravaganza, which features five acts: Van Halen, Scorpions, Metali- cia, Dokken, and Kingdom Come.

“This really was a bad rain, but the bands, managers, and agents involved were very professional and courteous,” says tour producer Louis Messina. “Everything ran very smoothly, and I think that’s down to the incredible cooperation of all the bands, managers, and agents involved.” Following the Alpine Valley kick-off, the Monsters Of Rock stadium tour was set for two dates in Flori- da, June 4-5, at Miami’s Orange Bowl and Tampa’s Channelview Stadium, and was ex- ecutively. A further 23 shows have been booked through July 30, when the tour wraps in Denver.

According to Messina, advance ticket sales for most of the shows have been “very encouraging.” He likens the ticket-buying patterns (those he has experienced over the past decade as presenter of the an- (Continued on page 97)

BMM GIVES HOLLYWOOD & TV MUSIC ITS DUE

Awards Dinner Honors Veterans & Newcomers

LOS ANGELES A variety of pop performers and composers were saluted at BMI’s annual Motion Pic- ture/Television Awards dinner May 26 for their contributions to the top films and TV series of the year.

BMI president Frances Preston hosted the black-tie event, held at the Beverly Wilshire Hotel in Bev- erly Hills. More than 750 industry notables attended the gala.

Here the evening’s most conspicuous honoree was senior Hollywood scribe Lalo Schifrin, who received BMI’s Richard Kirk Award (named after the founder of BMI’s movie and television department) and one of six Pioneer Awards, which are presented to composers celebrating their 25th consecutive year with BMI. Other Pioneer Awards recipients were Alan Capps, Herbie Hancock, Paul Henning, Peter Matz, and Pete Rugolo.

Veteran pop talents dominated the most-performed-motion-picture-songs field. Honored were Barry Mann and Cynthia Weil, for “Some- where Out There,” from the animated feature “An American Tail”; Phil Collins, Tony Banks, and Mike Rutherford of Genesis, for “In Too Deep,” from the English feature “Mona Lisa”; and Ben E. King, for the title song from Bob Reiner’s “Stand By Me.”

Songs receiving airplay from Oct. 1, 1986 through July 30, 1987, were eligible for consideration in the most-per- formed-motion-picture-songs cate- gory.

Two superstar guitarists won laurels in the motion-picture-composer category: Eric Clapton and partner Michael Kamen won for the “Lethal Weapon” score, while Carlos Santana and Miles Goodman won for instrumental work on “La Bamba.”

David Foster was also honored for his work on “The Secret Of My Suc- cess.”


Cong Su and Ryoichi Sakamoto were honored for their Oscar-winn- ing score for “The Last Emperor.”

(Composer David Byrne’s cassettes work is administered by ASCAP, was not cited at the ceremony.)

Van Halen and Frank Sinatra’s Messenger were recognized for their Emmy Award-winning work on “Liberty Weekend” and “Santa Barbara,” respectively.

Other awards for motion picture composer went to John Williams, who received an Oscar for scoring his and Burt Bacharach’s “Nights In Rodanthe,” Andrew Lloyd Webber for “Sunset Boulevard,” and Car- los Alomar for “Flashdance,” among others.

On the other hand, fuel worry in Texas was welcome news for Home Video Plus Music, where “The Texas Chainsaw Massacre” (Continued on page 93)
NEW YORK — Action will speak louder than hype on the compact-disc-video front at the June 4-7 Consumer Electronics Show in Chicago as attendees hear of the long-awaited rollout later this month of the first commercially viable CDV software.

While no giant CES media splash is planned for CDV—at least nothing on the scale of the extravagant $1.35 million multimedia megabooth assembled for last summer's expo—PolyGram and the WEA Group will reveal June date sheets for the first batch of about 50 CDV titles, including 27 previously announced various discs (Billboard, March 26).

Last year's splashy CDV debut at CES attracted curious crowds, but the ultra-high profile backfire when it became apparent after the show that support from hardware and software makers was not all that strong. Some industry observers began predicting that CDV was over before it had begun.

Word of the PolyGram and WEA shipments should help breathe life into CDV and create some public awareness and interest in the product. Another much-needed shot in the arm—this time on the hardware side—comes in the form of Sony Corp.'s recent entry into the CD comb-player arena already populated by Magnavox, Yamaha, and Pioneer.

At last year's summer show, Sony had expressed doubts about CDV, but the company now feels confident enough to exploit the market for introduction. Sony has already begun placing ads in audio-buff magazines for its combplayer, which can play regular audio CDs and CD-3s as well as all three CD sizes.

John Messerschmidt, president of the nonprofit CD Video Systems Assn. Inc., says a wealth of other new CDV hardware entries will be displayed either on the CES show floor or in the suites of Sharp, Philips, Denon, Hitachi, and Image Entertainment.

According to Joe Parker, PolyGram's VP of video and associated labels, 21 5-inch CDV pop titles and 20 large-screen classical titles will ship to stores June 27. The pop titles—featuring 20 minutes of audio and one videoclip—will be priced at about $9.98, and include such artists.


dame martino

### Atlantic, Prism Merger Seen As Boon For Both

**BY JIM MCCULLAUGH**

LOS ANGELES — Independent film producer/distributor Atlantic-Entertainment Group and independent video supplier Prism Entertainment have agreed to a merger that will yield a revitalized Prism as well as an entirely new Atlantic video label.

Under terms of the merger, brewing for the past six months (Billboard, May 29), the publicly traded Prism will be absorbed into Atlantic and listed as the Atlantic Entertainment Group on the American Stock Exchange. The stockholders of privately held Atlantic will receive 7.5 million shares of Prism's common stock, or about 77% of the then-outstanding common stock of the merged company.

Thomas J. Coleman, chairman of Atlantic, will be chairman and chief executive officer of the merged company. Barry Collier, Prism founder and vice chairman, will be chief operating officer of the combined companies. Jonathan Dana, president of the motion picture division (Continued on page 87)

### Liebermann Net Income Up In 1st Quarter Giant Rack Not Ready For Plunge

This story was prepared by Mark Mehler and Ken Terry.

NEW YORK — Lieberman Enterprises Inc. reported sharply higher net income, operating profit, and revenues for the first quarter ended March 31. These results include the operations in February and March of Information Video Entertainment, a wholly owned subsidiary of Lieberman acquired Feb. 2. The comparable 1987 quarter figures are for Lieberman alone.

Rumors continue to circulate that Lieberman is pondering a plunge into the retail field, but no such move seems to be in the immediate offing.

The music and video rackjobber posted a 26% gain in first-quarter net income from continuing operations, which rose from $302,000 in last year's quarter to $385,000. Operating profit of $3.9 million was up more than 100% over last year's $1.9 million. Revenues jumped 26%, from $53.9 million to $69.2 million.

Operating results for both Lieberman and IVE were also improved when compared with the company results in 1987's first quarter. On this basis, operating profit rose from $2.1 million to $2.8 million, and net revenue increased from $61.5 million to $73.2 million. Net income from continuing operations was $289,000, compared with a $1.2 million loss in the 1987 three-month period.

Jose Menendez, co-chairman of the board of Lieberman (and also chairman/CEO of IVE), says the improved results reflect improvements in the company's inventory-management program and greater video sales at its account base. Menendez notes that IVE's results also compare favorably with last year's. The manufacturer and distributor of videogames had operating income of $2.7 million, compared with $159,000 last year, while IVE revenues more than doubled, to $18.2 million.

Liebermann officials note that the first quarter is generally their slowest seasonal period, but this IVE's results tend to vary depending upon feature-film titles available for video release. "Rambo III" is among the IVE releases scheduled for later this year.

Lieberman is 48% owned by Carole Liebermann & Co., an independent film company.

Some analysts speculate that Lieberman may be exploring the sale of the Feld Entertainment unit into the entertainment-software retailing field. However, while a recent SEC filing by the company indicates that there is (Continued on page 83)

### MCA To Join In Managing Two More Venues In L.A.

Los Angeles — MCA Music Entertainment Group and the Philadelphia-based private management firm Spectacor Management, in a joint partnership, have been awarded a long-term private contract to manage both the Los Angeles Memorial Coliseum and the Sports Arena venues.

The deal, tentatively struck last month and receiving final approval here June 2 at the monthly Coliseum Commission meeting, will see MCA/Spectacor acting as a booking agent for both venues for a yearly $200,000 fee plus a portion of the profits. Contractually, MCA and Spectacor would act as joint managers of the facilities for five years, with an additional five-year renewal option.

If approved, the deal will see MCA—solely or in partnership—controlling bookings at three of the staples area's largest entertainment venues: the Coliseum, which seats 92,516; the Sports Arena, capacity 16,000; and the Universal Amphitheatre, capacity 6,251.

The action follows a pattern of steady growth and conspicuous growth on the part of the MCA Music Group. On April 29, the company announced its acquisition of international merchandising company Winterland Productions. Other assets include the Fiddler's Green Amphitheatre in Denver, Front Line Management, and Facility Merchandising Inc.

### Executive Turntable

**LIEBERMANN Net Income Up In 1st Quarter**

**Executive Turntable**

**MCA To Join In Managing Two More Venues In L.A.**

**Theatre News**

**As Hardware Firms Gather In Chicago**

**Graduation Rollout**

**Liebermann Net Income Up In 1st Quarter**

**Giant Rack Not Ready For Plunge**

**MCA To Join In Managing Two More Venues In L.A.**
The artist, producer, songwriter, musician and arranger — KASHIF and THE NEW MUSIC GROUP.

Coming soon—a newly created female group directed by Kashif and The New Music Group.

Management: Raymond Katz Enterprises, Inc.
BY PAUL GREEN

LOS ANGELES: Hot on the heels of widely publicized reports that Elvis Presley has been sighted at various locations across the country, the King received a truckload of gold, platinum, and multiplatinum awards in May from the Recording Industry Association of America.

The certifications, which come nearly 11 years after Presley’s death (longer than 37 years after he exploded on the pop scene, underscore the immense popularity of this pop legend.

Two Presley albums were certified double platinum in May: his 1973 chart topper “Aloha From Hawaii Via Satellite” and the 1971 seasonal offering, “Elvis Sings the Wonderful World Christmas.”

“Aloha” was also certified platinum long after, as were three other Presley releases spanning 18 years: “Elvis’ Golden Records” (1962), “Elvis At Madison Square Garden” (1972), and “Pure Gold” (1989).

George Michael’s “Faith” advanced to the 4-million sales mark in May, matching the mark set by Wham’s top-selling album, “Make It Big.”

Aerosmith’s second album for Geffen, “Permanent Vacation,” topped the 2-million sales mark. It’s the veteran band’s first double platinum studio album since “Toys In The Attic” 15 years ago.

(Continued on page 84)

17th Int’l Fan Fair Expected To Net $6.6 Mil In Nashville

BY GERRY WOOD

NASHVILLE: With a predicted attendance of up to 14,000, the 17th Annual International Country Music Fan Fair is expected to pump more than $6.6 million into Nashville’s economy June 12-16. More than 30 hours of country, Cajun, and bluegrass concerts will provide an entertainment feeling for the rabid fans and an international media contingent.

The tour will push Fan Fair’s 17-year total attendance beyond the 250,000 mark, according to Terry Clements, director of tourism for the Nashville Area Chamber of Commerce. “This is Nashville’s biggest event in terms of tourism,” Clements told Billboard. He noted this year’s dollar projections were higher than last year’s $7 million figure and that the predicted average stay of five days might prove longer because of such pre-Fan Fair events as the refurbished Mandell Celebrity Softball Tournament and the Nashville Summer Lights Festival. The dollar figures represent admission to the fair itself, but do not include transportation to Nashville.

The registration fee includes outdoor concerts by major country artists, admission to exhibits where entertainers appear for autograph sessions, admission to the Country Music Hall of Fame, Ryman Auditorium, Opryland U.S.A., the All American (Continued on page 92)

‘Dirty Dancing,’ ‘Bad,’ And ‘Hysteria’ Show Off Their Album Chart Legs

by Paul Grein

“Dirty Dancing” this week becomes the first soundtrack in more than 20 years to log 36 weeks in the top 10 on the Billboard Pop Albums chart. The last soundtracks to have this kind of staying power were “The Sound Of Music” and “Dr. Zhivago,” which both held on for the tail end of the soundtrack boom of the ’50s and ’60s.

“The Sound Of Music” logged 109 weeks in the top 10, “Dr. Zhivago” had 71 weeks. Coincidentally, both of those soundtracks ended their top 10 runs the same week: Jan. 13, 1968.

This week, as is good a date as any to mark the end of the soundtrack’s dominance of the pop album chart. The chief reason for the decline: the simultaneous nose dive of the traditional movie musical.

There have been many successful soundtracks in the past 20 years, but since almost all of them have been key to hit singles, they haven’t had the kind of longevity enjoyed by their ’60s counterparts. “Dirty Dancing” reached No. 1 at 1986 but had just 20 weeks in the top 10. After the period that the “Footloose” singles were burning up the radio, everyone wanted the album, but it leaked the way they were for demand for the album fell off sharply.

That’s what makes the endless demand for “Dirty Dancing” so utterly phenomenal. The album yielded just three top 40 singles—no great shakes by current standards—and the last of those hits dropped out of the top 40 two months ago. And still the album keeps on selling. This week, it holds tight at No. 2.

For the record, “Saturday Night Fever” had 35 weeks in the top 10, which was the longest run of any soundtrack since 1960—until now.

MICHAEL JACKSON’S “Bad” logs its 38th week in the top five on the pop album chart, which matches the mark set in 1986-87 by Bon Jovi’s “Slippery When Wet.” The last album to have more weeks in the top five was Bruce Springsteen’s “Born In The U.S.A.,” which reigned for 66 weeks in 1984-85.

Also, Jackson’s “Dirty Diana” jumps to No. 8 on the Hot 100, becoming the fifth top 10 single from “Bad.” Ian Wallis of Scarborough, Ontario, notes that this makes Jackson the first artist to land five (or more) top 10 hits from back-to-back albums. The Glee Club had made seven top 10 hits from his 1982, “Thriller.”

F A C T S: Def Leppard’s “Hysteria” jumps to No. 4 in its 43rd week on the pop album chart. That matches the album’s peak position in September and October. One measure of the album’s longevity:

When it first reached No. 4, the top three were Whitney Houston’s “Whitney” “Whitneaks,” and the “La Bamba” soundtrack. Those albums are currently No. 35, No. 85, and off the chart, respectively. “Hysteria” has now logged as many weeks in the top 10—36—as its smash predecessor, “Pyromania”.


George Michael’s “One More Try” becomes the first single to spend three consecutive weeks at No. 1 on the Hot 100 since Michael’s “Faith” late last year.

Belinda Carlisle’s “Circle In The Sand” jumps to No. 9 on the Hot 100. Carlisle has now had four top 10 hits in two years as a solo artist—compared with just two in six years as a Go-Go. If we renumber our seven-grade math, that means the hits are now coming six times as fast.

We Get Letters: Art Calvin of Orlando, Fla., notes that with Miami Sound Machine topping the Hot 100, there has been major-city representation at No. 1 from all six sections of the U.S. Miami Sound, of course, represents the Southeast. From the West: the Hollywood Argyles. The Midwest: Chicago. The South: Whitney Houston, Thelma Houston, and Patti Austin. The Northeast: the Manhattans. New England: Boston.

Steve M. Krapm of Sencenecty, N.Y., notes that Prince’s new hit, “Alphabet St.” clocks in at just 2:25, making it the shortest song to reach the top 10 since the Beach Boys’ “Come Go With Me” six years ago.

Michael J. Fodacaro of Clifton Park, N.Y., notes that Brenda K. Starr, whose “I Still Believe” jumps to No. 15 on the Hot 100, cracked the top 10 on the Latin chart earlier this year with “Desayuno De Amor.” Among the other artists to have registered on both the Hot 100 and the Hot Latin 50: Linda Ronstadt, Julio Iglesias, and Miami Sound Machine.

Dan Kraft of Tower Records in Boston notes that Johnny Hates Jazz’s “Shattered Dreams” is the first single to hit No. 2, fall backward, and climb back to No. 2 since the Kingsmen’s “Louie Louie” in 1963.

And Kevin Crocker of Gardiner, Maine, notes that “When We Were Kings,” which debuts at No. 19 on the Hot 100, is the second B side to reach the top 40 this year, following Salt-N-Pepa’s “Push It.”
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Produced by DIR Broadcasting.
Thirteen years ago, on early solo albums such as "Stanley Clarke" and "School Days," Stanley Clarke perfected playing techniques that are now copied by virtually every electric bass player in jazz.

Now, on his latest album, "If This Bass Could Only Talk," Stanley Clarke returns to the purely instrumental format and the spirit of experimentation that characterized his most successful works.

In addition to jazz classics ("Goodbye Pork Pie Hat"), state-of-the-art fusion ("Workin' Man") and challenging compositions few other bass players would attempt ("Tradition"), the new album includes a funky new Jimmy Jam/Terry Lewis/Janet Jackson composition, "Funny How Time Flies (When You're Having Fun)," and the airy, up-to-the-minute "Come Take My Hand."

Among the greats joining Stanley Clarke and his bass on this special release are Stewart Copeland, Wayne Shorter, Paulinho Da Costa and, with a tap dance solo on "Basically Taps," Gregory Hines.

"If This Bass Could Only Talk" is the first album in over a decade that is 100% true to Stanley Clarke's original jazz vision. Expect it to be the talk of the jazz world for years to come.

STANLEY CLARKE, "IF THIS BASS COULD ONLY TALK" Out Portrait Records, Cassettes and Compact Discs.

STANLEY CLARKE — BACK TO BASSICS.
Three Cheers For New Grammy Categories

By ROBERT C. GORDY

Recently, Clive Davis, president of Arista Records, spoke at a National Academy of Songwriters function held at the University of California at Los Angeles. A May 7 Billboard story took note of Mr. Davis’ comments regarding what he perceives as prejudice against rap artists on top 40 radio. The article quoted Mr. Davis as saying, “I find that reverse sort of discrimination.”

Since this is not the first time Mr. Davis has commented on this situation, it seems Mr. Davis thinks that there is a problem. I believe he is simply that people in the decision-making positions have recognized that black voices have always had.

Actually, the term “reverse prejudice” is a misnomer. It indicates that the formerly oppressed group is now the oppressor. This is not true, in that the vast majority of top 40 radio stations, record company owners, and record producers are white. They would have no reason to discriminate against their own kin, people who provide their accepted source of income.

To the contrary, recently there have been ballad hits by white pop artists like Tiffany, Glenn Medeiros, Toto, and others. At the same time, white artists who sound black, like George Michael and Michael Bolton, among others, have had ballad success. Recent Top 40 and black charts. In fact, the major difference is that black artists are taking up chart air space and white ball pop singer could be filling in Whitney Houston, an Arista artist. Clive, what are you complaining about?

I strongly agree with Mr. Davis about one thing: The state of historically pop artists (and ballads in general) is in woeful condition. I believe this is due to the fact that the most active top 40 radio listeners are still in the younger age group. Young listeners want their own stars and are more interested in up-tempo music than in ballads. Therefore, radio at the top level will stay as it has always been, a youth-dominated format. The only difference is that since the mid-’80s, radio has been as accepting (based on the mand) of black or black-sounding artists as it was in the ’60s. Rather than a conspiracy of prejudice, “we are witnessing another change in trends.”

Mr. Davis’ repeated comments suggest that he himself implies that this is a situation that should be looked into. I believe it were, the quality and beauty of black artists would be once again recognized and appreciated.

In further inspection, we should take pride in the fact that, at least in most music, an artist is being judged not by the color of his skin, but by the content of his mind, as Dr. Martin Luther King Jr. dreamed.
LOS ANGELES — "Broadening The Black Base," was the theme for the 12th annual Black Radio Exclusive conference held in Universal City, Calif., May 24-28. What the last year has suggested generally have more musical policies that are slower than the national charts, a number of sources have said. The record side of the panel also accused trade magazines of "trying to control radio," especially by limiting the number of days on which records are reported or added in a given week. No trade magazine personnel were represented at the session.

Verbal complaints ran rampant in the "To Report Or Not To Report" session. In recent years, several major black stations have said that increased pressure from record companies has led them to discontinue trade reporting, WRKS New York, WJLB Detroit, and KMQJ Houston are among those that no longer contribute to national chart tabulations.

[Reporting] just got to be too time-consuming," explained WBIP James Alexander. "And record companies seemed more concerned with numbers than actual airplay, I got tired of seeing records die after going 'breaker.' Now I wait to see life after breaker status." Thats when I drop a record, I get four calls from four different people wanting to know what happened," said panelist Jimmy Smith, MD at KKDA "Kid 104" Dallas. "Is that all I have to do? There are more than just reports that make a successful station. We have other responsibilities besides answering record companies phone calls."

Smith compared the situation to the television business. "If a TV show doesn't fly, it's canceled regardless of quality," said Mr. Smith. "But if a record company phone call aren't good enough should not be played, and programmers should not accept promotions to support non-mass market acts."

Warner Bros, senior VP of black music marketing & promotion Ernie Singleton conceded that "sometimes record companies are the culprits; sometimes we try to get something that isn't real. But he also said, "All PDs should have the right to say no" to trade reporting and claimed that WJLB's discharge from the trades had created a "more relaxed" atmosphere for him at the station. Although the stations that have pulled out of some or all of these "cooperative" deals generally have musical policies that are slower than the national charts, a number of sources have said the record side of the panel also accused trade magazines of "trying to control radio," especially by limiting the number of days on which records are reported or added in a given week. No trade magazine personnel were represented at the session.

Most small- and medium-market programmers present said they need the status and information reporting brings and intend to keep reporting. "I've worked at stations that didn't report, and it's like there's a difference between night and day," said KPRR El Paso, Texas, PD Bob Perry after the convention.

Another theme present throughout the panels was black representation in the entertainment industry. At a panel called "The Radio/TV Connection: Music, TV, And Advertising," B.J. McCurdy of the National Association of Black Broadcasters said KZZP was the first urban station to get a spot on the national picture. "It's much harder to get promotions and record service, and in small and medium markets, you don't always have extra dollars to do it yourself."

I can see where a large-market station might get away with not reporting, because record companies need those big markets to support their records. My only concern is that if you get an overdose of medium- and small-market stations controlling the chart, it won't be an accurate reflection of what's happening nationally," said Perry.

In keeping with the freewheeling nature of the panel, T. T. E. Breda, a part of the group, read a highly charged speech during the session on reporting, concluding, among other things, that major labels are keeping independent labels off the charts and that the majors didn't recognize the rap genre until it was "too late, Of course, we're talking about the music industry. Similarly, complaints surfaced that top 40 radio had co-opted rap from black stations. Def Jam VP of promotion Bill Stephey, who moderated the "Rap & Radio: More Or Less?" session, told Billboard, "There's a long history of record labels that top 40 is embracing, while black radio is neglecting their own artists. Stephey is also upset that black programmers like Tracey Chapman aren't being supported by black/urban stations.

Artist Joe Research "king of gang violence, Colors," received early support from such top 40 stations as KFST Sacramento, Calif., and K2ZEP Phoenix, Ariz., told the audience, "I'm a man banned by radio with an X rating. But I'm the only ammunition that gets through to kids today." He also chided urban programmers, saying, "The bourgeois in black radio don't want to be black. Thank you, white people, for supporting our work.

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WASHINGTON ROUNDUP

BY BILL HOLLAND

THE HOUSE OF Representatives, giving the broadcaster-backed Lottery Advertising Bill a second chance in a floor vote, un muscles the legislation May 25. The bill now goes to the Senate for consideration. Introduced last year by Rep. Barney Frank (D-Mass.), the bill would prove broadcast advertising by private groups--such as charities--that raise funds through raffles and bingo games. Gambling casino ads are still prohibited. The bill was defeated in the first go-round, but Frank continued to campaign for it. While the House's vote will give it another shot by sending it back to the floor, where it only needed a majority vote to pass.

BROADCASTERS aren't happy about a proposal by Sens. Ernest Hollings, D-S.C., and John Danforth, R-Mo., for a three-year, $75 million annual government allocation to produce and air antidrug ads. The ads would be administered by the National Telecommunications and Information Administration. The bill would require broadcasters to charge no more than their lowest unit rate and "provide reasonable access." The NAB, which has done its own antidrug public service announcements, is against any government intrusion into the broadcasting business.

MORE BLAB, LESS NAB: That's the substance of comments made by representatives of the American Federation of Radio Artists. They are one of the two main radio groups to the U.S. Supreme Court in a case focusing on whether broadcasters will have to pay to comply with suits on issues of public concern without being sued for libel. Immunity from libel suits only to the halls of Congress, says the group, and nothing else. The group's stance is to establish "a new right of access to the courts" and to argue that broadcasters should be able to speak on the issues in "official duties" in front of press microphones anywhere. The case stems from a libel suit filed by a legal service group against Rep. Don Young, R-Alaska, for "false and misleading" statements about the group, which is dedicated to "police and firemen's families," with the claim that the group defamed him in reports. The case stems from a libel suit filed by a legal service group against Rep. Don Young, R-Alaska, for "false and misleading" statements about the group, which is dedicated to "police and firemen's families," with the claim that the group defamed him in reports. The case stems from a libel suit filed by a legal service group against Rep. Don Young, R-Alaska, for "false and misleading" statements about the group, which is dedicated to "police and firemen's families," with the claim that the group defamed him in reports.
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Listeners Name Odd Techno-age Ancestors; Ex-WCBMers Tailgate; Elvis A No-show

WHAT'S THE MODERN ROCK equivalent of "Stairway To Heaven?" At KITS "Live 105" San Francisco, it's "Bitch". Rainier Davis, who took first place in the Memorial Day Live 1-4-80, at WDRE Long Island, N.Y., which ran a similar listener-voted countdown, says Davis was a song you may not have heard of. Alphaville's "Forever Young" is 3/5 years old. It charted at No. 93 as the follow-up to "Big In Japan" (itself only a top 60 hit). And its WDRK's perennial top request was "The Winter of '63" the KITS countdown.

Ever since KROQ Los Angeles surprised the industry in 1975 with a solid-gold weekend, then switching, at least for a while, to a 50-50, gold-current mix, several modern rockers have been leaning more on their libraries—especially with about 11 years of material available.

Some of their staples are indie label obscurities, like the Nolans' "Warm Leatherette." Some are completely lost to the format, such as Depeche Mode's "Blasphemous Rumors," which finished 12th on WDRK w few, such as U2's "Pride (In The Name of Love)" (No. 2 at WDRK), or Modern English's "I'm With You" (No. 2, KITS, No. 5 WDRK) are still heard in other formats.

While the recently remixed "Blue Monday" built its cult status on years of club play, "Forever Young" is so slow and creamy that Laura Branigan could cover it (and did). While "Forever" sent the top record of 1985 at WPSD, yet people who listen to it at all, it hasn't been passed from one hop, top 40 PD to another.

(Both "Blue Monday" and "I'M With You" have) It's not being played everywhere in its own for mat. It has shown up at various Long Island high schools as a class song in recent years. The song's popularity among teens may be due to its emphasis on mor tality, a running theme in the bopper hits of the '70s.

Rounding out KITS's top 10 were Nos. 4, "How Soon Is Now" by the Smiths (also No. 4 at WDRK), No. 5, "I Cried" Gonzales by Depeche Mode (No. 9 at WDRK), No. 6, "Halloween" by Ministry; No. 7, "Painted Love" by Soft Cell; No. 8, "Love Will Tear Us Apart" by Joy Division; and No. 9, "Let's Go To Bed" by the Cure. On WDRK, 5-3-85, the "Passion Question" by De peche Mode, No. 6, "Just Like Heaven" by the Cure, No. 7, New Order's "Bizarre Love Triangle"; No. 8, U2's "Bad"; and No. 16, "Oh L'Amour" by Erasure.

PROGRAMMING DEPART: In sudden at AC top 40 WXQI-FM '84 Q1 Atlanta, Don Benson and PD Fleetwood Graver are both out. Former KIFM San Diego PD Bob Linden is the new PD; Benson's job won't be filled. While Linden's background is at a jazz-teed AC, which suggests that WXQI might extend its popular nighttime jazz programming, another market rumor has it becoming more male oriented.

GM Jerry Blum says it's "too soon to tell, WQUT John Overdiek is the new PD at KJJO "KJJO3" Oklahoma City, following Joel Folberg's return to KEGL Dallas last week. Petro will also handle a two-hour midday shift.

WHYY "1100" Miami PD Steve Perun has been promoted to VP/programming for parent Metroplex Communications. Besides serving as an in-house PD for the station group, he'll also be involved in future acquisitions. Perun will continue to program WYTO and says there won't be any changes there.

Meanwhile, in the news at KFYI Phoenix, Arizona, replacing Tom Leykis, she was formerly with local W KlX Rochester, N.Y., has exchanged classic rock for a mainstream oldies format modeled on WMJX "Major League Baseball" according to producer Ben LaVey. Paul Jason from crosstown competitor WBFF comes on for mornings, morning Dee Collins to middays. PD Tom Clower, making time for afternoon drive, Connie Breeze is the new MD at KKKR "Z100" Portland, Ore., as Chet Buchanan moves further into programming. Burbach Broadcasting's newly acquired WHVY

by Sean Ross and Yvonne Olson

"B105" State College, Pa., recently switched from soft AC to top 40 under Paul Demille, PD at Burlington's about. Kevin Benson, WVXU, Cincinnati, who was assigned to WVXU's No. 3 PD slot, is still at a KCRC-St Louis. Cheryl Winston stays on as an assistant PD.

Now that WWRB-AM-FM "Rebel 100" Nashville has been sold, PD/party owner David Nohr is no longer there on a day-to-day basis. He is launching a consultancy, Earmark Broadcasting Systems, and can be reached at 615-373-4386. The top 40 veteran would especially like to put WWRB's Hot Contemporary Rock format—which can mix Morrissey, Joy Division, Smiths, and standard album rock artists—on other stations. Until

PEOPLE: Lauryn Nicole replaces Larry "Doc" EI lott in the top 40 slot at WLWB Detroit. ... Jack Harris, half of the morning zoo team at WRBQ "Q105" Tampa, Fla., moves to crosstown AC WLFL for similar oldies book. ... At urban WZET "Z700" Columbus, Ohio, Ellis Moore joins for afternoons from WDMF (now WHRO) Cleveland. Nina James moves from evenings to middays, switching shifts with Kevin Towns. Al Knight's "Warren Road" replaces Joel Benson at KITS San Francisco for weekends on KJET Seattle ... Victor Ramos, Terrance Conway, and Kevin Myron join WBZ Bos ton in various production capacities.

SHOCK OLIDIE OF THE WEEKWARD goes to WNYU Uica, N.Y., for its Freewheelin’ Flashback Weekend in which one set included the Swee t's "On The Run," Jane Weilind's "Rush Hour," and Eddy Grant's "Electric Avenue." Given the general lack of decent top 40 oldies PDs to use "70s and 80s gold, it was nice to hear two long-sustained records sounding good next to a hot current (as opposed to an AM several hours away that segued Prince's "Affection:" St. into Sam Cooke's "A Change of Pace.""

ALSO: Vince Montan a, creator of the Socal Orches tra during the 70s, has returned and arranged the most re cent jingles for hometown station ASW. Another '70s hit maker, Alice Cooper, teamed with ZZP Phoenix morn ing man Bruce Kelly to record "School's Out" with new, locally oriented lyrics ... WRMF/WLTF Cleveland news director Tracy St. John has published a sec ond book, "A Basic Guide To Broadcasting," through Cleveland's Redeker Press. ... WQXR-AM-FM New York has stated publicly that it will no longer include "expert" stock market analysis in its stock reports. Free in addition, the audience includes "hundreds of thousands of people who invest a substantial part of their resources and we must respect their in i dence.

On a somewhat related subject, financially beleaguered WCBM Baltimore went dark May 27th because of a staff walkout after 64 years of broadcasting. Two days later, about 20 ex-WCBM employees from various eras of the station's tenure held a wake/barbecue in WCBM's parking lot that made it into local TV news. "It's just that many things you do in the middle of the week when you can't think of anything else," says WHYF "Power 96" Detroit promotions director Geral dy George about WHYF's trip to Kalamazoo, Mich., where "several hundred" of Elvis Priestley have been reported. Michael Waite, Christie Tilley, and Samur eji Spent their morning show outside the town's Burger King building for the most recent sighting—hoping to spot Priestley. They also interviewed some of the people who claimed to have seen the King, who has supposedly lost some hair and is driving a red Ferrari.

FOR WEEK ENDING JUNE 11, 1988

ALBUM ROCK TRACKS

compiled by

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WEEK 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52

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GAS-GUZZLING PROMOTION

After WXON Rockford, Ill., covered a pink Cadillac with signatures in an unsuccessful attempt to get Springsteen to play Rockford, and after Natalie Cole’s popular cover of “Pink Cadillac,” there had to be other pink Cadillacs. One of them was the WKSX “Kiss” Hartford, Conn., team-up tied with the Cole version for one promotion. Now WKSX offered a fully restored 1960 Cadillac to listeners who could identify five Springsteen songs played at specific times during the three-week promotion. The winner was then chosen in a random drawing from correct written entries. The only stipulation was that the winner had to drive the Caddy to the recent Springsteen show in New York—which with tickets compliments of Kiss—

YOU’VE COME A LONG WAY, BABY?

Maybe it’s all in the parentheses, but WAVA Washington, D.C.’s “I’m Not A)” Bimbo Contest sounds like something for Ms. Magazine’s “No Comment” pages. In conjunction with Empire Films’ “Assault Of The Killer Bimbos,” WAVA had listeners pour themselves into their shortest miniskirts and tightest jeans, then add liberal doses of spandex, hairspray, and cheap perfume to compete for the coveted title of Queen Bimbo. The winner received $500, a night at an area hotel, limo service, karate lessons, a modeling workshop, a photo session, a manicure and pedicure, and lingerie. Let’s hope Hollywood can’t scrape up a promotional budget for an “Attack Of The Killer Wet T-Shirt Dominatrixes.”

RUMPER STICKERS

Country outlet KNFO “K-95” was the Texas’ recently inaugurated its Rumper Sticker collector’s patch series. The cloth patches measure approximately 3 inches wide, and resemble V.I.P. and backstage stick-on passes used by concert security. Collectors Patch No. 1 features the album cover from Exile’s “Shelter From The Night.” Listeners can also send in the subscription form printed on the peel-off backing for an Exile tour jacket giveaway.

K-95 drew 10,000 listeners for the Exile show, its fifth concert event. Tickets were given away at the sites of K-95 live vehicles in the weeks preceding the show. The station plans to eventually put out a whole collection of patches, each featuring artwork from the albums of artists playing local concerts.

MOTOWN COUNTRY

WWW “W4” Detroit recently threw what was billed as the world’s largest free country music concert. It may be a mouthful to say on the air, but The Sixth Annual W4 Country Budweiser Downtown Hoedown broke all previous records with its estimated attendance of 84,500, the free three-day annual event was co-sponsored by the City of Detroit, Budweiser, and Pepsi-Cola.

JACOB COMES CLEAN

We would like to thank Jacor Communications’ research company, Critical Mass Media, for a particularly funny press release detailing its recent experience with money laundering after a very sticky WYHY “Y107” Nashville cash giveaway. Jacor’s WYHY is not the first station to douse contestants in honey and then roll them in $1 bills—sister station KOAX Denver had already done it—but the pагeolгagation of explanation of how CMM’s GM Carolyn Gilbert kept Jacor exces out of hot water (and the heavy-duty cycle) with the U.S. Treasury Dept. is a hysterical look at the down-side of wacky promotions.

