Computer-Generated Playlist Has Its Ups And Downs

BY SEAN ROSS
NEW YORK Amid the industry-wide controversy over playlist accuracy and unreported airplay, WAPW, "Power 99," Atlanta's only top 40 station, has begun reporting a weekly computer-generated playlist.

Most playlists are based on a subjective mix of sales, requests, and other research. "Power 99" is the first major-market outlet to include an all-airplay chart—and not everybody in the record industry is sure how to react.

Effective with the station's June 7 playlist, Power 99's computer has been ranking records by a four-week rolling airplay average. In a statement released with that list, Power 99 promised to provide "an absolutely true reflection of airplay, something the industrywide standard of playlist-compile methodology lacks to a certain degree." Only recurrent records are deleted from the computer totals.

The good news is that the indie- and broadcast industries say some sections of the bills would trample on the rights of unwaried and innocent citizens, as well as those of retailers and possibly entertainment companies.

For example, according to a reading by industry-government relations experts of the bills' tough forfeiture sections, the federal government would be empowered to seize the entire inventory and fixtures of a record or video store or chain if it were convicted of selling, distributing, receiving, or renting even one obscene item. The same could possibly be applied to record and home video suppliers.

Such civil libertarian groups as the American Civil Liberties Union have already argued in hearings before the House and Senate that several provisions in the 14,000-word companion bills are constitutionally suspect and go beyond the apple-pie sections that deal with child pornography.

The Recording Industry Assn. of (Continued on page 89)

West Coast Vid Set To Purchase National Stores

BY EARL PAIGE
LOS ANGELES In a dramatic consolidation, West Coast Video is set to acquire the franchise division of National Video Inc. The move would catapult West Coast's store count into first place among video chains, with 685 outlets.

An agreement in principle signed June 10 puts the cash payment at about $3 million, or 85 cents a share, on 3.5 million shares outstanding. There are "other considerations" still being ironed out, says Ron Berger, founder and head of Portland, Ore.-based NVI.

The purchase paves the way for Berger's ten-year-old firm to expand (Continued on page 85)

Trade Cries Foul On Porn Bills Sees Threat To Dealers, Suppliers

BY BILL HOLLAND
WASHINGTON The home entertainment industry is expressing great concern over sweeping obscenity sections of pending federal bills intended to crack down on pornography. Many in the music, video, cable, and broadcast industries say some sections of the bills would trample on the rights of unwary and innocent citizens, as well as those of retailers and possibly entertainment companies.

For example, according to a reading by industry-government relations experts of the bills' tough forfeiture sections, the federal government would be empowered to seize the entire inventory and fixtures of a record or video store or chain if it were convicted of selling, distributing, receiving, or renting even one obscene item. The same could possibly be applied to record and home video suppliers.

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The Recording Industry Assn. of (Continued on page 89)

Improved' CDs: What's A Label To Do?

BY DAVE DIMARTINO
LOS ANGELES With an increasing number of labels reissuing catalog CDs to replace earlier CD versions of inferior quality, record companies are facing a difficult question: Should they legitimately be expected to re-place previously purchased CDs with copies of the newly remastered versions?

An increasing number of labels are already set by Chrysalis and its distributor, CBS Records. Chrysalis president Mike Bone has told readers of consumer magazine Digital Audio that the label will replace older copies of Jethro Tull's "Aqualung" CD if consumers merely write to him. CBS has a long-established toll-free consumer hot line through which trades of "flawed" copies of Bob Dylan's "Blonde On Blonde" and The Electric Ladyland tapes: (Continued on page 85)

U.K. Solos Pencil In 28-Day Video-Erase Bill

BY PETER JONES
LONDON U.K. television view-ers would have to erase any video-tapes used to record programs within 28 days or be in breach of the law, under a proposal put forward by the government.

The measure, to be incorporated into the new Copyright, Designs, and Patents Bill currently before Parliament, has already been attacked by opposition members of Parliament as "bizarre and unenforceable."

According to the government, the measure's aim is to regulate the practice of time-shifting, which is illegal but widespread. (Continued on page 88)
E.T. is Coming Home. The most loved film of all time will be available on videocassette October 27, 1988.

*E.T. The Extra-Terrestrial.* Steven Spielberg's masterpiece. A story of love and friendship that touched the hearts of over 240 million people. Now, the *E.T.* phenomenon is about to begin again, just in time for the holidays.

It's a limited time release exclusively on home video. No Pay-Per-View or Pay TV availability.
MCA Home Video, Amblin Entertainment and the Pepsi-Cola Company have joined forces to launch the biggest marketing program ever created for a videocassette release.

The 25 million dollar campaign will include national television, top consumer magazines, radio, newspapers, video publications and dazzling in-store P.O.P.

Plus a five dollar consumer rebate offer from Pepsi® lowers the price from $24.95* to $19.95.

So by October 27, when *E.T.* arrives, your customers will be there waiting to greet him.
ROBERT PALMER

is

simply irresistible

on his EMI-Manhattan debut

HEAVY NOVA

U.S. Tour begins on July 29 • Produced by Robert Palmer for Remlap Co., Inc. • David Harper Management LTD.
Available on EMI-Manhattan Records (E1-48057), Cassettes (E4-48057) and SPEICLY PRICED Compact Discs (E2-7-48057-2) • The EMI-Manhattan Commitment

Available on EMI-Manhattan Records (E1-48057), Cassettes (E4-48057) and SPEICLY PRICED Compact Discs (E2-7-48057-2) • The EMI-Manhattan Commitment

www.americanradiohistory.com
This week’s Billboard takes two looks at the June 6-12 Country Music Fan Fair: In Nashville Scene, Gerry Wood reviews the highlights, including performances by some of country music’s top stars. But in a separate story, Debbie Holley reports that many of the 23,000 fairgoers were disappointed that their favorite acts didn’t perform.

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Accessories On Display At CES
For a review of music and video accessories at the recent Consumer Electronics Show in Chicago, check out Moira McCormick’s story on page 40. On the same page, McCormick covers a CES workshop featuring marketing consultant Scott Schuman, who urged audio hardware dealers to put a little passion into their product pitches. And on page 50, Hardware Watch delivers somber news from CES—attendance was down, and sales projections for much of the video industry were grim.

SPOTLIGHT ON JAZZ
Renewed interest in mellower sounds in general, and instrumental music in particular, has translated into a “boomlet” for jazz—on record, on radio, at retail, and in clubs and concert halls. Jazz editor Peter Keepers reports.

Follows page 52

MTV Crowns Konowitch
After weeks of rumors, it’s finally official: Arista VP of artist development and video Abby Konowitch has been named VP of programming at MTV. Music video editor Steven Dupler reports in The Eye.

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VIDEO CHARTS
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BY KEN TERRY
NEW YORK—Half-speed and one-third-speed videotapes, increasingly common in the low-priced self-through market, have drawn the ire of some retail buyers and big discounters as speed diminishes playback quality.

Nevertheless, several major suppliers and their licensees have now issued independent video firms in re- leasing tapes in the LP (half-speed) and SLP (one-third-speed) formats.

Nelson Home Entertainment has issued 14 titles in the SLP mode, and Goodtimes, a self-through video specialist, has released licensed titles from RCA/Columbia, MCA/Universal, Jim Henson Associates, and Hanna-Barbera Productions in the LP format.

Lou Berg of the Houston-based Audio-Video Plus chain recently wrote a letter to Rand Be- liemeer, executive VP at Nelson Home Entertainment, complaining about the allegedly poor quality of six Nelson films rereleased at $14.98 list in the SLP mode.

In his first letter, Berg stated, “The quality [of the SLP tapes], in comparison to the standard play [SLP], is so poor that we find it hard to believe that Nelson would lower their standards and release them.”

“...the major differences are that the tape slows down twice the normal speed when recording on slow speed and when it’s played back, the color shifts, the edges become blurry and undefined and the video noise is very apparent.”

After Bellemire asked Berg to view Nelson’s SLP tapes and make detailed comments on them, the retailer tried them out on a group of employees and customers and sent sample comments to the Nelson exec. The viewers complained not only about the quality of the video, but also about the fact having de-emphasized the SLP feature in its packaging.

Estimating that Nelson is saving only 80 cents to 90 cents per unit by recording at SLP, Berg told Bill- board, “My customers would rather pay the extra buck or two on something they’re going to collect. I don’t know anyone who would collect something second-rate.”

Bellemier retorts, “We don’t believe there’s a problem with the quality [of SLP tapes]. The strides that have been made in SLP duplication are quite astounding—otherwise we wouldn’t be putting them out in that format. Nelson is extremely sensitive to the quality of the product we put out. Our defective rate is below that of most of the majors.”

Noting that quality control is stressed on both regular-priced and sell-through cassettes, Bellemier adds, “This [SLP product] is in no way similar to anyone else’s four- or six-hour product.”