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Andrew Lloyd Webber
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Tony Martell
HUMANITARIAN AWARD

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**FEATURED PROGRAMMING**

**JAMES PAUL BROWN ENTERTAINMENT** has brought out another show with a full three-year sponsorship. The weekly one-hour "America's #1 With Gerry House" became its latest venture, debuting over the June 4 weekend. This time, Fruit Of The Loom stepped up to underwrite the production—before the company even heard a demo.

Executive producer Dana Miller says the country singer, born June 6 in Nashville, has had with WIX-FM Nashville morning man House at the recent Country Music Seminar. House already hosts JBP's country-call-in show, "Countryleague USA," and Miller was looking to utilize more of this comedic talent. He says jokingly, "I wanted to exploit Gerry on a national level."

The WIX morning show team, the House Foundation (including sidekicks Paul Randell and Devon O'Day), will be involved, but Miller says no one wants this to be The Gerry House Show. "The two sat- on the No. 1 approach, with e- very feature of the show being a No. 1 song." House is bringing his entire cast of character voices to the vinyl-de- livered production, but the House Foundation's antics are kept in the 90-second range in order to track an average of 10 songs each show.

Miller says the show was con- ceived as a weekend morning show, but it's also being slated as a week- end evening party feature. JBP is reported to have 200 clearances for the show's debut.

**RADIO TODAY ENTERTAINMENT** president Dan Formento tells us that contrary to what was stated here recently, there are actually thousands of letters delivered on RD. JBP's weekly two-hour "Flash- back" has been delivered on two CDs to 100 markets since January.

Speaking of "Flashback," the long business of RTE's suit against Westwood One over WW1's "Back- track" is creeping along. Formento says that the suit will go to trial. WW1's lawyers lost the case, but have decided not to appeal.

Formento says RTE is working on a weekly one-hour retrospective of the top live events of the '70s, '80s and '90s for album and classic rock stations. "The Live Show" will be hosted by Flashback host Bill St. James and will also be delivered on CD. The show should be making its debut the week of July 11.

RTE has brought back the daily shortform "Rarities" with WNEW-FM New York morning man Jerry Hughes, who joined in 1980-82. With classic rock still holding strong, RTE has decided the time is right to revive the daily feature, which began airing May 30. The five-minute feature spotlighting an unusual track, such as David Bowie's singing "Space Oddity," and George Benson's "The Look of Love" (also known as the "Batman" theme) is currently delivered on reel-to-reel tape, but Formento says it will be on CD within two months. RTE uses CDs man- factured by Discovery Systems.

**WILL OUR HEROS, Metropolitan reporter Simon Cummings, escape death at the hands of a sinister ter- rorist group? Will Corey Troupe, the Metropolitan's other intrepid re- porter, succeed in helping the beau- tiful Jessica Sloane prove that the death of her councilman father was not suicide, but actually foul play? Tune in tomorrow...**

Yes, after three years of development, the last year of which was spent snick-previewing and selling the concept, Stamford, Conn.-based Bandwidth Productions has brought the modern-day radio show "Metro Beat" to the syndicated air- waves. The daily half-hour program made its debut on May 16 in 20 mar- ket, and then took its opening bow on 10 more stations a week later. Half of the affiliates are in the top 50 markets.

"Metro Beat" executive/line pro- ducer Alan Cohen says that initial reaction has been excellent. When we talked to Cohen last year, he was hoping to sell the series as an after- noon drive program. He's now report- ing that more than half of "Metro- Beat" affiliates are running it in 5:30-7:30 p.m. slots.

The show's characters and ac- tions revolve around the fictitious big-city newspaper the Metropoli- tan. Scripts read like a cross- between "General Hospital" and "Mi- ami Vice"—with a satirical twist. Production is done at Bandwidth's studios in Stamford, with Steve Karpo directing.

The show is written in 13-week, 60-episode cycles and is available on a market exclusive/budget basis. Cohen says that "Metro Beat" is currently sponsored by a direct-re- sponse marketer to provide some re- search as the show tests its legs. He says there's a number of national sponsors waiting in the wings for the second cycle, beginning in late August. The show is delivered on reel to reel. Bandwidth can be reached at 203-972-3437.

The ratings firm reported that the syndicator's most recent project has been tempo- rarily shelved. Premiere was plan- ning to replace the recently discon- tinued "Classic Call" but will now be held off for a while.

**PETER J. LUDWIG**

Below is a weekly calendar of up- coming network and syndicated mu- sic specials. Shows with multi- ple dates indicate that local sta- tions have option of broadcast time and dates.

**June 10-11, The Pet Shop Boys, On The Radio, On The Radio Broadcasting, one hour.**

**June 10-12, The Smokey Robin Story, Unit- ed Stations Special, three hours.**

**June 12-13, John Cougar Mellencamp, Super- stars Rock Concert Series, Westwood One Radio Networks, 90 minutes.**

**June 12, Ace Frehley's Comet, Metalshop, MJI Broadcasting, one hour.**

**June 12-13, Cindy Birdsong, Motor City Beat, United Stations, three hours.**

**June 12-10, The Paul Carrack Show, Hot Rocks, United Stations, 90 minutes.**

**Monterey Go-Round.** Radio express president Tom Rouns hooks up the Pepsico generation with the Summer of Love generation as Peps-Cola signs on to sponsor Radio Express' first major summer special, "Monterey Pop." The nine-hour syndication will air many performances from the original 1967 Monterey Pop Festival that have not been heard since. The program will air over the July 4 weekend. From left are John Hetterick, Pepsi's VP of international marketing, Rounds, and Mark Young, Pepsi's international ad manager.

**AL SMITH** is named GM at KJMI/KXAN Fresno, Calif. He replaces John Broeske, now PD at KABC Los Angeles.

**ED WEIss** becomes GM at WGLD/WOJO Greenboro, N.C. That station's Jay Meyers was recently named GM at WNYR/WEZO Rochester, N.Y. Weiss had previously managed WRKX Raleigh, N.C.

**LORRAINE GOLDMAN** is named GM at classical WQRS Detroit. She comes to the station from crosstown WDFX.

**LYNE Glastone** is the new sales manager at AC WMAG High Point/ Greensboro, N.C. She had been an account executive at that station as well as at crosstown WOGL/WOYF.

**WRTX Chicago** has promoted local sales manager Harvey Weis to general sales manager. His background also includes stints as air personality and MD at that station. Jim Darnay and Gary Morrow have been pro- moted to new sales positions.

**Douglas Stalker** has been appointed VP/GM at KQZI Amarillo, Texas. He has also been president of the Texas Assn of Broadcasters.

**WNNW-AM-FM Nashville** will be sold by Bebe Nashville Inc., a partnership that had owned the station while it was in reveal/Livingston: Eric Korsh, King Broadcasting, which owns stations in Tupelo, Miss., Lake Charles, La., and Selma, Ala. The purchase price was $975,000.
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Swing Out Sister has traveled to Gold with their smash hit album, “It’s Better to Travel.”
Shadoe Stevens, the hot new star who's already captured the heart of America, will become the heart of American Top 40 this summer.

As the new host, Shadoe's youthful enthusiasm and national media presence will bring a new dimension of excitement to the most listened to radio music program in the world.

Although first and foremost a radio veteran, Shadoe is a national heartthrob, who is recognized by millions as a regular on "Hollywood Squares." He is a past winner of Billboard Magazine's Personality of the Year Award and his radio credits include WRKO in Boston, KROQ, KMET, KRLA and KHJ, all in Los Angeles.

American Top 40 will continue its popular award-winning format. Week after week loyal listeners of American Top 40 will continue to tune in to find out who's number one, catch the famous Long Distance Dedications, and hear illuminating trivia about the stars.

American Top 40 is the only radio program to have exclusive rights to the Billboard charts, acknowledged as the world's most respected music authority.

Let's face it. We can't think of anyone who will make the #1 countdown show in America more exciting over the years to come than Shadoe Stevens.
## Current Playlists

### New York

**O.M. Steve Kingston**
- **PLATINUM**
  - George Michael, One More Try
  - Sandy, How Deep Is Your Love
- **GOLD**
  - Brenda, Feeling Good
  - P.D., You Are Not Alone
  - Roberta Flack, Feeling Good
  - Tiffany, Break Every Rule

### Los Angeles

**P.D. Steve Rivera**
- **PLATINUM**
  - George Michael, One More Try
  - Michael Jackson, Dirty Diana
  - Buffalo Springfield, For What It's Worth
- **GOLD**
  - Chicago, Make Me Lose You
  - Alvin & Chipmunks, We Wish You a Merry Christmas
  - Kool & The Gang, Joystick

### Hartford

**P.D. Dave Shakes**
- **PLATINUM**
  - George Michael, One More Try
  - Whitney Houston, I Will Always Love You
  - Michael Jackson, Dirty Diana
- **GOLD**
  - Scorpions, Wind of Change
  - Chicago, Make Me Lose You
  - Alvin & Chipmunks, We Wish You a Merry Christmas

### Washington

**P.D. Mark St. John**
- **PLATINUM**
  - George Michael, One More Try
  - Whitney Houston, I Will Always Love You
  - Michael Jackson, Dirty Diana
- **GOLD**
  - Scorpions, Wind of Change
  - Chicago, Make Me Lose You
  - Alvin & Chipmunks, We Wish You a Merry Christmas

### Miami

**P.D. Steve Perun**
- **PLATINUM**
  - George Michael, One More Try
  - Sandy, How Deep Is Your Love
  - Michael Jackson, Dirty Diana
- **GOLD**
  - Scorpions, Wind of Change
  - Chicago, Make Me Lose You
  - Alvin & Chipmunks, We Wish You a Merry Christmas

### Cleveland

**O.M. Kid Leo**
- **PLATINUM**
  - George Michael, One More Try
  - Whitney Houston, I Will Always Love You
  - Michael Jackson, Dirty Diana
- **GOLD**
  - Scorpions, Wind of Change
  - Chicago, Make Me Lose You
  - Alvin & Chipmunks, We Wish You a Merry Christmas

### Atlanta

**O.M. John Doe**
- **PLATINUM**
  - George Michael, One More Try
  - Whitney Houston, I Will Always Love You
  - Michael Jackson, Dirty Diana
- **GOLD**
  - Scorpions, Wind of Change
  - Chicago, Make Me Lose You
  - Alvin & Chipmunks, We Wish You a Merry Christmas

### Phoenix

**O.M. Dave Shakes**
- **PLATINUM**
  - George Michael, One More Try
  - Whitney Houston, I Will Always Love You
  - Michael Jackson, Dirty Diana
- **GOLD**
  - Scorpions, Wind of Change
  - Chicago, Make Me Lose You
  - Alvin & Chipmunks, We Wish You a Merry Christmas

### Boston

**P.D. Sunny Joe White**
- **PLATINUM**
  - George Michael, One More Try
  - Whitney Houston, I Will Always Love You
  - Michael Jackson, Dirty Diana
- **GOLD**
  - Scorpions, Wind of Change
  - Chicago, Make Me Lose You
  - Alvin & Chipmunks, We Wish You a Merry Christmas

### Columbus

**P.D. Jim Richards**
- **PLATINUM**
  - George Michael, One More Try
  - Whitney Houston, I Will Always Love You
  - Michael Jackson, Dirty Diana
- **GOLD**
  - Scorpions, Wind of Change
  - Chicago, Make Me Lose You
  - Alvin & Chipmunks, We Wish You a Merry Christmas
IT WASN'T THIS PROGRAMMING experience that helped get KFM San Diego.

Great were general managers, Lee Mirabal and Mary Sorrentino, always came by on Saturday for our games, and [being the team manager] seemed to impress them. One day I offered them my resume and one of them said, ‘Oh, yes, we should look at that, too.” KFM is operated by three GMs on an informal basis.

It has been through five PDs in the last two years. And in the winter Artrons—or its first full box since switching from AC last September—it was ranked ninth in 18-plus overall shares at 4.7, up from 2.9. In its 25-to-54 target demos, KFM was second only to AC powerhouse KBMB by two ticks, a couple of things.

Huntington attended N.Y.’s Syracuse Univ., where he often shared the booth with Bob Costas, now a network sportscaster. He later spent four years as PD of WAVE Sarasota, Fla., targeting an AC audience with jazz and fusion tracks at night and ultimately in the regular mix. After Huntington’s subbed on for Florida’s ASTI chain, went satellite, then-PD Bob Linden brought Huntington to KFM as PD in October.

Like WAVE, KFM had also grown into its format. Since 1983, Art Good’s ‘influential in San Diego’ jazz block had grown from one hour to six hours nightly. When it became evident that Satellite Music Network would soon start beaming its WAVE format into the market, KFM went to full-time jazz after three weeks, and then, as KFM’s arrival on KBMB.

The move upheld KFM’s identity as the local jazz pioneer, embellished by considerable community involvement and the city’s expanding hunger for instrumental music. KSWV pulled a 2.1 share in the winter book, giving a national alternative outlet nearby in San Diego, where news/talk market leader KSLO pulled an 8.1.

“I’m aware of another market that has two stations focusing on contemporary instrumental music,” Huntington says. “This market is ripe and receptive for the mix of jazz we offer.”

Huntington is confident that KFM’s live presentation will preserve the station’s leadership. “In any market,” he says, “you can beat a satellite-fed station just by waking up to the wishes of your audience.”

“Our is not a passive audience. Our listeners don’t just leave it on in the background. It’s pleasant enough to work that way. We have an active, eager-to-learn audience, and we’re not going to leave them hanging in suspense when we introduce a new Pat Metheny song.”

“Certain music requires special handling, [especially] instrumental music,” Huntington says. “To make your audience comfortable with music that is unfamiliar or difficult to recognize, you have to lead people by the hand. You must identify the music to ensure their loyalty.”

Huntington emphasizes that KFM is a contemporary jazz station more than a new age outlet. “Our sound is bright, not sleepy sounding,” he says. “Because of the jazz image we have built up over the years, you won’t hear someone noodling on a synthesizer... but we play Yanni, Suzanne Ciani, George Winston, plus a few AC cuts—Sade, Sting, Phil Collins. ‘One Night In Vienna’ by Schermer & Scott is about the most down-tempo piece of music we’ll play.”

Good, now the host of a syndicated show, continues KFM’s “Late Out” tradition by voicing a new 6 p.m. midnight show, then hosting station-sponsored concerts at local clubs six nights a week. He also regularly attends sizable crowds to Humphrey’s Concerts By The Bay, a popular 1,000-seat oceanside venue.

Good regularly hands out prizes to those attending his club appearances. In addition, a popular KFM write-in contest, involving a series of clues, rewards listeners with trips to various destinations. The winter of the KFM Gives You The World promotion has sent listeners everywhere from Montreux, Switzerland, to Las Vegas. The current prize is a trip to Munich, West Germany.

Since July 1986, KFM has operated under an interim license that the Federal Communications Commission awarded to A&G Broadcast- ing, the group title shared by radio management novices Mirabal, Sorrentino, and Nikki Mike. FCC rules prohibit such inter- TB 86-621

The lure of a permanent license for KFM attracted 89 applicants, said to be an FCC record. Though an FCC initial decision in March found the application of a San Diego-based limited partnership, Rep- rensative Media, to possess the "most jazz-" the license may not be awarded for two or three years. Until then, FCC guidelines dictate that AFC must donate 80% of its profits to charity.

Of KFM’s unusual situation, Huntington says, “It can be tough dealing with three GMs and two consultants. I’m good at being sensitive to all the various players. “I work hard instilling confidence in myself. Since we switched from a card file to computers, my jocks don’t have quite as much of a role in picking the music as they once did, but their involvement in sequenc- ing the songs from various categories is critical to the station’s mood. I try to keep them involved. When everything’s working right, they will, too.”

“Our listeners keep telling us we’re giving them something they can’t get anywhere else,” Huntington says, “and I’m doing it in one of the best markets in the country. Now that’s a good arrangement.”

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Jazzy Ladies. When Nancy Wilson, left, appeared recently at New York’s Blue Note club, two singers influenced by the Columbia artist—Anita Baker, center, and Phyllis Hyman, right—stopped by to hear her.

**Black Music Month Brings Feedback On Industry Practices**

**Defenders Of Whitney Come Out In Force**

RECENT COLUMNS about Whitney Houston's image in the black community and the plight of black video producers have generated considerable feedback. This is appropriate, in light of Black Music Month, because the feedback demonstrates how the music industry reflects questions of image and economics debated in society.

The Houston column, which reported criticisms of the singer's image and music by blacks while celebrating her success, generated spirited responses reflecting the artist on the grounds that those who attack her define black expression too narrowly. They argued that those who blame Whitney for simply being herself, as the letter writers perceived her, are judging her by arbitrary standards of blackness. Moreover, these same correspondents took great pleasure in ridiculing other black stars (who will remain nameless) who had cosmetic surgery in an effort to cross over to white audiences.

In the '80s—the age of video, when even kids are aware of marketing—it seems that the challenge for every artist is no longer just to make good or bad music, but to develop an image that both reflects his or her personality and attracts an audience. Seemingly, Houston is as inoffensive in look and demeanor as one can be. Yet, Houston's success has made her a social symbol in the eyes of both her detractors and defenders, and to them, her significance as a black woman and an artist is worthy of debate.

The music video column attracted the industry for not being more open to black producer-directors. Martin Kirkup, Bryan Perry's manager, called to say that the vocalist hired black British film maker Michael Roberts to direct the video for Perry's new single, "Limbo."

Overall, folks thought the music video piece was good, but complained that in taking up for black video directors, the column ignored more obvious industry inequalities. One example is black publicity departments. One caller pointed out that at several major labels, while publicists had been hired to handle black press, while the caller found that fact alone disturbing, he got even hotter when noting that these jobs had been filled without any black candidates being interviewed. This is just the kind of problem the National Assn. for the Advancement of Colored People addressed in its report two years back.

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G. KNIGHT /THE PIPS RCA
1 7 11 19 37

IF DONT WANT
NEW EDITION MCA
2 6 10 18 84

THE COLOUR OF LOVE
B. SCOTT - WARREN BUXE
3 6 9 18 65

YOUR LOVE IS SO DEF
FULL FORB COLUMBIA
1 8 9 18 33

DON'T BE CRUEL
BOBBY BROWN MCA
2 8 4 14 85

WHAT CHA GONNA DO
THE JUDAS MCA
0 4 7 11 18

OFF THE HOOK
R.J.'S LATEST EMMANUEL
2 4 4 10 69

HIDE
SHIRLEY MUROCK ELKTRA
0 4 6 10 23

Radio Most Added is a weekly national compilation of the ten records most added to the playlists of the radio stations reporting to Billboard. The full panel of radio reporters is published periodically as changes are made, or is available by sending a self-addressed stamped envelope to: Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
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<thead>
<tr>
<th>BILLBOARD JUNE 11, 1988</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>CLIP LIST</strong></td>
</tr>
<tr>
<td><strong>NEW VIDEOCLIPS</strong></td>
</tr>
</tbody>
</table>

**ADDS**
- Aerosmith, Out Of Line
- Dan Ackroyd/Wilson Pickett, Land Of 1,000 Dances
- Jimmy Barnes, Better Road Through Loving Heartbreakers, Day
- Huey Lewis & The News, She's Like A Sinner
- Paul Carrack, Everything You Walk Into The Room
- Todd Snider, Stop, Look & Fuss
- Gene Loves Jetette, Supperclub
- Primal Scream, Can't Get Girls
- Prince, Atlantic
- Dan Hart Network, Got To You
- Shakin' Stevens, Turnaround
- Steve Winwood, Back In The Saddle
- Y Kant Talk Read, The Big Picture

**CONTINUOUS PROGRAMMING**
- 1775 Broadway, New York, NY 10019
- 4217 West Ave., Alexandria, VA 22304

**ADD S**
- Sadie, Paradise
- Paul Carrack, Everything You Walk Into The Room
- Cory Hart, Into Your Soul
- A.W.O.L., Turned On

**SADIE**
- 10 Clouds

**NEW NOUVEAUX**
- Tod Christie, Stop Your Fussin'

**POWER**
- Rick Ashley, Together Forever
- Bruce Hallas, Everything Your Heart Desires
- Robert Plant, Tell Cool One
- Tracy Chapman, Fast Car
- Clive Fischer, Love Changes (Everything)
- Luscious Georgie, Bridge Of Signs
- George Hansen, I Do信
- Moody Blues, I Know You're Out There Somewhere
- A.B. Quinton, This Time
- Brenda K. Starr, Old Friends

**MEDIUM**
- 10,000 Maniacs, Like The Weather
- Tracy Chapman, Fast Car
- Teresa Trico D'Arty, I'm On My Way For You
- Johnny Skinn, Love Changes (Everything)
- Samantha Fox, Naughty Girl
- Judy Walley, Most Of All
- Janis Joplin, Me And Bobby McGee

**BUZZ BIN**
- Smokey Robinson, Only A Memory
- Thomas Dolby, Airheads
- Ziggy Marley & The Melody Makers, Tomorrow

**THE ALARM, RESCUE ME**
- Michael Bernard, Run Me Low
- Michael Cenanni, Make Me Little Child
- D.J. Jazzy Jeff & The Fresh Prince, Parents Just Don't Understand
- Jonathan Butler, Heaven Sent
- Richard Buckner, Shattered Dreams
- Richard Marx, Hold On To The Night
- Bette Midler, The Colour Of Love

**BREAKOUTS**
- The Bears, Achs & Places
- Beverly Todd, Waiting For The World To Turn
- Herbie Hancock, Vibe Alive
- George Harrison, This Is Love
- John Illeto, Ride A Blue Jeans
- Doug Thoma, Rising Force
- Peter Murphy, All Night Long
- Tanya Pagge, Turning Loose
- Rhythm Method, Common Ground
- Brian Setzer, When The Sky Comes Tumblin' Down
- Henry Lee Summer, Darlin' Danielle

**CURRENT**
- World At A Glance, Burning Out
- Robert Plant, Tell Cool One
- Tense Terri D'Arty, Sign Your Name
- Living Colour, Misty Teenage
- George Hansen, I Do
- Rick Ashley, Together Forever
- Moog Blow, I Know You're Out There Somewhere
- Katrina, Tell Me

**NEW VIDEOCLIPS**
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<table>
<thead>
<tr>
<th><strong>ADDS</strong></th>
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<tr>
<td>Black Entertainment Television</td>
</tr>
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This weekly listing of new video clips generally available for programming and/or promotional purposes includes artist, title, album (where applicable), label, programme, production house, and director. Please send information to Billboard, New Video Clips, 1135 Broadway, New York, N.Y. 10010.

**CHET ATKINS**
I Still Can't Say Goodbye
Techno Columbia

**BARRON CROSS**

**BILLY BRAGG**

**COUSIN RACHEL**

**GEORGE JONES**

**LEATA GALLOWAY**

**JEANETTE MURPHY**

**THE MOODY BLUES**

**VENA HANCOCK**

**TEENAGE WIZARD**

**IBUTIER PONDINDEUX**

**Graham Parker**

**HENRY LEE SUMMER**

**HARRY LEWIS**

**THE TOUCHUNCEPHALS**

**TOWER OF POWER**

**MANUS’ FUTURA**

**VIDEOLAND FOCUS**

**MANUFACTURING**

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67
IMMC Panel Debates Music Fests
Labels Want More Say In Broadcasts

BY STEVEN DUPLER
MONTREUX, Switzerland A May 12 panel at the International Music & Media Conference titled "TV To Mon- reux," turned quickly from a discussion of the rapid growth of European television channels into a heated debate on the music industry's relationship with the TV business.

Of particular concern was the perception that labels only passively participate in such large-scale, nonlive music programs as Live Aid and the upcoming Nelson Mandela Freedom Fest.

"We're seeing more and more music on television, especially megache- dule shows," said the Prince's Trust, the Nelson Mandela 70th birthday special, the Atlantic Rec- ords 40th birthday event," said U.K.-based concert promoter Har- vey Goldsmith of Allied Entertain-

"For me, the more the merrier," he continued. "Everyone wants music, because it's cheap to pro- duce, and it attracts the younger audiences who are running away from television in droves. But if we want to make music work on TV, we have to work together. We need the record industry to put a quarter of the money it wastes on clips into live-event television and the copyright people to release some money back into the industry for these things to become success-

While Goldsmith attacked the record industry's "insularity" and "sink or swim" attitude regarding music television events, Jim Beach, manager of supergroup Queen, pointed to the paradoxical position labels are in with regard to television.

"The record companies need to know how much exposure a program will get before they commit their artists to it," said Beach.

'Ve're seeing more and more music on TV'

"But at the same time, broad- casters don't want to commit them- selves to a show until they know which artists are going to appear. And they obviously need major stars to help sell the shows and get an audience."

Paul Burger, vice president of marketing and sales of CBS Inte-
national, defended the labels' posi-
tion from the floor, saying: "We would applaud more 'event' music television, but we have to look at where it is and where it is going. We need to know what benefit we can expect from our participa-

Burger pointed to the annual TV festival revive 'Ibiza 92' as an ex-
ample of a show in which his com-
pany had been asked to lend its full participation "without even being asked, because the program will be broadcast.""

"I agree labels should get more

involved," said Burger. "But there's our share of the profits."

We must take a long-term view of things, and event programs are ba-
sically one-offs. Where labels are interested in artist development, television is only interested in big names."

Kevin Wall, president of U.S.-

basie Radio Vision International, noted that perhaps one way to change this syndrome is to pro-
troduce more "original programmes that also have them feature up-and-
coming artists during the show. "Event programming is the cream on the cake," said Wall.

But regular internationally broadcast music events featuring a wide range of artists should be the next wave. That way, the la-

bles get wide exposure for their breaking artists, and TV gets their stars."

Czeching It Out.
Lamon Records artists the Moody Brothers are shown making an appearance on "TKM Television Club For Young People," the Czecho-

lovakian equivalent of "American Bandstand" and the most-watched show among young Czechs. The band was in the Eastern Bloc country for four days recently. The show was taped by Czech national TV and is being made available for international syndication. During their 17-day stay, the Moodys also recorded an album in Prague for release on Supraphon, the Czech national label.

by Steven Dupler

EYE OPENERS. Flash One: Catch-22 in Anchor-

age, Alaska, was scheduled to shut down for good on May 29. The local music video outlet had been running for more than four years, but it reportedly experienced financial difficulties recently. "It makes me mad," says one former employee of the station's closing. "Catch-22 was a going concern, a big business, and it's just disappeared. But they simply wouldn't change the times, and it caught up with them."

Flash Two: Casey O'Brien (himself a former Catch-22 staffer), has left his post as director of mu-

sic programming for KLSR, better known as Laser-25, the local cable and broadcast-TV station in Eu-


gene, Ore. Commentator John Mielke says he is on the lookout for a replacement, so if you're tempt-
ed by the prospect of living in a cool college town in the Northwestern, where the air is pure and the ratings are high, give him a call.

SPEAKING OF LASER-25, we recently had a long chat with Mielke about the state of the station. Since the channel cut back seven months ago from 24 to 15 hours per day of music-video and music-oriented programming, rumors had been circulating that La-

ser-25 would eventually bug off music altogether and move to standard TV fare. Not so, says Mielke. "We made the hours cutback in order to qualify for the shorter [30-day vs. six-

month] window on MTV exclusives. But more than half of our programming is still music, and that will continue to be the case."

Laser-25's current format seems to be serving the station well. Ratings are high, and business is good. Mielke says. Laser-25 offers a mixture of such "hip" clips as 'The Beach Boys' "Good vibration or No," 'D.C. Follies'; and the "Monkees); as well as movies and -on Saturday and Sunday-Fox Network pro-

gramming.

Much of the strip programming is music ori-

ented, as well as "American Bandstand" and "Solid Gold" in the lineup. Laser-25 also recently ac-

quired the "Montreux Rock Festival" program be-

ing syndicated by MTV Networks.

On the promo clip side, Mielke has broken down daily vidclip programming into demographically differ-

ent and musically-targeted blocks, including the adult contemporary "Tempo" morning show; the after-
noon-slotted "Video Beat"; and the late-night "Af-

ter Hours" and "Midnight Metal" programs.

Also featured on Laser-25 is a weekend country show ("Country Comforts") and even a big-band program for oldsters; "We run that one right after church, at 12 noon on Sundays," says Mielke. "It's unique in that we program it largely from a library of 380 promo clips from the '30s and '40s-the actual trailers used in movie theaters to promote bands like Tommy Dorsey and Glenn Miller."

Mielke says broad programming is necessary be-

cause of the diversity of the Eugene market and its envi-

rons. "We're basically trying to narrowcast to the 12-34 demographic, but we also need to reach the 50 plus demo we have here. To do this, Laser-25 has come up with some fairly bizarre programming com-

binations, using videos in conjunction with other programming elements to hold its audience.

For example, one of the most popular vidclip shows on the station is actually a long-running pin-


game show, with a grand prize of $10,000. "It gives them something to watch the show for other than just the videos," Mielke says, laughing. "I mean, we've got 60-year-olds we want to reach, and back-
to-back music videos just won't do it. But if they know the jock is going to call the next bingo number soon, they'll 'stay tuned.'"

That programming philosophy seems to be work-

ing, at least according to the A.C.

Nielsen numbers. Mielke says that the most recent Nielsen stats for the same time period in which the local CBS, ABC, and NBC affiliates are running their evening-news programs show CBS with a 10.1, ABC with a 6.8, NBC with a 6.2, and Laser-25 with a highly respect-

able 5.7. For the channel's midnight heavy metal show, the February monthly ratings report indicat-

ed a 1.8 rating and a 19 share, numbers with which many larger stations would be pleased.

"TV is not like radio," says Mielke, who has worked in both mediums. "You don't turn on a TV stasion because it's your favorite station," Mielke says. "You turn it on because it's showing your fa-

vorite program. And that's the way we're trying to program this station."
**Billboard**

**JAZZ ALBUMS**

**TOP CONTEMPORARY JAZZ ALBUMS™**

1. **Diane Schuur** - *Count Basie* (GRP 1339) - 3 weeks at No. 1
2. **Joe Williams** - *Veone 823 226/Four Women* (CBS)
3. **John Patitucci** - *GP 9149* (CBS)
4. **Wynton Marsalis** - *Columbia FC 40661* (STANDARD TIME)
5. **Keith Jarrett** - *ECM 828 059/Lay Back* (CBS)
6. **Mike Lawrence** - *Optimum (SP 3104)* (CBS)
7. **Gene Harris** - *Concord Jazz CJ 337* (CBS)
8. ** Ella Fitzgerald** - *Verve 835 454 1/Lay Back* (CBS)
9. **Branford Marsalis** - *Columbia FC 40711* (RENAISSANCE)
10. **Mike Metheny** - *MCA/Impulse 42203/42203* (CBS)
11. **Sonny Rollins** - *Milestone M-4167/Fantasia* (CBS)
12. **Henry Threadgill** - *Novus 302/302* (CBS)
13. **Louis Armstrong** - *MCA 25/204* (CBS)
14. **Jerry Mulligan** - *Pro Jazz CP 73/73/1* (CBS)
15. **Various Artists** - *Impulse 382/382/382* (CBS)
16. **Eric Marienthal** - *MCA 42210* (CBS)
17. **Tim Heintz** - *TMA 236* (CBS)
18. **Onaje Allan Gummb** - *Zebra 42120/WACK* (CBS)
20. **The Zawinul Syndicate** - *Columbia FC 40693* (THE IMMIGRANTS)
21. **Vassar* - *Catalyst 30424* (CBS)
22. **Frank Potenza** - *TMA 293* (CBS)
23. **Dan Siegel** - *CBS Associated BFZ 40462/E* (CBS)
24. **News** - *Verve Forecast BFZ 835 1/Lay Back* (CBS)
25. **Silveira** - *VE recordings BFZ 42225/E* (CBS)

**FOR WEEK ENDING JUNE 11, 1988**

*Complied from a national sample of retail store and one-stop sales reports.*

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**JAZZ NOTES**

by Peter Keeble

The jazz avant-garde is, as usual, something less than a major presence on the schedule for this year's JVC Jazz Festival. But at least two different festivals devoted to the cutting edge of jazz will be taking place in New York this summer, more or less concurrently with the JVC gala.

The Knitting Factory in Lower Manhattan kicks off its first jazz festival on June 19 with a concert by the Cecil Taylor Unit; the event will conclude on July 6 with a benefit double bill of Ronald Shannon Jackson & the Decoding Society and the Sonny Murray Group. Also on the schedule are Sun Ra, Anthony Braxton, John Zorn, and many other artists who rarely make more than a cameo appearance at George Wein's more mainstream JVC bash—with which the Knitting Factory festival is not affiliated.

Overlapping both the JVC and Knitting Factory events is the second annual Improvisations festival, June 18-July 1, sponsored by the World Music Institute. The Improvisations concerts, three of which Manhattan locations will feature the likes of the World Saxophone Quartet, the Roscoe Mitchell New Chamber Ensemble, and—making a rare U.S. appearance to close the festival—Annette Weber & the Inner City Ensemble. This year, like last year, the event is marginally connected to the JVC Festival; it carries the JVC imprimatur and its events are listed in the JVC brochure and some JVC advertising, although the larger festival is not handling ticket sales for the smaller one.

**Two summer festivals will explore the outer limits**

**Gospel LECTERS**

by Bob Darden

Steve Taylor epitomizes much of what's right about contemporary Christian music. After only a handful of albums (first for Sparrow and now for Mrryb), he's established himself as one of the most articulate, charismatic, and innovative artists in the genre. He's one of the few that generate legitimate interest in the mainstream marketplace as well. And, at the same time, there's no mistaking his evangelical vision.

His latest release, "I Predict 1990," encapsulates all of the above. Pointed, biting, sometimes controversial lyrics are married to no-holds-barred rock 'n' roll and a genuine heart for Christ.

Not surprisingly, that kind of uncompromising attack has made him a handy target for religious fundamentalists. But then, what do you expect from a guy who's coregistered the Gospel Music Assn. convention was Kurt Kaiser's beloved "Pass It On" done to the tune of Steppenwolf's "Born To Be Wild?"

"I've worked my tail off for 'I Predict 1990,'" Taylor says during a CMA week soundcheck. "That's partly just explaining the album cover and partly explaining things to those stores who won't play it because they don't like the title I Blew Up The Clinic Real Good. I understand their concern. Remember, I come from a conservative tradition."

Yet I've dropped all 140 stores that are upset about the cover or the song. I just called a store in Mississipi that wouldn't stock the album because of 'Clinical.' I told him I wasn't advocating blowing up abortion clinics—even with people inside them. He was an older gentleman. I walked through the lyrics on each song with him. It took, maybe, 40 minutes, and I think I made a new friend—not an adversary."

The cover of "I Predict 1990" is an arresting drawing of Taylor designed by his wife, Debbie. A handful of stores have banned it because they say it looks like a tartot card.

"The thing that's really amused me out is that I've never seen a tartot card in my life," he says with an exasperated laugh.

The new album has a decidedly harder rock edge than the more song-oriented "On The Fritz," his previous release. Taylor admits that the response has been mixed.

"Some say it is a big step forward musically, some say it isn't," he says. "Lyrically, it probably is true[that it's a big step]. Musically, I think it is less quirky than 'On The Fritz.' This is my first time to use my own band on record—in an attempt to get more of a band sound. 'On The Fritz' was more a collection of distinct tunes.

"I've had Some Band for three, four years now, so this is really closer to my sound. There's not many of us out here [in contemporary Christian music] who can afford a band. That's what amazes me when someone says, 'Aw, you are only in it for the money.' I could be making more money on welfare than trying to support a band and crew this size.

**Hard-rocking Steve Taylor refuses to compromise**

"To me, 'I Predict' is the first time both concept and music came together like I want them. It takes a lot for me to write a song. I don't have a vast catalog of unreconded tunes to draw on. Sometimes it is tempting for me to do a Blow As I Else. But there is some stubborn other side of me that doesn't want to give it away.

Most of the attention in both mainstream and Christian circles has been on the song, "Jim Morrison's Grave." A&M distributed the single in an unmarked cassette box in hopes of avoiding typecasting it as "Christian." It's always been a big thing in Australia, and there's now talk of a video.

"It was incredible for me to see people hanging around Morrison's grave in Paris," Taylor says, "while only a few yards away there was not a flower on Chopin's grave. Amazing."
NOME
VIDE
THE BEST
OF
THE
60'S
ON
VIDEOCASSET
FOR ONLY $19.95*

Those were the days. These
are the movies. From the Academy
Award-winning director who brought
you “Amadeus,” the original long hair
musical “Hair,” uncut. Starring Treat Williams,
Jon Savage and a cast of 1000 hippies.
“Last Waltz,” the Band’s legendary farewell
concert, directed by Martin Scorsese. With
guest appearances by Bob Dylan, Joni Mitchell,
Neil Diamond, Neil Young and friends.
“Arlo Guthrie’s Alice’s Restaurant,”
The movie that gives you everything you
want (excepting Alice). Frank Zappa
and Ringo Starr in “200 Motels.”
Plus the Beatles for $29.95* in
“Yellow Submarine” and $19.95* in
“The Compleat Beatles.”

NOW AVAILABLE!

“Isadora.” Vanessa Redgrave
portrays Isadora Duncan, the high
priestess of modern dance, in the
new MCA Home Video sell-through
release. The highly acclaimed film
also stars Jason Robards and James
Fox. “Isadora” is priced at $29.95
and will be available beginning
July 14.

VIDEO REVIEWS
(Continued from preceding page)

skin, and blood vessels. Licensed
massage therapist and certified
reflexologist Helen Avgerinos helps
her subject onto the table and
begins to “operate,” while a voice-over
explains each of her techniques and
their health benefits. Avgerinos
works the back and legs with Swed-
ish and deep muscle massage tech-
niques, then massages feet and
hands in a demonstration of ref-
xology. The pace is slow, the back-
ground music soothing, and
the techniques easy to follow; the
program will work best for viewers
who have a friend to practice on as
they watch. Interested viewers can
send to Avgerino’s High-Energy
Center in Georgia for massage
oil and a reflexology chart. Those who
seek a holistic approach to relax-
ation will snap this up at retail.

RCA/COLUMBIA PACTS
(Continued from page 61)
titles are “Bob & Carol & Ted & Alice,” “The Owl And The Pussy-
cat,” and two U2 concert pro-
grams—"The Unforgettable Fire" and "Under A Blood Red Sky."
The company has also entered
into a major overseas distribution
deal with Hemdale Film Corp. The
two-year agreement gives RCA/
Columbia Pictures International
Video the video rights to Hem-
dale’s current releases for major
foreign territories and calls for
theatrical release in the U.S. and
Canada through Tri-Star. The deal
does not give RCA/Columbia U.S.
home video rights to Hemdale ti-
tles.
The first title to be distributed
under the agreement, “Out Cold,” is
set for an August release.
"Abel's Island," Random House Home Video, 30 minutes, $11.95. Despite the overly pretentious name of its protagonist—Abelard Hassam de Chirico Flint—Abel's Island is a delightful tale that will capture and sustain the interests of young viewers. In fact, one precious 6-year-old, who sat entranced as he watched this rodent Robinson Crusoe deal with life's adversities, described it as "outstanding!" Without resorting to heavy-handed didacticism, this program vividly illustrates for children the positive value of such qualities as perseverance and loyalty. At the same time, the top-flight animation and enjoyable music will delight youngsters of all ages. Although aimed primarily at the kiddies, there is a great deal of parent appeal present as well. R.T.R.

"Laughing . . . Learning . . . And Driving," Horizon Entertainment, 60 minutes, $14.95. Each year some 50,000 Americans die in traffic accidents. According to an 18-year study conducted by the National Safety Council, the vast majority of those accidents—some 60%—are caused by drivers who have been drinking or who have gotten behind the wheel while angry or upset. That statistic is just one of the many interesting facts presented in this program, which is aimed at promoting safe driving by both experienced and new drivers.

Comedian Steve Verret, who is also a certified traffic school instructor, presents this amusing lesson in road safety, covering such topics as laws and regulations, defensive driving, and seat belt safety. Unfortunately, each subject gets short shrift. Still, this is one area where a little knowledge is not necessarily a dangerous thing. The tape, which retails for a modest $14.95, comes with an instruction manual and quizzes; parents might want their kids to use the program as a supplement to their driving classes. R.T.R.

"No-Body Can Do Without Massage," High Energy, 35 minutes, $39.95. Massage can reduce stress, alleviate pain, and benefit the muscles. (Continued on next page)
MORE THAN 2,000 PIRATED VIDEOS were seized during two days of raids on video stores in California, Kentucky, and Puerto Rico. All told, U.S. marshals and investigators from the Motion Picture Assn. of America pounced on 11 stores and walked away with 2,170 illegally duplicated cassettes. In each case, the store owner will face a civil suit for copyright infringement. MPAA says the May 24-25 seizures constitute the largest number of such raids in a two-day period.

JANE PART 1b: Jane Fonda will don her leotard once again for a workout tape. While there is no release date or pricing information available, it stands to reason that the new Fonda tape will flex its muscle at retail. So far, the First Lady of Fitness has logged sales of more than 4.2 million cassettes with her first nine Lorimar Home Video releases.

JVC says it is on the lookout for companies that market VHS hardware and blank tape without authorization. JVC, which invented and holds the patent for VHS technology, says it has recently registered the logo with the U.S. Customs Service. The company warns that VHS product not licensed by JVC is subject to seizure. JVC says it is increasing its efforts in this area "as a result of a rapidly increasing number of trade and consumer complaints about blank and prerecorded videocassettes bearing the unauthorized VHS Logo trademark."

VESTRON VIDEO has already announced its back-to-school special: three teen-oriented titles available for a suggested list price of $9.98 each when ordered as a group. Two of the titles, "Senior Week" and "Student Affairs," are available separately for $7.98 each, while the third flick, "The Majorettes," has a list price of $9.98. Street date for the titles is Aug. 17.

THE VIDEO BLUES BAND is looking for a few good men and women ready to take center stage at a party during the Video Software Dealers Assn. meet in August. If you plan to be at the convention in Las Vegas Aug. 7-11 and believe you have some some type of musical ability (or can look good trying), contact Gary Messenger, 3411 University Drive, Durham, N.C. 27707.


THE UNITED CEREBRAL PALSY ASSN. will receive a $5 donation for each copy of "Gaby—A True Story" sold by RCA/Columbia Pictures Home Video. Priced at $79.95 and scheduled for release July 21, the film is based on the life of a severely disabled cerebral palsy victim who can communicate only with her left foot. "We hope that 'Gaby—A True Story' will be a source of inspiration and an example of the extraordinary ability of the human spirit to overcome physical disabilities and to lead productive and full lives," says Rob Blattner, RCA/Columbia president.

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<td>AUTOMATIC GOLF &amp; ★</td>
<td>Video Reel VA 39</td>
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<td>14.95</td>
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<td>2</td>
<td>DORF ON GOLF ★</td>
<td>J2 Communications J2-0009</td>
<td>Timerow displays the fun-damentals of golf in this spoof of how-to.</td>
<td>29.95</td>
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<td>3</td>
<td>DORF AND THE FIRST GAMES OF OLYMPUS</td>
<td>J2 Communications J2-0010</td>
<td>Timerow bungles his way through athletic contests of ancient Greece.</td>
<td>29.95</td>
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<td>4</td>
<td>LEE TREVINO’S PRICELESS GOLF TIPS VOLUME 1</td>
<td>Paramount Home Video 12623</td>
<td>Pro Lee Trevino reveals the golfing techniques that made him famous.</td>
<td>19.95</td>
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<td>5</td>
<td>THE BEST OF THE FOOTBALL FOLLIES</td>
<td>Fox Hills Video</td>
<td>NFL's best and funniest football blooper-ettes fill this compilation.</td>
<td>19.95</td>
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<td>6</td>
<td>GOLF MY WAY WITH JACK NICKLAUS</td>
<td>Worldvision Home Video 2001</td>
<td>Easy-to-follow guide for the beginning golfer.</td>
<td>84.95</td>
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<td>7</td>
<td>WRESTLEMANIA IV</td>
<td>Titan Sports Inc. Callisto Video W053</td>
<td>This event, shown in its entirety, includes never before seen footage.</td>
<td>30.95</td>
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<tr>
<td>8</td>
<td>SUPERBOWL XXI NFC CHAMPIONS: THE WASHINGTON REDSKINS</td>
<td>NFL Films Video</td>
<td>Comprehensive history of the Superbowl champs, the Washington Redskins.</td>
<td>19.95</td>
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<tr>
<td>9</td>
<td>NOT SO GREAT MOMENTS IN SPORTS</td>
<td>HBO Video 0024</td>
<td>Tim McCarver hosts this compilation of sports' most memorable goofs.</td>
<td>14.95</td>
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<td>10</td>
<td>WENDELL PALMER: PLAY GREAT GOLF VOLUME 1</td>
<td>Vasson Video 2038</td>
<td>Mastering the Fundamentals focuses on the basic mechanics of golf.</td>
<td>39.98</td>
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<tr>
<td>11</td>
<td>THE HISTORY OF BASEBALL</td>
<td>3M/Sportsman’s Video</td>
<td>Includes rare footage from the Major League Baseball archives.</td>
<td>29.95</td>
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<td>12</td>
<td>FOREVER FENWAY: 75 YEARS OF RED SOX BASEBALL</td>
<td>3M/Sportsman’s Video</td>
<td>Their history is here, from 1912 to today, the players and the coaches.</td>
<td>19.95</td>
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<td>13</td>
<td>LEE TREVINO’S PRICELESS GOLF TIPS VOLUME 2</td>
<td>Paramount Home Video 12626</td>
<td>Lee Takes on the tee shot &amp; solves swing faults like slicing &amp; hooking.</td>
<td>19.95</td>
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<td>14</td>
<td>ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2</td>
<td>Vasson Video 2039</td>
<td>More great tips from the master of golf.</td>
<td>39.98</td>
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<td>15</td>
<td>1986 NY METS: A YEAR TO REMEMBER</td>
<td>Rainbow Home Video</td>
<td>From their hot spring start to those amazing play-offs. they’re all here.</td>
<td>19.95</td>
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<tr>
<td>16</td>
<td>CHARLIE LAU: THE ART OF HITTING 300</td>
<td>Best Film &amp; Video Corp.</td>
<td>Improve your stance, shift your weight, adjust your swing.</td>
<td>29.95</td>
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<tr>
<td>17</td>
<td>A KNIGHT OF BASKETBALL</td>
<td>Kartes Video Communications</td>
<td>Coach Bob Knight explains the fundamentals of offense and defense.</td>
<td>19.95</td>
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<tr>
<td>18</td>
<td>BOOMI BANG WHAP DOIN! JOHN MADDEN ON FOOTBALL</td>
<td>Fox Hills Video</td>
<td>The ultimate guide to watching and understanding the game of football.</td>
<td>29.95</td>
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<td>19</td>
<td>JAN STEPHENSON'S HOW TO GOLF</td>
<td>Lorimar Home Video 147</td>
<td>Program addressing aspects of golf such as putting and tee shots.</td>
<td>29.95</td>
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<tr>
<td>20</td>
<td>NFL CRUNCH COURSE</td>
<td>NFL Films Video</td>
<td>Profiles of football greats plus the NFL’s greatest hits.</td>
<td>19.95</td>
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**Hobbies and Crafts**

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<tr>
<td>1</td>
<td>YES YOU CAN MICROWAVE</td>
<td>JCI Video Inc. JCI Video B200</td>
<td>Common sense guide to the basics of microwave cooking.</td>
<td>29.95</td>
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<td>2</td>
<td>LAURA MCKENZIE’S TRAVEL TIPS HAWAII</td>
<td>Republic Pictures Corp. H 7352-2</td>
<td>Visits to Oahu, Maui, Diamond Head, and Waikiki.</td>
<td>24.95</td>
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<td>3</td>
<td>THIS OLD HOUSE</td>
<td>Crown Video</td>
<td>Numerous home repair and restoration ideas presented in an easy-to-do style.</td>
<td>24.95</td>
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<tr>
<td>4</td>
<td>FODOR’S GREAT BEARIAN</td>
<td>International Video Network</td>
<td>This video is based on the world famous travel book.</td>
<td>19.95</td>
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<td>5</td>
<td>SAN FRANCISCO BAY CRUISE</td>
<td>International Video Network</td>
<td>Enjoy the sights and sounds of San Francisco’s famous bay area.</td>
<td>19.95</td>
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<td>6</td>
<td>CASINO GAMBLING WITH DAVID BRENNER</td>
<td>Lorimar Home Video 052</td>
<td>Learn the basic strategies for winning Craps, BlackJack &amp; Roulette.</td>
<td>29.95</td>
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<td>7</td>
<td>A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF</td>
<td>Videokraft</td>
<td>Chef Jacques Pepin hosts this guide to the basics of cooking.</td>
<td>49.95</td>
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<td>8</td>
<td>THE SILVER PALATE: GOOD TIMES LIVE</td>
<td>Simon &amp; Schuster Video Paramount Home Video 12135</td>
<td>Celebration of parties, peoples, and good food for anyone who entertains.</td>
<td>24.95</td>
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<td>9</td>
<td>PLAY BRIDGE WITH OMAR SHARIF</td>
<td>Best Film &amp; Video Corp.</td>
<td>Step-by-step bridge techniques and strategies.</td>
<td>34.95</td>
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<td>10</td>
<td>CHEF PAUL PRUDHOMME’S LOUISIANA KITCHEN, VOL. 1</td>
<td>J2 Communications</td>
<td>Unique techniques are revealed in this video on Cajun Cooking.</td>
<td>19.95</td>
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<td>11</td>
<td>THE SHORT ORDER GOURMET</td>
<td>Polaris Communication</td>
<td>Cooking essentials are taught for the time-pressed professionals.</td>
<td>19.95</td>
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<td>12</td>
<td>VIDEO AQUARIUM</td>
<td>The Video Naturals Co.</td>
<td>For the fish lover who wants peaceful soothing relaxation.</td>
<td>19.95</td>
</tr>
<tr>
<td>13</td>
<td>JULIA CHILD: SOUPS, SALADS, AND BREAD</td>
<td>Random House Home Video</td>
<td>Making French bread, tossed salads, and light and hearty soups.</td>
<td>29.95</td>
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<td>14</td>
<td>CHEF PAUL PRUDHOMME’S LOUISIANA KITCHEN, VOL. 2</td>
<td>J2 Communications</td>
<td>How to prepare Cajun and Creole classics from scratch.</td>
<td>19.95</td>
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<td>15</td>
<td>JULIA CHILD: MEAT</td>
<td>Random House Home Video</td>
<td>The preparation and care of meats, steaks, hamburger, and chops.</td>
<td>29.95</td>
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G’Day Dave. David Bowie’s performance in Sydney, Australia, is captured on the new videocassette “David Bowie: The Glass Spider Tour Video.” The 110-minute concert video includes 20 Bowie songs performed before 16,000 fans. It is currently available from MPI Home Video for a list price of $29.95.

VIDEO REVIEWS

This column offers a critical look at recent nontheatrical video releases. Suppliers interested in seeing their cassettes reviewed in this column should send VHS cassettes to Al Stewart, Billboard, 1515 Broadway, New York, N.Y. 10036. Please include the running time and suggested retail price.

“Color Me Beautiful Makeup Video,” Random House Home Video, 60 minutes, $19.95.

Carole Jackson spawned the booming color-consulting industry with her best-selling “Color Me Beautiful.” Now her “seasonal” approach to personal-best colors comes to the small screen as she demonstrates how to choose the best makeup palette for every woman’s skin tone. Using four women—one woman to represent each season’s color type—Jackson effectively demonstrates the effects of the right and wrong makeup shades on each woman. The program includes information on skin care, makeup tools, how to shop for the right colors, and quick and professional application; the video package also includes a handy color chart depicting lipstick, blush, eye shadow, and lip pencil colors for each season type. Jackson’s segments on how to buy foundation and techniques for making up various eye shapes are especially helpful. Jackson keeps the pace brisk, her makeup techniques are up to date, and the information on color matching is fascinating. The fact that the women she has chosen to demonstrate her colors are everyday types—not “models”—makes the final results even more impressive. Though “Color Me Beautiful” is aimed at businesswomen who need to look their best in every situation, at this snappy sell-through price it will find an audience among most adult females.

J.C. McADAMS

“Golf’s Greats—Volume II,” Simi- (Continued on page 63)
HARDWARE WATCH
(Continued from page 57)

On the Beta front, Sony begins shipping its first extended-definition Beta units to a select “prosumer” market this month. Model EVD-9500 offers 500 lines of horizontal resolution and features digital effects, a wireless editor remote, jog-shuttle dial, dual flying erase heads, indexing, and on-screen programming. It lists for $3,900.

In other programming news, Hitachi has come out with a four-head deck that contains 16 screens of directions, troubleshooting suggestions, and lists of features. The feature, dubbed “Intelascan,” is designed for use both as a consumer aid and a sales tool. The condensed owner’s manual appears on screens on a green background; the troubleshooting suggestions are listed on red and blue fields. The Hitachi also includes: 11-channel cable-ready tuner, slow motion, and freeze frame. No price has been announced.

A new Magnavox S-VHS deck is both easier to program and more hi-tech than previous models. The Matsushita-built V29780AT combines bar-code-scan programming (with a coded menu for time, channel, and date) with digital special effects (picture-in-picture, TV-in-TV, etc.), hi-fi audio, and video index search, which quickly relocates the beginning of each taped segment. It lists for $1,399.95. A step-down $600 Magnavox unit features Dolby Surround Sound.

Dolby Surround circuits also constitute the premier feature on a new deck from Akai, credited with introducing the first so-called quick-start VCRs. Model VS-A77U-B also has a 10-watt amp and hi-fi audio. No price has been announced.

Electronic-image stabilization is Panasonic’s polite answer to the problem of a user with the jitters. It uses special sensors to detect and then correct “undesirable” movement. Other features include audio/video dubbing, varying shutter speeds, index search, and flying erase head. The PV-460 also has a powered 10:1 zoom lens that allows smooth focus changes between very near and very distant objects. The price hasn’t yet been released.

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Robin Williams

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Touchstone Home Video distributed by Buena Vista Home Video, Burbank, California 91521. Printed in U.S.A. JUNE 11, 1988 (HV.2741-GVT)
Wood Knapp Striving For Variety
Olympic-Video Indie Label Focuses On Sell-Through

LOS ANGELES With a collection of 1988 Summer Olympics videos on the horizon, Wood Knapp Video is attempting to establish itself as a significant new independent specialty video label focusing on the sell-through market.

The New York-based company has already released two VH-1 Music Video Album longform cassettes; "1987: The Unforgettable Year," a year-in-review tape made in conjunction with NBC News (Billboard, Jan. 23); "The Joy Of Stress"; several children's Bible-story tapes; and additional children's video programs.

In addition to the Olympic videos, the company hopes to have as many as 20-25 titles on the market by year's end spanning a variety of specialty programming concepts, according to Steve Mantell, VP of programming. Product will range from $9.95 to $24.95 retail list.

"We want to do a variety of strong-quality programming at sell-through prices across the range of categories where sell-through works—sports, children's, music, and other topics—with a focus on high-quality production," he says. Distribution, Mantell notes, will also encompass a range of options, including video stores, mass merchants, record/tape/video combo stores, and other viable retail outlets. Direct marketing will also play a role.

Mantell says programs will be both acquired and originally produced. The Olympic tapes will be launched with a $9.95 preview tape scheduled for release in July. Thereafter, six cassettes will be issued, each retailing at $19.95 and focusing on a different sport. A $29.95 highlights tape will also be released.

When Wood Knapp offers the highlights tape of the upcoming summer games in Seoul, Korea, it will become the fourth company to present an Olympic highlights video. In 1984, Embassy Home Video (now Nelson Entertainment) released highlights of the winter games, and Continental Video (now Palisades Entertainment) marketed a video of the Summer Olympics in Los Angeles. More recently, CBS/Fox Home Video released a

'There's a real market for music-based video'

highlights tape of the winter Olympics.

Wood Knapp also plans to repeat its "1987: The Unforgettable Year" with a 1988 version next year. To date, say company officials, that tape has racked up more than 30,000 unit sales. Wood Knapp may also offer the 1988 World Series.

With respect to the VH-1 titles, Mantell says, "There's a real strong market for music-based video. Record stores are a real viable arena for sales. Not just programming that ties in with current artist releases, but different approaches."

He says Wood Knapp's entry into the longform video music market was an attempt to develop an innovative concept. Thus, an association was formed with Halcyon Days Productions, which produced the tapes in association with Wood Knapp Video with input from VH-1, the music cable-channel cousin of MTV.

As a result, videos for classic songs of the '60s and '70s, not previously subjects of music videos, were produced. Two compilations were made, one spotlighting the '60s, the other the '70s. Upon release, the videos will be actively placed in VH-1 rotation, helping to inform consumers they are available on home video.


The '70s music video album includes "American Pie," "Baby, I Love You," "Signed, Sealed, Delivered I'm Yours," "We Gotta Get You A Woman," "Drift Away," " Ain't No Woman (Like The One I've Got)," and "Vehe- cile." Both are currently available for a list price of $19.95.

VCR Makers Vie For Sales With Hi-tech Features

A biweekly column focusing on products, trends, and developments in the hardware industry.

BY MARK HARRINGTON

VCRs THAT CAN both speak and be spoken to, units with the latest digital special effects, new Super VHS as well as ED Beta recorders, and the first VCRs with built-in Dolby Surround Sound are among video's latest generation set for review at the Consumer Electronics Show, to be held in Chicago June 4-7.

Camcorders will also see some refinements at the show in Chicago, including one that automatically adjusts to help jittery users.

All appear aimed at making video more user friendly while reinvigorating the category with a much-needed base of profitability.

The industry's first talking VCR is due out in a new line of upscale products from Sharp called Optronica. Three units are said to have small speakers in their wireless remote controls that walk users through the programming process and then confirm the selection. The line is due out in the fall, and prices haven't been released yet, though the feature is expected to have a price premium over previous, less-talkative units.

Panasonic, meanwhile, has imbued its latest VCRs with the ability to hear. Model PV-4826 is a four-head recorder with circuits. It allows users to program the timer over a standard Touch-Tone telephone. After punching in a two-digit access code, the deck accepts Touch-Tone signals to set the time, channel, and date. The deck also features on-screen programming and significantly improved recording mechanisms, says Panasonic. It will be available in July at a price to be announced and will be sold through conventional retail channels but not through AT&T Phone Centers.

One of the more notable new digital VCRs is a four-head unit from Kenwood (presumably supplied by Toshiba). It features a multiscreen mode that splits the picture into four, nine, or 16 subscreens that can reproduce a sense of sequential motion. The screen can also be skewed in two, allowing the viewer to watch two sources at once. Other features include five digital zooms, and mosaic and strobe effects. It lists for $1,050.

NEC's contribution is the purported first Super VHS VCR with digital circuits to tone down the sharpness of flaws inherent in sharper pictures of S-VHS units. Model DS8000U also featured hi-fi stereo sound, "natural" slow motion, a 21-day/eight-event timer with on-screen programming, HQ circuits, and a 140-channel tuner. The price is $1,050.

(Continued on page 59)
PRICE MELTDOWN

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Talk to us at CES Booth 1500
The campaign is designed to benefit from the $15 million theatrical promo.

![Video People](image-url)

**VIDEO PEOPLE**

Video People is a weekly column spotlighting personnel changes and promotions announced by prerecorded-video suppliers, distributors, duplicators, retailers, and hardware manufacturers. Announcements should be sent to Video People, Billboard, 1515 Broadway, New York, N.Y. 10036.

**DOYLE**

Cathleen Doyle of Fries Home Video as VP of acquisitions. She was director of acquisitions for Nelson Entertainment.

**REYES**

Mary Greiner is named president and CEO of Video Gems. She has held marketing, sales, and credit positions with CBS/Pox Video and Empire Entertainment.

**RIVERA**

Ralph Rivera is named general manager of Condor Video, Los Angeles, a division of Heron Communications. Previous to that, he was president/senior partner at Spanish Connection Entertainment Division.

A reorganization of MGM/UA Home Video's sales department sees Randall Chambers promoted to director of sales, Eastern U.S., while Jeremy Kennedy is promoted to director of sales, Western U.S. At the same time, Craig Van Gorp is named national accounts manager. He held the same position at Compton, joining the department as new regional sales managers are Betsy Caffrey, Southwest sales manager; Lisa G. Johnson, Mid-Atlantic sales manager; Paul Pashjian, Northeastern sales manager, and Brian Willis, Southeastern sales manager. The department's new sales coordinators are Sandy Farinella, New York, Kay Kinsaid, Los Angeles, Mark Matlock, Nashville, and Dawn Richards, Dallas.

**LEVIN**

John Levin is appointed VP, marketing, of J2 Communications, Los Angeles. He had been a senior product manager at RCA/Columbia Pictures Home Video. He also has worked for Active Home Video and MCA Home Video.

**VidAmerica**

Bert Bogash, West regional sales manager. He had held the same position at the Congress Video Group.

**Video Dub**

A videotape duplicator, appoints Paul Rainieri as a sales executive in the corporate, industrial, advertising, and video publishing fields. He had held a similar position at Winkler Video Duplication.

**Release To Get TV & Print Support**

**‘Moonstruck’ In Promo Limelight**

LOS ANGELES: The video of “Moonstruck,” set for an Aug. 30 street date, is shaping up to be among the biggest titles ever released by MGM/UA Home Video. Accordingly, the company has set its most ambitious promotional campaign to date, says Herb Fischer, senior VP.

More than $1.5 million will be spent on network and cable television advertising support—extending 10 weeks after street date. Such popular programming as “The Cosby Show,” “Moonlighting,” and “Good Morning America” will feature spots, as will MTV and VHRS, the cable station owned by Ted Turner. The company also points out that the ambitious video promo is designed to piggyback the original $15 million theatrical campaign launched for “Moonstruck.”

A major print campaign, including ads in such publications as Premiere and TV Guide, is also slated. MGM/UA will team with American Airlines and Alitalia Airlines to launch a sweepstakes for consumers and retailers offering the video. The grand prize will be a one-week vacation in Rome, Italy, plus $1,000 spending money.

First prize is a weekend in New York City, including airfare, two nights at the Hotel Parker Meridian, complimentary tickets to the Metropolitan Opera, dinner, and $500 spending money. Two hundred “Moonstruck” wristwatches will also be given as second prizes.

Retailers become eligible for prizes by affixing store names to sweepstakes entries submitted by consumers. Each consumer prize is duplicated with a corresponding award to the dealer whose name appears on the winning ticket.

Dealers will receive counter-card/ballot boxes by July 15. Entries must be mailed before Sept. 15.

Distributors can also qualify for prizes in a Moon Match Instant Scratch-Off Game. MGM/UA will also provide a wide array of point-of-sale material, including posters, counter cards, and standees. The company says it also will offer a “light thief” mobile/counter card design to “capture store light and radiate a bewitching moon glow.”

It is unlikely that the romantic comedy will eclipse the sales of the company’s two best-selling cassettes—“The Wizard Of Oz,” which has sold close to 600,000 copies, and “Gone With The Wind,” which has posted sales of close to 400,000 units. Still, for MGM/UA, “Moonstruck” is clearly the most significant title to be released on video after a recent theatrical run.

The highly acclaimed film has grossed more than $65 million at the box office and was awarded three Oscars: best actress for Cher, best supporting actress for Olympia Dukakis, and best screenplay.

“Moonstruck” has a list price of $89.95. The preorder cutoff date is Aug. 15.

**FOR WEEK ENDING JUNE 11, 1988**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>COPYRIGHT OWNER, MANUFACTURER, CATALOG NUMBER</th>
<th>PRINCIPAL PERFORMERS</th>
<th>NEW OF RELEASE</th>
<th>SUGGESTED LIST PRICE</th>
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<td>1987 C</td>
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<td>16.94</td>
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<td>Vanston Music Video</td>
<td>1986 SF</td>
<td>14.95</td>
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Emotional impact. That's what music is all about. And what BASF Chrome is all about.
In a nationally representative sample of the U.S., 8 out of 10 listeners heard more, responded more, were moved more by prerecorded music on BASF Chrome than on ordinary cassette tape. 8 out of 10.
An impressive figure that can mean impressive sales. Because when you release on BASF Chrome, there's less tape hiss, greater music clarity, greater overall sound quality — greater emotional impact! All of which adds up to a tape that gives greater consumer satisfaction.
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Call us at 1-800-225-4350 (east or south), or 1-800-225-3326 (central or west). We'll show you what a difference BASF Chrome can make in the studio, in the store and on the deck.
Call us today. After all, if 8 out of 10 people prefer it on BASF Chrome, shouldn't you be listening?
Family Band, Darnell Miller, and Maura Sullivan.

Producers Jim Cotton and Wayne Massey worked on tracks at the Music Mill for an upcoming Charly McClain album for PolyGram. Joe Scaife, George Clinton, Paul Goldberg, and Cotton ran the board. Also, David Ball worked on album overdubs with producer Mark Wright for RCA. Scaife engineered. And, Butch Baker worked on album tracks and overdubs for PolyGram. Harold Shedd produced with Cotton and Scaife at the board.

OTHERS CITIES

PRODUCER ALAN GLASS was in Seattle at London Bridge Studios, working on the production of "Bogey V & Atlantis," featuring piano man Bogey Vujkov. Also participating in the project were Lenny Williams (Tower Of Power) and bassist Myron Dove. Jeff Herrington assisted in production and Rick Parashar was at the board. The Total Experience Choir was in to record with engineer Scot Charles and assistant Todd Davies.

At Inside Trak Studios in Burnaby, British Columbia, Sue Medley worked on her debut album "Gypsy Rail" with producer John Macarthur Ellis. Medley co-produced. "Angel Tonight" is the first single. Dave Slagter was at the console with assistant Gary Tole. Also, engineer Bill Buckingham worked on country tracks for Ann Lorde with Peter Berring producing. And, Jeff Sutherland recorded tracks with producer Paul Hyde. The board patrol included Slagter, Tole, and assistant Lisa Barton.

Let's Active was in studio A at Reflection Sound, Charlotte, N.C., to mix three songs for their new album on I.R.S. Mitch Easter produced with Steve Haigler at the console. Jazz/blues vocalist Daryl Rice completed her third direct-to-2-track album with Mark Williams recording. Jim Brock handled percussion.

Producer John Luongo was in at Audio Vision, Miami, working with Ciro on the upcoming Jay Winter product Frank CesaraN engineered.

The new Isaac Hayes digital project got its final mixdown at Master Sound in Atlanta. Ron Cristopher engineered the CBS project.

At Criteria in Miami, producer/engineer Rodney Mills was in with the Gregg Allman Band, working on an Epic release. Teresa Verplanck assisted. Also, Gene Ryder & the Lifters mixed their debut album with producer Tom Dowd. Patrice Levinsohn engineered, assisted by Mike Spring. Also, Miami Sound Machine remixed a single from their platinum "Let It Loose" album. Emilio Estefan produced with Eric Schilling at the board.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.
NEW YORK. A new development in the CD technology first shown last January incorporates Musical Instrument Digital Interface (MIDI) and data manipulation capabilities to create a new format called CD+MIDI.

CD+MIDI was to be unveiled before the home electronics industry June 3 at the Consumer Electronics Show in Chicago.

According to Stan Cerny of Ceder Corp., has contracted with BMG Music to provide high-speed music cassette duplication for RCA Records' tape plant in North Carolina. In addition to the sophisticated high-speed gear, which operates slave equipment running at speeds up to 128 kbit/s, RCA will also receive Gauss' new Tape Test System, consisting of a composite waveform generator, analyzer, and test head. Contact Gauss at 213-875-1900.

CD+MIDI is aimed to appeal to the record buyer and casual amateur.

Cerny says the format is not aimed at the professional market, although it does employ the same 16-bit “Mach” processing standard in use among the major professional musical instrument and pro audio manufacturers.

As the original CD technology used the subcode channel setup as part of the original CD protocol to add compatibility to the CD, CD+MIDI uses the same subcode channel to store MIDI data, in addition to graphics.

NEW PRODUCTS & SERVICES

AT LONG LAST DIGITAL: Nagra Magnetic Tape recorder manufacturers of the high-quality portable analog tape machines that are the recognized world standard for on-location film recording, has made the move to digital technology. Nagra's new portable digital deck is expected to be used in radio production, digital format and helical scanning heads and take 7-inch open reels. No delivery date for the units has yet been set.

HIGH PERFORMANCE MIC: Bruel & Kjaer's type 4011 polarizer-aided studio condenser microphone has been receiving raves from some of the most quality-conscious engineers and producers in the broadcast business.

The mic is intended for a variety of uses, including multtrack recording, broadcast ENG, sound recording, digital sampling, and film/video work. The 4011 features an on-axis response ranging from 40 hertz to 20 kilohertz; extends a program level of 150 dB peak before clipping; and transformerless P48 phantom powering. Contact B&K at 617-481-7000.

RCA LIKES GAUSS: Cetera, the high-end division of Ceder Corp., has contracted with BMG Music to provide high-speed music cassette duplication for RCA Records’ tape plant in North Carolina. In addition to the sophisticated high-speed gear, which operates...
sion. “First, the consumer must be educated about the benefits of the product. But I am confident it will grow steadily over the next few years.”

In April, Sony bowed its MDP-200 CD/CDL combination player that can handle 3, 5, 8 and 12-inch disks and retails for $950. “The consumer video business is now reaching a mature phase,” adds Takagi. “Many of the potential customers in the U.S. have VCRs and many want something more, something different. They want the best quality video image and sound, a quality that can carry the movie forever.”

“And laserdisks are easy to play and have incredible longevity. Most titles are between $25 and $35 and oftentimes, for the same price of taking the whole family to the movies, you can instead buy a laserdisk film and keep that movie forever.”

In Japan, consumers are already sold on the format. “There were about 500,000,000 people sold each year till last fall, when sales were up dramatically over the last year,” says Takagi. “And this year we will probably see from 750,000 to 1 million players sold in Japan.”

The quality of the laserdisk image is pointed to by Takagi and other industry spokespeople as being one of the main factors that will ultimately turn the tide in the laserdisk’s favor. “If you have a big-screen TV, you will need a high-quality source,” comments Doan Hoff, corporate manager of advertising and sales promotion for Yamaha Electronics Corp. Yamaha currently markets the CDV-1000 combination player, which handles 5, 8 and 12-inch disks and retails for $799.

“CDV-1000 is taking a concerted effort to get behind the laserdisk,” says Hoff, “and we are pushing it as a form of family entertainment, as an integral digital component in a home theater environment.”

“The response to our laserdisk player has been very good considering the noted lack of CD software. People can’t yet take advantage of the 5-inch CD’s playing capacity on [our player]. And also, there are not a great number of disks, and we can now rent 12-inch laserdisks. The hardware is running a little ahead of the software here.”

“But once CD titles are out, it will help. It will be part of the puzzle that will turn around the success of the whole laserdisk format.”

One retail outlet that has believed in laserdisks from the beginning is Dave’s Video, The Laser Place, a Sherman Oaks, Calif. laserdisk-dedicated store that has been in operation for six years.