Bellemier says recording is “the only way we can make tapes available at $14.98 and make a profit on those tapes.” By using SLP, he adds, “Nelson saves more than $1 per unit,” and “at $14.98 retail, when you consider your discounts for rackjob- bers and other customers, that dollar means a lot.”

According to Bellemier, Nelson has received only 10 letters from retailers complaining about SLP in the six months since the company began using that recording mode. Except for Berg, the dealers all complained about SLP’s incompatibility with the playback-only VCRs they rent to cus- tomers, he says.

However, Berg is not alone in objecting to the quality of SLP videocassettes. Louann Cervone, director of purchasing for the 12-store Las Vegas-based Major Video chain, says she doesn’t like SLP because “some quality is lost in crowding more information onto less tape.” She also points out that not all VCRs can play SLP tapes.

(Continued on page 6)

The "Dirty Dancing" soundtrack receives gold and platinum certifications at a special awards ceremony attended by label executives and soundtrack artists Bill Medley and Merry Clayton.

Billboard’s annual issue on record retail, and in clubs and concert halls is now available at www.americanradiohistory.com.

BY MARK MEHLER
NEW YORK—Radio company managers are the latest participants in the industry’s acquisition binge.

Infinity Broadcasting Co. on June 9 became the latest and biggest name in the acquisition game, announcing that it had received a $30-a-share buyout offer from senior manage- ment. At approximately 76 million, including $300 million in cash and the assumption of $184 million in debt, the Infinity deal would be the largest transaction in the industry’s history, surpassing the $300 million deal in which Silberman Acquisition Corp. bought Metropolitan Broadcasting Corp. (Billboard, April 23).

In an unrelated but similar develop- ment, two veteran New York RKO managers are acquiring Federal Com- munications Commission approval of their attempt to secure several stations from the Metromedia Broadcasting Group. The two, Barry Mayo, VP/ GM of WRK5-FM, and Lee Simon- son, VP/GM of WOR-AM, peg the value of the transaction at between $70 million and $75 million.

After news of the Infinity offer be- came public, the company’s stock on June 9 soared 9 a share on over 1 million-share volume to $30.50 in na- tional over-the-counter trading. At midday June 14, the stock was trading at $29.68.

Infinity, which operates 15 stations in 11 major markets, says its board has appointed a special independent committee to review the manage- ment offer and report back to the board. The committee has retained in- dependent legal counsel and has brought in Kidder, Peabody as a fi- nancial adviser. The $30 offer was due to expire if a definitive merger agreement is not reached by Wednes- day (22), Infinity said.

The offer comes from a group consisting of chairman and chief executive officer Mel Karmazin, who together own all of the company’s Class B stock, repre- senting more than 87% of its total voting power.

Under terms of the merger propos- al, holders of Class A stock would re- ceive $30 a share in cash, and holders of Infinity’s 7.25% convertible subor- dinated debentures would receive $1,052.63 in cash for each $1,000 in principal amount of debentures (repre- senting $30 a share on the shares into which the debentures are con- vertible).

WCK Acquisition Corp., the com- pany formed by the management group for purposes of acquiring In- finity, says Chase Manhattan Bank N.A. is expected to provide $340 mil- lion in senior financing, and Sherman Lehamn Hutton Inc., which is acting as the group’s financial adviser, is ex- pected to provide $100 million in sub- ordinated bridge financing, also known as junk bonds. The funds will also be used to refinance existing $1.052.63. 

Infinity Execs Bid To Buy Out Company; RKO Managers Seeking Dorton Stations

(Continued on page 2)

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Music

New and Ers-U2

year, to presentation expected 16% pand programming Sky ing pop ner of DBS becomes an accepted of Murdoch’s Nov. three tends relationship between Vestron and Western Sky Television, carried The U.K’s latest of Nestlé VideoGift promo- eign promotions. Each of the titles has a list price of $19.56 with the exception of “Dirty Dancing” at which a price of $24.98 was lowered to $9.90. During a press conference here June 14, Al Reuben, Vestron’s senior VP of marketing and sales, evaluated the value of the campaign at $10 mil- lion. He expects Stars & Bars to sell more than 10 million copies of Sky 16, four weeks after the promo begins Sept. 14 (the pre- book cutoff date is Aug. 17). Video specialty stores are likely to account for 70-75% of the total unit volume, he said.

(Murdoch Says Sky Channel

Is Ready To Soar As Key

U.K.-Based Music Service

BY EDWIN RIDDELL

LONDON The battle for the U.K.’s direct satellite broadcast audience is heating up. The latest salvo: Media baron Rupert Murdoch says he in- tends to launch within six months the Sky Satellite Television channels to be carried via four leased trans- ponderers on the Luxembourg-owned Astra satellite, due to be launched Nov. 4.

This venture has the potential to spread the music video programming of Murdoch’s Sky Channel to the largest European audience; a rival music vid- eo player, MTV Europe, could eventu- ally go to DBS as part of another proposed deal in late May. In addition, if DBS becomes an accepted mass me- dium, European home video revenues could increase 20-

The three new services consist of a free movie channel as well as news and sports services. Under the ban- ner of Sky Television, these channels will all be capable of being picked up throughout the U.K. and Western Eu- rope by home satellite, 60-centi- meter dish. In addition, Murdoch’s existing pop-video and cartoon-centered Sky Channel—in which he has al- ready invested $72 million—will ex- pand programming to 18 hours a day. DBS has been viewed for some time as the delivery system with the greatest potential to reach TV house- holds in the U.K. and most of West- ern Europe, where cable has had rela- tively limited penetration so far. A main- hindrance to the growth of DBS until now has been the high cost of satel- lite dish receivers. To combat this, Murdoch has asked Amstrad Ltd., hi-tech manufacturer of computers and electronic gear, to produce the new small, dishes, which Murdoch says will retail for about $360, vs. the typical $1,800-and-up price of larger dish antennae. Am- strad will also sell its dishes via Amstrad subsidiaries in Spain, France, Italy, and Germany.

Advertising space on the new chan- nels, including Sky Movies, will be 227%-300% cheaper than existing U.K. services, according to Murdoch. The movie channel will draw heavily on the archives of Murdoch-owned 20th Century Fox. The three new services will be

NMS 9: As The World Turns

Event Expected To Draw 7,000

BY JEAN ROSENBLUTH

NEW YORK The New Music Semi- nar is a go this year for the first time, presented by several new groups with an international focus and draw- ing its largest number of overseas registrants ever. As of June 15, some 16% of the registrants were from for- eign countries; 7,000 people are ex- pected to attend overall, up from 6,500 last year.

Both keynotes at the ninth annual presentation of the event, scheduled to take place July 17-20 at the Marri- ott Marquis Hotel here, are—city leaders—Paul McCartney and avant-garde artist Brian Eno— and NMS 9 will be supplemented by New York Times: The International Music Festival. In addition to the usual seminar roundups of major and in- dependent-label acts, clubs across the city will host showcases devoted to the music of specific countries.

For the first time, members of the public are allowed to purchase tickets for $89, a ticket book good for admission to all of the shows except the last night gala; as usual, seminar reg- istrants can attend the showcases for free.

“Our international focus is way up,” said eve- nts director Tom Silverman. “New this year are a ‘World Music’ panel and one on the music industry in the Soviet bloc. We’re getting a lot of support in terms of advertising and booths in- ternationally.”

Silverman says the increased for- eign presence at the seminar is help- ing to offset the declining participa- tion.

(Continued on page 8)

Van Halen Takes Only 2 Weeks ‘2B#1’;

Gibson Pens, Produces, Performs A No. 1

by Paul Grein

CHART BEAT

NMS 9: As The World Turns

Event Expected To Draw 7,000

by Paul Grein

Van Halen’s “OU812” leaps to No. 1 in its sec- ond week on the Top Pop Albums chart. It’s the fast- est-climbing No. 1 album by a group since “Bruce Springsteen & The E Street Band/Live 1975-85” deb- uted in the top spot in November 1986. In the past 20 years, only four other bands have hit the top spot in just two weeks: Led Zeppelin, the Rolling Stones, Pink Floyd, and the Eagles.

Van Halen’s “OU812” has been on the road, and the band is likely to go on tour for the next few months, which is a key to its success. The album’s title track, “Adrenalize,” is a slow, piano ballad and features close harmonies between the two vocalists, David Lee Roth and Sammy Hagar. The album also features three singles: “End of the Road,” “Love at First Sight,” and “Runnin’ with the Devil.”

The success of “Foolish Beat” underscores once again the commercial viability of fourth singles from albums. Six of the last 11 No. 1 hits have been fourth singles. Gibson’s smash follows Expose’s “Seasons Change,” Michael Jackson’s “Man In The Mirror,” Whitney Houston’s “Where Do Broken Hearts Go,” Gloria Estefan & Miami Sound Ma- chine’s “Anything For You,” and George Michael’s “One More Try.”