“Sales are increasing and it’s not only due to people upgrading but also because of new users,” says Dave Lukas, owner of Dave’s Video. “Thanks to CD & CDs, people are more aware of LaserVision, which was the daddy of it all. And people are now tied of video-cassette so they’re open to something new.”

Takagi, Lukas sees steady, not explosive, growth on the horizon for the format.

Two new Pioneer laserdisk players should also spark consumer interest in laserdisk. One, the CLD-W1, due in June, is a double-drawer player that will continuously play all four sides of two disks. It handles 8 and 12-inch disks, has digital-memory special effects and memory for new features and remotes for about $1,700.

“I expect the LD-W1 to make waves,” says Leon Sievers, product planner for the Pioneer Home Electronics Division. “There are two unique target consumers for this disc. One is the person who did not purchase a laserdisk player before because of the lack of convenience in getting up and changing sides halfway through movies, and there are current laserdiskers who want to trade up. This is a spectacular piece in terms of performance.”

Due in July in the Pioneer CLD-3030, a combination player that handles 3, 5, 8 and 12-inch disks and retails for $900 (and does not have the digital effects of the CLD-3030), and the Pioneer LD-51, the "industry standard" top-of-the-line player that retails for $2,000.

Besides leading the way in the U.S. laserdisk hardware market, Pioneer has also been No. 1 in the software scene. Its subsidiary La- serSoft, Corp. of America had 2,400 laserdisk titles in its catalog as of April and releases 25-30 titles each month.

“If it’s an A-title, then it’s more than likely that we have it,” comments Dave Baesler, VP of sales for LaserDisc. LaserDisc also carries a number of non-movie disks, such as the "Pioneer Special Interests" series that bowed in March and takes full advantage of the 54,000-frame storage capability of the LaserDisc format and its dual audio capability.

MCA Home Video and the Crite- rion Collection, have released films that have the regular soundtrack on one track and an interview with a film historian or one of the film’s stars on the other. "The Magnificent Ambersons" CAV laserdisk released by Criterion also includes, at the end of the movie, Orson Welles’s original script and storyboards for the film.

Another important label in the software area is Image Entertainment, a Los Angeles-based company that carries some 3,000 laserdisk titles (with plans to be in the ’90s what the VCR is to the ’80s,” says Martin Greenwald, president of Image Entertainment. "Many of the early developers of THOR-CAB, a CD-compatible disk that can be recorded and erased many times over. Tandy hopes to market CD audio disk recorders priced under $500 by late ’89 or early ’90; the disks would cost about $15 each. Video uses a CD-ROM and the Tandy system are expected to fol- 10 MOST (Continued from page C-4)

low.

In addition, several other major hardware firms are expected to enter the U.S. laserdisk player market in ’89 and ’90.

“There is no doubt that the laserdisk is the future,” comments La- serDisc’s Baesler. “It’s fun to see the momentum building.”

Panasonic brings a professional image stabilizing system to its newest camcorder, the PV-460. Through the use of special jitter- canceling image processing, PV-460 helps eliminate the bouncing effect which commonly occurs on tapes recorded without the benefit of a tri- pod or other devices.

The EIS system uses both vertical and horizontal Angular Sensors to detect undesirable camera movement. These sensors then compensate for the movement by modulating the laser signals to the EIS vertical and horizontal actuators motors, which stabilize the lens.

The stabilizing system is further enhanced by a high-speed shutter that will faithfully capture the action of sources as far as 1,500 or 1,250 of a second with minimal distortion and fluttering.

Formerly found only on table top models, the camcorder also utilizes an Index/Address Search System. By simply pressing any segment on the video tape, flying erase heads provide for clean cuts between scenes.

Panasonic brings another innovation to home video with its "phone on the TV" concept. The VCR, the PV-462.

Connected to a local telephone line users can "phone home" and, through the use of two-digit codes on touch-tone phones, can program, time, and day and perform while home. Programming is accomplished through a auto-prompt utility that leads the user through every step of the process with on-screen graphics.

In addition to telephone and on- screen programmiability, the Hi- Tech PV456 features a 30-"diagonal" digital quartz tuning with Auto Set. The new Auto Set function enables users to add a recently-activated channel to their unit in proper numerical sequence by pressing a single button.

The Audio/Video Noise Muting System replaces noise from blank segments of tape and unused channels with a quiet, blue screen. Available July, price to be announced.

Toshiba’s "3,5" portable VCR offers a look at the possible future of home video with the industry’s first three dimensional home video camera, utilizing the compact VHS-C format.

Originally designed for scientific research, Toshiba positioned the product for the home market through the use of a special 3-D vi- sor and an electronic adapter.

The camera uses two high-resolution CCD image sensors to record alternating fields of the TV image, which are then played back through a standard television using an electronic adapter that manipulates each recorded field in rapid succes- sion to create the illusion of depth when viewed with the special glass- es. Suggested list: $2,850.

Being billed as the "ultimate Untamed," Sony again bolsters the Beta VCR market with the introduction of the EDV-9000. The Extended Defi- nition Beta VCR boasts 500 lines of resolution, 100 more lines than current S-VHS units.

The idea for an extended-edition videophile, the unit comes equipped with a jog/shuttle wheel that facil- itates frame-by-frame picture search and can provide automatic assem- bled editing and digital freeze- frames.

There is no pre-recorded video for this format, which uses metal particle tape, making this unit clear- ly an editing system for use by the professional and semi-professional videographer. At a suggested list price of $3,330, it is the most expensive VCR on the market.

Universal remotes continue their evolution with the Memorex CPB. The CPB will record and remember all of the functions for eight infrared remote controllers for your home entertainment center. Five on-board times let users preset everything from CD players to televisions to VCR’s to go on and off and perform a variety of func- tions, limited only in scope by battery life. The Memorex CPB will re- member 24 sequences of up to 48 steps each, providing users com- plete flexibility over even the most complicated audio/video system.

Suggested list: $119.

Users interested in boosting the quality of their TV reception, MultiVision offers the MV/1P image processor that will enhance the sig- nal of any television broadcast, regardless of the signal’s source.

The MV/1P compensates for a television’s lack of contrast by ana- lyming the incoming signal and se- lectively sharpening the less distin- guishable transitions from black to white. The unit will act a signal enhancer, a distributor of laserdisk or laser disk player, it process, and provide the monitor with the cleanest picture possible. Suggest- ed list: $219.

TV’s and VCR’s combined into one unit are the next wave in home video, and Lloyd’s L960 leads the way with its one-piece TV/VCR. The VCR contains HQ circuitry, on-screen programming and 3-speed record and playback. The video comes equipped with a remote that will work with any manufacturer’s pre- made tuner, and a remote control that operates the functions of both the TV and the programmable VCR.

Suggested list: $1,995.95
With newly redesigned packaging, our UX series now comes with even greater frequency response.

Response to the newly redesigned packaging of Sony UX tapes promises to be sensational. And why not? After all, that wider dynamic range now comes inside more dynamic packaging.

To be exact, our UX tapes now sport a cleaner, more contemporary look. We've also made the model names more prominent, so they'll be even easier for your customers to find. And we're not just interested in packaging changes. Our improved formulation for UX-S is unsurpassed by comparable models from the competition.

Taken together, these factors will result in more UX tape sales than ever. So if you've got designs on even greater consumer demand, stock up on our newly redesigned UX series: UX, UX-S, UX-ES and UX-Pro. And watch them disappear with even greater frequency.
That's important to Sony.”

Show Briefs:

MULTI-PACKS key SKC's audio line with GX-6 the newest. Packs are available from two tapes right through 12.

VALUE ADDED has Memtek offering with two six-packs an inflatable pool float constructed like a giant DB5 audio cassette.

NEW LOOK for Sony's audio tapes features an "Infinity Shape" shell, with the characteristic wide window narrowed to offer a broader label area for convenience. A key to Sony's new audio line is a wrapper design with product name and specs centered and color positioned enhanced for shelf ld.

CYCLONE
(Continued from page C-1)

The obvious implications of this category is the correlative rise in sell-through music video product. As of January 1988, the EIA had pegged VCR household penetration at 52%.

**Videodisk Players:** This is a category, which along with related software developments, should be eyed carefully. Considering movement on the combination CD/laser-disk front, CD-3, CD-1 and CD+Graphics, analysts note a boost generally for the overall optical format. 1988 calls for sales of 250,000 videodisk players, up from last year's totals of 220,000.

**Blank Audio Cassettes:** This category is seen rising to 350 million units in 1988, up from last year's 335 million.

**Blank Videocassettes:** The EIA is calling for 310 million unit sales in 1988, up from 1987's figure of 280 million.

**Pre-recorded Videocassettes:** Unit sales of 130 million are forecast for 1988, contrasted with unit sales of 110 million in 1987.

**Video Accessories:** This category, which includes such products as plugs, jacks, adaptors, connectors, video cables, maintenance kits, enhancement devices and other related products, is expected to reach total factory sales of $740 million in 1988, up substantially from 1987's total of $660 million.

**Audio Accessories:** This category, which includes record and tape care products, enhancement devices, CD accessories, tapehead demagnetizers and other products, should total $180 million in total factory sales in 1988, up from 1987's total of $160 million.

The EIA also projects the following consumer electronic categories to have a more than 50% household penetration as of January 1988: all television (98%); color television (94%); home radio (98%); audio systems (89%); monochrome television (58%); compacts (54%); and VCR (52%).
what consumers want and what price points the market will bear.”

He also notes that industry participants have become generally more sensible about royalty structures and what kinds of revenue returns are realistic. Artists should also be given credit, he says, as they are increasingly aware that they must be “crossover media artists” who want to give their fans video product.

Steve Macon, A&M director of video sales and marketing, credits combo chains who “have the record buyer buying music videos, not the movie buyer,” as well as the increase in VHS-HIFI for propelling sales.

A&M in the past year has been one of the most aggressive music video merchandisers, utilizing lower sell-through price points, near simultaneous release of albums and video, and other marketing tools for the combo chains.

A&M added an innovative wrinkle to music video by offering a free 3-inch CD with its new “Joe Jackson Live in Tokyo” $19.98 cassette, due in stores May 3.

As an example of how the label is attempting to excite the marketplace for both audio and video formats, the label, WNEW-FM and the Wiz chain in New York teamed up for an album and home video premiere April 26 at Manhattan’s Cat Club. Consumers were to go a Wiz outlet to pick up a premiere ticket. Discount tickets for both audio and video product were handed out there which, in turn, sent consumers back to retail.

BLANK TAPE
(Continued from page C-18)

because it was more stable and less tied to the discounting frenzy, almost all brands will show higher prices in Chicago for both audio and video. “We’re going up on video 10%-15%,” says John Berringham, senior VP sales and marketing. “If we go much higher it could hurt sales. Anything less and we won’t have accomplished anything.”

In terms of product introductions, digital audio tape (DAT) continues to be much talked up, as does Super VHS. But packaging may be as big a topic in blank tape as the show as any.

Additionally, delegates can expect any number of surprising entries, too, including Sony’s introduction of ED Beta in both L-250 and L-500 length. If anyone challenges Berringham about introducing Beta when the format has been pronounced dead in almost all quarters, they have an argument. “We sell 1 million Beta tapes a month.

MUSIC VIDEO
(Continued from page C-19)
that music video can be as high as 35%-40% of a combo chain's sell-through home video activity. By contrast, the VSDA, which reflects a majority of input from independent video retailers, usually places the genre at less than 10% market share.

Sony Video Software, one of the early music video pioneers with more than 200 titles in its catalog now, has been stirring up video music activity lately with its "Metal Promotion," 21 titles listing between an unprecedented low of $7.95 to $19.95. Brecker says he's "delighted" with sales figures among combo chains as well as mass merchants. And after testing the product, he says, such giant mass merchants as Sears, Caldor's and Bradley's have made major commitments.

Metal is acknowledged as the hottest programming area in longform sales because of the loyal fan support base and its minimal presence on MTV. The lower price points for music video is also credited with deepening combo chain and mass merchant commitment, say suppliers. The average suggested list today is $19.95, down from $30 a year ago. In fact, only one current title on Billboard's Top Music Videocassettes chart—"Graceland: The African Concert" from Warner Reprise Video —bears the $29.98 price point. Everything else is lower. And several titles are $15 or under.

Karl Wall, president of Radio Vision Video, a new division of Radio Vision International, a major licensor and distributor of music-based television programming, says he's convinced that the $15 price point for clip compilations and $20 for concerts are the catalysts for music video as a sell-through genre, the way it has in Europe.

His company is just launching in the U.S. with product (clips and concerts) licensed from labels. Distribution will be through major independent International Video Entertainment, which, in turn, will particularly target combos and mass merchants.

Peter Blachley, VP of Millennium Films, which in association with MPI Home Video is set to release "David Bowie's Glass Spider Tour" on home video, cites the settling of price points as a major factor in music video's resurgence, as well as the turnaround in distribution.

But Blachley, who ran PMI, the longform music video division of EMI Music in the U.S. in the late '70s and early '80s, also says, "Retailers have gotten used to handling product and now have a sense of... (Continued on page C-20)
BLANK TAPE: Putting a Price on Consumer Brand Loyalty

Blank tape is becoming a whole new ballgame as summer show developments unfold. In fact, it’s so entirely changed that even the June event itself takes on new purpose. “It’s not a selling show,” says Brad Friedrich, newly appointed director of marketing for Fuji Magnetic Products Division.

“We’ve been in the winter show and not the summer show and then the summer show and not the winter show,” he says of recent jockeying. Taking the tack that SCES is not primarily for selling, exhibitors have to “go with a corporate approach. We will have consumer media and the minilab,” latter the photo processing concept many video stores are picking up on.

Other suppliers, according to reports, will not have exhibits, including brand dominant leaders TDK and Maxell, but instead will opt for suites. Because of developing buying patterns in various channels, the winter show in Las Vegas seems the ideal event for unfurling the lavish exhibits blank tape marketers are known for, says a spokeswoman for a major brand.

But whether at booths or in suites, blank tape has been turned on its head by the recent price increases, bringing into play numerous factors from value-added replacing rebates to even more spectacular promotions and technological improvements heretofore too risky in a commodity-positioned price-driven environment.

What has finally happened in blank tape is the wide-felt realization that it is a maturing market, that manufacturers are weary of absorbing rising costs, and that retailers are growing disgusted of selling more and more tape and seeing less and less money in the cash register, say Friedrich and others.

All in all, blank tape sales are still growing, Friedrich quotes figures on expected 1988 U.S. sales at 330-350 million units for blank videotape, or up 5%-8%. Sales of audiotape are expected to be in the same unit range with the growth a little less.

“Retailers want to get to the point where blank tape sells day in day out and not just on ads. It’s time to build some consumer loyalty. That’s going to shift attention to the name brands that have a total marketing approach,” says Friedrich, who boasts that George Carlin as Fuji’s spokesman together with keying off network television anchors such a thrust.

While suppliers gingerly hiked prices just prior to the winter show this past January, experimenting first on audio before (Continued on page C-20)

MUSIC VIDEO: Moving Closer to Sell-Through

By JIM McCULLAUGH

A flurry of new pricing and promotional activity, newer titles, and the entry of new suppliers—a not a backdrop of changing marketplace dynamics—has apparently reinvigorated the longform music videocassette business.

For participants in this end of the home video spectrum the genre is now positioning itself as a substantial sell-through category.

Unlike the earlier days of home video music, which saw labels license clips, concept pieces and concerts to movie studios, which in turn went with limited success through two-step distribution to traditional video specialty stores, labels are now marketing product directly.

PolyGram Video, Virgin Music Video, A&M Video, Elektra Entertainment, 6 West Home Video, Warner Reprise Video and Atlantic Video all now have independent programming entities with a direct link to their respective record distribution arms. And their account base—large record/tape combo chains and mass merchants which have committed to the product—now account for the lion’s share of the business.

At the same time, traditional video suppliers such as Vestron and HBO Video are electing to maintain a high visibility in this area. A current Vestron promotion, for example, sees reduced prices on catalog to $19.98, as well as three new titles, including Eric Clapton and Lou Reed concerts, and a British punk/new wave documentary, at the same price point. Meanwhile, May 4 was the national release date of HBO’s new “Super Sessions” series featuring legendary superstars. Among first titles are “Roy Orbison & Friends: A Black & White Night,” “B.B. King & Friends: A Night Of Red Hot Blues” and “The Legendary Ladies Of Rock & Roll.” An extensive push at the combo chain level with cross-promotional in-store items, as well as an audio sampler for radio—is being planned, says Ellen Stolzman, VP marketing, non-theatrical releases.

“The video specialist who hasn’t emphasized it appears to have given that market up,” says Steve Beeckes, video product manager at Sony Video Software. He claims (Continued on opposite page)

A truck-load of Sony tape can spur sales, as Richman Gordman Stores in Omaha, Neb., discovered when they conducted an unusual contest in all 12 of their store locations. A pick-up truck was placed in each store and filled with 788 Sony blank audio and video tapes, and the customer who guessed the number of tapes won the Mazda. From left: Dan Clifford and Warren Rabb of Richman Gordman Stores Inc.

Left: Sony’s EL-500 ED-Metal Beta videotape. Below: Sony’s “fruit-flavored” Music Pops audiotape line for the youth market.

3M technical service reps Ron Meyer and Dick Skare and 3M’s Scotch-brand business manager Bob Burnett review educational tape for “3M’s Sights and Sounds” clinics. Below: Scotch DAT cassette.
A high-speed linear motor-access system provides fast and accurate response by the laser pickup. The wireless remote allows for 32-track random-access programming and direct access convenience. In addition to random access programming, the player will also select randomly from each of the six disks in the magazine. Suggested list: $500.

**Emerson** introduces the first dual-well CD player in its CDD200R. Fully programmable, the unit will play one complete disk in the first drawer and then switch to the second drawer for uninterrupted play while the user places a new disk in drawer one. Play can also be programmed randomly between tracks on alternating disks.

Measuring a slim 16 1/2-inch wide, the CDD200R comes with a wireless remote and includes a dual-cassette high-speed dubbing system. Suggested retail: $399.95.

In the boom-box category, **General Electric** introduces the model 3-7040 AC/DC Portable Component Music System with CD Player. The cassette player is operated via a six-pushbutton tape transport, and features auto shutoff in play and record modes. The vertical loading CD player uses and LCD to display track number, track time, total time and repeat.

**COMBO**

(Continued from page C-4)

has to say something that Trans World Music still isn't excited about combo," he says. "Combo can be seen helping on the record side. But in terms of becoming a powerhouse in video rental, in gaining share in that segment, the combos are facing stiff competition from the giants like Blockbuster Entertainment." That both giant video chains like Blockbuster, Major Video, Erol's, and others, together with vigorous independents like Home Video in Austin, are keeping record/tape combos at bay is cited by James Bonk, executive VP at Camelot Music, operating 215 stores in 28 states, most in malls.

"We're down to about 40 mall [combos]," he says from what was once a high of 100. For the most part, Camelot's remaining mall combos are either in malls that dominate a retail market or are near mall entrances facilitating rental return. Camelot became entrenched in the combo no-man's land of mall rental "because we got a jump on all the mom and pops," he says of Camelot's entry in 1982.

However, this doesn't mean Camelot is not sold on combo. Indeed, like most other mall-oriented chains these days, opening street outlets as well, all Camelot's freestanding stores are combo.

The introduction of digital audio created a serious time problem. With over 45 minutes of music, many digital sources simply won't fit on a single side of the conventional C-90. And with a maximum playing time of 75 minutes, the latest digital programs won't even fit on an entire C-60.

That's why Denon introduced the country's first 100 minute audio cassette, HD8-100, last July. And that's why we introduced a 75-minute version HD8-75, at WCES. It takes full advantage of the 75-minute potential of today's digital sources. With HD8-75, your customers get all the performance characteristics of the Denon C-90 — without any waste.

In the cassette tape market, where price has become the only incentive, isn't it refreshing to find someone still interested in bringing you innovative, profitable product?

That someone is Denon. The product, our new 75's and 100's. And it's about time.
MAXIMUM CAPACITY.
COMPACT SIZE.

Discover why Case Logic is the leader in the audio storage business. One big reason: the new, 120 tape capacity CL-120! Like our hot selling CL-60, it’s a lot of case in a compact size. See us at the Summer CES, Booth 1628, or call for a free catalog today.

CD TECH
(Continued from page C-6)

software makers to cooperate," he adds. "They’re inextricably linked. If it weren’t for the cassette, the record business would be a lot smaller than it is. Without new product from Michael Jackson and Whitney Houston, there would be a lot less hardware sold. We need each other."

Depth of available software is also impacting hardware sales. Says Marino Andriani, senior VP of sales/marketing for Emerson: "Putting the Beatles on CD has brought the Yuppie crowd off the fence about the CD. It says ‘everything is on CD now’ and the hardware is a wise investment."

Heiblim agrees that most of the yen’s effect on prices is over, and that manufacturers will only have to contend with 1% to 2% variations in currency prices for the foreseeable future.

In the meantime, manufacturers are eyeing new trends in CD players, namely portability for people and automobiles. The advances made for car CD players in the area of shock reduction have given manufacturers hope that a portable CD player could be developed that could be listened to while jogging.

Once solved, the question of battery life and unit weight comes into play while manufacturers grapple with plastic, instead of metal, housings, and programmable features that rival the table top models.

Multi-disk changers continue to dominate the Summer CES offerings. Pioneer, the leader in multi-player technology, is unveiling an AM/FM CD changer system for the car called the DEX-M300/CDX-M100.

Designed to be installed as a DIN-mount replacement system or as an add-on wired remote system for vehicles with existing cassette players, the DEX-M300/CDX-M100 has a removable control case which leaves the head unit virtually invisible when removed.

Pioneer’s detachable controller prevents theft of the unit when used as a replacement system because the owner can remove the face of the in-dash unit when leaving the car.

The user can program up to 32 tracks per magazine to a maximum of 16 magazines for a grand total of 512 programmed selections. The system uses the same six-disk magazine, JD-M100, as Pioneer’s CD multi-players for the home. Suggested list price: $1,170.

Technics expands its CD player line with the SL-P400C. The unit includes a quadruple oversampling digital filter and a separate D/A converter for each channel which performs true simultaneous digital-to-analog conversion.
Blending in with the crowd is no way to sell audio tapes to these kids.
So you can see why SKC tapes look the way they do. Outrageous, as they say.

And they sound even better than they look. Better than the big name tapes, in fact. Which means once your customers hear one, they'll be back for more.

That's when things start to look especially good for you. Because we have all kinds of unique multi-packs designed specifically to make you a bundle.

SKC is also running lots of traffic-building promotions. We'll be sponsoring local and national music awards, special giveaways and celebrity events.
So stock up. Business is looking good.

Nobody carries a tune like we do.
Audio Tape Division, 17106 S Avalon Blvd, Carson, CA 90745
800/237-8372, 800/331-5729, 800/939-9725 (California)
If you think this is all Discwasher sells,

Our D4+™ record care system set the standard for home entertainment care products back in 1971. So it’s no great surprise that as the industry advanced, so did our product line.

We now make CD cleaners, and CD storage systems. Tape deck cleaners and tape deck demagnetizers. Wet and dry video head cleaners. Cable TV/VCR adapter kits. Audio/Video connectors and cable. Even a surge suppression device to protect your customers from too much power.

And we still make our D4+™ record care system, a stylus care system, an antistatic gun, antistatic mats, and special record protecting sleeves, for that profitable, increasingly novel item. The vinyl LP.

Sure, you can still make a lot of money just by stocking our record care products. But by carrying our other high profit margin accessories, you’ll clean up even more.

If you want to learn more about our company and products write Discwasher, Inc., Department 4, 4310 Transworld Rd, Schiller Park, Illinois 60176. Or call Ed Mary at (312) 678-9600.

you’re not cleaning up like you should.

VCR
(Continued from page C-10)

from Philips Consumer Electronics Co. under the Magnavox brand. All four units measure 320mm—a new size factor for Magnavox VCRs—and feature on-screen displays and aluminum die-cast chassis which provides for improved reliability. In addition, all the VCRs feature a built-in calendar with monthly date information through December 2006, which enables easy programming without adjustment of the calendar.

Designed with "creature comforts" the Magnavox decks contain such features as 38-function remote control, one-month/two-event calendar programming, on-screen function displays, one-touch recording with standby, X21 forward/reverse latching search that permits forward and reverse search at 21 times normal playing speed in SLP. The models also offer blue background/auto mute which automatically changes the TV screen to a solid blue background and mutes the sound when a non-recorded section of videotape or a non-broadcasting channel is found. Models start at $399.95 and are currently available.

Television and VCR combos, or TVCRs, are coming into their own as Goldstar introduces the KMV-9012 19" ViewMax TVCR. The ViewMax combines a 19-inch color television with an eight-event/14-day programmable HQ VCR, all in a compact 19.6-inch wide by 19.7-inch tall cabinet.

Available in August at a suggested list price of $699.95, the ViewMax also contains a 110-Channel cable-ready tuner with direct-access channel selection, non-volatile channel memory, and three play/record speeds.

Going on-screen programmable S-VHS machines one better, Toshiba introduces the SV-970 with a host of digital effects including zoom, shuttle-controlled variable slow motion and picture-in-picture on-screen multiple channel scan.

The real innovation for consumers who hate to program their VCRs each week for the same shows, is the SV-970’s ability to program programs by genre. A 20-program stock programming feature allows consumers to preset any recurring time slot like network movies-of-the-week, and soap operas, and then simply pick the day/night and the genre, and the programmer does the rest.

This power-packed S-VHS unit could overcome the lack of available pre-recorded programming in the new format, and help push Super VHS past the high-priced novelty category as it is currently viewed. The SV-970 carries a suggested list of $1,600.
Again, Panasonic sets the standard: our all-new VHS Duplicator and Automatic Cassette Changer.

Here's a rugged duplicator, designed to optimize your SP recording, time after time after time.

A host of built-in self-diagnostics ensure smooth operating. Including: an auto-eject circuit with warning indicator, a tape running indicator, a record indicator that will flash a warning for any signal disruption, and an audio peak meter. And you can choose between a 34-pin parallel remote or a built-in serial remote for system control. These features, combined with 4 discrete audio channels, make the AG-6820 duplicator an ideal component for any professional duplicating system.

As for efficiency, the AG-6820 consumes only 43 watts—a 25% reduction in power consumption over previous models.

To reduce changeover time and maximize productivity, the Panasonic® AG-CL68 Cassette Changer automatically loads and unloads up to 3 tapes without manual intervention—minimizing changeover time, maximizing factory operation.

When it comes to professional duplicating, Panasonic sets the standard. Again.

Call Panasonic Industrial Company at 1-800-553-7222 for more information and the name of your nearest Panasonic Professional/Industrial Video Dealer.
Panasonic does it again.
Again and again.
“STICKS AND STONES,” A MEETING OF THE MINDS

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WHAT YOU WILL, AFTER STICKS AND STONES
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SKC is a renowned enterprise in high-tech achievements by the development of polyester film, video cassette and flexible diskettes. Also Compact Discs, SKC serves you with a first class service on complete "turn key" production from Digital Tape Mastering to Packaged CD's and on-site delivery.

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- HONG KONG OFFICE, Room K29/1, Wing On Centre 111 Connaught Road, Central Hong Kong C.P.O. Box 9385; Phone: 5422285 (inland); Fax: 54211510

VCR

(Continued from page C-6)

CES are packing more technology into home decks than has ever been seen before. Some of it is sizzle, some of it steak, all of it is designed to catch the attention of the industry at large, and the consumer in particular. Here are the highlights:

Leading the pack with perhaps the most expensive VCR to ever hit the consumer pipeline is Sony Corp.'s top-of-the-line Beta, the EDV-9500 with its $3,300 suggested list price. Available in June, it is being positioned as the ultimate half-inch machine, claiming the ability to record a video signal with 500 lines of resolution.

According to Steve Panosian, Sony's national sales manager for half-inch products, the EDV-9500 employs re-designed head technology, a smoother and quieter tape transport, inputs to accept the unique signal from S-VHS machines for dubbing purposes, and a jog/shuttle wheel for editing. "We're focusing the marketing efforts on this deck to the true videophile, or Sony maniac," says Panosian.

"We're going after the person who wants the ultimate in recording gear, like those who own satellite dishes and projection televisions who could benefit most from 500 lines of resolution..."

Panosian also expects the unit to appeal to the semi-professional videographer, as well as those in educational and industrial markets. "We're targeting a group who doesn't need sophisticated professional gear, but needs high quality combined with ease of use.

When "E.T." phones home this Christmas during his home video release, consumers who buy the Panasonic PV-4826 will be able to plug in a new telephone line and program the VCRs using a touch-tone phone from anywhere in the world.

According to Panasonic's Gerry Eramo, the PV-4826 will take programming instructions over a standard telephone line, and is even smart enough not to interfere with an answering machine that may be on the same line. The user simply enters a special two-digit code that only the VCR understands, and then begins entering time and channel information via the numbers on the touch-tone keypad.

The unit also boasts on-screen programming with an "auto-prompter" that guides novice users through every step of the programming function, all from a wireless remote.

The PV-4826 will be available in July. Price to be announced.

Along the lines of easily programmable decks come four new compact-size videocassette recorders

(Continued on page C-14)
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THE VCR: 
Trying to Maintain Excitement in a Mature Market

By KEN JOY

There’s no denying the ubiquitous VCR. Next to the hot-air popcorn popper, it is the only electronic appliance to have gained such wide-scale acceptance in more than half of the American homes in the last 10 years. New figures from the Electronics Industries Assn., however, show a market that is quickly reaching a saturation point.

According to EIA spokesperson Cynthia Saraniti, 11,602,000 VCRs were shipped to retailers last year representing nearly $3.4 million at the wholesale level.

(The average wholesale price of a VCR was $293.00). This year, however, the EIA projects that unit sales will peak at 11.5 million, and represent $49 million dollars less in revenue at the wholesale level. Of that figure, only 2% will be Beta machines.

“We’re all recovering from a skyrocketing product that has carried a lot of companies in our business during the last three or four years,” says Marino Andriani, senior VP/sales & marketing for Emerson Radio Corp. “We’re looking at a 60%-70% saturation point in a very mature market.”

But maturity isn’t bad. It just means the way VCRs are sold will change over the next few years, says Andriani: “The VCR market will be strong for many years to come, it’s just going to become a seasonal product as have all the consumer electronics products that have preceded it have become.”

Now that supply has caught up with demand, Andriani sees the VCR, whose average retail price is now $275, becoming a gift item at Christmas and a fairly forgotten product during the summer months.

To that end, during these summer months, vendors at

(Continued on page C-10)

LASERDISK: 
Poised to Fulfill 
Picture-Perfect Promise

By CHRIS McGOWAN

A t VCR sales slow and CDs and CD videos open consumer eyes to the attractions of laser-read software, the 8 and 12-inch laserdisk format appears ready to realize its long unfulfilled promise.

The entrance of major players such as Sony, Yamaha and Magnavox into the laserdisk hardware market, the availability of combination CD/CDV/LD players, the resolution-quality demands of big-screen TV, the greater convenience of the newest laserdisk players (especially of the Pioneer LD-W1 and CLD-3030) and the increasing selection of laserdisk titles also suggest the format will ultimately achieve large-scale success.

Industry spokesmen expect the growth of the laserdisk market to be slow and steady, however, rather than explosive.

“I don’t think it will take off immediately,” says Shin Takagi, president of the Sony consumer video products division.

(Continued on page C-23)

CD TECHNOLOGY: 
Industry Waits for Software to Spur Sales

With an estimated 8% of U.S. homes owning CD players, industry pundits are keeping a wary eye on software pricing as a means to boost that percentage. Hardware sales are expected to slow in 1988, with only 700,000 more units sold than in 1987, according to Electronics industries Assn. figures.

After the precipitous drop in U.S. currency against the yen two years ago, however, hardware manufacturers are finally seeing light at the end of the tunnel, and a stabilization of production costs. “It hasn’t had as dramatic an impact on product as it might have a year ago,” says Mike Fidler, Pioneer’s director of marketing.

Aiwa’s CSD-770 CD Stereo Radio Cassette Recorder

There’s been more consistency and better planning to anticipate currency changes.”

Most manufacturers agree that, while prices have gone up in the last 18 months, product features and performance have equally increased.

“We’ve seen the customer is looking for better merchandise and will spend more upfront for satisfaction,” says Fidler.

But the real key to explosive CD player sales is an across-the-board price cut in software. “It’s a little difficult to sell a player for $100 when five disks for it will cost more than the player itself,” says Robert Heiblim, director of marketing for Denon America Inc. “We’ve seen New York and Los Angeles rack up larg-
Welcome. Are you a thief? Please, do visit us some time. But it won’t be possible for you to steal anything, except for your own time. Why? Our store is equipped with the Lift vendor system. Only the empty boxes of CDs, music and video 8 cassettes are presented in the Lift profiles. The customer gets the merchandise at the cash counter after payment is made. LIFT® Systems with a future.
THE RENTAL EXPERIMENT:
Blurring the Borders Beyond Combo

By EARL PAIGE

With West Coast combo chains like Wherehouse and Music Plus sought aggressively in takeover and acquisition moves, combo retailing seems healthy enough at the summer show break. Nevertheless, confronted on every side by increasingly aggressive competition from both traditional independent video rental stores and the giant video chains, not every record/tape chain is convinced combo is the way to go.

At the same time, video specialists question whether record/tape stores are either capable of or even interested in maintaining viable rental sections. "They use rental as a loss leader to chase traffic for [prerecorded] audio," charges Herb Weiner, president of six-store Home Video, Austin, who puts forth the 80/20 theory.

"Record stores receive 80% of their revenue from catalog, 20% from new releases that are almost always discounted. With us, it's the other way around. We receive 80% of our revenue from 20% of our inventory, that is new releases. So we have all that slow-renting catalog," says Weiner, among those video chains now adding audio, and boosting audio to 35% total revenues in one new Home Video.

Pioneer's LD-W1 double disk Laserdisc Player allows user to play both sides of two laserdiscs without turning over.

The Memorex CP8 Universal Remote Control handles 8 separate audio & video components and includes 5 timers.

As video specialty stores add prerecorded audio sections, the very meaning of combo "tends to become semantic," according to Wall Street analyst Keith Benjamin at Silberberg, Rosenthal & Co. Whereascombo once meant the addition of video rental and sale sections in record/tape stores, nearly always non-mail units, variations now appear.

Benjamin notes the trend of Musicland opening selling video stores in malls under the Paramount Pictures logo as at least another permutation of the combo idea, since Musicland has an audio store in the mall as well.

Western Merchandising, with its Hastings chain, has taken audio and video combo a step beyond with the addition of large book sections. Tower Records/Tower Video is also looking at adding books, too, says Russ Solomon, president.

As for true combo operations, Benjamin believes the picture is mixed. For one thing, because Wherehouse is now private after being acquired in a leveraged buyout by New York investment firm Adler & Shaykin, one less combo chain is open to examination. Musicland has gone private in another leveraged purchase, thus allowing less analysis of its combo operation (the 32 one-time Licorice Pizza stores now operate as Sam Goody Music & Video).

Speaking of Wherehouse, Musicland, and the other still-public chains, Benjamin says the future for the video portion at Wherehouse is "positive." He says a program rewarding consumers for rental volume, Frequent Renter, "is working." As for Sam Goody Music & Video, Benjamin says, "In my opinion, this is not the future for Musicland."

Of two combo chains Benjamin does follow, he says Sound Warehouse's video operation "has picked up. They are changing their accounting, writing off video faster, treating it more seriously, more conservatively. At Spec's Music, combo has worked out. They are upgrading their approach. They're a little further ahead, relative to their size, in terms of treating video rental as a solid business," says Benjamin, estimating video rental for Spec's as 12%-13% presently.

Offering a caveat, however, Benjamin concludes his analysis of public chains by saying, "It (Continued on page C-17)

The 10 Most Interesting Consumer Electronic Products of the Year

By KEN JOY

Taking its industry leading LaserDisc player line yet another step forward, Pioneer Electronics (USA) Inc. has introduced a player which combines four-sided play and digital memory special effects with advanced digital and laser technology.

The LD-W1 player is loaded with ease-of-use features to significantly enhance the ultimate audio/video experience. The LD-W1 offers double-disk play capability allowing the user to play both sides of either CLV (extended play) or CV (standard play) disks without changing or turning over the disk and features a host of special effects functions for both CLV and CV formats disks.

Built into the new LD-W1 is a digital memory to open up a whole field of visual wizardry. The 8-bit digital field memory not only produces a more detailed picture than the typical 6-bit videocassette player, but allows for special effects such as still-with-sound, strobe motion with sound and a one-shot memory for "freeze frame" effects.

Special effects functions on the Pioneer "SR" compatible remote control include all of the field memory features as well as a jog-shuttle control adding to the scan forward and slow motion functions. More conventional remote features include: still/step for frame-by-frame display in either direction, dual speed scan in full color, frame-time search for instant access to the desired frame, chapter search, nine-step multi-speed play and six-mode repeat.

Chapter programming for both disks at the same time is combined with automatic play of up to 20 chapters in the desired order, doubling the programming capability of previous models. Suggested list: $1,700.

Concert-hall sound from a pocket-size package—that's what Sharp had in mind when the company designed its new personal headphone stereo, model JC-K15G. The ultra-compact unit features special bass boost circuitry, allowing frequencies down to 40 Hz, for richer, fuller sound.

No bigger than a cigarette box, Sharp's JC-K15G is coated with a new material developed by Sharp called Durasil, a smooth, smudge-proof surface. The auto-reverse cassette player incorporates Dolby (R) B noise reduction, metal tape capability and an LED power indicator.

The JC-K15G operates on two AA batteries and comes complete with Sharp's lightweight inner-ear type dynamic headphones. Currently available in black, blue or grey Durasil, the JC-K15G carries a suggested list price of $129.95.

Vidikron, a sophisticated new projection television system incorporating features never before offered in a system for home use, has been unveiled to the U.S. market by Boffi Vidikron, leading Italian manufacturer (Continued on page C-23)

C-4
THE STUFF THAT SELLS THE GOOD STUFF.

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The consumer electronics business is apparently headed for another year of steady but mature growth, propelled by such hot categories as CD and camcorders.

Notwithstanding yen/dollar concerns, global balance of trade considerations and other geo-political dynamics, consumer electronics and its close cousin, home entertainment software, remains very much alive and well.

In 1987, total factory sales broke the $30 million plateau for the first time. For 1988, the Electronics Industry Assn. (EIA) is projecting sales to reach the $32 million mark.

Within that framework, here are the key product categories for the home entertainment software community and the various sales trends.

- **CD Players**: Projections are that four million total CD players [includes home CD players, audio systems sold with CD players, portable CD players and autosound CD players] will be sold in 1988, up from last year's grand total of 3.3 million. That would bring the total CD population in the U.S. to well beyond the 10 million mark since 1984. The EIA also breaks out a home CD player category (AC powered only) and the 1988 projection calls for 2.7 million units, up from last year's 2.4 million. As of January, 1988, the EIA was projecting an 8% CD hardware household penetration.

- **Videocassette Recorders**: The 1988 projections for total videocassette recorders is 13.5 million, up from 1987's 13.3 million. VCRs are not on the upward roller coaster growth curve they once were but nonetheless will remain stable, catering to both new and replacement buyers. Camcorders continue to show nice growth as that product category is expected to reach the 2 million mark this year, up from last year's 1.6 million. Of note to the home entertainment software community is the rise of videocassette recorders with MTS [built-in stereo capability]. 1988 calls for 2.8 million units, up from 2 million.

(Continued on page C-21)
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Millrock has a new addition to its line of shelf and storage units for videotapes. The VidRAX Tapestorage Wall, VTW-4, is a one-sided unit, multiples of which can be stacked. Each unit features seven shelves, each capable of holding 38 Amaray VHS cases for a total capacity of 266 per side. Each section measures 44 inches high.

Available in white only, the units are made of laminated hardboard and are scratch resistant and flame retardant. The shelves are shipped unassembled. For prices and a catalog, contact 800-645-7625.

VIDEO FORECASTER
(Continued from preceding page)

Video Forecaster picks what it believes will be the best performers from that issue's bunch and rates them as "Sure Bets," "Odds On Favorable," or "In The Money." The back page, titled "Pick Of The Week," offers quick descriptions of nontheatrical product, including children's, documentaries, longform music videos, and movie productions that apparently never made theatrical flights. The "Field" column also details suggested selling points that clerks can offer customers on promising B titles and recaps manufacturers' promotional programs.

Video Forecaster's sole revenue is derived from subscriptions. It carries no advertising.

The newsletter has 1,000 subscribers, according to Adler, who claims that new orders come in at a rate of 10 per day.

The price of a 24-issue, one-year subscription is $400, but Adler says some deals reduce that cost by as much as 50%.

Among companies that take the newsletter are 157 store Erol's; convenience store rack Stars-To-Go; Kansas City, Kan.-based Hollywood At Home; and machine operator Nelson Vending Technology.

Bill Nuhn, new release buying manager for Springfield, Va.-based Erol's, says Video Forecaster's intent-to-rent evaluations on some titles vary from those of his staff's estimations and adds that he hopes the newsletter will feature more specific information about demographics. Still, he finds it a helpful guide.

"The more tools we have, the better we feel about our buying decisions," says Nuhn.
Adler's New Vid Forecaster Aids Title Choices

BY GEOFF MAYFIELD

NEW YORK One is the loneliest number—especially if you're a video dealer with a store full of customers eager to take home the same hit title. To help buyers judge appropriate depth of copy for new theatrical titles, Adler Communications provides a bank of information with its Video Forecaster newsletter.

The main course offered by this bi-monthly publication is a grid chart that chronicles 18 categories of information. Among the details offered for each film: box office history, level of advertising support the production received during its theatrical run, an assessment of movie critics' reviews, and what types of point-of-purchase materials the manufacturer will use to support the video release.

Exclusive to the year-old Video Forecaster are its consumer polls, which gauge the average consumer's awareness of a movie as well as that customer's intent to rent that title on cassette. According to Warren Adler, founder of Adler Communications, the polls are based on a national sample of 1,000 VCR owners that represents a cross section of demographics.

"Theatrical-release claims many times are bogus or don't provide enough information," says Adler, an author and producer. "That's where the hole in the market was."

"Retailers are starving for information. They've been knocked over the head with baloney."

Adler's interest in movies extends beyond the video arena. Two of his books are the basis of films currently in production: "The War Of The Roses," which is being produced and directed by James L. Brooks for 20th Century-Fox, and "Random Hearts," a Tri-Star Pictures project that will be directed by Ivan Reitman and star Dustin Hoffman. An Adler book of short stories, "The Sunset Gang," is being reworked as an American Playhouse feature by Linda Lavin.

Video Forecaster is not confined to A-title fare. Adler says the newsletter evaluates 50 video releases per month, many of them B titles or A titles that missed their mark during theatrical runs.

"There's a lot of pictures that do terrible at the box office that do real well on [Billboard's video] charts," says Adler.

He claims his newsletter has sniffed out several video winners from what appeared to be motion picture losers, including "Malone," which he says charted for 10 weeks, despite the fact that it only pulled $3 million at the box office. "Hanoi Hilton," which charted for 9 weeks on videocassette, and "Making Mr. Right," which charted for 11 weeks, are two other dark homes that got a nod from Video Forecaster, says Adler.

In order to ensure the accuracy of box office volume and other details pertaining to the titles' theatrical runs, Adler says the data is compiled from more than one source.

On its front page, in the sheet style, (Continued on next page)
VCRs on the Rise in the Soviet Union

BY VADIM YURCHENKOV

Moscow—About 300,000 VCRs are now in use in Russian homes, according to informal estimates, and the number is expected to rise to between 2 million and 3 million over the next 10 years.

But the vast majority of video-cassettes in circulation are home copies of overseas movies, concerts, and video clips. And although more than 40 video-rental outlets are now in operation in Moscow, Leningrad, and other major cities, only a small percentage of VCR owners rent video software.

Until recently Videofilm, a specialist company under the auspices of the state cinematography committee, Goskino, was almost alone in producing video programs. Videofilm produces mostly Soviet and foreign movies and duplicates video cassettes for distribution among rental and retail outlets.

But now other companies are moving in on the action, including the central documentary film studios TSDP and Kiev-based Donuzenko Studios. Videofilm’s management says there is a need for video-rental outlets in more remote parts of the Soviet Union, including Siberia, and that opportunities exist to set up video clubs in cafes and other public places where movies and other programs could be seen for moderate charges.

The company has recently started taking royalties from such venues.

Videofilm is projecting a rent-per-view fee of 4% on its grosses to Videofilm.

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Coming up Rose’s. Pete Rose, manager of the Cincinnati Reds and holder of the all-time Major League Baseball record for career hits, has signed with Activision software division Gamestar to launch a new computer baseball game called Pete Rose Pennant Fever. The package sets up game-by-game and season situations, but the 30-day suspension of a team’s manager probably won’t among them. The manufacturer says the game’s features include enhanced sound and graphics. MS-DOS and Tandy systems can play ball in August, a Commodore 64/128 version is set for release in November. For more information, call 415-980-0410.

Videofilm

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Winning Throw. Home And Industrial Video has announced 12 winners in its "Throw Momma From The Train" retailer sweepstakes, which offers a Lionel Cannonball Express train set to the victors. With Momma’s image looking on, Pete Charmonite, key account sales manager for Home And Industrial Video, awards a train kit to Susan Smith, owner of Home Video Plus in Oradell, N.J.
Children's Entertainment

Child's Play Is Big Business!

Some of the biggest sales come from the "smallest" market. Videos, Records, and Cassettes geared for children are selling faster than ever.

KidBiz is hot. Product variety is expanding and every retailer wants a share of the action.

Billboard continues to track the growth of Children's Entertainment. Be there in this important Spotlight and promote your product to all the big sellers.

IN THIS ISSUE:
- RETAILING: Updates on KidVid, the major players, the newcomers, pricing, profits, promotions and sales.
- NEW PRODUCT SURVEY: Top new KidVid releases from Sept. '87 through Sept. '88.
- VIDEO-LABELS: State of KidVid at the majors and indies.
- DISTRIBUTION: The effectiveness of the KidVid pipeline between manufacturers, distributors, and retailers.
- TALENT: Reports on the top children's performers on record and tape.
- PRODUCERS: What's in the production works for '88 and the latest programming patterns.
- RECORDS & TAPES: Complete survey of the audio end of kidbiz.

FOR AD DETAILS CONTACT:
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Norm Berkowitz (212) 536-5016
Ronald Willman (212) 536-5025
Ken Karp (212) 536-5017

LOS ANGELES
Christine Matuchek, Anne Rehman, Arty Simon (213) 273-7040

NASHVILLE
Lynda Emon (615) 321-4293
Carole Edwards (615) 321-4294
### Billboard Top Country Albums

#### Week Ending June 11, 1988

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
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<th>Format</th>
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<td>MCA 42134 (498)</td>
<td>1 week</td>
<td>No. One</td>
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<td>1.  <strong>REBA</strong></td>
<td><strong>REBA</strong></td>
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<td>2.  RANDY TRAVIS</td>
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<tr>
<td>3.  GEORGE STRAIT</td>
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<tr>
<td>4.  RICKY VAN SHELLON</td>
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<td>5.  HANK WILLIAMS, JR.</td>
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<td>6.  BILLY JOE ROYAL</td>
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<td>7.  ROSANNE CASH</td>
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<td>8.  K.T. OSWIN</td>
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<td>9.  ALABAMA</td>
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<td>10.  ALABAMA</td>
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<td>16.  DOLLY PARTON</td>
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<td>19.  LYLE LOVETTE</td>
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<td>26.  THE JUDGS</td>
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<td>27.  REBA MCENTIRE</td>
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<td>33.  THE DESERT ROSE BAND</td>
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<td>38.  ALABAMA</td>
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*Albums with the greatest sales gain this week. (CD) Compact disk available. © Recording Industry Association of America (RIAA) chart. Copyright for sales of 500,000 units. *RIAA certification for sales of 1 million units, with additional awards indicated by a numerical following the symbol. ©CBS Records and PolYgram Records do not issue a suggested list price for their products.*
Country Fest Rocks L.A.

The Desert Rose Band plays to thousands of sun-drenched fans at KZLA/KLAC's Country Fest '88, produced by Southern California Festivals Inc.

Surprise guest artist Dwight Yoakam, left, with his mentor and duet mate Buck Owens.

Rodney Crowell rips it up at the giant Los Angeles festival, which drew an estimated 150,000 fans May 21-22.
by Marie Ratliff

A PPEALING TO LETTERER LOYALTY by including the call letters of local radio stations in his song, Charley Pride is pulling up a lot of response to “I’m Gonna Love Her On The Radio” (16th Avenue), charted at No. 38. “We’re getting a lot of response,” says manager Junior Bruce, WZEZ, Charleston, S.C. Adds Mac Dan Mac Daniel, KPLX Dallas, “Pride is really showing up well for us; here of course, the personalized version doesn’t hurt a bit.”

Dan also reports a lot of action on Shenandoah’s “She Doesn’t Cry Anymore” (Columbia). “I’m on the air at night,” he says, “so I have the opportunity to talk to a lot of the people who are going out and buying records, and maybe that’s where he bounces [Radisson’s] [self-titled] album because of this single.” The group charted this week at No. 31.

“THIS SHOULD BE THE ONE” is really breaking it open for her, says PD Country Joe Flint, KSOP Salt Lake City, of Patsy Loveless’ “A Little Bit In Love” (MCA). The Steve Earle-penned song is also looking good for PD Jerry King, KKYX San Antonio. “I’m really impressed with this one,” he says. “It should follow follow ‘If My Heart Had Windows’ right to the top.”

The Lovelense singles move to No. 46. King also reports a lot of listener interest in Jeff Dungan’s “I Wish That Easy Going Home” (Warner Bros.). “This guy is a star waiting to happen,” says King. “It’s folks are calling in saying, ‘Who is that guy? He’s great.’” “I Wish That Easy Going” charted at No. 52.

AREA ACTION: The Western Union Band’s “Bed Of Roses” (Shawell) is getting good airplay at KSO Des Moines, Iowa, says PD Jarrett Day. “It’s a delightful record—such a beautiful song,” he says.

Vince Gill’s “The Radio” (RCA) draws raves from MD Dick Weston, KKAJ Aridmore, Okla. “This song reminds me of when Vince was a part of Pure Prairie League. It has great lyrics and a heck of a story. It’s country enough for us to play without bug, but not too country for Adult Contemporary to pick up.

PD Pam Quinn, WKKQ Duluth, Minn., is seeing action on Southern Emperor’s “Please Don’t Leave Me Now” (Step One), charted at No. 60. “It tested so well in our market,” says Quinn. “It’s a dynamite song and fits right in with our sound.”

“John Wesley Byles could have his biggest hit in a long while; this one is real nice,” says PD Charlie Cassidy, KOKS Colorado Springs, of “Nobody Knows” (Warner Bros). It charted at No. 68.

COUNTRY SINGLES A-Z

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS CHARTED</th>
<th>LABEL</th>
<th>DATE</th>
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<tr>
<td>99 FAMOUS LAST WORDS OF A FOOL</td>
<td>Don Williams</td>
<td>2</td>
<td>RCA/Warner Bros.</td>
<td>1976-05-29</td>
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<td>98 THE WISH</td>
<td>Steve Wariner</td>
<td>1</td>
<td>Columbia</td>
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FOR WEEK ENDING JUNE 11, 1988

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CUM Cherry Lane CPP Columbia Pictures HL Hal Leonard WBM Warner Bros.
Top Performers, Attraction Draws Draw 150,000 Fans
Giant Music Fest Rocks California

BY GERRY WOOD

LOS ANGELES—Called the largest festival in country music history by its sponsors, the KLAZ/KLAC Country Fest '88 drew some 150,000 fans for its two-day run May 21-22. (For pictures of the event, see page 42.)

The giant country music event utilized five stages for simultaneous performances starting at 10 a.m. and running until 8 p.m. on both days.

Fans fought traffic, parking, and heat problems to attend the weekend extravaganza, held in Irwindale, Calif., as 80 acts—ranging from major-name stars to regional favorites—performed for the huge throng. The San Dimas Dam was cleared to ad a placid lakeside setting for the sprawling event, which also featured a wild west show, a carnival, food and beverage booths, a country dance pavilion, arts and crafts booths, and an onsite location for Tower Records.

"This is the first for this kind of entertainment on the West Coast," commented Norman Epstein, V/GM of LA's country twins KLAZ-FM and KLAC-AM. "The basic reason for putting on a festival of this nature is to expand the base of country music. This benefits not only our radio stations and the radio industry, but the record industry [which can] sell product, the vendors, and the people who come out for $3 to enjoy a wonderful day."

Produced by Southern California Festivals and sponsored in association with The Los Angeles Times and the County of Los Angeles, Country Fest marked a major portion of the proceeds for The Times Charity Fund. Fans, who were urged to donate food items at the gate, contributed approximately 10 tons of food to be distributed by Love Is Feeding Everyone, a nonprofit hunger-action group that helped feed more than 30,000 people in the Los Angeles area each week.

The impressive talent roster, most with 40-minute sets, included the red-hot pairing of Dwight Yoakam and Buck Owens. Other fan favorites that performed roasting sets included Asleep At The Wheel, the Desert Rose Band, Southern Pacific, and the classic bluegrass artist Bill Monroe. Other acts were Jerry Lee Lewis, Carl Perkins, John Anderson, Guy Clark, Earl Thomas Conley, Johnny Rodriguez, Rodney Crowell, Mel Tillis, the O'Kanes, New Grass Revival, the Nitty Gritty Dirt Band, Patty Loveless, the Goldens with William Lee Golden, Michael Johnson, Dolly Dunn, and Lacy J. Dalton. Only two of the advertised acts, Rosanne Cash and Hank Thompson, failed to perform, both for illness.

The fest was preceded by a month-long promotional blitz on radio stations and in The Times. Will Kern, manager of special events for The Times, told Billboard the newspaper has been involved with charity-fundraising events since 1946 and, "There has never been a promotion like this. The expansion of KLAZ, KLAC, and The Times—the print and the radio—was awesome."


The Tower Records booth drew hundreds of customers, who bought cassettes by Country Fest performers. Some 20 acts visited the booth for autograph-signing sessions. "We're selling a lot of cassettes," a Tower employee commented, noting most were going for $8. Improvements suggested for similar future ventures were a larger sign atop the booth, and staff announcements about the booth location.

Epstein praised the diversity of the audience. "We have every ethnic variety—black, Asian, Hispanic, black——every walk of life, and we have faces from those starting to walk to those nearly approaching the set, the sun and 90 plus-temperatures greeted the festival. Epstein proclaimed the event an "unqualified success," noting that radio stations were "flooded with complimentary calls" following the festival.

Will there be a similar event next year? "Put KLAZ/KLAC Country Fest '89 on your calendars."
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NEW ON THE CHARTS

Tony! Tony! Tone!, the Oakland, Calif.-based trio of Raphael and Dwayne Wiggins and their cousin, Timothy Christian, has raced to the top of the Black singles chart with “Little Walter,” the leadoff single from its Wing/Polygram debut, “Who!” Additionally, the song has cracked the Hot 100 singles chart, while the album is charted both Black and Pop.

Raphael Wiggins and Christian got their first major break when they backed Sheila E. during her opening stint on Lionel Richie’s Outrageous tour. A year later, an independent single, “One Night Stand,” garnered Tony! Toni! Tone!’s some exposure in the Oakland area, which led to the deal with Wing/PolyGram.

Rounding out Tony! Toni! Tone!’s instrumental sound are Elijah Baker (bass), Carl Wheeler (keyboards), and Antron Haile (keyboards). Production credits on “Who!” are shared by Tony! Toni! Tone! and Denzel Foster and Thomas McElroy of Club Nouveau fame. The video for “Little Walter,” currently airing nationally, features comedian Sinbad in the role of Walter. STUART MEYER

BOZ IS BACK
(Continued from page 32)

sions for the album) were overseen by Stewart Levine. Scaggs will support the record with a full-blown tour that will begin in July with 10 dates in Japan (including one at Tokyo’s Budokan) and continue through the summer and fall at 45 outdoor facilities in the U.S.

Before hitting the road, Scaggs will open the doors of Slim’s on June 24 with an engagement by Chicago bluesman Otis Rush.

“I’ll play with the house band from time to time,” he says.

The booking policy at Slim’s reflects Scaggs’ own roots, which are still plainly evident on “Other Roads,” and which he says did not go by the wayside during his long hiatus from performing and recording.

“I’m not any more contemplative than I was before, but I’ve had time to contemplate,” he says. “I’m still coming from the same place—my background is still R&B and blues. That’s still influencing me.”

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TALENT IN ACTION

(Continued from page 32)

funk, and dance-pop elements—jelled convulsively and effectively. The foreboding "Devil's Song" kicked off the set, a powerful Rocky smash that included the group's radio and club hit, "I Can't Break Away," the single follow-up, "Hungry Town," and the jolting "Money God."

These seven exciting Aussies should bend on the clubs with their current national tour, scheduled to run through June. A&M should reap major dividends for this one very striking live act.

CHRIS MORRIS

ROBERT PLANT

Brendan Byrne Arena, East Rutherford, N.J.

ROBERT PLANT and his new band made an explosive stop here for two concerts, May 17-18, which were among the fastest sellouts in the venue's history. During the opening night's performance, the seemingly ageless Plant trotted out the expected hits from his latest Atlantic/Esperanza album, "Now And Zen," hitting hard early in the show with versions of "Heaven Knows" and "Ship Of Fools." The band's blues roots were also displayed on John Lee Hooker's "Dimples" and "Bil-ly's Revenge," the latter dedicated to Brian Setzer, the ex-Stray Cat and Honeydripper guitarist in attendance.

The concert's highlight, however, was the roaring, rousing version of Led Zeppelin's "Misty Mountain Hop" that concluded the regular show. Despite momentarily losing the beat, Plant and guitarist Doug Boyle turned it into a crunching tribute to Zeppelin, the crowd trading vocal licks with Plant in happy celebration.

BRUCE HABING

SHOW BUSINESS FOR 35¢ A DAY

BY WILLEM HOOS

AMSTERDAM A total of more than 400,000 spectators is expected at five major open-air rock festivals planned for Belgium and Holland this summer. And as many or more spectators are likely to attend outdoor shows by Michael Jackson, Bruce Springsteen, George Michael, and Pink Floyd, all scheduled between June and August.

The biggest of the festivals is the annual Parkpop event set for June 26 in The Hague and touted as Europe's largest free festival. Now in its eighth year, Parkpop should attract more than 200,000 fans with 12 acts on the bill, including Britain's T'Pau and House Of Love, Canada's k.d. lang, and U.S. artists Billy Fai- lon and Green On Red.

Parkpop has traditionally featured lesser-known acts that have gone on to achieve international breakthroughs (the Bangles, INXS, Lee (Lobes) and Bernard Lavilliers making a comeback (OMD and Def Leppard).

A double festival in the Belgian villages of Torhout and Werchter, scheduled to take place for the 12th year June 2-3—with a multinational bill featuring 10,000 Maniacs, Los Lobos, Sting, Bryan Adams, INXS, and others—and was expected to match or exceed last year's attendance tally of 120,000.

An estimated 40,000 fans attended the Landgraaf race track May 23 for Holland's longest-running annual pop festival, Parkpop, headlined by Joe Cocker. Some 20,000 fans are expected to attend a new event making its debut July 27 on the beach at the Belgian resort De Panne, with veteran French star Johnny Halliday as the main attraction.

Hard rock acts Kiss, Iron Maiden, David Lee Roth, Anthrax, and Helloween will play under the Monsters Of Rock banner at a stadium in Tilburg, Holland, Sept. 4, in front of a predicted 30,000 devo-

Full Houses. In honor of his nine sellout concerts at Radio City Music Hall (May 19-23 and May 26-29), Judo Iglesias, left, is presented with an engraved magnum by James McManus, president and CEO of Radio City Music Hall Productions. (Photo: Chuck Pulin)

Big Gigs Slated In Belgium And Holland

Aruba launches a new international jazz and Latin music event designed to promote the resort island's cultural claims and boost American tourism. Some 28 concerts, featuring George Benson, Al Jarreau, José Feliciano, Al Di Meola, Spyro Gyra, Jean-Luc Ponty, and other top names, will take place at the 1,500-seat Mansur Stadium during the monthlong event, which is expected to draw a total audience of about 40,000.

Of the four superstar acts appearing in Benelux venues this summer, Jackson, with three concerts at the Feyenoord Stadium, Rotterdam, and one in Werchter, will draw the biggest audience. All 130,000 Rotterdam tickets sold out immediately after going on sale, as did the 55,000 available for Werchter.

Some 50,000 tickets went on sale May 9 for Springsteen's two dates at the Feyenoord Stadium June 26-27, while the 94,000 available for Pink Floyd's two appearances, June 13-14, at the same venue were sold out at the end of April. A further 46,000 tickets are available for Michael's single concert July 15 at the same site.
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9th DORTMUND — WESTFALENHALL
11th BERLIN — WALDBÜHNE
12th HAMBURG — SPORTHALLE
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JENNY JUMPS
Australian singer/songwriter Jenny Morris is hoping for U.S. success to rival the accolades she received Down Under: two best female-vocalist awards, a platinum debut album, and four hit singles. Her Atlantic debut album, "Body & Soul," has just been released. Collaborating with Morris on two of the songs on "Body & Soul" was INXS keyboardist Andrew Farriss. Morris maintains her connection with INXS dates back to 1983. "Back then, I shared an apartment with [INXS vocalist] Michael Hutchence and his girl friend," says Morris. "Later, I toured with the band on its [1985-86] Listen Like Thieves tour. So we've all known each other for some time and, obviously, get on very well." "Body & Soul," released in Australia in August 1987, was an immediate success there. As for breaking the album here, Morris recognizes that she needs a good deal of exposure. "Otherwise, you can slog your guts out to produce incredible music and it's all in vain," she says.

Toward that end, Morris recently came over for a brief U.S. promo visit. Atlantic has worked the Fariss-produced title song as the lead-off track from her album; the accompanying video received some play on MTV. Plans call for Morris to tour the U.S. toward the end of the year.

BLUE MOVES
In recent months, two new acts have emerged on the scene from Glasgow, Scotland: Uli's Wet Wet Wet and Columbia's Deacon Blue. The former is finding immediate pop radio acceptance; the latter, however, is having a tougher time garnering top 40 airplay.

According to lead singer Ricky Ross, Deacon Blue has a base established at album rock radio. However, he adds, "We really have to build things from what we've got at the moment. We need to cross over a bit more, and when that happens, people will start listening to the album." Originally released in May 1987 overseas, Deacon Blue's debut album, "Baintown," has gone silver in Britain (60,000 units), where it has spawned two top 40 singles—"Dignity," the first U.S. single and a top 25 album rock track, and "When Will You (Make My Telephone Ring)," the U.S. follow-up single.

Plans call for Deacon Blue to be on U.S. shores in late summer, when the band will be recording some tracks for its next album. While here, Ross says the band hopes to play some live dates.

ALOHA ELVIS
Just out on RCA is "The Alternate Aloha," a collection of digitally remastered Elvis Presley live recordings made during the dress rehearsal for his 1973 " Aloha From Hawaii" television special.

The recently discovered, previously unreleased archival multitrack tapes boast a diverse selection of Presley's material: 24 songs, ranging from "Blue Suede Shoes" to "American Trilogy." The compact disc version of "The Alternate Aloha" represents RCA's first-ever CD picture disc.

BUS BOYS BACK
Six years after their last album emerged, the Bus Boys have returned to the scene with "Money Don't Make No Man." Released on Voss Records, with distribution through Capitol Records, the new album "absolutely has a greater degree of R&B influences than either of the other two albums put together," says band leader Brian O'Neal, who has also made several personnel changes within the group.

"I wanted to make a record that made my rock'n'roll influences speak through a contemporary black voice," adds O'Neal. "I always wanted to reach a black audience with what we're doing."

After splitting from Arista Records, O'Neal recorded the album in numerous studios throughout the last three and a half years. Live dates follow, and the album will often spend two weeks a week on the road to afford three days' studio time.

"It was like an elevator ride between the two. I can't believe how much we've grown," he says.

The heaven was getting the opportunity to do an album so reflective of my music today, with so much creative control. The hell was watching records come out every month and not getting into the market.

Murphy, a longtime Bus Boys supporter, sings backup on the track "Never Giving Up."

SPECIAL DATES
Jazz quartet Flim & the BB's, known for their precise studio work captured on its DMP CDs, is scheduled to play a rare pair of live dates. The act is scheduled for June 6 concert at Chicago's Vic Theatre during the Summer Consumer Electronics show. The event, co-sponsored by Sony, is to be recorded for live-to-DAT by DMP.

On Tuesday (7), the band heads to Minnesota, its home base, for a concert at the Ordway Music Theatre. Special attraction at that show will be guest appearances by three of the BB's former musicians: B. Barber Sr., Cliff Johnson, and Jack Oss. Each dad is a professional musician, each plays the same instrument as his son. The elders played a guest shot on the band's "Neon" CD.

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Cinderella’s On The Ball With New Album; 
Bowie To Take Human Steps in London

SECND COMING: Philadelphia-based hard rock group Cinderella (tipped for the top in this column many moons ago) looks set to beat the sophomore jinx with “Long Cold Winter,” the eagerly anticipated follow-up to its self-titled 1986 multiplatinum debut album.

The band’s new Mercury/PolyGram release, due in stores July 5, boasts a killer selection of red-hot rock’n’roll. Key cuts for radio programmers should be “Gypsy Road,” “Don’t Know What You Got,” “Take Me Back,” and the album’s title track. PolyGram will be going for radio adds on “Gypsy Road” June 27, according to band manager Larry Mazer. He adds that an accompanying video is being shot in Cancun, Mexico.

On the concert front, Mazer confirms that his band will be connecting with Judas Priest on July 25 to open the North American leg of the Brit metal act’s world tour. Cinderella was originally set to support Priest on its current European dates. However, that plan had to be shelved due to delays in finishing touchups on “Long Cold Winter.”

Steve Thompson and Michael Barbiero were eventually recruited to mix the album, which was produced by Andy Johns.

Mazer says that Cinderella will tour here through mid-October before heading to Europe for a series of fall dates. Incidentally, Mazer has just taken on a new client, ex- Europe guitarist John Norum, who has an album titled “Total Control” just out on Epic.

BACK TO THE BOARDS: David Bowie will make his stage return July 1 at London’s Dominion Theatre, when he joins forces with the Montreal-based dance group LA LA LA Human Steps for a seven-minute work integrating live music, dance, and video.

Bowie’s performance, his first stage appearance since the marathon Glass Spider tour ended last November, is part of a weeklong series of events celebrating the 40th Anniversary of Britain’s Institute of Contemporary Art. Other artists scheduled to appear on different nights include Talking Heads’ David Byrne and San Francisco’s Kronos Quartet.

More on the Bowie front: ABC Networks was set to air a one-hour Glass Spider special June 8. MPI releases a two-hour home video version Monday (6). Still to word on the next tribal foray, though. And, despite recent trips to New York to check out a couple of Broadway shows, it looks unlikely that Bowie will be making an imminent return to the stage here, as has been rumored.

SHORT TAKES I: Bon Jovi is hard at work on its next album at Little Mountain studios in Vancouver, British Columbia. The band has completed basic tracks for more than 20 new songs... 10,000 Maniacs’ Natalie Merchant and Billy Bragg are said to be collaborating on a studio project... XTC is cutting a new album in Los Angeles with producer Paul Weller... Yes’ Jon Anderson will next year tape his first solo album for Epic with Richie Zito producing... As predicted in this column last year, Hot Long Island, N.Y.-based rock ’n’ roll act Valentine has landed a major label deal. Just signed to Columbia, the band is fine tuning material for its debut album, to be produced by Neil Kornon... G.E. Smith and Marshall Gershwin are playing in Bob Dylan’s band on his summer tour... After completing a six-month run in the Broadway production of “Les Misérables,” Gary Morris is eager to wrap his next Warner Bros. album, due out in October.

Ozzy Osbourne has recruited former Black Sabbath pal Geezer Butler to play bass in his road band. Osbourne will perform a series of U.K. club dates this summer before hitting the U.S. late in September to coincide with the release of his latest CBS Associated album.

N E W V E N U E: Miller Genuine Draft is sponsoring the premier concert season at Fiddler’s Green Amphitheatre in Englewood, Colo., as part of a three-year sponsorship agreement. The new, 18,000-seat open air facility, operated by MCA Concerts Inc., is located 15 minutes from downtown Denver.

Dan Fogelberg will open the venue Saturday (11). Other summer bookings include INXS, Bob Dylan, Heart, Tiffany, Steve Winwood, Sting, and George Michael.

SHORT TAKES II: During a helicopter flight from his new home in St. Tropez, France, to one of the Euro-dates on the world Path tour Michael Jackson jumped at the opportunity to take over the controls while the pilot chatted with the passengers, according to manager Michael Lippman. “As with everything else, George is a fast learner,” Lippman says of his client’s piloting abilities. Can a role in “Top Gun II” be far behind? ... Megadeth has been added to the bill for the Aug. 20 Castle Donnington festival featuring Metallica, Maiden... Capitol’s MSG and Chrysalis’ Vinnie Vin- cent Invasion are touring together through July... Scullenthub has it that the next Tears For Fears album will be out by early January 1989... Toward the end of May his 20th concert at New York’s Radio City Music Hall, Julio Iglesias was greeted on stage by Elizabeth Taylor, escorted from the wings by none other than The Beat—strange but true!

Cracking up his musical career, he is busy gigging as an auxiliary violinist as a restauranteur (he operates San Francisco’s Blue Light Cafe) and a jazz/R&B club owner (Slim’s, which Scaggs co-owns with BobBruin, manager of Huey Lewis & the News, will open this month in San Francisco).

Scaggs dropped from sight after a five-year run of hits which landed him as one of the preeminent pop talents of the late ’70s. “Silk Degrees” sparked “Lowdown” in ’81, “Lido Shuffle,” which peaked at No. 11. Two subsequent albums went platinum, and 1980’s “Hits” went gold, four top 20 hits were drawn from those packages. Then, silence.

Scaggs says that his disappearance from the music scene was motivated by personal commitments. “I was sitting in my hotel room in Sydney [Australia] in 1986, and read an article about John Lennon bringing up his sons, and the same thing occurred to me,” says Scaggs, who also has two sons. “I just wanted to step outside of [the music business] for a while,” he says.

Scaggs devoted the next few years to living life from the inside out—“spending time with his family, building his home recording studio, and traveling.”

Scaggs says he began working on a new recording project as early as 1984, but he adds, “I didn’t feel I was ready to record until I was ready.”

When he finally started to record what became “Other Roads” in December 1985, Scaggs says he was “pretty much following my own in- stincts.” The project found him collaborating with a diverse group of musicians on new musical accomplishments that included San Francisco-based poet/novel- list-rock ’n’ roll Jim Carroll.

“By far the most important collaboration is with ‘Other Roads’” are the R&B/jazz bassist and sometime producer storyville’s Bob Miller, with whom Scaggs has an ongoing project in progress.