With sales of singles dwindling, airplay is becom- ing a more important factor in gauging the relative popularity of hit songs. And radio has shown a clear prefer- ence for producers and com- posers whose recent track records spell mass appeal. It’s probably not just a coincidence that all six of the fourth sin- gles to hit No. 1 so far this year have been produc- ers, as Demos Revelis of Westchester, Ill., points out.

FAST FACTS: We’re starting to see some turnover at the top of the pop album chart. Six of the albums in the top 10 have been listed there for six weeks or less. The current longevity champ is Def Leppard’s “Hysteria,” which has been in the top 10 for 46 weeks. And there’s no end in sight: The group’s lat- est single, “Pour Some Sugar On Me,” leads eight singles to No. 10 on the Hot 100. It’s the band’s sec- ond straight top 10 hit . . . Another metal band is also making inroads on the Hot 100. Guns N’ Roses’ “Sweet Child O’ Mine” is No. 76, this week’s top new entry. It’s the first chart hit from the “Appetite For Destruction” album, which has been in the top 10 for 10 weeks.

We Get Letters: David L. Neukuckatz of Bartlett, Ill., notes that the name of the hottest artist of 1988, George Michael, encompasses the first names of the near-certain Republican and Democratic nominees for president—George Bush and Michael Du- kakis. He adds: “I wonder if the order of their names in his name is any indication of the outcome in November.” If it is, remember, you read it here first.

Billboard’s Tom Noonan notes that Testament’s “The New Order,” which entered the Hot Albums chart at No. 160, is a near-perfect mirror image of New Order’s catalog album “Testament.”

Art Gwenn of Chicago notes that Rick Astley in the only artist to go No. 1 on the Hot 100 with his first two single releases. He adds that Bruce Hornsby & the Range’s “The Valley Road” is the first single to top both the Hot Adult Contem- porary chart and the Album Rock Tracks chart since Genesis’ “Throwing It All Away” two years ago.

Think Pink. Pink Floyd is presented with a plaque commemorating the double-platinum success of its album “A Momentary Lapse of Reason.” Standing, from left, are Steve O’Rourke, Pink Floyd manager; Nick Mason, Pink Floyd; Tommy Mottola, president, CBS Records Division; and Pink Floyd members David Gilmour and Richard Wright.
BENATAR ROCKS.

Wake up to Pat Benatar's "Wide Awake in Dreamland"
STREET DATE: JUNE 28
OV 41628

Featuring the new single

ALL FIRED UP

Chrysalis
When it's your music on the line, come to the CD manufacturer who always puts your music first—Nimbus Records.

At Nimbus we've done more than anybody to master CD manufacturing because we want your music to sound as good as it did when you recorded it. We've fine-tuned and improved every step of the CD replication process and back that up with absolute 100% quality control—so we guarantee 100% satisfaction. No pops. No clicks. No hassles. Just your music.

More industry professionals are singing the praises of Nimbus than any other custom pressing facility. So when you want your music (and nothing but your music), come to Nimbus—The Music People.
Commendatory

Artists Must Be Free To Follow Their Muse
HOUSTON'S MASS APPEAL IS NO SIN

By TONY ANDERSON

I've never understood the way of thinking that ascribes a kind of moral and creative superiority to any one, especially an artist, who deliberately tries to narrow his or her appeal. Black artists who have refused to do this, in particular, have received a lot of unfair criticism.

Whitney Houston is a case in point. During the recent Soul Train awards, Houston's name was greeted with so much negativity by scattered members of a profoundly base audience. In the aftermath of this sort of event, some in the media have been saying that Houston is the victim of what could be called "blacklash.

The aristocrats of black taste have been quick to criticize her for not being "black enough." I find this term incomprehensible. It obscures her unprecedented achievements and her complete acceptance by the overwhelming majority of the black audience. I have heard her belongings in the pop community about George Michael not being white. We have to be selective in what we make in the public's effort to pull that person down. Success is a matter of not taking into account the industry than among the public—the return to separateness. She is certainly entitled to sacrifice her ethnic identity, but neither should she change her own creative instincts and goals to fit a false notion of what a black artist should be.

It's only natural that when an artist's best always breeds resentment of one sort or another, but when that resentment takes on an irrational tinge, I find it to be particularly ugly.

I really feel that Whitney is bearing the unfortunate and unfair burden of what has become—much

"Whitney will never sacrifice her ethnic identity"

Tony Anderson is VP, R&B promotion, for Arista Records

Letters to the Editor

MORRISSEY CARRIES ON

It seems obvious that Paul Ferrill Brown, who wrote a letter that appeared in Billboard's May 28 issue, was not speaking to the Smiths. If he was, then true Smiths fans would have been quick to make those false observations about Morrissey. While the latter's new album is not the Smiths musically, it is all Smiths lyrically.

Brown's observation that "many of the songs on "Viva Hate" have gay overtones, something found only occasionally in Smiths material." He is even more outraged that one song has "a direct reference to homosexual intercourse." Finally, he describes Morrissey's work as "alienated," "violent," "fanatic," and--with equal contempt--"homosexual.

Yikes! Since when does doing gay, or even writing about gay people, make you a lousy songwriter? If you don't like the music, Brown, fine. But your other arguments aren't criticism. They're bigotry.

Jim Farber
New York, N.Y.

DOCK LIVES IN HONG KONG

I appreciate the space given to our station CR2 in Billboard's April 16 issue ("Radio Net Swaps Tongues"), but unfortunately your coverage gives the wrong impression.

CR2 has always broadcast exclusively in the Cantonese language. The use of different dialects to the music was a blend of English and Cantonese pop. The English songs were dropped at the end of March. This policy was widely welcomed by the recording industry.

It is certainly true that Western music is sparse on CR2 and nonexistent on CR2, but your correspondent overlooked our station CRE, which broadcasts exclusively in English and plays Western music exclusively for 19 hours a day.

CRE is the only permanent music station in the territory and does not broadcast Western music to a lesser extent than the other stations, FBBS and RTHK, mentioned by your correspondent. Those stations, in fact, adopt many amin formats several times a day. CRE also involves itself totally in the promotion of music events. One recent contest took two of our listeners and a station DJ to see Bruce Springsteen in concert in Hong Kong; second prize takes a pair of listeners and a DJ to see Michael Jackson in London.

We also heavily promoted the Stevie Wonder concerts here in early May. Wonder, Johnny Hates Jazz, the Jets, and Mammal all visited the station in the past month, and Glenn Frey and Bananarama are expected soon.

I trust that does not sound to you like a station that is promoting Western music to a lesser extent. Believe me, Western music is still alive and kicking on the South China coast.

Winnie Yu
General Manager
Hong Kong
Broadcasting Co. Ltd.
Hong Kong

MISSOLD AM JOCKS

I heartily concur with Vox Jox (Billboard, May 21) about the death of WKBW Buffalo, N.Y., and all the other former AM rock powerhouses. As an old-time top 40 jock, it really disturbs me to travel cross-country and hear AM now.

Satellite formats may be a throwback for some, but nothing

This letter is too long to continue.

Letters to the Editor should not exceed 500 words. Submissions deemed suitable for publication may be edited for length and clarity. All letters must be accompanied by the writer's name and address. Please include daytime phone number. Non-authors will not be acknowledged.

Letters to the Editor: www.americanradiohistory.com

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Emmis Head: Radio Entering ‘Age Of Marketing’

BY YVONNE OLSON

LOS ANGELES “We are now entering the marketing age of radio,” said Emmis Broadcasting president Jeff Smulyan to radio attendees at a seminar held here June 8-11 by the Broadcast Promotion & Marketing Executives and the Broadcast Designers Assn. The increasing influence of radio promotion and marketing as the major theme at the five-day confab of radio panels.

In his keynote speech, Smulyan listed various eras in radio’s evolution, concluding that station marketing is now the area most challenged. What began with engineering, he noted, led to the “professionalization” of sales, programming, and research departments. As group owners and GMs sought to build their stations, these departments achieved parity with those of their competitors, enabling smaller-scaled stations to compete with market giants.

“With product parity in all these areas, the stations that are going to win are the ones who put out the word and into their communities, who’ll win over listeners one by one,” Smulyan said. “For all of you who are worried that you don’t have the attention of the GM, PD, or sales managers, that’s going to change. The promotion person will be the one searching out a station’s unique positioning. It will be his job to communicate it to both staff and listeners.”

At a “Promoting Radio Today” panel, one noted uncluttered job descriptions and overall growing responsibilities as among their biggest challenges. Burns Media Consultants president George A. Burns noted that for the first time, the field of promotions “has become an area of expertise that is not necessarily automatic to those in programming.”