“I could see the range of his music, and I just had that feeling that he could translate this naturally into my own,” Scaggs says.

Such notable young music/producers as Patrick Leonard and Peter Wolf are also present, but some familiar faces from Scaggs’ past were also recruited. Drummer Jeff Porcaro and guitarist Steve Lickliter of Toto, who were Scaggs’ original ’70s studio bands, signed on for “Other Roads.”

Jeff Porcaro is integral to my way of thinking,” Scaggs says. “He’s sort of my eyes and ears to what’s going on.”

Scaggs cut the majority of “Other Roads” with producer Bill Schnee, who also produced 1980’s “Middle Man.” Scaggs and David Williams produced the remaining two songs (including the initial single “Heart Of Mine,” which was cut in another version on the original LP).

(Created on page 38)

Singer Works To Avoid Sophomore Jinx
Bruce Hits Road For ‘Road’

BY BRUCE HARING
NEW YORK: He’s no longer “the other Bruce.” Thanks to the smash across-the-board success of his 1986 debut album, “That’s The Way It Is.”

But Hornsby is just a newly minted rock star, the new name on a hungry rookie on the promotion of his RCA follow-up release, “Scenes From The Southside,” featuring the single “Valley Road.”

The double-platinum-plus success of Hornsby’s first album clearly has not gone to the artist’s head. Before “Scenes From The Southside” hit the streets, he insisted on going out and talking about his work with fans, radio, and retailers.

According to RCA executive VP Rick Dobbins, “It was very important to us and Bruce that he show he actu- ally is the same guy as he was before. He actually called and said he wanted to go on the promotional project, saying it was not a necessary thing. But Bruce insisted, and I was impressed by that. He’s doing the things an artist who has just produced a gold record should do.”

To promote the album, Hornsby performed at the National Assn. of Recording Merchandisers convention and at several radio stations across the country—both crucial moves if Hornsby is to avoid the sophomore jinx. Hornsby was “spectacular” with the notoriously inattentive NARM audience, says Dobbins, who adds that the radio visits led to 400 stations jumping on “Scenes From The Southside” to R&R.

The smooth launch of the new album is in stark contrast to the way Hornsby’s first album was worked, says Jim Carroll, who produces Dobbins’ “other Bruce.”... a “textbook artist-development story. The first album was led by music that was original and affect- ing, and when it was showcased, people got it.”

However, getting people to the showcase was the problem, Dobbins says.

Bruce was completely unknown, and people who liked the record felt he didn’t sound enough like what was on the radio,” Dobbins says. “One pro- grammer told our head of promotion that he sounded like Gene Autry. We later went to No. 1 on that station. The first album was worked as a record to be played all the time. We tried to build awareness, first through the retail level with in-store play and merchant- ing. The retail got it and made the record. That was tremendously valuable.”

Hornsby will embark on an exten- sive tour to promote “Scenes From The Southside” soon. “He’ll be out there for a long, long time,” says Butch Waugh, RCA VP of promo- tion, who anticipates that several sin- gles will be released before the road comes to an end.
The Right Stuff: We're very excited about the return of Book Of Love, Bros. To Spark Excitement At Clubs

Book Of Love, Bros. To Spark Excitement At Clubs

The big release this week is a brand new EP project and is 12-inch in size for the Housemasters Boys. Criminal Element Orchestra has an album project scheduled for summer release... Doyle Pro-

Productions is a new independent prod-

uction company specializing in 12-inch club product and retail marketing. The project is handled by Leslie Doyle, former dance music director for A&M Records.

For information, contact: 212-586-

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### HOT DANCE MUSIC

#### CLUB PLAY

**WEEK ENDING JUNE 11, 1988**

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
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<td><strong>JUST GOT PAID</strong></td>
<td>COLUMBIA 44-07588</td>
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<td><strong>TROUBLE</strong></td>
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<td>5.1</td>
<td><strong># 5</strong></td>
<td><strong>DIVINE EMOTIONS</strong></td>
<td>REPRISE 0-20874 WARNER BROS</td>
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<td>6.1</td>
<td><strong># 6</strong></td>
<td><strong>HOUSE ARREST/JACK'S BACK</strong></td>
<td>MERCURY 870 276-1 POLYGRAM</td>
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<td>7.1</td>
<td><strong># 7</strong></td>
<td><strong>A LITTLE LOVE (WHAT'S GOING ON)</strong></td>
<td>PLATINUM 0-50074</td>
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<td><strong>MOST OF ALL</strong></td>
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<td>9.1</td>
<td><strong># 9</strong></td>
<td><strong>JINGO (REMIX)</strong></td>
<td>CHRYSLIS 419-43206</td>
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<td>10.1</td>
<td><strong># 10</strong></td>
<td><strong>I SHOULD BE SO LUCKY</strong></td>
<td>EMI 0-20914</td>
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#### BREAKOUTS

**Titles with future chart potential, based on sales reported this week.**

1. **CAN YOU PARTY ROYAL HOUSE (EVER)**
2. **THE RIGHT STUFF VANESSA WILLIAMS (W)**
3. **THE LIGHTEST WOBBLE ROSE ATLANTIC**
4. **I'M ALWAYS FOLLOWING YOU C.C. DAVID MANHATTAN**
5. **WALKAWAY JOYCE SIMS (SLEEPING BAG**

### 12-INCH SINGLES SALES

<table>
<thead>
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<td>3.1</td>
<td><strong># 3</strong></td>
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<td><strong># 4</strong></td>
<td><strong>SUPERSVISION DREAM TEAM</strong></td>
<td>0-96568-KTICAO</td>
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<tr>
<td>5.1</td>
<td><strong># 5</strong></td>
<td><strong>WILD, WILD WEST</strong></td>
<td>JF J</td>
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<tr>
<td>6.1</td>
<td><strong># 6</strong></td>
<td><strong>NITE AND DAY</strong></td>
<td>WARNER BROS 0-20782</td>
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<td><strong># 7</strong></td>
<td><strong>SATIRE DON'T MAKE IT RIGHT (REMIX)</strong></td>
<td>VENDETTA 0-50083</td>
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<td><strong># 8</strong></td>
<td><strong>ALPHABET STREET</strong></td>
<td>PAUL'S 0-20953 WARNER BROS</td>
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<tr>
<td>9.1</td>
<td><strong># 9</strong></td>
<td><strong>DIVINE EMOTIONS</strong></td>
<td>REPRISE 0-20874 WARNER BROS</td>
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<tr>
<td>10.1</td>
<td><strong># 10</strong></td>
<td><strong>DA'BUTT (REISSUE)</strong></td>
<td>MANHATTAN 0-50083</td>
<td></td>
</tr>
</tbody>
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#### BREAKOUTS

**Titles with future chart potential, based on sales reported this week.**

1. **WHAT'S ON YOUR MIND INFORMATION REGINA**
2. **EXTRAORDINARY LOVE REGINA ATLAS**
3. **SAY IT'S GONNA RAIN WILL TO POWER**
4. **BIBE ALIVE HANCOCK (HCB) S**
5. **DON'T TURN YOUR LOVE PARK FEATURE TONY JENNINGS**
6. **GROOVE ME GU**
7. **ROSES ARE RED THE MAC BAND FEATURING THE MCCAMPBELL BROTHERS**
8. **PARADISE SAD (C)**

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**For week ending June 11, 1988.**

**Billboard® Hot Dance Music™**

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Vinyl Mania maven Charles Grappone welcomes Zena Von Heppinstall from Slash at nearby Varsity Seat.

N.Y.’s Vinyl Mania—Stores & Labels—Grows

BY BRUCE HARING

NEW YORK A little over 10 years ago, Tommy Grappone noticed something strange going on at his new record store.

Every Saturday morning, a crowd of people waited outside the store, when the doors opened for business, they rushed straight to the store’s small 12-inch dance bin, snapping up the sounds they had just danced the night away to at the nearby Paradise Garage, a trendsetting disco-dusk-to-dawn New York club.

Grappone watched and began to respond to customer demand. The 12-inch bin became a rack; soon, the rack became the whole store.

The Paradise Garage is now closed, but Grappone’s Vinyl Mania store is thriving. In fact, the feisty entrepreneur now has five stores in Manhattan—including a recently opened shop dedicated strictly to rock—along with an independent record label and a host of plans for the future.

Vinyl Mania’s debut in November 1977 ended Grappone’s days of working for the New York Board of Education. Previously, nights and weekends served as the sole outlet for his consuming passion for music.

“I was a big record collector, an extremist,” Grappone recalls. “I collected picture sleeves, stuff from England. I started doing conventions in hotels as a sideline, and then said, ‘Let me give [a record store] a shot.’”

The shop opened in a depressed neighborhood at 30 Carmine Street, in Manhattan. Grappone rode the local passion for 12-inch dance records to success, soon expanding by moving the dance format down the block and converting the original store’s inventory to rock.

In those early days, it was not unusual to walk into the dance store and find the city’s hottest producers and mixers, including such prominent mixmasters as Jellybean Benitez and Little Louis Vega, scouting releases. They came because of word of mouth; the store’s reputation as a dependable outlet for hard-to-find dance hits and host to such events as Madonna’s only in-store performance (made for her debut album) helped boost Vinyl Mania’s growing reputation.

Grappone’s five locations all have

(Continued on next page)

Family Links Two Record Chains

Record Bars Married In Deal

This story was prepared by Earl Paige in Los Angeles and Geoff Mayfield in New York.

NEW YORK Call it a family affair: Durham, N.C.-based The Record Bar has bought Record Bar of Jacksonville, a four-store Florida chain.

The chains’ owners, who have always been linked by family ties, are now fused by commercial contract, too.

The terms of the deal, which was sealed April 28, have not been disclosed.

Steve Bennett, senior VP of marketing for The Record Bar, says one of the acquired stores has been closed (Billboard, June 4). The other three—one is in a strip and the other two in malls—are being converted to Record Bar’s logo and are due for remodeling.

The three-store gain boosts Record Bar’s store count to 140, with 26 of those located in Florida.

Record Bar of Jacksonville was started by Paul Kyeser in 1960. He had opened the first Record Bar store in Durham a dozen years earlier, but he sold the North Carolina outlet to his brother-in-law, Harry Bergman, when he moved to Florida.

Bergman’s son, Barrie, is president and CEO of the Durham-based chain.

Paul Kyeser, his daughter Michelle, and son Bobby were owners of the Jacksonville operation. Bennett says Bobby Kyeser will stay on as a “city manager,” not only to oversee the existing stores, but also to assist in the selection of new Jacksonville-area store sites.

In accordance with an informal no-compete agreement that existed between the Bergmans and the Keyseres, the North Carolina-based chain had had no stores in that market. Previously, The Record Bar’s closest store was about 80 miles away in Gainesville, Fla., Bennett says.

According to Bennett, other chains had approached the Keyseres (Continued on page 74)

Portable Deck, Digital Sound

From CBM America Corp. comes the CBM-300 portable CD player, which includes such features as 16-selection random access programming, double oversampling/filtering, three-beam laser head, and 16-bit D/A converter. To simplify connecting the player to a conventional stereo system, CBM provides easy-to-identify color-coded input and output jacks for head- phone, line output, DC plug-in, and remote jack for the optional remote sensor.

The device sells for a suggested $299.95 and has such optional accessories as an FM transmitter ($29), keypad remote control ($50), and car battery adapter ($25). Contact: 215-556-6961.
ON THE MUSIC VIDEO BUSINESS

And coming down the road...

Great White

MEGADETH

PET SHOP BOYS

WASP

CROWDED HOUSE

Our monthly releases will be priced to sell, contain rare and exclusive footage, and will be tied into record and tour publicity campaigns.

IVE-RADIO VISION VIDEO. Music Videos that will open your eyes!

Ask your local MCA rep for details.
RETAILING

by Earl Paige

NAME IS THE GAME: A number of representatives from music chains at the recent National Council of Shopping Centers convention in Las Vegas are wondering where the trail of retailers that operate under more than one store banner will lead. Mike Trans World Music Corp. has long operated second store in malls and shopping centers, usually under the Trans World's Tape World banner, or other chains are now looking at the possibilities. In Tennessee, The Record Bar, a second unit in Mall Of Memphis under its Vinyl Music & Video logo, a name that the Durham, N.C.-based company has most often used in neighborhood shopping centers.

"I don't think it's a trend—at least I hope not," says Mary Ann Levitt, president of 27-store Record Shop. Also dubious is Robert Higgins, Trans World president, who says that in many cases in which a chain comes into a center with a second store under a different name, "those developers probably had no alternate tenant, or there's a good relationship between tenant and developer.

Other principals are saying that chains that develop various specialty stores have an edge with developers. For example, industryites are watching Musicland closely to see how far it will take its sales-oriented video outlets, recently renamed Suncoast Plus (Billboard, June 4). The huge web also just bowed a new look Sam Goody store in a Las Vegas mall.

Other chains that do business under multiple logos are Vinyl Mania, with its two Square Circle units; and National Record Mart, which operates Oasis, Surplus Sounds, and more recently, Waves and NRM Plus.

S.A.'S LATEST LOOK is the result of the rollout of two 8,000-square-foot Music Plus units, both boasting more store dominance than observers of the channel can ever recall. Also new at the Second and Vermont unit is a full second story featuring enticing upper balconies for video rentals that can be viewed through a first-floor open ceiling. The same store has elaborate neon signage that is displayed at night in two front windows (one sign mentions CDs, the other video rental). But the store's dominant feature is its central location on the strip, with a raised roof that clearly heralds its anchor look. Out on high traffic La Cienega Boulevard, a single-floor unit commands dramatic attention on a corner pad in a Leb shaped strip otherwise dominated by a Circuit City store. Here, skyline attention is drawn by a latticework of red-painted steel rods atop the store. Both units are basically inner metro locations in a suburban-oriented market. The inner city has long been dominated by Tower's three-store Sunset Boulevard complex and a 12,000-square-foot Wharehouse, which will, up on La Brea Thanksgiving 1985. Music Plus, apparently sensing a vacuum, erected another new look unit on Vine last summer.

NO ST. LOUIS BLUES: A robust industry comeback is evident under the arch, according to Lester Neal, GM at Great Atlantic & Pacific Music, headed by Norman Hausfather. Neal foresees a market development that can be traced back to Robert's Records, the independent distributorship that thrived in the '80s. Three of four area one-stops have such heritage. Moreover, all are flourishing, according to John Gavin, president of Action One-Stop, which just moved into another Olive Street location that has double the space of its old location. "The indie rap and R&B business is incredible," says Gavin, who took over an operation started by Pat Blunda, who is now retired.

Other one-stops in St. Louis that can trace their lineage to Robert's are The Disc Connection, headed by Phil Steinberg, and CML, headed by Mike Stewart.

Still another firm is Ted's One Stop Distributing, another dynasty of 30 years. Ted Hudson, founder, is now semiretired. His wife, Zelda, is active in the firm.

Among the others at Ted's son Michael, his wife, Stephanie, and Michael's brother, Keith, who heads up wholesale. Michael Hudson heads a combo retail arm that has been streamlined from 14 to four stores...All Cholin, 72, agrees with the notion that St. Louis' musical energy began with Robert's. His partner in St. Louis Talent & Advertising is Norman Wiemstroer, also a Robert's alumnus.

Have you added a new product category? Expanded? Opened more stores? There are many reasons to pick up the phone and call Earl Paige at Retail Track: 213-373-7040.

N.Y.'S VINYL MANIA GROWS
(Continued from page 70)

a single specialty: rock, dance, jazz, alternative, and alternative rock. Maintaining a staff knowledgeable in these diverse fields is the key to the web's success, according to Nomi Regelson, Vinyl Mania's director of advertising.

"Each little store caters to the customer," Regelson says. "The alternative rock/dance person walks in and finds all cutting-edge rock/dance stuff, industrial, electronic music, and pop. We have employees with their own forte, so there'll always be somebody to ask."

Adds Grappone: "If you're going to compete with Tower Records, you look for a little more depth.

The newest of the specialty shops is Vinyl Mania Rock, which opened March 5 and offers CDs, LPs, and cassettes. Located next to the main dance store, the new rock outlet has featured in-store performances by Rounder recording act Pornacirus and Slash's gospel-punk group Mercy Seat. Enigma's Del Lords were also on hand for an autograph session. WiRE-FM, the only New York commercial station that plays alternative music, and New York University station WNYU-FM helped

with promo announcements. Another recent diversification found Grappone's crew adding The Vinyl Mania In Store, a small dance boutique inside Manhattan dance club 4D (Billboard, Feb. 20).

Mirroring the development of the record stores is the quick expansion of Grappone's record labels. The Vinyl Mania label, started 2'/4 years ago, has released a number of dance hits; the new Lower Level label has had two house-music-oriented releases. Together, the labels have had 15 releases in two years.

Although the products in the five Vinyl Mania stores aren't usually packaged with bells and whistles, the stores do work hard at developing retail visuals to spur sales, according to Regelson.

"We have new release racks in 60 Carmine [St.], 12 inches all over the wall," she says. "In the rock store, one wall is all new alternative major label; another is the Cajun/zydeco wall, the blues/soul wall; then we have a soundtracks wall. We have another display that says, 'Playing this week,' and we keep a rack of records of alternative acts playing."

Vinyl Mania has an open policy regarding previews of records, cassettes, and CDs, allowing customers to hear the sound before purchase. Top-shelf audio equipment is used to play the requests, which are previewed by any available clerk.

"That's the idea of playing you're going to make a sale," Grappone says. "Easily 90% of customers who request a play [will] buy it.

And if someone brings up a record that's not for that person, we'll say, 'It's not for you.' You get people who abuse the privilege and buy 50 records to the counter. But you get a lot of serious buyers. The majority of people who come down are people in the industry, mobile DJs, people who make tapes for aerobics classes. They know what they're doing."

Grappone foresees Vinyl Mania attacking other cities in years to come, believing that the store's independent stance and down-home service can be a major attraction outside New York.

"We're the small guy," Grappone says. "Some people like the small guy. Plus, we put on a good little show. This isn't done everywhere."

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MTV Playlist Tightens Against Indies
New Policy Has Labels Crying ‘I Want My MTV!’

BY JEAN ROSENBLUTH

MTV BLUES: MTV has tightened its playlist where videos from acts on independently distributed labels are concerned. Though we’re hearing a few different stories about the severity of the cutback and MTV couldn’t be reached for comment, every indie label we contacted told us that recent talks with the 24-hour-a-day music video channel have been much more discouraging than in the past.

One rep whose label recently inked a distribution deal with a major says he was told by an MTV spokesman that he was “very lucky to have gotten the deal because 120 Minutes’ MTV’s alternative-music show, on which indie bands have historically gotten the most play” is only going to play stuff from majors from now on.” The May 30 “120 Minutes” included no videos from independently distributed acts.

Another indie says that although the channel has agreed to play his videos during “120 Minutes,” he was told that they will be restricted, along with other indie products, to the last hour of the program (12 a.m. on Monday morning). Also, he was told that his record must be in the top 20 of the college charts before their videos will be considered. Previously, he says, there was no such stipulation.

Whatever the case, all signs are ominous. If and when we hear from MTV, we’ll let you know. If you’ve had trouble with the channel lately, please let us know.

GRASS ROUTE

YOUNG FRESH FELLOW: Scott McCaughey, the lead singer of Frontier’s Young Fresh Fellows, was recently picked up by the Los Angeles police. It seems he fit the description—a young man wearing a hat and red high-top sneakers—of someone who had assaulted an old woman. McCaughey was quickly let go, however, after the victim exonerated him: “I said he was wearing a hat,” she told the police, “but not that one ugly.” Saved by big blue sequins. On a happier note, the Fellows recently won five Northwest Music Awards, for best rock band, best overall band, best album, best drummer, and best songwriter.

SEEDS & SPROUTS: The new chairman of the two Independent Action Committee subcommittees are John Salstone of M.S. Distributing (promotion) and Mel Furrman of Little Major Records (sales/marketing). The IAC is preparing standard radio tracking sheets for each format, and it is also looking into coming up with guidelines—using standardized language—for preparing contracts. These measures are both much needed, but they will only be as effective as the numbers of labels and distributors that decide to participate. Everyone should get on board… Apparently there’s a third version of the 2 Live Crew album “Move Somethin’” on La Skywalker floating around (Billboard, May 28). Traye Donohoo, director of purchasing at the 107-stored Sound Warehouse chain, says he’s selling a slightly modified version of the X-rated album; his order of the clean version hasn’t come in yet. His copies are missing entirely the legend on the cover that reads, “Unauthorized duplication will get you fucked up by the Gheto Style D.J.’s,” which reads “messed up” on the clean version, and one of the racier song titles has been altered slightly… Rumors abound that Enigma is looking to buy the Hawthorne, Calif.-based distributor Sounds Good now that its deal to purchase Jem is off. No one will comment… Its output may be limited, but that’s because Austin, Texas-based Jungle Records puts out only the best. Four of the label’s five releases—titles by the LeRoi Brothers, Evan Johns & the H-Bombs, the Wild Seeds, and Killer Bees (which just won a NARM award for best independent reggae album of 1987)—are outstanding, which gives us high hopes for what’s up next. Jungie is embarking on a cassette-only series, the first release of which will be a live album from the True Believers. Call 1-800-445-7444 for info… Basement (201-965-1560) has just issued its first album, “Best of Basement 1,” turntable Territor, Trax, after a month and a half of putting out 12 inches. All the tracks have been remixed by label co-owner Craig Bear, who has worked with Doug E. Fresh and Dana Dane. Grass Route erred last week when it wrote that Capitol markets and distributes DB Records product. The two labels have an artist-development deal only.

POP

Compiled from a national sample of retail sales reports.

FOR WEEK ENDING JUNE 11, 1988

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BY MOIRA MCCORMICK

CHICAGO A compilation-tape-by-mail service is preparing to debut here under the auspices of Magic Music Cassette Co., MC2, in suburban Wheeling, Ill.

According to company president Richard Binder, customers will be able to order compilation cassettes either by mail or touch-tone phone with a credit card when the service goes on line. Binder says MC2, incorporated four months ago with a $1 million investment, is looking for "a musician or leader with a strong name and face value to serve as partner and spokesperson." However, he says, "If we can’t find a partner in four months, we’ll launch this thing ourselves."

MC2’s mail-order custom-cassette service is similar to that provided by Choice Music of Colorado Springs, Colo. (Billboard, Feb. 6). According to Binder, the compiling and duping systems developed by MC2 VP Bob Sheffler are what set it apart. "Our machine holds 85,000 songs and can duplicate cassette tapes 356 times faster than real time," he says. "A 42-1/2-minute cassette takes us less than two minutes to record."

Binder claims tape quality is "nearly equivalent to that of a compact disk." A separate company called Duplotronics has spun off from Magic Music Cassette Co., offering the tape-duplicating machine, he notes.

Binder, who is also president of Abbott Interfase Corp., a 40-year-old, $20 million fastener-technology firm, says MC2 was founded to fill a perceived vacuum. "As music lovers—I'm 47, and I've been there since Bill Haley—we were very frustrated by the fact that the only way to compile favorite old music was to go through your album collection, which is too time-consuming, or tape off the radio, which is illegal," he says.

"We felt that people didn’t want to stand in a line in a record store to get their compilations, either," he says, referring to in-store taping service Persuasion. "We’re looking for a market that’s not comprised of just people who walk in record stores."

Magic Music Cassette’s proposed pop catalog covers the years 1952-1984. A 14-song compilation cassette would cost the customer $8-$10. "We eventually hope to offer compilations in other musical areas, such as jazz and country," says Binder.

Binder says licensing deals with record companies have yet to be worked out, but he says MC2’s royalty systems would make it worthwhile for all concerned. "We’d like to put together a co-op payment plan—a royalty plus a bonus," he says.

"For instance, we’d put maybe 25% of our profits in a pool, and at the end of the year we'd apportion it to the companies based on what percentage their catalog made to our total sales. This way, they could make much larger fees than they’re currently receiving—plus opportunities to license music that’s currently being licensed. Whatever percentage of our profits will make them happy, we’d be happy to give up."

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Magic Music Starts Custom Tapes By Mail
Company Claims Tape Quality Near That Of CD

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THE ANCIENT AND THE INFANT

In addition, Ron Cooley's talents may be heard on two previous American Gramaphone releases: Daydreams, AG368. Available on Compact Disc, Cassette and LP. Rainbows, AG378. Available on Compact Disc, Cassette and LP.

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THE ANCIENT AND THE INFANT

Schooled in classical and jazz, experienced in rock and country, Ron Cooley's sensitive guitar work appears on Manneheim Stearnroller's highly successful "Christmas" album, also on American Gramaphone and recently certified Gold by RIAA.

FAMILY MAKES RECORD-CHAIN MARRIAGE OFFICIAL

(Continued from page 70)

about a boycott, but the Jacksonville clan held firm to an unwritten family agreement that stipulated that when Record Bar of Jacksonville went on the block, Carrie Bergman would have first crack.

"I just decided to sell out and retire while I am feeling great," says Paul Keyser, 72.

The Jacksonville chain has been a family operation in the truest sense: Keyser's daughter Michelle was a buyer; wife Muriel has served as president; and Eddie, another son, ran the firm's distribution facility.

"Michelle is getting married," says Paul Keyser. "The family is breaking up."

According to Keyser, the chain dominated Jacksonville until recent years. Turtles Records & Tapes now has 12 stores there. Trans World Music has invaded Jacksonville with three Coconuts, a Record Town, and a Tape World. Also in the market are two Musicland stores and a Camelot Music outlet.

Bennett sees the acquisition as a foothold in a market where Record Bar sees distinct expansion opportunities. He notes that metropolitan Jacksonville has a population of close to 1 million and the largest area of any city in the continental U.S. One of The Record Bar stores is in the Orange Park Mall, where it faces competition from Trans World's Record Town unit. The other mall store is in Regency Square, which also houses the Cam- elo's store and Trans World's Tape World outlet.

The Jacksonville warehouse, which was in the back of one of the freestanding stores, will be closed, Bennett says. Locations in that market will be served from Record Bar's distribution center in Durham.

ALBUM RELEASES

The following configuration abbreviations are used: LP—album; EP—extended play; CA—cassette; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

a in Simultaneous release on CD.

POD/ROCK

PAULA ABDUL
Forever Your Girl
\LP/ RCA 90413 / NA
CA 90936-4/ NA
AFRIKA BAMBATAA & FAMILY
The Light
\LP/ Caedmon CPN 1378/ NA
AMBITIOUS LOVERS
Greed
\LP/ Virgin 90686-1/ NA
JOHNNY CLEGG & SAVUKA
Shadow Man
\LP/ Caedmon CPN 13801/ NA
EVERYTHING BUT THE GIRL
Idylwild
\LP/ Sire 90732-1/ NA
LIGHTNING
Incoming
\LP/ RCA 8392-1/ NA
PHENOMENA
Dream Runner
\LP/ RCA 8420-1/ NA
SHINE
A Far And Distant Shore

TANGERINE DREAM
Phaedra
\LP/ Virgin 90933-1/ NA
VARIOUS ARTISTS
They Do Their Dreams
\LP/ VPAL 1562/ NA
SCOTT WHITE
Success ... Never Ends
\LP/ RCA 8419-1/ NA
STEVIE WINWOOD
Roll With It
\LP/ Virgin 90446-1/ NA

SPOKEN WORD

TONY HILFERNAN
A Thief Of Time
CA Calendrier CPM 511/31.95
JOHN F. KENNEDY
John F. Kennedy: A Self Portrait
CA Calendrier CPM 212/ 15.95
HARRETT GOLDBORH LERNER, PH.D.
The Dance Of Anger
CA Calendrier CPM 213/31.95
J.R.R. TOLKIEN
The Hobbit
CA Calendrier CPM 1477/9.95
J.R.R. TOLKIEN
The Lord Of The Rings
CA Calendrier CPM 1478/9.95

Datawave Bows Ears On The Move

Datawaves' Private Ears package enables users to listen to their stereo or television from up to 75 feet away from the source without wire con- nections. The units operate on radio frequency rather than by infrared signals.

Included in the package are a compact transmitter that con- nects to the audio-out or headphone jack of a TV, VCR, home stereo, or CD player, a mini-
NEW YORK  Hard work may be its own reward, but the management at Albany, N.Y.-based Trans World Distribution says its employees deserve something extra. Thus was born the company's Distribution Center World Tour '88, a lunchtime concert series designed to boost morale in a segment of the business that often misses out on the glamour.

Such artists as Bob Goldthwait, Henry Lee Summer, and John Kilzer are on tap for shows at the company's distribution center, a 60,000-square-foot-warehouse that services the second-largest music chain in the U.S. The concerts are open only to Trans World Music associates.

Gary Arnold, VP of merchandising, says management believes the program will motivate employees and build a greater connection between the associates and the artists and products featured in the stores.

"We were thinking how we could better motivate people in the distribution center who feel distant from the product, who deal with boxes and bulk," says Arnold. "Since new artists are the lifeblood of the industry, we felt the concerts could encourage the people to feel more part of the company. I think, generally, in an industry that has so many glamorous positions, they don't feel a part of the excitement of the business."

Arista's Stealin' Horses kicked off the series in April, followed by a set from John Kilzer in May. Appearance by Summer and Goldthwait are due soon, with other artists set for later this summer. Arnold says, adding that employee reaction to the shows has been extremely upbeat.

"Suddenly, everyone in the distribution center feels closer to the artist, and hopefully the company as a whole feels closer. Most of the employees can't talk or get close up to an artist, and most pay for every concert they go to."

The May concert by Kilzer featured a boxed lunch supplied by Geffen Records, each containing sandwich, soda, and a Kilzer cassette. Approximately 200 employees attended the show.

BRUCE HARING

COMMENTS

Comic and Chrysalis recording artist Bob Goldthwait, who will perform in Trans World's lunch-break concert series, recently visited the chain's district managers' meeting. Shown, from left, are Robert Collins, merchandiser; David Kandell, video buyer; Dwight Montaje, music buyer; Patty Tario, executive assistant to the president; David Roy, senior buyer; Marilyn Baker, merchandising administrative assistant; Laurie Craig, video buyer; Goldthwait; Gary Arnold, VP of merchandising; Goldthwait's wife, Ann; Armeen Frank, an account executive from advertising/public relations firm Media Logic; and Dottie Deacon, operations administrative assistant.
Australian Govt Approves Blank-Tape Royalty Plan

BY GLENN A. BAKER

SYDNEY, Australia A decade after the Australian Record Industry Assn. began lobbying for compensation for the home taping of recorded music, the Australian government last week announced that it will enact a blank-tape royalty scheme along the lines of that proposed in the McLeay Report on Commonwealth Assistance to the Arts. Lionel Bowen, deputy prime minister, who had announced May 24 that the practice of home taping would become legal under the new scheme, said that the government would bring the law into line with the common consumer practice and remove the current unenforceable desirability law preventing home taping. "This scheme will bring the law in line with common consumer practice and remove the current unenforceable desirability law preventing home taping," he said.

Hopes Revived For U.K. Tape Levy

BY NICK ROBERTSHAW

LONDON U.K. music industry hopes for a blank-tape levy, which last month appeared to have been buried by trade and industry secretary Kenneth Clarke (Billboard, May 14), were revived May 24 when members of a parliamentary committee calling for a royalty, Right, Design, and Patents Bill voted 12-10 in favor of an amendment empowering the government to introduce a levy on audiovisual recordings.

Three parliamentarians from Mrs. Thatcher's ruling Conservative Party supported opposition moves to ensure the levy. The amendment was a minirevolt that will force the government to reconsider an issue on which it has already changed its mind several times. The vote came on the same day that the Australian government gave its go-ahead for a recording levy.

The U.K. levy campaign, which the music industry has pursued vainly for the past decade, is now caught in the labyrinthine complexities of parliamentary procedure, and prospects for a successful outcome remain poor. Even the May 24 amendment, though welcomed by industry campaigners, replaced a more specific and strongly worded draft prepared by the Music Copyright Reform Group that was ruled out on a technicality.

The amendment as passed does no more than empower the government to act. Junior trade minister Francis Maude said afterwards that the government would indeed look again at the levy proposal, but added that it could foresee no circumstances in which it could bring forward a licensing scheme that met criteria required by the amendment.

The government may opt to use its large majority to overturn the amendment and introduce a levy of its own, or it may decide that it can afford simply to ignore it. Alternatively it may use it selectively, perhaps in the wake of the Amstrad decision legalizing both bands to introduce a royalty on dual-tape machines.

Says Michael Freearg, chief executive of the Performing Right Society: "We regard the amendment as cause for modified rapture. We are pleased that the committee recognized that matters cannot be left as they are, and we now have to try to convince the government not to let the clock tick.

Whatever the fate of the levy, the music industry appears to have won a government concession on record rental rights. Initially to be limited to one year, these may now be extended for the full term of copyright protection. The government is also believed to be proposing an amendment to legalize time-shift video recording, provided that such recordings are not destroyed or deleted within 28 days.

Bilateral Agreement Would Provide Reciprocal Protections U.S., Malaysia To Make Copyright Pact

BY CHRISTIE LEO

KUALA LUMPUR, Malaysia Malaysians and U.S. officials are working on a bilateral agreement that would confer reciprocal protection for the two countries' copyrighted works. The negotiations follow the 1987 passage of Malaysia's amended Copyright Act and if successful would make the U.S. the first country to conclude a bilateral agreement with the Far Eastern state.

Currently, foreign works are protected here only if they conform to the first-sale principle, which requires their publication in Malaysia within 30 days of original publication.

The U.S.-Malaysia talks have been under way for 18 months now, though it had been expected that the bilateral deal would be signed as soon as the Copyright Act took effect in December.

According to Abdul Jahbar Kamir, an importer who has had extensive dealings with the trade and industry ministry here, the act came into effect, allowing the two nations to negotiate, after the 18 months had elapsed. No domestic images have been detected and 185 raids have been carried out, with seizures of both audio and video cassettes as well as recording and duplicating equipment.

Five only cases have so far come to court, however. Under Section 41 of the new act, offenders convicted of renting, selling, or distributing pirated copies are liable for a $3,500 fine, five years in jail, or both for the first offense. The penalties will be doubled for subsequent offenses.

In the past piracy has accounted for 70% of the $130 million worth of cassettes sold here, according to figures compiled by IFPI. The trade association wants Malaysia to enact a music royalty law to help combat piracy, and to stimulate interest in international product, whose sales have suffered from the trend toward homegrown acts.

The move has reduced average prices from $5.55 to below $5 at retail. About 40 midprice cassettes have been released since April, and a total of 300 midprice titles, including WEAX-distributed product, are now available.

International label manager Chaffin Ben Kit plans a similar scheme that have been achieved not by compelling cassette quality but by taking advantage of royalty breaks and redeveloping WEAX's profit margin.

Profitability is in fact marginal, he adds, but WEAX will sustain the drive for five years to gauge results. "What are we offering here is top quality at low prices," he says. "We want to see this market prosper, and we believe that it can be achieved only if we explore new and innovative marketing strategies."

If a copyright has been infringed, no one can provide immunity from the law

BY CHARLES SHAPIRO

The Copyright Act is poorly understood, however. "If a copyright has been infringed, no one can provide immunity from the law," says Gary Burdick, assistant Canada, "but there are certain individuals who do not understand that principle." And they do not need to be told twice.

The piracy problem in Canada is one of the worst in the world, with more than 50% of all recorded music being pirated. In fact, it's so bad that the government has passed a law making it a criminal offense to sell pirate cassettes.

The law was passed in response to a series of shortages in the Canadian market, caused by the influx of pirated cassettes from the U.S. and Europe. The government was forced to act to protect the domestic industry, which is heavily dependent on sales to the U.S. market.

The law makes it illegal to sell, buy, or even possess pirate cassettes. Offenders can be fined up to $10,000 and imprisoned for up to one year. The law also gives the government the power to seize pirate cassettes and other infringing materials.

The law has been effective in reducing the piracy problem, but it has also been controversial. Some people argue that the law is too harsh and that it infringes on the rights of consumers.

But most people agree that something had to be done to protect the domestic music industry. The piracy problem is a serious threat to the survival of the industry, and it's up to all of us to do our part to stop it.
**Canada**

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<td>Got to Be Certain</td>
<td>Style咨询</td>
<td>Ten</td>
<td>My I'm Still Searching</td>
<td>Electric Blue</td>
<td>Love Changes Everything</td>
<td>Everything You're Missing</td>
<td>Shattered Dreams</td>
<td>New World</td>
<td>Don't Bring Me Down</td>
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<td>Right Here Right Now</td>
<td>So Far Away</td>
<td>Say You</td>
<td>Oh What a Feeling</td>
<td>These Days</td>
<td>Never Gonna Give You Up</td>
<td>Midnight Oil</td>
<td>House of Love</td>
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<td>Come Back Baby</td>
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<td>Love Makes the World Go Round</td>
<td>She's Leaving Home</td>
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<td>I Can't Live Without Your Love</td>
<td>Can't You See</td>
<td>Can't Stand Losing You</td>
<td>I'm Gonna Love Me Again</td>
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<td>Live to Love</td>
<td>KEEP YOUR HEAD UP</td>
<td>Headliners</td>
<td>Thinkin' 'Bout You</td>
<td>Isn't It Fun</td>
<td>Please Don't Let Me Be Misunderstood</td>
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<td>I Think It Over</td>
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<td>Run to You</td>
<td>The Gypsy</td>
<td>The Right Number</td>
<td>I Love You More Than You'll Ever Know</td>
<td>You're My Everything</td>
<td>I Can't Help Myself</td>
<td>I Can't Help Myself</td>
<td>I Can't Believe It's True</td>
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<td>Crying</td>
<td>Love</td>
<td>Breaking Up</td>
<td>Unbelievable</td>
<td>Loving You</td>
<td>Love, Love, Love</td>
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**Notes:**
- The table represents the top 10 singles from each country's music chart for the week of June 11, 1988.
- The listings include the title, artist, and other relevant details as mentioned in the chart.
- For a more detailed reading, please follow the links provided to the respective chart databases.
The GEMA chairman also addressed the idea of a single European Community market, scheduled to become reality in 1992. He called for a GEMA Congress this fall in Brussels, Belgium, to discuss the implications of the single market for copyright protection in the face of the present disparities in national copyright treatment among EC member states.

Harmonization of copyright law not in West Germany's interest, he said, since the country's own copyright legislation, amended only in 1937, is kept up to date.

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Latin
Notes
by Carlos Agudelo

Rock Music in Spanish, still an incipient, almost underground movement in the U.S., already a success in Mexico and other Latin American countries, will be getting a little help from BMG Records. The strategy, according to Maximo Aguirre, head of the company's Latin division, is for BMG to buy one-hour time slots on Spanish-language radio stations across the country to air the music of the most representative of today's Latin rock groups—those that record not only for BMG but for other labels as well. The campaign will culminate with the First United States Latin Rock Festival, to be held in either Los Angeles, San Francisco, or San Diego sometime in October or November. The concert will showcase national and international acts, most notably from Spain and Argentina, where this type of music is strong, as well as many active local bands. Such groups as Miguel Mateos, La Radio Futura, La Union, Hombres G, El Ultimo De La Fila, and Raul Porcheto, among others, have been gaining consistent popularity in Latin America and a few are beginning to be heard in the U.S. "Right now we are working on a few pilots to present to radio stations. We are also looking for sponsors for the radio programs as well as for the concert itself," Aguirre says.

By aggressively sponsoring Latin music events, such companies as the Miller Brewing Co. are betting on the popularity of well-known acts to get their message to the Hispanic market this summer. Miller sponsorships include the Miller Genuine Draft Maquila Musical concert series, staged on a 67-foot, 18-wheel tractor trailer. The series, which began with concerts in Los Angeles and Fresno, Calif., will include free events in Chicago, San Diego, Houston, San Antonio, Texas; Los Angeles; and Miami. Such acts as Tito Puente, Tommy Olivencia, Brenda K. Starr, Lisa Lopez, Tier-ian, and the Wild Cards will be featured. In New York, Miller is sponsoring Festival Players, a series of 15 weekend Latin music concerts at Orchard Beach in the Bronx. A total of 26 dates are also being sponsored at ballrooms and dance halls in New York, Chicago, and Los Angeles.

To Find Out Where Latin hip-hop is going, check out "Jingo," the latest single from Jellybean Benitez's album "Just Visiting This Planet." A zizzling crossover song with a distinctive Latin flavor, the tune is a good example of what the Latin hip-hoppers are cooking up nowadays.

Spanish-language rock 'n' roll gains wider U.S. acceptance nowadays.

The Album "La Fuerza De La Union," put out by the Assn. of Latin American Record Manufacturers, has just been released. From an album, which is distributed by Fonovisa, will fund the group's fight against piracy and parallel imports. Besides Fonovisa, other labels represented are R. Rodven, ABS, Posfino, Erendira, Mar International, Balboa, Freddie, Arma, and Ramex. The record includes 16 of the best tunes of 1990, by Lisa Lopez, Alvaro Torres, Los Yonics, Los Bukis, Raul Cancino, Ollin Sobrevuelo, Raul Camacho, Juan Sebastian, and Industria Del Amor, among others.

For the Record: Nana Mouskouri's latest album in Spanish is called "Tierra Viva," on PolyGram. "Libertad," was Mouskouri's first album in Spanish.

Billboard JUNE 11, 1988

FOR WEEK ENDING JUNE 11, 1988

Compiled from a national sample of retail store sales reports.

FOR No. 1

TOP CLASSICAL ALBUMS

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Latino
Keeping
Score
by Is Horowitz

This column is written by Susan Elliott, who takes the reins for vacancy Is Horowitz.

State-of-the-Art Antiques: Philips debuted its Legendary Classics this week, a mid-priced historic line that uses the NoNoise digital noise-reduction system developed by San Francisco-based Sonic Solutions. The first 15 titles date from 1928 to 1966 and include a 1962 direct-disc recording of Ravel’s "Bolero," with the composer conducting. On the same release, Prokofiev conducts the Moscow Philharmonic performing his "Roméo And Juliet Suite." According to Tadatoshi Atarashi, VP of Philips Classics Productions and the line's product manager, the Ravel-Prokofiev recordings hadn't appeared in the Philips catalog since the days of 78s. Sonic Solutions claims NoNoise removes extraneous noise through signal processing without altering program content. Mary Saue, marketing and operations VP of the 2-year-old company, says the system has been used on an RCA pressing and on various pop and jazz recordings—RCA's recent Bluebirds jazz series, for instance—but Philips is the first major classical release. The label has exclusive use of the NoNoise logo for classical recordings through 1989.

The m-store date for the first 15 titles is June 13, with another 15 due by year's end. Atarashi first learned of the system in Germany.

The first Philips U.S. releases include Jean Cocteau narrating Stravinsky's "L'Histoire Du Soldat," recorded in Vevey, Switzerland, in 1962 with Igor Markvitewitch conducting; Emmanuel Efraimov in 1940-41 performances of Bloch's "Schelomo"; and Dvorak's Cello Concerto with the National Orchestra Assn. under Leon Barzin.

LP CDs: Telman's new recording of Mozart symphonies (Nos. 25, 28, and 29) with the Prague (Czechoslavakia) Chamber Orchestra and Sir Charles Mackerras clocks in at just over 77 minutes. Bridge Records reports its new opera by Todd Macfarren, "Valis," is 77:50. The score is essentially electronic and features Patrick Mack in the title role. Angel still holds the record for classical CD length on a commercial label slightly more than 73 minutes on the second disc of the two-CD release of Haydn’s "Seasons," recorded by the Berlin Philharmonic under Herbert von Karajan.

PASSING NOTES: Copland's Music for Theater seems to be enjoying a sudden surge in popularity. Both the New York Chamber Symphony under Gerard Schwarz and the Orchestra of St. Luke's under Dennis Russell Davies recently recorded the work. The former will be released on Angel in October, the latter on Musi- masters in September. Both also include the Clarinet Concerto—also recently received by Richard Stoltzman and the London Symphony Orchestra for RCA—and "Quiet City." Patti Laursen produced the Angel sessions at RCA's Studio A; Greg Squires produced for Musicmasters at the State Univ. of New York at Purchase. The Emerson Quartet recently finished up recording the complete Bartok String Quartets for Deutsche Grammophon. The label plans their release in October to coincide with the Emerson's performance of all six quartets at New York's Carnegie Hall. Tower Records national classical manager Ray Edwards reports that the classical department of the new Nashville store, which was to open Sunday (6), will be 1,000 square feet. That's about half the space allotted to classical music at the San Francisco outlet that opens in September. The Carle Place store in Long Island, N.Y., slated to open in the fall, will also have a 2,000-square-foot classical department. The best-selling classical recording at Tower's downtown New York store is Nadja Salerno-Sonnenberg's Mendelssohn Violin Concerto with Schwarz and the New York Chamber Symphony on Angel.

Ravel, Prokofiev Team Up On NoNoise At Philips

The record label's name is NoNoise, and the label has just released its first three U.S. titles. The three are: Rachmaninoff's "The Four Seasons," Stravinsky's "L'Histoire Du Soldat," and Bartok's String Quartets for Deutsche Grammophon.

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**POP PICKS**

**THE MOODY BLUES**

*No Place For Us*

PRODUCER: Mike Ninetti

Phoenix, Ariz., speed-metal outfit should keep the bangers happy until the arrival of new one from Metallius (which now boasts F.A.'s old bassist). All-out fret-blasting and raving vocalizing are the game here, and energy level pins the meter. Originals hit hard, old-timers might get a kick out of the cover of Saturday Night's Alright For Fighting.

**JON CAFERI & THE BEAVER BROWN BAND**

*Roadhouse*

PRODUCER: John Cafferty, Karl Kruzans

New Jersey-based bar blasters who struck gold with the "Eddie & the Cruisers" soundtrack make another stab at carving their own identity. Unfortunately, Cafferty & co. still labor in the sound-alike shadow of Springsteen, while individual tunes ("Bound For Glory," "Burn...The Roadhouse Down") hit hard, group never establishes any distinctive qualities.

**LEGAL WEAPON**

*Life Sentence To Love*

PRODUCER: Jeff Lynch, Dave Jordan

MCA 42161

Imagine a female-fronted Lynyrd Skynyrd, and you've got this sound wrapped up in a nutshell. Several killer cuts, with "Midnight" and "Kiss Tomorrow Goodbye" the standout stompers.

**DEVO**

*Total DEVO*

PRODUCER: DEVO

Epic 46719

De-evolutionists make their bow on a new label and step out on a new format (album is one of the first U.S. pop records to be issued on DAT). Transplanted Ohio quintet's quirky formula sounds somewhat tired, though some radio mileage might be racked up by cover of Elvis "Don't Be Cruel."

**TIME BANDITS**

*Can't Wait For Another World*

PRODUCER: Dan Hartman

Colombia 44162

Debut from this Dutch five-piece offers a smooth homage to U.S.-style pop, with Smokey-flavored lead vocals from Aidences Hidding. Celebrity producer Hartman brings the Motown-y best of our generation, but well-written songs like "They Won't Be Dancing," "Wherever You Go."

**THE WILD FLOWERS**

*Sometime Soon*

PRODUCER: Mark Stewart, The Wild Flowers

Stim 25712

Now that they've tamed the Wild Flowers: Sound is still eclectic and at odds with itself. Jangly, happy-go-lucky guitars frame dark mood music, for an effect that is challenging if somewhat overwrought. Should blossom at college radio, particularly "Broken Chains."

**SAXON**

*Destiny*

PRODUCER: Stenlan Galtes

Epic 47339

English metal quintet slugs it out in time-honored fashion; no big surprises are offered up by vocalist Biff Byford and guitarist Paul Quin or their mates, although revenge against AC listeners might be astonished by their cover of Christopher Cross' "Road Like The Wind."

**MICHAEL ANDSON**

*Sound Alarm*

PRODUCER: Terry Manning

A&M SP 5203

L.A.-based singer/songwriter rocks solidly and shows a winning hand at balladry on first album, convincingly produced by longtime ZZ Top collaborator Manning. Title track poses enough energy for album rock radio; "Until You Loved Me" boasts the choicest hook on the disk.

**DAVID SYLVIAN & HOLGER CZUKAY**

*Pilgrim & Protection*

PRODUCER: Holger Czukay

Virgin 72435

Sybilian's small but intensely loyal audience will almost certainly pick this up, but lyrically, ambient, poppish, soundscapes is not likely to gain him any new cultists. Sounds more like a tribute to Brit Stars than a genuine exploration of the early '80s music than an original work of its own.

**Y KANT TOM READ**

*Backwards Chasers*

Atlantic 81845

Classically trained pianist pones up pious theover on her pop-rock debut, belting out self-written material with a forceful, appealing voice. Unfortunately, provocative packaging sends the (inaccurate) message that this is just so much more bimbo mirth.

**VINNIE MOORE**

*Time Odyssey*

PRODUCER: Vinny Moore

Virgin 72434

Excerpts from Bach and George Harrison's "While My Guitar Gently Weeps" are among the highlights on this all-instrumental affair. A sterility exhibition of Omar prowess, with definite appeal for students of the game.

**THE COOLIES**

*Do It*

PRODUCER: Brendan O'Brien, the Coolies

Atlantic 60467

Atlanta wiscarees who trashom Sir and Garfunkel on "(Oh!...) The Rock opera on tongue-in-cheek album. Tale of a musician who finds a skid mark-directed parodies "Tommy"; Who fans with a sense of humor won't trust his devilish takeoff "Cook Book." A surefire hit at dinosaur-bashing college outlets.

**SIEGEL SCHWAL**

*The basement Concert*

PRODUCER: Corky Siegel, Jim Schwal, Bruce Winer

Alligator 47602

Four-piece blues combo had amassed quite a following by the time it disbanded in 1974, mostly on the strength of their live electrifying live performances. It is more than fitting, then, that first recorded product from their small-scale reunion is this stellar live outing, taped in '74. All the originals take part save for drummer John Potkin.

**VARIOUS ARTISTS**

*Golden Thieves-The Great Celebrity Sing-Off*

PRODUCER: Mike Stone

Motown 78017

Inspired novelty package compiled by Gary Peterson and Pat Siegholp pulls together an assortment of "60's "rock" stories cut by TV and film stars (e.g., Sammy Shatner's grievous cover of "Lucy In The Sky With Diamonds" lies a sickly pick. Classics by Bob Dylan, the Who, and Stevie Wonder

**ALABAMA**

*Alabamian Live*

PRODUCER: Harold Shedd, Alabama RCA 46289-R

Always a strong stage draw, Alabama seeks to transfer that appeal to vinyl—with mixed results. The group is most interesting when pleasing out such heartfelt ballads as "Lady Down On Love" and "Love In The First Degree." But the overemphasized "Can't You See" and "Gonna Have A Party" is tedious to the country ear, and Randy Owen's shouting exhortations to the faithful sound more evangelistic than comradely. Pervert following ensures big sales numbers, however.

**LEATA GALLOWAY**

*The Naked Truth*

PRODUCER: Henry Diltz

Columbia BFC 40763

Galloway sounds like a smooth Tina Turner, but material brings to mind the ballad- and groove-oriented polish of Aretha Franklin. "With Every Beat Of My Heart," deserves crossover attention; also check out remake of Bacharach & David's "You'll Never Get To Heaven."

**RANDY HALL**

*Love You Like A Stranger*

MCA 42148

Singer/instrumentalist's total control of his seductive groove creates dance/ love dreams and intimate environment that could push top 20-"Blow Statistics Up Long As I Can Last" around the crossover corner.

**KEITH WHITLEY**

*Don't Close Your Eyes*

PRODUCER: Gary Fundis, Keith Whitey

RCA 64993

After two RCA albums that only hit at their vocal gifts, Whitley comes into this collection Underground and later down night out ideas like Sonny Velocity. Could happen in a big way at alternative radio and retail.

**GLASS EYE**

*Red Planet*

PRODUCER: Brian Barent

Warner Bros. 47141

Glass Eye was once voted best avant-garde band of Texas, but what is Texas' avant-garde? The title-cut reverberates with emotional drama— as "I Never Go Down Mirrors" and "It's All Coming Back To Me Now." A magnificent piece of work.

**DANA MOVICER**

*Road Against Hope*

PRODUCER: Bud Logan

Carson 17

In its mixture of styles, this is more a showcase album than an artistically cohesive one. Even so, the results are impressive. Mivicer's voice bears echoes of stylists as disparate as Brenda Lee and Wynonna Judd, a condition that enables her to sing country or pop with equal ease.

**BILLY MONROE & THE BLUEGRASS BOYS**

*South Florida Flares*

PRODUCER: Every Coryt Jr.

MCA 42193

Monroe's sesquipedalian bluegrass sound is timeless. Backed here by a skilled band and guided by a session-sensitive producer, the Old Master paints stark emotional pictures of simpler days. Best cut, "What A Wonder," "Take Courage Ur Tomorrow."
ELTON JOHN
“i don’t wanna go on with you like that”
the first single from
REG STRIKES BACK
album release date June 20
Free Grant Park Events To Feature ‘Royal’ Acts
Blues, Gospel Fests Set In Chicago

BY MOIRA MCCORMICK

CHICAGO Two kings and a queen—Albert King, B.B. King, and a new queen, Queen—are set to headline the 1988 Chicago Miller High Life Blues Festival, June 18-19, at the Petrillo Bandshell in Grant Park.

The following weekend, June 18-19, the Chicago Gospel Festival is to feature: Eddie Harris, Mary Wilson (of The Supremes), Otis Clay & Carla Thomas, BeBe & CeCe Winans, and others. Admission to both festivals is free.

The Chicago Blues Festival, which last year drew a record-breaking 550,000 over three days, includes Son Seals, Lonnie Brooks, Bobby “Blue” Bland, Pinetop Perkins, Etta James, and Fontella Bass. As in previous years, evening performances on the main stage will be preceded by afternoon shows at the Front Porch and Crossroads stages.

According to Director of Neighborhood Festivals and Blues Fest organizer Barry Dolins, the theme of the festival this year is a spotlight on piano players.

Keyboard performances will include a Piano Breakdown Friday (6/17) at the Petrillo Bandshell featuring Sunnysland Slim, Barrelhouse Chuck, Erwin Helfer, Johnny Walker, and Moss Walker; a solo performance by Pinetop Perkins, also on Friday; a Texas Piano Breakdown on the Front Porch stage June 12, with Alex Moore Sr., Dr. Hecepatic, the Gray Ghost, Charles Brown, and others.

The main stage headliners are Koko Taylor & Her Blues Machine (it will be Taylor’s first appearance since a near-fatal highway accident), Son Seals, a Super Chicago Guitar Jam with Otis Rush and Buddy Guy, Pinetop Perkins, the Chicago All Stars, and R.B. “Blueboy” White on Friday; Albert King, Etta James, Charles Brown, and Willie Nile on Saturday; and B.B. King, Bobby “Blue” Bland, Fontella Bass with Magic Slim & the Teardrops on June 12.

Presidential events were to include a Blues Cruise, hosted by Chicago Mayor Jane Byrne, at the Navy Pier Lounge on Saturday (4); a Pub Crawl of 16 Chicago blues clubs on Monday (6); and a Tribute To Howlin’ Wolf concert on June 10, at the Riviera Theatre on Thursday (9), presented by the Blues Heaven Foundation and featuring Willie Nile, Otis Clay, and B.B. King. In addition to major sponsor Miller Brewing Co., the Blues Festival is being sponsored by American Airlines, Brown’s Chicken, Pizza Hut, LaCroix mineral water, WBBM-TV, Patrick Media, WXRT-FM, and the Chicago Sun Times, which is broadcasting the festival live over national public radio stations.

The Chicago Gospel Festival will feature 30 acts on three stages. Among the other performers will be Buck & Dottie Rambo, Nancy Wilson, Yazzie, Benyamin, Giorgetti, Smallwood Family, and the Wade Brothers.

CD TITLES PROMISED (Continued from page 4)

as Bon Jovi, Kingdom Come, Robert Cray, Kiss, and Def Leppard.

The 12-inch longform CDs are priced from $14.95-$19.95 for pop product, and $34.95-$68.95 for classical, depending upon the type of music (i.e., symphonic vs. vocal). Each album comprises at least 15,000 words of liner notes, or 35 pages of album credits by David Gorney, director of A&R for Drive.

DON’T WANNA
Don’t Wanna

As was the case with the first announcement of CD last year, PolyGram continues to be the chief label carrier for the new configuration.

“We obviously could use more record company support on this launch, but some labels seem to want to wait and see what happens with us,” says Parker, referring primarily to CBS, which has taken a cautionary position on CD.

Parker says that once its initial shipments hit the stores, PolyGram plans a promotional trip to “the top 10 markets in the country” to put together listening parties for software dealers only. “We’re going to demo the disks for them and also pick about 100 record retailers whom we will supply with a CD machine and a special educational-type CD demo disk explaining what it’s all about,” says Parker.

Second only in size to a large display would be a vinyl version with newly designed PolyGram point-of-purchase materials, including a column-mounted streamer, a product brochure, and a poster featuring Luciano Pavarotti as spokesman for CD, pictured next to a Magnavox player. Bin cards will follow shortly, Parker says.

In addition to building label support for CD, Messerschmitt’s organization is trying to drum up TV and video interest in the 12-inch configuration. Messerschmitt says he has been meeting with NBC, CBS, and other major network and cable television stations who are interested in a new format to sell music. “There is a significant increase in movie releases on disk,” he says. “After all, this is a self-thorough opportunity for retailers, and the rental business hasn’t been that strong. Plus, CD allows the studios to really take advantage of digital sound and Surround Sound technology.”

(The full run of this feature was not included in the issue.)
### HOT 100 A-Z

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<td>RICK ASTLEY</td>
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<td>CAPAC, HL/CWOP</td>
</tr>
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<td>PIANO IN THE DARK</td>
<td>BRENDA RUSSELL FEATURING JOE ESPOSITO</td>
<td>CAPAC, HL/CWOP</td>
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<td>CIRCLE IN THE SAND</td>
<td>BELINDA CARLISLE</td>
<td>CAPAC, HL/CWOP</td>
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<td>MAKE IT REAL</td>
<td>THE JETS</td>
<td>CAPAC, HL/CWOP</td>
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<tr>
<td>DIRTY DIANA</td>
<td>MICHAEL JACKSON</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>FOOLISH BEAT</td>
<td>DEBBIE GIBSON</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>ALPHABET ST.</td>
<td>PRINCE</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>THE VALLEY ROAD</td>
<td>BRUCE HORNSBY &amp; THE RANGE</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>I STILL BELIEVE</td>
<td>BRENDA K. STARR</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>WE ALL SLEEP ALONE</td>
<td>CHAK</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>NO THINNIN' BUT A GOOD TIME</td>
<td>AL B. Sure!</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>NITE AND DAY</td>
<td>CHEAP TRICK</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>POUR SOME SUGAR ON ME</td>
<td>DEF LEPPARD</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>ANYTHING FOR YOU</td>
<td>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>I DON'T WANT TO LIVE WITHOUT YOU</td>
<td>FORGIVEN</td>
<td>CAPAC, HL/CWOP</td>
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<tr>
<td>ALWAYS ON MY MIND</td>
<td>PET SHOP BOYS</td>
<td>CAPAC, HL/CWOP</td>
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<td>SOU INге AT ME</td>
<td>DEF LEPPARD</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>MERCEDES BOY</td>
<td>ROBERT PLIMpton</td>
<td>CAPAC, HL/CWOP</td>
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<td>BEDS ARE BURNING</td>
<td>MIDNIGHT-OIL</td>
<td>CAPAC, HL/CWOP</td>
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<tr>
<td>WAIT</td>
<td>WHITE LION</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>UNDER THE MILK WAY</td>
<td>ORCHESTRAL MANOEUVRES IN THE DARK</td>
<td>CAPAC, HL/CWOP</td>
</tr>
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<td>TWO OCCASIONS</td>
<td>THE JEEZEL</td>
<td>CAPAC, HL/CWOP</td>
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<td>I.J. JOE</td>
<td>CAPAC, HL/CWOP</td>
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<tr>
<td>ELECTRIC BLUE</td>
<td>ICEHOUSE</td>
<td>CAPAC, HL/CWOP</td>
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<tr>
<td>TALL COOL ONE</td>
<td>ROBERT PLIMpton</td>
<td>CAPAC, HL/CWOP</td>
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<tr>
<td>LOST IN YOU</td>
<td>ROD STEWART</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>DABUTT (FROM THE &quot;SAUCER DAZE&quot; SOUNDTRACK)</td>
<td>E.U. 47</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>BLACK AND BLUE</td>
<td>VAN HALEN</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>WISHING WELL</td>
<td>JONI MITCHELL</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>23 STRANGE BUT TRUE</td>
<td>TIME J</td>
<td>CAPAC, HL/CWOP</td>
</tr>
<tr>
<td>SLEEP - HOUR</td>
<td>JUDE WINDLIN</td>
<td>CAPAC, HL/CWOP</td>
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<tr>
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<td>NATALIE COLE</td>
<td>CAPAC, HL/CWOP</td>
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<tr>
<td>WHEN WE KISS</td>
<td>BARDELL</td>
<td>CAPAC, HL/CWOP</td>
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### HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

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<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL</th>
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<td>&quot;FOOLISH BEAT&quot;</td>
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<td>SONY/ATV, CAPAC, HL/CWOP</td>
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<tr>
<td>&quot;THE VALLEY ROAD&quot;</td>
<td>BRUCE HORNSBY &amp; THE RANGE</td>
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<td>SONY/ATV, CAPAC, HL/CWOP</td>
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<td>THE JETS</td>
<td>SONY/ATV, CAPAC, HL/CWOP</td>
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### HOT 100 SONGS BY LABEL

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<td>Fever (1)</td>
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### SHEET MUSIC AGENTS

Sheet music agents are listed for piano/vocal sheet music copies and may represent mixed folio rights.

- C.L.M.
- CLM Cherry Lane
- CPP Columbia Pictures
- Hal Leonard
- WBM Warner Bros.
LIFELINES

BIRTHS
Boy, John Scott, to Scott and Vicki Arnold, May 20 in Northridge, Calif. He is an executive for the accounting department of Canon Films. She is senior personnel assistant for the Warner/Elektra/Atlantic Corp., Burbank, Calif.

Boy, Michael Adam, to Dean and Mary Jane Search, May 26 in Los Angeles. He is national sales manager of VCA Pictures in Los Angeles. Grandfather Herb Goldberg operates Video Associates, a home video distributor in Plainview, N.Y., and was formerly VP of sales for London Records.

Boy, Jason Matthew, to Kenneth and Debbie Brand, May 28 in Washington, D.C. She is director of affiliate relations, United Stations Programming Network, there.

Boy, Seth Alan, to Jay and Susan Coleman, May 20 in New York. He is heir to the QUICKHILL fortune. She is daughter of Al Feilich, longtime executive at BMI.

MARRIAGES
Bruce Eisenberg to Ava Berman, April 23 in Chicago, Ill. He is with the Triad Agency. She is an actress.

Ross Garnick to Deborah Chusid, April 20 in New York. He is advertising manager for Musician magazine, a Billboard publication. She is owner of Deborah Chusid Design, a graphic design studio.

DEATHS
Paul Jenkins, 34, of cancer, May 11 in London. He was general manager of the creative department of Chappell Music Ltd. He worked with such acts as The Cult, Dead Or Alive, Siouxsie & the Banshees, and songwriter Terry Britten, Mix Leeson, and Peter Yale. Jenkins is survived by his parents and a sister. In lieu of flowers, donations can be made to the Imperial Cancer Research Fund c/o J. Simon, Warner/Chappell Music, 129 Park St., London W1Y 9FA England.

Peter Dean, 77, of cancer, May 17 in Bradenton, Fla. Dean was a performer and onetime talent manager of such acts as Paul Whiteman, Bucky Pizzarelli, George Barnes, Buddy Weed, and Betty Ann Grove. As a vocalist/ukulele player, he made a number of albums for such labels as Buddah, Audiophile, Monmouth/Evergreen, and Project 3. Dean was an uncle of Carly Simon. He is survived by his wife and son.

Monte Ray, 63, of heart failure, May 25 in Los Angeles. A personal manager, jazz entrepreneur, and at one time the president of Little David Records, Kay began his career in the heart of New York’s jazz scene in the late 1940s. He helped run Birdland and the Royal Roost, two of the best-known jazz nightclubs of the era, and managed such major jazz artists as Stan Getz and the Modern Jazz Quartet. He later worked with non-musical entities, including the executive producer of Wilson’s NBC television series. In recent years, Kay had resumed his professional association with the Modern Jazz Quartet.

Sy Oliver, 77, of cancer, May 27 in New York. He was one of the most influential arrangers of the swing era and later held a variety of executive positions at Decca Records. (See story, page 6.)

Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

S-VHS OFF TO UNCERTAIN START
(Continued from page 1)

software representative on the CES floor. Mark West, president of VCRs didn’t begin to sell until people saw that the software was available. Believe me, S-VHS is supported by all the major companies. They know how to get their S-VHS movies.

Until now, the software publishers have stood on the sidelines, but recent announcements suggest that at least two suppliers are ready to dip their toes in the S-VHS waters.

CIC-Victor Video, a joint venture of Paramount and S-VHS inventor JVC, is planning to market “Beverly Hills Cop Z” and “The Untouchables” on S-VHS in Japan. In the U.S., the Congress Video Group has teamed with Super Source to release 13 titles, mostly black-and-white public-domain films, on S-VHS.

CCV, which has not indicated any plans to market the S-VHS titles in the U.S., says it will offer the two Paramount Home Video titles on S-VHS for a list price of $126—the same price as regular VHS cassettes.

According to the company, the decision to bring S-VHS tapes to the market was a result of the growing interest in the format in Japan. It’s estimated there are more than 300,000 S-VHS VCRs in Japan, as compared with an estimated 100,000 units in use in the U.S.

The deal between Congress and Super Source, a small San Francisco-based video supplier, is believed to be the first of its kind for S-VHS distribution in the U.S.

TO MA, the company specializes in commercial jazz, R&B/dance, and rap. First release: “Fascination” by Energy, Time & Space, P.O. Box 201141, Chicago, Ill. 60620.

Black Cat Inc., a music video production company specializing in live action and computer graphic imaging, formed by Jeff Marvin and Michael Deane. 414 W. 54th St., New York, N.Y. 10019; 212-664-9414.

Stanton Scott Productions, a music production company, formed by Stan Sheppard. First signing is the group By All Means. 5816 Fairhaven Ave., Woodland Hills, Calif. 91367; 818-768-9919.

Send information to New Companies, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.


Send information to Lifelines, Billboard, P.O. Box 24970, Nashville, Tenn. 37202.

Barnes Storming. John J. Barnes signs an exclusive songwriting/publishing agreement with Famous Music, a division of Paramount Pictures Corp. Shown seated, from left, are Barnes and Robert Fead, president, Famous Music. Shown standing, from left, are Joshua Wittakes, senior VP, Paramount Pictures; Stephen Barnes, attorney, and Alan Melina, VP, Famous Music.

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JUNE

JUNE 4-7, Summer Consumer Electronics Show. CES Convention Center Hotel, Chicago. Kim King, 202-457-8700.


JUNE 7-9, Licensing Industry Merchandisers’ Assn: Licensing ’88, Jacob Javits Convention Center, New York. Murray Atchicher, 212-244-1844.


JUNE 24-25, National Assn. of Music Merchants, Educational Musical & Sound Expo, Georgia World Congress Center, Atlanta. 619-438-8001.


JULY

JULY 14, City Of Hope Spirit Of Life Award Presentation To Joe Smith, Century Plaza Hotel, Los Angeles. Bill Vernon, 213-626-4811.

JULY 16-25, New Music Seminar 9, Marriott Marquis Hotel, New York. Una Johnston 212-473-4343.


AUGUST

AUGUST 7-11, Video Software Dealers Assn. 7th Annual Convention, Las Vegas Convention Center. Stan Silverman, 609-596-8500.

tural Texas Jam hard rock festival.

“If I compare these shows to my Texas Jams, all the advance ticket sales are great,” says Collier. “We’re not doing one-day sellouts; most of the initial counts are coming in at 24,000-28,000 across-the-board, although [Giant Stadium in New Jersey was as high as 55,000 on the first day.

“My best day count on last year’s Texas Jam [hosting Boston, Aer- osmith, and Whitesnake] was 18,000 tickets, and I ended up doing 61,904. The biggest first day I ever had for the Jam was in 1985 with Deep Purple and Scorpions, when we did 20,500 tickets and ended up selling out at 82,464.”

Messina is confident that the momentum of ticket sales on the Monsters Of Rock dates will be steady, with most closing in on sellouts by the day of the shows.

**ATLANTIC & PRISM JOIN FORCES** (Continued from page 4)

structure and television group for Atlantic, will continue in that role for the new company.

The merged company plans to release product under two labels—a high-profile Atlantic label and a Prism label for secondary titles.

Collier anticipates that the Prism sales staff will be beefed up slightly for the combined operation, while product will continue to be produced through independent wholesalers.

“We hope that the distributors that have given us reasonable exposure and support in the past with our B product will give us more support in the future with our high-profile product,” says Collier.

The merger also dramatically revives Prism’s fortunes in the marketplace, says Collier, who claims it’s “getting tougher and tougher for independents.”

“We lasted as long as we could, being profitable with B titles. We just paid our year-end earnings, and we went from $1.6 million to $96,000 in earnings, which is a terrible indication of the change in the marketplace.

“We had to struggle like bell to show a profit and to maintain our volume,” says Collier. “We did it in spite of market conditions, but I would be the first to admit that I don’t think we could do it this year, which is why we looked for a logical alternative.”

Atlantic Entertainment claims to be the largest privately held independent motion picture distributor and television programming supplier in the U.S. Founded by Bill Collier in 1974, the company has produced and/or distributed more than 120 films, including such titles as "Picnic At Hanging Rock," "Madame Rosa," and "Teen Wolf." Atlantic maintains a multifaceted domestic theatrical distribution organization and a foreign sales division.

For the six-month period ending Jan. 31, Atlantic posted sales and earnings of approximately $22.1 million and $96,000, respectively.

For the year ending July 31, Atlantic posted revenues of $55.5 million and earnings of $1.4 million.

Prism, founded in 1984, is a home video distributor in the U.S. and Canada. Through Fox/Lorber, its subsidiary, it acts as a television syndicator in the U.S. and foreign markets. It is known primarily as a B-title specialist. For the year ended Jan. 31, Prism had sales and earnings of $22.1 million and $96,000, respectively.

According to Collier, the combined company will be a fully integrated motion picture and distribution firm. He says the company will exploit its films in all media and markets, including theatrical, home video, television, and foreign.

“That’s the effect, we become a ministudio,” he says.

Collier says the combined company expects to release about 15 motion pictures theatrically and up to 50 motion pictures in the video rental marketplace. Depending on market conditions, that number may increase 10-15%, says Collier.

The company will pursue all-through business “more aggressively than ever” with Prism exercise tapes, children’s programming, catalog movie promotions, and Atlantic feature films that revert to the merged company.