While PDs understand the importance of creating an image for a station, Burns said, “We are entering an age where promoting will become the single most important factor. It soon may be that the PD is no more responsible for ratings than a tire is to the sale of a car.”

The best promotional activities are geared to a listener’s lifestyle, Burns said. Referred to the so-called 80/20 rule, which states that 80% of a station’s time spent listening, or TSL, comes from 20% of its audience, Burns said that “20% is more important than any other” and “the best way to do well is to superserve the core.”

“The majority of impressions are formed by you and how you give it. Advertise in [listeners’] minds that you are part of the picture, not just a part of their daily usage.”

But the 80/20 rule was disputed later in a session introducing new marketing techniques. “You’re not as nichey as you think you are,” said Danahue Research & Marketing president Gary Donahue. He and other audience members discussed Arbitron’s Fingerprints program, suggesting it represents a different and more appropriate view of who is listening and for how long. Represented at this panel were all the latest promotional tools: new direct-mail offerings, telemarketing, the giant boom box, and credit cards.

One product offered by an audience member attracted considerable interest. Semper Barris Inc.’s Listen & Win, a 24-hour-a-day trivia contest, asks listeners questions about what they heard on the station. Listeners who give correct answers accumulate points, and those with the most points win prizes. Contestants can check their point status and claim their prize by using a touch-tone telephone.

Other topics at the seminar’s radio sessions included the allocation of promotion resources, copywriting for radio, and sales training for promotion directors.

“The problem with radio is that long-term relationships are not being established,” said Interprem president Erica Farber during the sales session. “Most sales people replace Robert Reicht, who left the stations last week. Also, Gary R. Mills has been named controller at WIOI/WGTR. At WCRG, Rocky Bloniard is promoted from sales manager to GM.

JAG COMMUNICATIONS, owner of easy WLYF Miami, has agreed to purchase local full-service AM WXBR from the Baltimore Radio Show for $19.5 million, including a $100,000 noncompete clause.

ROB KROL has been appointed GM at Liggert’s WFMK Lansing, Mich. He was GM at WOWO Fort Wayne, Ind., and GM at WKWR Wheeling, W.Va.

VANNEVA CARTER is now GM at WDKS Fayetteville, N.C. She was GM at WTVR-R FM Richmond, Va.

WASHINGTON RUNDUP

BY BILL HOLLAND

IT'S GOING TO BE A BUSY summer for the Federal Communications Commission. On its calendar are a number of major issues, including broadcast issues, including a big one—cleaning up abuses in the labyrinthine comparative renewal process, especially its potential for what amounts to blackmail. This occurs when station owners who have complied with the lawsDURAN of the FCC say they have the opportunity “challengers” to their license go away. Also possibly on tap: more indecency statute action, this (continued on page 11).

TOP 40

"Sometimes the simple songs sound best on the radio," says WTIC-FM Hartford, Conn., PD Dave Shakes of Elton John's "I Don't Want To Go On With You Like That." (MCA), which Shakes says can fool you on the first listen. Developing a stronger sales picture each week is Johnny Kemp's "Just Got Paid" (Columbia), and Kylie Minogue gets hook-of-the-week honors for "I Should Be So Lucky" (Geffen). "It drives me crazy," says Shakes, "I've got to believe it's a hit." Finally, Shakes names Van Halen's forthcoming single, "When It's Love" (Warner Bros.), as the "best single from the album for top 40.""

BLACK/URBAN

"If you put a ballad on during the summer, it had better be smokin'," says WOWI Norfolk, Va., PD/MD Ron Atkins. His pick is Howard Hewett's "Once, Twice, Three Times" (Elektra), which he calls "one of the sweet, easy-to-sing-along-with types." Atkins recommends Information Society's Duran Duran-ish "What's On Your Mind" (Tommy Boy) to those looking for a funky dance record and sees hit status ahead for Jean Steads' "Are You For Me" (MCA). "And, people need to check out 'Anna Stesia' ['Paisley Park'] on Prince's 'Love'sexy' album," Atkins advises. "Mike Strauss [PD of KJMJ] 'Magic 108' St. Louis turned me on to it, and it's burning up both our towns.'"

ALBUM ROCK

WBCN Boston MD Carter Alan says Tony Child's "Don't Walk Away" (A&M) is "doing very well for us in just a short time." Alan notes that the Church's "Reptile" (Arista) "uses a sonic guitar pattern to draw listeners in. This song can duplicate the success of 'Under The Milky Way.' " Top 40 and album success is predicted for Midnight Oil's "The Dead Heart" (Columbia) and the Smithereens "House We Used To Live In" (Enigma/ Capitol). And "just two more tracks you need to listen to," according to Alan, are Iggy Pop's "Cold Metal" (A&M), featuring Steve Jones on guitar, and the Georgia Satellites' "Don't Pass Me By." (Enigma). Both Alan and WYHY Baltimore PD Russ Motolla like Patti Smith's long-awaited "People Have The Power." (Arista). Says Alan: "It retains her punky roots but also shows a maturity thematically and in arrangement." Motolla merely calls it "fabulous." Motolla also praises the Del-Lords as "a definitive album-rock band. They write great rock'n'roll that's rooted in enough pop sensibility to keep them from going over the edge." Motolla's recommended track is "Lovers Prayer" (Enigma). And if you're looking for "one of those real cool records that bridges metal kids with rock'n'roll adults," try John Norum's "Back On The Street" (Epic).
A FEW HARD REASONS

1. HARD TO RESIST!
   “The Twist!” It’s the move this summer!

2. HARD TO ESCAPE!
   “Ready for Freddy” from “Nightmare on Elm Street, Part IV!”

3. HARD TO IGNORE!
   “Louie, Louie!” You’ll find out why!

COMING BACK HARD AGAIN

IT’S HARD TO BEAT!

Management: Tin Pan Apple, Inc. © 1988 PolyGram Records, Inc.
TWRD HYPED! FIRST D.J. JAZZY JEFF AND THE FRESH
"PARENTS JUST DON'T UNDERSTAND"—THEN THEIR ALBUM

Some thought rap would go away. Looks like rap is here
to platinum, and here's the marketing campaign that's:

TOURS
- D.J. Jazzy Jeff & The Fresh Prince on tour with Run-DMC
- Kool Moe Dee and Boogie Down Productions
  on tour with Eric B. & Rakim

POINT OF PURCHASE
- 3 album posters
- Multi-art Jive poster
- Artist and Jive flats

CONSUMER PRINT
- Word Up
- Right On
- Tower Pulse
- Rock Express

TV ADVERTISING
- MTV
- Night Tracks
- BET

RAP BROCHURE
...your complete guide to
who's who and what's def.
PRINCE CREATE A NEW UNIVERSAL TEEN ANTHEM—
"HE'S THE DJ, I'M THE RAPPER" TURNS **GOLD!**

to stay. Rap's alive at Jive where gold soon turns
gonna make sure everyone gets paid in full.

**D.J. JAZZY JEFF & THE FRESH PRINCE**
The def gold double album, 500,000 sales
and still going strong. "HE'S THE DJ, I'M THE RAPPER"
featuring the anthem that says it all,
"PARENTS JUST DON'T UNDERSTAND" plus "NIGHTMARE ON MY STREET"

**KOOL MOE DEE**
He's bigger and better, 
forget about defer with his
gold LP "HOW YA LIKE
ME NOW" 1091-1-J
800,000 sales and still def,
featuring "WILD WILD
WEST" "NO RESPECT"

**BOOGIE DOWN PRODUCTIONS**
BDP—the conscience of hip-hop. Getting
the message across
"BY ALL MEANS NECESSARY"
1097-1-J

**SCHOOLLY D**
"He challenges your assumptions about what
is and isn't dangerous in
rock and roll" —
The Village Voice
"SMOKE SOME KILL"
1101-11 His new album featuring "MR. BIG D*CK"
"SMOKE SOME KILL" "NO MORE ROCK 'N ROLL"

**TOO SHORT**
Born to be big with his new album
"BORN TO MACK" 1100-1-J
## WINTER '88 ARBITRONS

Following are 18 plus, average quarter-hour shares, metro survey area, Monday-Sunday, 6 a.m. to midnight. (#) indicates Arbitron market rank. These symbols are used: AC—adult contemporary, adult alt—adult alternative, album—album rock, easy—easy listening, cross—crossover, elc—classic rock, modern—modern rock. Copyright 1988, Arbitron Radio. Co. May not be quoted or reproduced without the prior written permission of Arbitron.

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### WASHINGTON ROUNDUP (Continued from page 19)

Time involving no radio but a Kansas City, Mo., television station that ran an R-rated movie in prime time. Insiders say the commission will probably slap the station on the wrist, since the indecency rules are being reviewed by a U.S. appeals court.

### REMEMBER WHEN AM stereo pioneer Leonard Kahn sued General Motors in April for allegedly infringing on patents when developing the integrated AM stereo receivers used in GM cars? Motorola CQRA receivers, by the way. Now Motorola wants a U.S. court to clear up exactly who infringed on what, and Kahn and Hazeltine Research Inc are named in the action. Motorola contends that the Kahn patent, which Hazeltine owns, is invalid.

### WARNER BROS. REGISTERS HERE.

(Formerly the Sheraton Premiere) 555 Universal Terrace Parkway, Universal City, CA 91608. 818-506-2500 TOLL-FREE 800-247-9810.
WHIZT Still The Big Apple's Big Cheese, But Trends Give Hope To The Mellow

WHO'S NO. 1 IN NEW YORK? In the second spring Arbitron, it's still top 40 WHIZT "1200," easily in front with a 6.3 share 12-plus. The surprise is at No. 2, where easy WPAT and soft AC WLTY are tied at 4.8. It says something about how important tens of a share point can become in New York when you realize that WLTY's 4.6 in the winter book placed it in a four-way tie for only fourth place. With WNSR up from 2.9 to 3.2 in the past two weeks, it's suddenly a good time to be an AC in New York.

Rounding out the top 10 are urban WBLS (4.4), oldies WLIB (4.3), urban WRKS, and news WINS (all 4.3); and top 40 WWPR "Power 95," crossover WQHT "Hot 103," and talk WOR (all 4.2). Black news/talk WLIB is an unusually high 1.7, perhaps because of the controversial case of Tawana Brawley, a teen-ager who says she was abducted and assaulted. In Los Angeles, crossover KPWV leads at 7.1, with top 40 KIIS-AM-FM at a simulcast 6.2. Talk KABC is next at 5.8, followed by KFI-CBS from coast to coast at 4.7, easy KJQY, and album KLOS at 4.0.

THERE'S LOTS OF SOUTHERN action this week, much of it involving the Ditto Group. In Birmingham, Ala., Jeff "Mack" Balentine, APD of WBZZ "B94" Pittsburgh, was named PD of top 40 WAPI-FM "Max 102" in Mobile. In Los Angeles, Randy Lane, Balentine worked at WBWM Washington, D.C., across the street from Lane, who was programming Q107 at the time. Fullner served with Lane at WBIG and WBAB-FM Mobile. Alan Wood was once MD at WBIG; he won't be replaced in Montgomey. Instead, Wood says, GM/morning man Larry Stevens will also handle PD duties through year's end.

At a relatively peaceful WBAB-FM, the management team recently broadcast 97 straight hours live to raise money for a child's operation. The station raised $110,000, which it says is the money ever raised in one shot by a radio station in Mobile.

OTHER PROGRAMMING CHANGES: WVLK Charleston, N.C., named PD Doug MacGregor head of urban programming at WVLK. PD Dave Friedman at 516-491-8000... AC WLTY Haverhill (Bos- ton), Mass., has added the breeze adult alternative format, which was previously run by Jack Shannon. He is now PD at country WHIM Providence, R.I.; GM Dick Allen is programming for noon.

Artie Moore has been promoted to MD at urban WILD Boston; she was previously PD Elroy Smith's assistant... At top 40 KODN-FM Salinas, Calif., overnight Tara Stevenson becomes MD as Jon Olson is upped to APD... At country KEBK Oklahoma City, OK, APD Steve Rogers adds MD stripes.

PEOPLE WHO'S Hilton Head, S.C., PD Ralph Wimp has recruited his first staffers for a planned top 40 assault on Savannah, Ga., this summer. Scott Summers (from WKZQ Myrtle Beach, S.C.) joins as MD/after- noon, Steve Stevens (WNOK Columbia, S.C.) comes aboard for production/middays... Bob Hughes & Jim Alexander go from top 40 WIOG Saginaw, Mich., to mornings at cross-town AC WHN... Mark Thomas returns to country WVTR Richmond, Va., for middays, replacing Shay Whitley, who headed to WLSI Pineville, Ky.

Harley Davidson goes from KSJQ Stockton, Calif., to afternoons at top 40 KVRI Bakersfield with Jason... Mark Murphy, a weekday programmer, from WFLY New York, N.J., to oldies WJWD Elizabeth, N.J. AC WPEZ Macon, Ga., is giving away a 1988 LeMans in a Key song contest. One semifinalist, who was working at a convenience store when she qualified to win, got so ex- cited that she told the first person who walked in, who, ironically, won $500 in an earlier WPEZ contest.

HEARTLAND: Ed Palolino takes over the afternoon-drive slot at country WDIS Dover, Del. ... Laurie Harper goes from top 40 WWLB Long Island, N.Y., to middays at album WRCN, also on Long Island. Jim Murphy switches from WRFL Tallahassee, Fla., to middays, replacing Dave Lewis, who went to KWKQ "106" San Diego for swing duties... Kelly Marshall has joined AC KLSY Seattle for weekends. She had been MD at KREO Sioux Falls, S.D., Mar. KLSY was founded by director of oper- ations at Metro Traffic to direct programmer at WMQZ Washington, D.C.... Freddie Mertz goes from weekends to overnights at KJAZ Denver, making the news/talk/ out- let live 24 hours a day.

YOUR AD HERE: J.W., who's worked at all three ur- ban markets in Norfolk, Va., is looking and can be reached at 804-244-6184... AC KYY "935" San Diego is seeking an air talent for middays. Current PD Pinn... AC KRAV Tulsa, Okla., is looking for weekenders and an overnight talent. Send tapes and resumes to Brian Chase... AC WWIF Boston still needs an afternoo- ndrive personality. WHOM crosses the street from country WBOS for middays.

Assistance in preparing this column was provided by Peter Mullin, Peter Ludlow, and Bill Holland.

by Sean Ross and Yoonie Olson

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by Sean Ross and Yoonie Olson
Kudos are in order for news/talk WLAC Nashville’s $55,000 Business Grant promotion for pulling together 10 much-needed items for the start-up of a new local business. To deal with a small promotion budget, the station turned to client-generate-
ded prices and came up with a promo-
tion that offered any enterprising listener with the resources to start their own business.

Along with the Sovran Bank, WLAC gathered together six of Nashville’s top community leaders to judge the applications, which were available at sponsor locations. The forms asked listeners to outline the proposed business venture, provide budgets, and explain the enter-
prise’s potential for success. Judges evaluated the uniqueness of the ideas, their feasibility, and the qual-
ities of the applicants.

The grant provided $10,000 in a commercial checking account, $5,000 in computer hardware and software, a $5,000 AT&T phone sys-
tem, $5,000 worth of office space, $5,000 towards consulting fees, $5,000 in office furniture, $5,000 worth of printing services, $5,000 toward a copier lease, $8,000 in ad-
vertising space from The Nashville Banner, and $5,000 in WLAC spot time. Each participating sponsor then bought an ad schedule for the four-week promotion.

After the 200 applications were reviewed, Nashville had a new horse-drawn carriage service and two new businessmen.

**JUST THE FAX MA’AM**

Now that phone-answering ma-

**FOR WEEK ENDING JUNE 25, 1988**

**HOT CROSSOVER 30**

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<td>FOREVER MORE</td>
<td>TONY TERRY</td>
</tr>
<tr>
<td>27</td>
<td>SYMPTOMS OF TRUE LOVE</td>
<td>TRACIE SPENCER</td>
</tr>
<tr>
<td>28</td>
<td>WHEN WE KISS</td>
<td>BARBEZA</td>
</tr>
<tr>
<td>29</td>
<td>SHOOT EM UP MOVIES</td>
<td>THE DELIRIUM CIRCUS</td>
</tr>
<tr>
<td>30</td>
<td>1-2-3</td>
<td>GLORIA ESTEFAN &amp; MIAMI SOUND MACHINE</td>
</tr>
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</table>

**WASTING AWAY AGAIN…** After the Jello Jumps, The Rolls In The Dough, and the Chocolate Baths, KC&Y “96” San Diego morning team Jeff Elliott and Jerry St James stoked a fully dressed, full-grown listener into a jacuzzi filled with Margarita mix. (Yes, there was salt around the tub.) They’ll repay listener Richard Gobin by saying his name on the air every day for a year. Shown here are St James, left (in the sunglasses), and Gobin.
PoliticS

Tour '88

Europe
7/6 Barcelona, Spain
7/7 Madrid, Spain
7/8 Bilbao, Spain
7/9 The Hague, Netherlands
7/10 Stockholm, Sweden
7/12 Hamburg, Germany
7/14-15 Pori, Finland
7/16 Montreux, Switzerland

North America
7/26-30 The Blue Note, New York, NY
8/2 Club Bene, Morgan, NJ
8/4 Wolftrap, Vienna, VA
8/5 Oakdale Music Theatre, Wallingford, CT
8/7 Club Casino, Hampton Beach, NH
8/10 Hershey Theatre, Hershey, PA
8/13 Holiday Star Theatre, Merrillville, IN
8/14 Front Row Theatre, Cleveland, OH
8/15 Meadowbrook, Detroit, MI
8/16 Bogart's, Cincinnati, OH
8/20 Norfolk Jazz Festival, Norfolk, VA
8/25 Universal Amphitheatre, Los Angeles, CA

sometimes you have to play a little “Politics” to please everyone!