All Atlantic Entertainment pictures currently in theatrical release and those that have been completed will go to Paramount Home Video as a result of a prior, but now expired, output arrangement. Thus, such recent films as “Cop” with James Woods and “Stormy Monday” with Melanie Griffith and Sting, will be released by Paramount.

In addition, such upcoming theatrical releases as “A World Apart,” “Patty Hearst,” “1969,” “A Soldier’s Tale,” and “For Queen And Country” will go to Paramount Home Video.

Five films due out theatrically later this year will go to the merged company; “The Borrower,” “The Wolves Of Willoughby Chase,” “A Summer Story,” “Backfire,” and “State Park” — the last three being pickups from FTC.

Upcoming productions include “The Night,” “K2,” “The War At Home,” “Candy Barr,” and “Rubber Bullets.”

Initial releases under the merged company include “Cheerleader Camp,” a film co-financed by Prism, to be released theatrically this summer.

Atlantic and due on home video in October, “Backfire” is due on home video in November, while “A Summer Story” is also set for fourth-quarter video release.

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<table>
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<tr>
<th>WEEKS ON CHART</th>
<th>NO. OF WKS</th>
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<td>AVE 106-1 L/ POLYGRAM (CD)</td>
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<td>SAVAGE AMUSEMENT</td>
<td>B&amp;D/ ATLANTIC 18029 (98.98)</td>
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*Albums with the greatest sales gain this week. (CD) Compact disk available. * Recording Industry Assoc. of America (RIAA) certification for sales of 500,000 units. * RIAA certification for sales of 1 million units, with each additional million indicated by a numeral following the symbol. *CBS Records and PolyGram Records do not issue a suggested list price for their products.
Vventure Capitalists Getting Adventurous
Recognize Long-term Opportunities In Industry

BY MARK MELEH

With the end of the bull market in October, the promise of the entertainment industry is no longer enough in itself to entice the would-be public investor. This loss of confidence is particularly damaging, given the industry's rapidly rising capital requirements and the widespread concern over the costs of higher capital in the next six to 12 months. Into the breach steps the venture capitalist, whose business it is to go where banks and insurance companies fear to tread. In the following story, Bruce Machinist, an investment banker who heads MGG Patricof & Co., an affiliate of the large venture capital firm MGG Patricof Group, discuss the changing role of venture capitalists in entertainment and media.

Q: Are there other factors, apart from the October crash, that have contributed to the increasing prominence of the venture capitalist within the entertainment business?

A: A number of things combined to restrict the industry's access to public capital. First, the change in the tax laws that put new restrictions on capital flows has closed many of the limited-partnership pools, plus the unhappy experiences of a number of smaller public entertainment companies, such as New World and Cannon, have had a big impact in closing off access to public funds. Institutional investors, meanwhile, are not generally comfortable with cash-flow-based investments that hinge on future projections, which is very typical of entertainment software deals. So this leaves the venture capitalist, who always has a three- to five-year window. He's the investor with the understanding of the industry and the necessary long-term perspective to uncover opportunities that would escape everyone else.

Q: Nevertheless, even the intrepid venture capitalist has to be concerned with the escalation of development and production costs.

A: The venture capitalist's business is taking risks, but there's no question that the risk profile is greater than ever. For "Rambo III," the cost of manufacturing the negative was $55 million, and that doesn't reach down to the $2 million or the $5 million-$8 million movie. There has been a profound change in the underlying value of software. In the film business, not only do you have to extend more to produce the same result year after year, not getting coverage from pre-sale speculations as you once did. Today, you absolutely have box-office success to get your movie back. The value of video rights declines sharply based on a lack of theatrical success, and if you're holding back pay-TV rights and the theatrical release doesn't pan out, you're completely out of luck. We were fortunate in the Patricof group that had a contract to deliver 48,000 units of a particular video and only delivered 23,000, for a $500,000 net shortfall. With the debt markets becoming more difficult to access, a company like this is able to look at licensing deals to bridge the differential between the pre-sale expectation and the upfront exposure. That's where the venture capitalist fits in.

Q: Was Patricof's heavy involvement in Cinema Entertainment Group, the movie company that just sold a minority interest to the music publisher Spec, an example of a larger role for the venture capitalist?

A: It's a prime example. Spec had an idea to build a distribution business, and the Patricof group helped put together an initial tier of financing to get them set up. But when they began moving into film production, they faced much greater capital needs. They had to make more capital available for producer advances, marketing, and ancillary rights. At that point, our investment-banking group came in and helped them find a joint-venture partner who provided not only cash but important synergies among investors. SBK affords Cinecom the opportunity to exploit soundtrack rights and offers them higher international reach. It's too early to see those synergies maximized, but the potential is there.

Q: You're suggesting that a venture capitalist servicing the entertainment industry needs an equally formidable investment banking capability.

A: The venture capitalist's job is to provide strips of development or expansion capital, but when a company gets to a certain size, it needs new financial skills. You really need a variety of services to completely service the client.

Q: Must the venture capitalist have international reach?

A: One of the best opportunities we see is for U.S. manufacturers of software to sell into the European market. A country leader in the things happening. One, there is a breaking down of trade borders in Europe, and by 1992 TV and radio broadcasters there are going to be in great need of first-run quality software from the U.S. Second, the TV syndication market here has softened, and the U.S. software company needs ways to minimize its exposure. So, yes, the venture capitalist has to be able to do transnational deals.

Florida Chain Reports Earnings Up 29%

NEW YORK Spec's Music Inc., the Miami-based music and video retailer, reported net earnings in the third quarter ended April 30 rose 29% to $341,000, compared with $264,000 in the year-ago period. Sales rose 13% to $123 million.

Revenues for the nine months were up 25% to $965,000, or 24 cents a share, last year.

Revenues for the nine months were $23.9 million, compared with $19.0 million in fiscal 1987.

During the recently concluded quarter, Spec's opened two new stores in Naples, Fla., and Tampa, Fla. Last month, it opened another new outlet in Fort Myers, Fla., bringing its total store count to 41.

Two of those stores rent video movies.

National Video Has Record Fourth Quarter

NEW YORK National Video Inc., the chain of franchised video stores, has reported record earnings and sales in the fourth quarter ended March 31.

Net income was $327,020, or 9 cents a share, compared with a $38,921 loss in the prior year's period.

Revenues rose 83% to $4.65 million, up $2.55 million in the quarter a year ago.

For the year ended March 31, National lost $21.2 million, compared with a profit of $125,460 in the prior fiscal year.

Revenues for the 12 months were $12.1 million, a 44% increase over $8.4 million in the previous year.

National also reported that its PayPerTransaction (PPT) program generated $6.1 million in revenues in fiscal 1987. That compares with $3.8 million in PPT revenues for the prior year.

The company recently disclosed receipt of offers for its franchise division. Such a sale would allow the company to focus on developing its PPT distribution system.

Schwartz Net Income Drops

NEW YORK Schwartz Bros. Inc., the independent music and video distributor, reported a $1.3 million, or 22c per share, loss for the year ended Jan. 31. However, a $154,814 credit from the cumulative effect of an accounting change pushed net income to $62,648. This compares with $699,114 in net income in the prior year.

Revenues were $74.8 million, down from $76.3 million a year ago.

The company attributes lower earnings to the expenses including new accounts to replace two lost customers, Erol's and Stars To Go. Those chains had accounted for $30 million in Schwartz's fiscal 1987 revenues, the company says.

In addition, expenses related to a modernization and expansion of operations contributed to lackluster earnings in the most recent 12-month period, according to the company. However, a spokesman added that the investment in facilities expansion and modernization had begun paying dividends in the first quarter ended April 30. Schwartz Bros. revenues in the first quarter were a record $21 million, the spokesman said.

The company expects a continuation of strong sales and increased operating efficiencies to yield satisfactory results in the current fiscal year.
BY JEFF HANNUSCH

NEW ORLEANS How to generate revenue from abroad was a hot topic at this year’s National Assn. of Independent Record Distributors & Manufacturers meet, held May 11-15 here. The consensus of the “Foreign Marketing, Licensing, Exporting & Label Deals” panel was that a quick-thinking independent label can derive a substantial part of its income from exporting product, licensing masters, and foreign publishing.

Independent labels can’t afford to be too provincial,” said Barry Posp of Sugar Hill Records. “You can’t think that people outside of America aren’t interested in the type of music we record. In fact, in some cases, dealers in Europe and Japan know more about the music we record and how to market it than we do. There’s a bigger foreign market out there than you think.”

The obvious way to do business abroad is through exporting and licensing, but Posp pointed out that both should be approached with caution. “It is important that you do business with a reputable company that knows your product. When you license a master you lose control over it. That’s why you should choose a company carefully. Check if they have a track record. Look at their catalog to see if they can really sell your material.”

Although Posp has licensed a number of Sugar Hill masters abroad, he said that for a number of reasons, it often makes more sense to export records directly to foreign dealers. “Many importers pay up front or c.o.d. However, because the U.S. dollar is fluctuating against foreign currencies, it is very important that you come to an agreement with the importers you do business with on the exact amount you’d pay to be paid in American funds. With the exchange rates changing daily, you can end up losing money if you’re not careful.”

“If you also sell a few hundred units in America, you can’t expect to make a lot of money overseas. It doesn’t make sense to go for a license on a release like that. Try and sell off what you have.”

According to Alligator’s Bruce Liggiero, who licenses his material to WEA in Canada and Sonet in Sweden, the major stumbling block in licensing abroad is the time it takes to collect. “Sometimes it takes a year to a year and a half to get paid,” he said. “You have to be prepared to wait on your money.”

“Normally a licensing deal lasts three to five years. With the deal I have with Sonet, they have the right to sublease Alligator product to other labels in Europe as well.”

“However, this can be tricky, especially with the way the European Common Market is set up. Some dealers are really aggressive and they’ll ship records originating in say, England into Spain. Well, if you’ve licensed the same record to a Spanish distributor, they’ll be pretty upset and be hesitant to do business with you again in the future.”

And while it’s often overlooked, source of income for independents is foreign publishing. “Publishing can give you more leverage when making a deal,” pointed out Ed Kelman, a copyright attorney Elizabeth Granville, proving “contributory infringement” in court is not likely to be easy.

“I think this letter is simply meant to warn Marantz that the RIAA is watching them,” she says. “As to winning a case against the marketing of DAT recorders, the question is, Can you subscribe to an appropriate legal action? We will do so if you proceed with your announced plans to marketing and product in the U.S. DAT recorders to be used to copy our client’s property.

Should a lawsuit be initiated by the RIAA, the defendant will in theory be able to draw upon a six-figure legal-defense fund recently established by the Electronics Industries Assn. The fund is intended to be used by the first EIA member firm to be sued over DAT and will match company funds needed for litigation, according to the EIA.

But some industry observers feel the RIAA’s case could be a tough sell. According to New York-based

RIAA LETTER FOREWARNS OF DAT-DECK LAWSUITS
(Continued from page 1)

ment. The letter, dated May 17, is intended to reinforce the RIAA’s resolve in the matter, according to a representative of the organization.

Among those receiving the letter was Marantz Co., one of the few firms that has promised to begin selling DAT recorders in the U.S. as early as this summer.

Marantz is advised in the letter that “it is entirely up to you to take all steps necessary to protect our clients’ rights in this matter, including the institution and prosecution of appropriate legal action. We will do so if you proceed with your announced plans to market and product in the U.S. DAT recorders to be used to copy our client’s property.”

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## Billboard Top Pop Albums of June 11, 1988

### Top Pop Albums A-Z (Listed by Artists)

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<th>No.</th>
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<td>THE MOON EXPOSURE</td>
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<td>GRAND SLAM M. CAUCAW</td>
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<td>102</td>
<td>147</td>
<td>199</td>
<td>TREAT HER RIGHT &amp; KEEP HER HAPPY</td>
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and merchandising for the 620-store Musicland Group, the largest U.S. retail chain. "May was stimulated by some great new releases toward the end, so hopefully the sales will continue."

Ross adds, however, that May 1987 sales were easy numbers to beat. June represents a greater challenge, but Ross says, "June 1987 was a hot month, spurred by the media splash accorded Whitney Houston's "I Will Always Love You" and the CD debut of the Beatles' "St. Pepper's Lonely Hearts Club Band."

"We're up against some big numbers," says Ross. "We're a little more hesitant about June than we were about May, but hopefully the sales will continue."

Scott Young, president and chief operating officer of 216-unit, Los Angeles-based Wharehouse Entertainment, says same-store averages are into double digits, doubling the company's year-to-date rate.

As for the holiday weekend, Young says comparative Warehouse stores posted increases of more than 10% for the Friday-Monday period. It was a "superb" weekend at Waxie Maxie's in Washington, D.C., according to David Blaine, VP/GM for the 28-store chain. "The good weather didn't knock them out of the stores, it knocked them in," says Blaine.

Note releases have increased representation among Waxie Maxie's from her best-selling album containing only $5,000, plus interest.

Goldstein also alleged that Tobin has the ability to take 80% of Tiffany's net earnings as a provision of the contract.

Goldstein and his associate, Leslie Ette Sten, said that they have filed a motion with Ibanez in the emancipation case to have a court-appointed psychologist examine Tif- fany, a 14-year-old, to see if she is able to make adult decisions.

In conclusion, Goldstein said that the court, in his signature, is not convinced that Tiffany is capable of making adult decisions. The court must also make an independent analysis of Tiffany's abilities and decide whether or not she has the right to make decisions.

"It's just the kind of time that people leave," says Rona Hoffberg, Rose's VP of marketing. "Historically in Chicago, Memorial Day, July 4th, and Labor Day are some of the biggest sales of the year. There is an almost inaudible voice in the background."

"The procedure was to file a motion to set the contract. Tiffany's attorney, John Frankenheimer, Tiffany's attorney, did not speak with reporters following the hearing and could not be contacted by press time.

The TV-composer-award winners were not out about Steve Dorff, "Growing Pains," Robert Kraft, and Martin Cohan, and Blake Hunter, "Who's The Boss," Jack Elliott, "The Wonder Years," and Ar- tine Kane and Bruce Babcock, "Mat- lock."

SIMON AND GARFUNKEL'S "GRANDSON'S TALE" IS SELLING OUT

"My gut feeling is that it was a pretty good week in the market for David Blaine, Woodford, Tiffany, and Tiffany, but we don't have a lot of bodies."

"It's been a good spring in gener- al." Says Robin Steely, Central South buyer, "The labels are finally coming in with some good titles."

Along with the pack of hot-selling new releases, Waxies also got mileage from some titles that have been on the market for a while, including those by Gloria Estefan & Miami Sound Machine, Def Lep- pard, Steely Dan, Eagles, Jackson, in country, George Strait, Rait Van Shel- ley, and Reba McEntire. Keith Sweat and Run-D.M.C. are on my radar list for Central South, according to Steely.

TIFFANY'S LEGAL STATUS STILL UNSETTLED

(Continued from page 6)

"Her plans are subject to the ap- proval of this court," Hubbell re- plied sternly.

Nonetheless, Hubbell overturned the formal opposition to the continu- ance of Abba's temporary guardian- ship over the "strange objections" of Williams' attorney, Neal Goldstein.

Hubbell added that Abba must produce Tiffany in court on Thurs- day or "will be accused of all the crimes you've wanted them to be suspected for."

In the courthouse halls following the 10-minute filing, Hubbell's lawyer, Goldstein, focused his remarks on Tobin's contract with Tiffany. The exclusive contract, which Tiffany signed in 1986, gave the producer/manager almost absolute authority over her star's career.

"Calling the contract "totally out- landish," Goldstein added, "the management contract gives [Tobin] complete control of Tiffany's record- ing career that Tiffany has something for all her work."

The attorney also asserted that as of April, Tiffany's recording ac- count of her share of the proceeds from her best-selling album containing only $5,000, plus interest.

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BMI AWARDS HONOR COMPOSERS, PERFORMERS

(Continued from page 3)

ING Daylights"; Basi Poleordus, "RobCop"; and David Newman, "Thinner Than Water." The BMI composer-award winners were not out about Steve Dorff, "Growing Pains," Robert Kraft, and Martin Cohan, and Blake Hunter, "Who's The Boss," Jack Elliott, "The Wonder Years," and Ar- tine Kane and Bruce Babcock, "Mat- lock."

JAZZ ARTISTS ARE JUMPING "ROUND EUROPE ALL SUMMER"

BY MIKE HENNESSEY

LONDON More than 1,000 jazz artists will be touring Europe this summer, making for one of the most extensive schedules of jazz festivals ever. Resorts and national capitals—including Porto, Florence, Rome, Ita- ly, San Sebastian, Spain, Stock- holm, Sweden, Molde, Norway; and Montreux, Switzerland—will be staging jazz events, many of them sponsored by business concerns or subsidized by local authorities. The North Sea Jazz Festival, sponsored by Paul Acket in the Hague, Netherlands, July 8-10, will this year present a total of 270 hours of music in 12 different ven- tures and in and around the Hague Con- gress Center. The complex has been augmented by a new auditorium, the Station Hall, which accommodates 10,000. Also added to the facilities is the Van Gogh Box, which seats 2,400.

Last year there were 44,000 festi- val attendees, and Acket anticipates doing similar business this year. The bill features Miles Davis, Dizzy Gillespie, James Brown, B.B. King, George Benson, David Sanborn, Herbie Hancock, the Carlos San- tana/Wayne Shorter group, Oscar Peterson, Lionel Hampton, Art Bla- key's Jazz Messengers, the Gadd Gang, Horace Silver, and many other stars.

The festival, in its 13th year, will be the subject of a 90-minute television special to be shown by the Dutch TV company AVRO in Sep- tember. The event is sponsored for the fourth consecutive year by JVC. The Montreux Jazz Festival, Eu- rope's other great summer jazz extravaganza, sponsored by Claude Nobs, is in its 22nd year and is scheduled for June 30-July 16. It will feature many of the same ma- jor artists appearing at the Hague, and will cover a much wider range of canvases, ranging from pop and rock to Brazilian and various ethnic streams.

Winton Marsalis, Kenny G, and Bobby McFerrin will be featured on Hot Night, July 10; George Benson will play with special guests James Moody and Clark Terry July 12; and the final midnight-long gala ses- sion July 16 will feature British star Courtney Pine, Jean Luc Ponty, David Momoa, Satmara, and the Yellow jackets.

Also featured will be the Charles Lloyd Quartet, which appeared at the inaugural Montreux Festival in 1967, and Eddie Harris playing once again with the Les McCann Trio, one of the highlights of the 1969 festival.
U.S. EXECS FIND CANNES NO PLACE FOR VIDEO DEALS

(Continued from page 1)

This is usually the case at Cannes, but this year even less video business was done than in the past.

Cannon, however, is one place of high visibility, a place to get attention, and a number of companies took advantage of that fact. Cannines, who has been subsidized by fresh capital from Italian financier Giancarlo Parretti, announced its foray into the U.S. and U.K. video markets with a home video division (Billboard, June 4).

Cannon topper Menachem Golan emphasizes by stating that if Cannon had marketed the theatrical versions of its films, the company probably would have made $100 million more over the past three or four years than it gained from advances paid by outside home video suppliers. Hereafter, Cannon will hold onto the video rights of upcoming theatrical product and build its library of titles, once licenses granted to distributors expire.

Cannon also scouted Cannes for home video rights from other producers, but as most execs noted, the picks were usually slim.

Last year at Cannes, indie film producer and distributor Cinecom had been shelling out financing in- volving video presales, but observers did not think Cinecom could be made to any similar deals this year.

Virgin Video—distributor of mostly specialty and quality mainstream product—announced a deal to handle Portuguese rights of some home video. The company already has similar output deals with Hand Made and the Samuel Goldwyn. Co. Of the sev- eral titles, will, via the merger, have video rights to such films as Atlantic's "Stromboli Monday" and the upcom- ming feature film "The Patty Hearst Sto- ry" and "A World Apart," both of which premiered and were well re- ceived at Cannes this year.

The growing dominance of A-ti- tles, smaller video suppliers are finding it harder to stand alone. Some of these smaller players are consolidat- ing and diversifying in order to main- tain their profitability.

Cannon Video Software, for example, is trying to move into the feature film arena. Cannon Video execu- tive John O'Donnell was seeking completed films and pack- ages of theatrical. SVS has partnered with the Alliance that in- volved the theatrical waters with "genre" (read: exploitation) pictures. But slat- ed for 1988 is a film within the year that has higher quality films.

O'Donnell says SVS is committed to "real" movies—those with strong plots, star, and great sound—"that are not B-movies.

"Says Cannon is going to become a major player in the theatrical market," he promised. "We are trying aggressively for the right looking partners- ships and right packages."

While Sony is looking for pictures in the $5 million to $6 million range in money need not be a constraint. "If George Lucas came through our door with 'Star Wars IV', we'd find the money," O'Donnell noted. He also ac- knowledged, "We're not ready yet for the major league, since we're so new at the game."

Like Sony, Vestron began as a home video supplier and has diversi- fied into the theatrical arena. Last year at Cannes, the St. Petersburg, Fla., based company introduced its first in- house features amid skepticism from the industry.

Thanks to the the- atrical and video blockbuster "Dirty Dancing" (and to a lesser extent, "The Dead"), however, the high-pro- file Vestron reigned as both a suc- cessful theatrical and video entity at the Cannes festival.

CIBS/Video announced a lower pro- file, garnering little publicity in the festival press. Besides the soggy weather, the poor reception accorded to the highly anticipated opening- night selection, "The Big Blue," a Fox pickup for video worldwide, might have dampened company spir- its. Fox made its deal before screening a completed version of the $17 million Luc Besson English-language pic- ture.

According to rumor, the price was about $8 million-$4 million and the original cost of $10 million in domestic box office receipts for CBS/Fox to see video profit on the home front.

Privy and expenseful buy of "The Big Blue" is yet another indica- tion of the growing desirability of A titles and the subsequent heated com- petition for them. One example is the cast (Rosanna Arquette); an ex- pensive, lush production (locations in- cluded Italy, South America, Greece, and New York); and a director with a track record (Besson helmed the cult favorite "Le Dernier Combat").

The French director insists, however, that "The Big Blue" will get an "A" for theatrical performance is the big question.

With video prebuy fervor dissipat- ing for smaller pictures, with so many A titles already spoken for, and with so many films deemed mediocre, Cannes this year was much more a time for home video executives to look at new trends than to do business. The softening of the market for B titles provided a lively topic. Warner Home Video's new director of worldwide acqui- sition, Elyse Eisenberg, noted that overseas buyers—especially from Germany—are much more interested in this market, adding that in the States as well, "the A's have really taken off because that is what the public wants."

As Virgin Vision president Steve

Bickel sees it, "A's have become a se- curity blanket for the retailer. But re- tailers can't live off these titles. There are only so many customers in any one copy, whereby more and more smaller- quality films will be available to the consumers."

Nelent Entertainment president and CEO Reg Childs believes that the B titles are losing out because of the intense fight for shelf space. "You have to understand that the retailer has about 30 titles a month to choose from and only a matter of minutes to make his decision to order when the telemarketer calls to pitch. The retail- er wants to hear the big selling points—big names, big box office, a theatrical marketing campaign that has already created significant public awareness. As a result, the in- dustry is top-heavy with big titles.

According to Disney's research, ex- pressed a strong interest in owning the tape if it were sell-through priced.

Another factor in the decision, says Merchcon, is the changing na- ture of distribution patterns. The film, he says, should be both a ma- jor renter at video specialty loca- tions as well as a major seller through mass market accounts.

Mechanic also points out that at the low price point, retailers may more quickly realize a profit on the title. Disney predicts average profit- ability after 10 rentals. Overall, the film is expected to generate $100 million in total retail revenues, according to Electronics, the company will direct-mail a six- foot standee and a promotions trailer to 25,000 video retail loca- tions, even without a qualifying or- der from the dealer. The company says it first tried this approach suc- cessfully with its recent release of "Adventures In Babysitting."

The only other major sell- through-priced video on the horizon this year is MCA's fall release of "E.T." The Extra-Terrestrial," priced at $24.95. The last major fea- ture film released to the home video market was $29.95 last fall's "Star Trek IV: The Voyage Home" from Paramount Home Video.

There is still speculation that Dis- ney may release one of its classics—either "Cinderella" or "Snow White"—for the Christmas selling season at a sell-through price. Touchstone is also the distributor of "Three Men And A Baby," the year's top-grossing film to date at $165 million. Disney won't comment yet on whether that film could also be sell-through priced for a fourth quarter release.

HOLIDAY VIDEO RENTALS

(Continued from page 3)

traffic at the 43 Video Library stores, a subsidiary of Blockhous- ter, says Barry Rosenberg, presi- dent.

Increasing competition also kept rental rates flat in some areas, ac- cording to Brice Patterson, VP at four-store Columbus Tape & Vid- eo, Columbus, Ga. "It was a tough year. It was a tough year. There was more competition here than a year ago.

Also reflecting disappointment is Mark Johnson, sales manager at buyer co-op group American Video Assn.—which is based in suburban Fairfield, Ohio says, "It was a tough year. There was more competition here than a year ago.

Barry Barnholtz, senior VP for Viacom, had a more sanguine view of the situation. While conceding that B titles weren't working the way they used to, he believed "the B plus titles are holding up. As a distribu- tor of both video and theatrical prod- ucts, he noted that theatrically, "you're lucky to recoup 30%-50% of your print and advertising budget in domestic."

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GOOD MORNING VIETNAM AT $29.95

(Continued from page 4)

video and international theatrical distribution for Central Video, Vista, the Disney distribution arm.

Touchstone also plans to fuel the self-through market by simulta- neously re-releasing four of its re- cent rental titles—"The Color Of Money," "Outrageous Fortune," "Tough Guys," and "Tim Men"—for $10.95.

Mechanic says the decision to re- lease "Good Morning Vietnam" at the low price point, retail is based on the high repetitability of the film theatrically as well as on consumer research conducted by the home vid- eo division. More than 40% of those who had seen the film theatrically, said the company, would be interested in a $10.95 rental.

LIEBERMAN'S INCOME UP IN 1ST QUARTER

(Continued from page 1)

no evidence that Liberman plans to expand into retailing in the near fu- ture.

Roger Smith, senior VP and chief financial officer of IVE, notes that Menendez has said that part of Lieberman's long-term game plan is to expand into audio, video, or combo retailing. He adds, however, that "we have no current plans" to buy an audio or video chain.

At such time as Lieberman does go shopping for an acquisition, he states, "A combo chain is of more interest than just that as it is," and an audio chain without video is of interest- ness because of the possibility of adding video.

Two Flikis video stores, one in New Jersey and the other in New York City, are owned by a Lieber- man subsidiary, Smith points out.

But, he adds, "Flikis is a fairly small operation, and there are no plans to expand it. Functions as a small winnery, IVE's apparatus of Lieberman in the retail area.

IVE/Lieberman is not the only video supplier eyeing possibilities in retailing. Vestron, which bought Cincinnati-based The Video Store last year, has also put bids for a couple of major retail chains. And Paramount Pictures has teamed with the Minneapolis-based Musicland Group for use on sale- only video stores, which have since been renamed Sun Coast Video (Billboard, June 4).

Noting the current confusion be- tween the activities of IVE and Lib- erman in allied fields, Smith said the company plans to create a new corporate entity, Liberman Entertain- ment, which will encompass the op- erations of both units.
COLD CHILLIN' GETS HOT UNDER WB Distrib DEAL

BY BILL COLEMAN

NEW YORK—New York-based Cold Chillin' Records' distribution agreement with Warner Bros. (and another in the recent series of unions between major labels and rap indepen- dents) (Billboard, Feb. 21) has propelled the label into the forefront of the rap marketplace.

The joint venture, finalized in Oc- tober 1992, was already being har- nessed. Biz Markie's debut album, "Goin' Off," has reportedly sold 250,000 copies, and Roxanne Shante is prominently featured on Rick James' new Reprise single, "Loo- sley's Rap," and all Cold Chillin' acts but one are included on the hit soundtrack to "Colors," which is bulleted at No. 31 on this week's Top R&B chart.

"I realized that the caliber of art- ists we were developing was going to require a major label," says Cold Chillin' president Len Fichtelberg, who began the label in December 1986 with Tyrone Williams, now its chairman.

Fichtelberg and Fichtelberg origi- nally began negotiations with At- lantic, but, says Fichtelberg, the company was "acting faster than we were" and a sort of twisted arm in that they "would be better for us than Atl- antic." Fichtelberg notes that Benny Medina, recently hired by Atlantic for black music, was instrumental in getting the negotiations underway.

The initial agreement will last three years, after which Warner Bros. has the option to renew. All acts signed to Cold Chillin' at the time of the agreement are going through Warner, while artists signed since then will be considered by Warner on a case-by-case basis.

Medina says the venture was an inevitable progression for Warner Bros. "We started to make a con- scious effort not only to be aggres- sive in the rap music area, but to be aggressive in a younger, black, urb- an-street-music sound that would supplement the roster with new tal- ent from a developing music form.

Medina served as co-executive producer on the "Colors" soundtrack project, so involving Cold Chillin' was a logical step. "It's one of those situations that made sense," says Medina. "It was great that we had such highly cred- ible artists through a deal just consummated that we could put into the sound- track.

"I think [the soundtrack] will set up the albums for the individual artists," says Fichtelberg, Medina agrees: "We're hoping that as a marketing ploy it will facilitate more exposure for these artists."

The presence of Shante, M.C. Shan, and Marley Marl on the soundtrack gives each of them product in the marketplace until their respective albums are ready. Another artist on the soundtrack, Big Daddy Kane, has a new Cold Chillin' album, which has been scheduled for a late June release.

Fichtelberg also says the Warner Bros. link "gives us the ability to take more video exposure, promotion and marketing that we could have as an independent," adds Medina. But both artists agree that how important that is, he points out that M.C. Shan's album sold a reported 200,000 copies before the dis- tribution deal, while Big Daddy Kane's surpassed that amount in four weeks with Warner distribution.

In addition, Warner plans in the works to shoot a video for Shante's "Go On Girl," the new single from "Colors," as well as one for "Ain't No Half Steppin" by Kane.

"We're really trying to recognize that with rap music we have to get the records to the street and to the consumer," says Medina. "We can't afford to really hold up its release for all of the normal record-market- ing and promotional deals, especially if you're dealing with rap, I think one of the great luxuries is that we know that the public's going to find it before the industry does."

Midsummer Fest Has Pop, Jazz, Country, Classical

MINNEAPOLIS—Pop, jazz, coun- try, and classical stars from the U.S. and Sweden are being pre- sented in Minnesota's first Mid- summer Music Festival, June 26, at the Highland Lake Re- serve in the Minneapolis suburb of Stillwater. Sponsored by both America's Salzburg Festival and Sweden's Midsommarfestival, the 10-day event will feature music in two tents and three outdoor stages.

U.S. headliners include Al Ar- jaez, the Al Jarreau Quartet; Benny Gat- tin & the Gatton Brothers; Rosanne Cash, and the Minnesota Orches- tra. Headlining performers from Sweden include Abba's Benny An- derson and Bjorn Ulvaeus in a rare concert appearance; singer and songwriter Lill Lindfors of the Gothenburg Symphony Or- chestra with conductor Neeme Jarvi; the 80 voice Orphei Drangar chorus; guitar duo Guitars Unlim- ited; and actor Max Von Sydow. Midsummer is sponsored by the Minnesota Office of Tourism, Trammell Crow Co., and Viking. According to a festival spokes- woman Cindy Bieley, Midsummer is part of a yearlong statewide se- ries of events that will run the year New Sweden Minnesota '88, com- memorating the 350th anniversary of Swedish settlers in the U.S. (many of whom made their home in Minnesota.) "Gov. Rudy Perpich wanted to institute an interna- tional festival (alike the German Oktoberfest)," says Bieley, "and it was decided to tie it together with the New Sweden anniversary."

Midsummer will be a biennial event; she says, centered around a differ- ent nation each time; Germany is "...next year.

Single-event tickets are $5-$12 For further information on the shows, call 800-922-2008.

and has been tied up in legalities for the past eight years. The album will be sold at $24.95 and will include a copy of Presley's management contract with Scotty Moore, interviews with Moore and Presley, and photos.

AFTER A DOZEN YEARS with Norman Winter's PR company on the West Coast, Ron Baron has moved to CBS Records Publishing. Ron Baron, an intern at Winter's firm 10 years ago, the first book proj- ect (Mo-Town Marketing) with Norman Winter. "One Year Of The Hollywood Reporter" by publisher/editor in chief Tichi Wilkerson Kassel and Marcia Borie. Tale Weaver, which plans to publish 20 books this year, is located at 636 N. Robertson, Los Angeles, Calif. 90036.

AFTER NINE YEARS as assistant to CBS Records Inc. president/chief executive officer Walter Yetin- koff, Ted Hellwegge has moved on to the label's mu- sic publishing division, working for unit chief Harvey Shapiro.

MUSICLAND MOVE: Another element in the levered buyout of Musicland has $110 million in senior subordinated notes being offered through Donaldson, Lufkin & Jenrette, according to a Securities and Ex- change Commission filing May 24. Donaldson, Lufkin & Jenrette, through its unit Tubs Inc., formed a new enti- ty, Musicland Stores Corp.

INFRINGEMENT CHARGES: Three Chicago-area mu- sicians have sued Michael Jackson and Lionel Richie in court on Tuesday, charges that the superstars stole their music and lyrics. The suit, filed by Reynaud Jones and Robert Smith of Gay, Inc., and Cordun Rubin of Chicago, says that Jackson's "Thrill- er," "The Girl Is Mine," and "Another Part Of Me" and the Jackson-Richie hit "We Are The World," which raised millions for the charitable organization USA For Africa, contain elements of the plaintiffs' songs. Jones and Smith claim to be old friends of the Jackson family from their days in Gay, the suit alleges that the music was lifted from a tape the musicians gave to Jackson at the urging of his father, Joe.

A SUPERIOR COURT jury in Los Angeles awarded nearly $1.3 million in damages plus interest to Creed Taylor Inc. on May 25 in the damages phase of CTC's civil suit against Warner Bros. Records. On April 19, the jury brought in a verdict in favor of the long- standing legal conflict over contract agreements regarding guitarist George Benson (Billboard, April 30). The interest award, which the jury ruled could be dated from the moment Benson's contract expired in 1976, brings the total judgment to $7 million, according to CTC attorney Don Engel. However, Engel says that the jury was unable to reach an agreement con- cerning the punitive damages; CTC had sought $15 million in punitive and compensatory damages as high as $45 million in the case. A statement issued by Engel indicates that CTC will continue to pursue punitive awards in the court.

CLOSING SHOP: Norro Wilson, president of Nashs- ville's Merit Music, confirms that the publishing com- pany will close its doors June 30. He says several poten- tial buyers are looking at the catalog, which is owned by Guy Beatty of McLean, Va. In addition to its publishing division, they are also operating a direct-mail record label in the mid-'80s.

Goby WAS GASED: Chris Brubeck, who plays bass guitar and trombone in his dad Dave's group, says from Moscow that he was told by a woman sitting next to Soviet leader Mikhail Gorbachev and Nancy Rea- gan during the Brubeck concert that he had a "real nice" gig if he liked jazz. Gorbachev reportedly replied, "I like good jazz, and this is good jazz."

TESTING, TESTING: NARM and RIAA will hit music stores during a two-week period in June for another round of consumer research. The two organizations em- ployed similar methods last summer, but NARM ended up finishing the project alone. Data from that poll served as the foundation of the last September's summit between the NARM Research Advisory Council and the RIAA's consumer participa- tion customers, who take time to complete the survey will receive a free one-hoarse cart of pop hits. Stores from at least 25 chains will be involved in the effort.
Joseph F. Rascoff & Company and William Zysblat/Sound Advice announce the formation of Rascoff/Zysblat Organization, Inc.

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