Produced by
Yellowjackets and David Hentschel

Management:
Gary Borman
Borman/Sternberg Entertainment

Booking:
apa
Agency for the Performing Arts, Inc.

MCA JAZZ
MCA Compact Discs, Cassettes and Records
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FEATURED PROGRAMMING

AMID CONSTANT speculation about syndication’s future role and structure, Starcom, the June 7 purchase of St. Louis-based Clayton-Webster by Seattle-based Olympic Broadcasting adds another possible dimension: ownership of mini-syndicated firms by mid-sized broadcasting groups.

Bunyard and creator Stephen Bunyard took a year of negotiations and is Olympic’s first venture outside of station ownership. But it leaves Clayton-Webster almost intact. CW founder and president Stephen Bunyard continues to run the operation, and few if any staff trimmings are expected. Clayton-Webster will still handle all of its own clearance and advertising functions.

Bunyard’s deal with Olympic brought in $8 million in cash, war-rants to purchase up to 7.2% of Olympic’s stock, and a performance incentive from CW’s net after three years. Olympic, on the other hand, gets a syndicator that is doing quite well, according to Bunyard. He says the 10-year-old CW reached “critical mass” about four years ago, when it hit its stride and profitability. He says its 1987 earnings were 100% over those in 1986, a banner year for most syndicators, and that earnings should jump another 10% this year.

Neither Bunyard nor Olympic president Ivan Braiker expects the deal to harbor a rash of acquisitions by Olympic’s five subsidiaries. By early June, the show was already sold out in Canada, had been sold for cash to ABC’s Children’s Bureau and had racked up extensive Australian clearances.

Radio express president Tom Rounds says his “Monterey Pop” had more than 200 affiliates signed by early June, with 300 expected by the end of the year. The English-language program, two hours, is available at no cost to stations. By early June, the show had been purchased by WBBM, Chicago, and by various others. By mid-June, the program had been licensed to KGO, San Francisco, and by KLOS, Los Angeles, and other stations.

News WBBM Chicago has combined community involvement and appropriate sponsorship to help the area’s Housing Opportunities and Maintenance for the Elderly organization.

WBBM’s Clean-up Crusade has enlisted True Value Hardware in the cleaning and repair of 700 vacant Chicago Housing Authority units that the agency hasn’t had the funds to repair. True Value donates supplies and a local bus company provides transportation.

Spokesmen for other syndicators, who wish to remain anonymous, say the propaganda, too, have been propped by broadcast groups in the past year. At least one other had been courted by Olympic. Proposi-tions from flagship stations were reportedly uncommon, and Bunyard says that he went with Olympic after being approached by a couple of the wired guys [networks].

Braiker says he does not expect to divert the syndication firm too heavily with Olympic’s money, since “there doesn’t need to be any synergistic involvement.” He says he’s confident CW will continue to perform in its own area, however, easily cross format lines, and other broadcast groups with country outlets may be taking a second look at their affiliation with CW’s successful shortform “Country Calendar.”

Bunyard’s “critical mass” came about when CW added “The Comedy Show” with the late Jack Carney. Dick Cavett became the host in 1981. It now runs as a weekly two-hour program and as a daily shortform teaser.

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Robert PLANT

IN A NETWORK RADIO EXCLUSIVE

THE WEEKEND OF JULY 1, 1988

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A new angle on the world’s top musical talents—as DeeJays on their very own show!
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Comments and inquiries are welcome. Please contact “Super D.J. On Line”, FM Tokyo FM TOKYO BROADCASTING CO., LTD. 1-7, KOJIMACHI, CHIYODA-KU, TOKYO 102-80, JAPAN Phone: Tokyo 03-221-0080/Fax: 03-221-0175/Telex: FM Tokyo J32826
Whodini, Jazzy Jeff, Kool Moe Dee Top Roster
Label's Rap Commitment Is No Jive

BY HAVELock NELSON

NEW YORK – Jive Records is on a rap roll. Boogie Down Productions and M.U.G./Technique have already been charting in combination with many of the year’s most controversial albums of the year. Millions of copies have been sold by the label’s roster of artists, which is an all-black, all-male group that includes Chuck D, Flavor Flav, and producer Hank Shocklee.

The label’s success is due in part to the repertoire of its artists, who have sold more than 300,000 copies of their albums. Jive has been successful in targeting the hip-hop audience, which is primarily African-American, and has been able to attract a significant number of fans by featuring black artists on their records.

This record will probably go gold solely on the basic of club and hip-hop-show play. It Takes A Nation Of Millions To Hold Us Back” is a conversation with two very angry young black men.

STUFF: June is the time for black music compilations. Three promotional-only samplers making the rounds are from Elektra, Capitol, and Virgin. Elektra’s is a two-hour sampler called “Hip Hop Happening” and includes tracks by Keith Sweat, Teddy Pendergrass, Howard Hewett, and Grandmaster Flash & The Furious Five. While Elektra’s set features a roster dominated by veterans, Virgin’s offering is full of songs by such fresh, mostly unknown talents as Deja, Ziggie Marley, and Gary Taylor. Capitol’s “Roots In Rap” primarily showcases recent signings like Suave, Funky Bunch, and others. The line-up is not a revelation, but it does include many who are making a name for themselves.

The label’s success is due in part to the repertoire of its artists, who have sold more than 300,000 copies of their albums. Jive has been successful in targeting the hip-hop audience, which is primarily African-American, and has been able to attract a significant number of fans by featuring black artists on their records.

That record was really big among B-boys and DJs, says Barry Weiss, Jive’s VP of marketing/operations. In combination with that album’s success, we’re seeing big gains in the marketplace, we’ll be a step closer to getting the label’s roster to the top of the charts.”

Weiss says Jive’s qualitative approach to A&R and commitment built in that we don’t have a large artist roster; we don’t throw shots against the wall. We put 200% into every signing because we’re building artists long term.”

In 1983, Jive experimented with a couple of other New York-based rap signees. None worked. “At that time,” says Weiss, “we were in the middle of changing our distribution from Arista to RCA, and our New York office was more or less just a satellite of the London office. Also, our formula wasn’t in place yet.”

The artists currently on Jive’s roster were all carefully selected. “I call a lot of one-shots,” Weiss says. “Ann Carl [VP of artist development] is in touch with press and radio. We rely on 50% market reaction [and] 50% ears, as opposed to 100% ears, which is what we were doing before. We believe that if we can get an act that [already] has a leg up in the marketplace, we’ll be a step closer to getting the label’s roster to the top of the charts.”

The past RCA did all of Jive’s promotion and marketing. Weiss says, “There’s a Jive product manager that acts as sort of a point guard within the big system at RCA, which has been really supportive.” However, Jive is building its own staff to supplement RCA’s efforts. The label recently hired Karl Cameron, a former reporter for the Village Voice, who worked together tracking retail accounts for Columbia, as a team that splits national promotion duties. Durant works the Northeast, the Midwest, and parts of the South, while Murray’s specialties are the mid-Atlantic, the South, and the West.

“We consider hip-hop our specialty,” says Weiss. “We believe in the music, says Weiss. “We’re experts in the rap market as much as anybody in the world. We’re not just some big company saying, ‘Hey, this rap thing is really happening; let’s devote half a million dollars to rap this year.” We are here for the long run.”

Rappers’ 2nd Def Jam Album Is Provocative, Controversial
There’s No Holding Back Public Enemy

PUBLIC ENEMY’s just-released “It Takes A Nation Of Millions To Hold Us Back” on Def Jam is easily one of the most controversial albums of the year. Of course, that distinction is just what its members want. The Def Jam hip-hop group’s front man, Chuck D and Flavor Flav, said they were “...determined to produce an album that would shock the world and force listeners to take stock of what is happening.”

One of the album’s most controversial tracks is “Fight The Power,” which features the voices of several members of the EM-Manhattan family, including, from left, label president and CEO Saulie Lcata and vocalist Dianne Reeves.

The rap “Black Steel In The Hour Of Chaos” is a lone spark from another phone tap. In brief, it is a narrative about a young black man who refuses to register for the draft, is arrested, and subsequently leads a violent (and successful) prison break aided by the band’s security force the SIW, aka Security of the First World.

This is not to say that Public Enemy’s rage is directed solely at “the establishment.” “Night Of The Living Black” is a tough attack on the black male establishment, and their weak-willed clients in whom Shocklee, a master of creative sampling, borrows bits from Run-D.M.C., James Brown, Parrakhan, and Jackson to express the band’s disdain.

In fact, the entire album is a hammer-hard critique of what Public Enemy perceives as the ills ravaging black America, including television (“She Watch Channel Zero”) and the media (“Don’t Believe The Hype”). Some of the album’s other ultradescrptiveities are “Prophets Of Rage,” “Terminator X To The Edge Of Panic,” “Mind Terrorist,” “Louder Than A Bomb,” and the two previously released classic 12-inch singles “Bring The Noise” and “Rebel Without A Pause.”

However, all this political posturing wouldn’t mean a thing if Public Enemy’s music wasn’t as powerful as its words. Led by Shocklee’s sonic inventiveness, the album’s a dense blend of samples and live instruments that sounds like no one else. On the track “She Watch Channel Zero” is a close black punk rock as anything has ever come while still maintaining a danceable beat. “Show Em Whatcha Got” and “Party For Your Right To Fight” are funky in a very unpredictable way. People criticize the album for its lack of a release date in the marketplace, we’ll be a step closer to getting the label’s roster to the top of the charts.”

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BY nelson George

New York: Elektra’s 1983 album “Beat the Odds” was a label badly out of ideas and money. When the label’s roster of producers, including Joni Lynn, Moe Wolf, and various others, was added by Chris Zappa, the label started to turn around. Later, when the album sold about 100,000 units, Elektra took the record on the road. Boogie Down All Night. “We know you artists are talented,” says Weiss. “We’re going to develop that talent.”

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WHEN JUNE ENDS 2018, 1998

For Cottage Counties

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HOT BLACK SINGLES ACTION

RADIO MOST ADDED

LOOSEY’S RAP
RICH KAWIN IN PLAY
4 6 16 26 75
WAVING YOU
LONG LEADS WGA
2 9 15 26 50
KISS KIBRUS
CHICO DEBARGE HOMER
1 4 19 24 26
SHAKE YOUR BODY
SUAVE CAPITOL
4 9 10 23 68
EVERY LOVE IS SO DEF
FULL COLUMBIA
5 5 11 21 44
THAT GIRL WANTS TO DANCE
GREGORY HINES EPI
4 6 7 17 76
IT’S GONNA TAKE A LIGHT G/KNIGHT/TP WIG PLAN.
4 5 7 16 75
YOUR LOVE IS SO DEF
FULL COLUMBIA
5 3 8 16 46

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.
### Billboard Hot Black Singles Sales & Airplay

#### Last Week's Hit List

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#### Airplay

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**Trends and Analysis:**
- *Nia Peeples* topped the Club Play chart with her hit song "Trouble." The powerful presence of female artists is evident, with multiple entries by female singers like *Nia Peeples* and *Prince*. This highlights the diverse range of music that was popular among club-goers.
- *J.J. Fad* and *Prince* dominated the 12-Inch Singles Sales chart, with multiple entries each, indicating strong demand for extended versions of their hits.
- The presence of multiple entries by *Vanessa Williams* and *Rick Astley* reflects a period where these artists were releasing hits back-to-back.

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**Contributors:**
- **Billboard**
- **FOR WEEK ENDING JUNE 25, 1988**

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**Notes:**
- The data represents a snapshot of the music industry as of June 25, 1988, capturing the chart positions of popular songs and artists at that time.
- The chart is a testament to the variety of music styles and artists that were popular during that period, showcasing the dynamic and evolving nature of the music scene.

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**Additional Resources:**
- [Billboard](https://www.billboard.com)
- [American Radio History](https://www.americanradiohistory.com)
Brown Univ. Grad Puts Big Beat On Street
Craig Kallman’s I-Man Label Pumps Up ‘The Party’

BY BILL COLEMAN

NEW YORK – It’s the beginning of the summer, and the owner and sole employee of Big Beat Records is talking about the success of Craig Kallman, a 1987 graduate of Brown Univ., is riding high with his second Big Beat release, “The Party” on Kraze, which is billed as a No. 9 on Billboard’s Club Play chart.

The achievement is quite impressive considering that the Small Axe business was formed last fall and operates out of Kallman’s bedroom. The 23-year-old Kallman explains why he decided to start his own label: “After graduation, I was looking for an R&D gig because I knew I wanted to be in the music industry, but people told me I didn’t have enough experience. So then I asked myself, ‘Why should I go work for another label when I have my own ideas for a lot of different records?’

As might be expected, Kallman is involved in every aspect of Big Beat, from the production, mixing, and editing angles to co-writing, promotion, and marketing. “I carefully select the people I work with and the records I do,” Kallman explains. “I want Big Beat to be a label that can put out records, and I want the label, the artists, and myself to have an easy-going, almost familylike relationship. The running projects seem endless for the next few months include three efforts produced by Marshall Jefferson and Byron Stingily (of Ten City) as well as new Taravanty singles.

Big Beat’s first release was in October, Taravanty’s “Join Hands,” which became the label’s No. 1 on Billboard’s Club Play chart. “The Party” has been nominated for the Best New Artist Grammy of 1987, “Join Hands” was the winner of the 1987 ASCAP Award, and Big Beat has been nominated for Best New Artist Grammy of 1987.

Kallman’s new release, the debut album of Ronan McMillan, features the popular dance hit “The Party,” which was originally slated to sign with Chrysalis as Moofin, which scored last year with the underground hit “Shut Up.” After the deal had been pending for six months, the band decided to sign with Big Beat and adopt a different name. Future releases will probably be the band’s own songs. Kallman says the band’s strong songwriting and performing ability will keep it from sounding like a one-hit wonder. “I feel they’ll be able to broaden the scope of where house music is going by giving it a harder edge. As times change, and if you put out records on their sound and develop it, I think it should find mass appeal.”

But chart success isn’t the determining factor for Kallman. “I don’t care for, nor the sole reason behind, Big Beat. ‘Independents are an avenue to take records that may not be mainstream and expose them to people who aren’t normally going to hear them,’ says Kallman. “The great thing for me about being an executive is that I can listen to or produce anything and put it on record, an ability that a lot of labels abuse. For the most part, that ability will be used in a positive way to put out stuff major labels won’t take a chance on.”

Kallman cites his three-year stint as a regional college rep for CBS as providing food for thought on how certain records could get lost in the shuffle.

But working 16-hour days must take its toll. “It hasn’t been a limitation yet, but it seems to have become one as things get more and more involved,” says Kallman. “But running the label, Kallman pulls weekly DJ stints in local nightspots around the city.”

“I think that what’s my product has remained in the house-music and underground genre,” he says. “Being a DJ, that’s what I can work as best as far as promotion and sales are concerned. As I develop the staff and the artists, I’ll expand the sound of the label, but until then I’ll continue with this exciting music format.”

Big Beat sells its records on a c.o.d. basis to one-stops and retail outlets. Only the larger retail accounts take them on consignment. Kallman doesn’t foresee a newfangled success as a threat to the other dance-oriented independents that may not be so far away. “There are too many records on the market, and the people there are in stores that can be exposed to other good records out.”
I.R.S., Capitol Launch L.A. ‘Decline’
Sphères Film Documents Metal Scene

BY CHRIS MORRIS

LOS ANGELES “The Decline Of Western Civilization Part II: The Metal Years,” Penelope Spheeris’ documentary about L.A.’s heavy metal music and culture, is being lauded (Story #0 II through the cooperative efforts of Capital Records, I.R.S. Records’ film and television division and the feature’s theatrical distributor.

The film—an absorbing, funny, and often bitingly satirical look at contemporary heavy metal, from top-line performers to star-struck street-level “wanna-bes”—premiered June 3 in the Pacific Cinerama Dome in Los Angeles.

The L.A. engagement followed a special invitational screening June 1 at the Dome and a party for 1,500 people, including a number of local metal stars, at the home of Miles Copeland, I.R.S. founder/chairman and “Decline II” co-executive producer.

Distributor New Line Cinema will open the picture in some 30 major U.S. markets through the summer: a national opening on the East Coast is scheduled for some time this month.

In late May, Capitol, which has a number of tracks from the film’s featured bands on its roster, issued the “Decline II” soundtrack album, which is almost entirely composed of previously unreleased material.

“Decline II,” a sequel of sorts to Spheeris’ striking 1980 documentary on L.A. punk rock, is to be a retail effort; the local production used its own money and locally focused on a single and a Sphères-directed video of the song.

On ‘Vivid,’ Rockers Redefine Black Pop
Reid’s Living Colour Sizzles

BY BRUCE HARING

NEW YORK “What color is Living Colour? Guitarist Vernon Reid feels having to explain the name of his band is part of the problem.

‘Vivid’ is the name of the Black Rock Coalition, an organization dedicated to combating racial stereotypes in the soundtracks, beginning with its first single and Epic Records’ in May with ‘Vivid’; a blistering set of hard rock powered by frantic guitar solos.

The music breaks the familiar molds that have characterized black music in the ’80s, a “ghettoization” Reid has fought with a passion.

‘It’s weird that I have to explain,’ Reid says. ‘No one questions that Toto is all white, Hall & Oates’ nest release is in up-front black pop, and nobody blinks an eye. It speaks to the way music is so segregated; people should let the music speak for itself. We knew what we were doing and that’s why it worked. It’s a good song and a good record,’” Reid feels.

Public Enemy makes a cameo on the track “Funky Vibe,” while David Byrne penned “Memories Can’t Wait,” a song Reid felt suited to the band’s hard-charging attack.

Living Colour is playing club and arena dates while the album will take off. Larger venues may be next. If so, Reid says, opening-act possibilities would include Death Row bands that attract a kind of eclectic following, probably left-of-center bands gaining popularity.

U.K. Summer Scene Has Superstar Sizzle,
Michael, Springsteen, Jackson Tour

Due to a production error, Steve Gett’s arrival in London was prematurely flagged in last week’s issue. The Billboard talent editor’s coverage of the U.K. scene starts in this week’s column.

LONDON CALLING: Back in its native Blighty for a couple of weeks, The Beat has returned amid a flurry of activity on the Beat, music scene. Following the Prince’s Trust concert (Billboard, June 18) and the Nelson Mandela 70th birthday extravaganza (see this story, this issue), the action is really starting to heat up on the summer concert circuit here, with superstars like George Michael, Bruce Springsteen, and Michael Jackson coming over for eagerly anticipated tours.

On June 10, the night before the Mandela megalash, Michael played his debut U.K. solo concert at London’s Earls Court, the first of five shows (June 10-14) at the venue. The Bearded One was in fine form at the opening date, delighting the sellout crowd with songs from his “Faith” album as well as a selection of hits from the Wham! days. Both musically and visually, Michael puts on a hot show—definitely not to be missed. The Faith tour hits the U.S. Aug. 6 in Washington, D.C.

Springsteen’s Tunnel Of Love Express tour makes its first U.K. stop Tuesday (21) at Villa Park, Birmingham. The Boss is playing a total of five shows at soccer stadium venues here. Following a second Villa Park date Wednesday (22), Springsteen plays London’s Wembley Stadium on Saturday (25). His fleeting Brit visit will end with two shows, July 9-10, at Bramall Lane, Sheffield. To coincide with the tour, CBS U.K. has released “Tougher Than The Rest” as the latest single from “Tunnel Of Love.”

The 12-inch vinyl and CD versions feature “Roulette” and live versions of “Be True” and “Born To Run.”

Shortly after Springsteen departs, Jackson arrives for his first-ever solo dates here, which will include a record-breaking marathon stint at Wembley Stadium. All of Jacko’s U.K. concerts sold out way in advance, and the shows are expected to be a major event. Jackson plus band will be on the road for a couple of weeks, with a dozen dates announced.

HOT SONGS: During the first week of its Brit trip, The Beat has been checking out a variety of albums that have just hit the stores here. Highlights include “Provision,” the long-awaited new album from Scritti Politti; “Wolf,” the latest solo album from Hugh Cornwell of The Stranglers; “The Million Dollar Hotel” which will put the debut set from Fairground Attraction, which includes the group’s recent U.K. No. 1 smash, “Perfect.”

All of these should be available in the States in early July. It’s a good start for the Beat, who are promising to laser power their tours.

On ‘Vivid,’ Rockers Redefine Black Pop
Reid’s Living Colour Sizzles

BY BRUCE HARING

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Super '70s

After producing more than 1,500 shows highlighting classic bands from the '60s, David Fishof Productions is gearing up for the launch of the Super '70s Fest, a summer concert tour that will present five acts from the '70s—the original Bachman Turner Overdrive, Rare Earth, Grand Funk Railroad's Mark Farner, and Dr. Hook's Ray Sawyer.

“Our main focus for tours in recent years has been the music of the '60s, however this year we have moved our focus up a decade,” says Howard Silverman, VP of Fishof Productions, which is also handling this summer’s Dirty Dancing tour.

According to Silverman, running time for shows on the Super '70s Fest tour will be just under three hours. “Our tours encompass many bands and are factored around finding the right chemistry so that there is a flow between one artist and the next,” he says.

The Super '70s Fest tour will be launched July 8 at the Kirby Center, Wilkes-Barre, Pa., with dates booked through the summer.

Reyne Shines

Among the latest wave of Australian acts to emerge on the scene here is James Reyne, formerly of the band Australian Crawl, which enjoyed a good deal of success down under. Capitol Records recently issued Reyne’s self-titled debut solo album following its successful run on the charts in Australia, where it has been certified triple platinum and spawned three hit singles.

“The album came out in Australia about eight months ago and took off straight away over there,” says Reyne. “After Australian Crawl split, I though there might have been a backlash with me going solo, but that wasn’t the case.”

During its seven-year history, Australian Crawl recorded four studio albums and two live sets. “One album came out here on Geffen, but nothing happened with it,” says Reyne. “We broke up because we’d done everything we possibly could in Australia, but there was no real interest anywhere else. We’re all friends, so we decided to save the friendships and split the band.”

After the group disbanded, Reyne immediately came to Los Angeles, where he connected with Roger Davies’ management company, which also represents Tina Turner. A deal was inked with Capitol, and Reyne cut his debut album last year with Davitt Sigerson producing.

“I knew I had to get signed directly to an American record company and have American management if I really wanted to do something here,” says Reyne.

Following some recent U.S. promo activities, plans call for Reyne to tour Australia through June. He hopes to play live dates here in August. “I have a great band, so I want to come back and do that,” he says.

Artist Developments is edited by Steve Gett.
Childs Puts Her Dreams To Work

BY CHRIS MORRIS

LOS ANGELES—Have label deal, will travel: New A&M singer-songwriter Toni Childs trekked to London, Paris, and even Africa to record her debut album, "Union."

"It's kind of like you have a dream, and then if you dream wild enough, then maybe the wild things take you there," Childs says.

A series of fortuitous circumstances helped Childs land her major musical collaborator, David Ricketts of A&M set David & David, her manager, Perry Watts-Russell of MEC Management, which also handles Berlin, and her label contract with A&M.

When her local group Toni & the Movers split in 1981, Childs moved to England, where the group spent the next four years writing and performing. She returned to Los Angeles in early 1986, and met Ricketts shortly thereafter when the two worked together on the soundtrack for the film "Echo Park."

Product of the Pickle, who has worked with Peter Gabriel and Split Enz, was recruited by the artists after recommendations from Childs' public relations company and Warner Bros. assoc director of A&R Felix Chamberlin.

Childs ultimately found a sympathy for her demo work in Watts-Russell.

"I saw Perry, and he really liked the tape and just started sending it out," Childs says. "A&M called us right away, we had a meeting, and they said, 'You want to use our studio to do demo songs?"

Ultimately signed to A&M Childs convinced the label to let her record in Africa—the singer's dream since she received a single in Los Angeles with a Koyan vocalist in 1981—after a Los Angeles studio owner tipped her to an inexpensive mobile studio in Swaziland.

"Mr. Tickle put together an amazing package for it to happen," Childs says. "It was so good that [A&M] couldn't turn it down. They had maps of the 'Union' expedition in this black folder with the figures, all the flights, how much it would cost, the people, the place we would stay."

En route to Africa, the singer made stops at studios in London and Paris to add overdubs to basic tracks cut in Los Angeles. She is tentatively set to begin a U.S. tour in mid-June.

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**Talent**

**BILLBOARD** JUNE 25, 1988
As THOUSANDS thronged their foes' rooftops and by a thundering blast and played guitar with every squealing riff, Van Halen's Monsters Of Rock tour made the third stop on its 25-city itinerary here June 5. The performances—by Van Halen, the Scorpions, Dokken, Metallica, and King Diamond—proved that all heavy metal rock is not created equal.

Headliner Van Halen, which played for two hours, benefited from having the longest set and from elaborate lighting and pyrotechnic effects. In addition, the tour group played music closer to pop than to hard-rocking rock. Opening with "Summer Nights," the band played from its two most recent albums, the recently released "OU812" and its predecessor, "5150." Older numbers included "Panama," "Runnin' With The Devil," and the Kinks' "You Really Got Me."

Stadium showmanship abounded—A screeching Sammy Hagar scraped the full 186 feet of the stage, showing no ill effects from a back injury suffered during the tour's debut May 27. Michael Anthony comically smashed his bass during a solo. Alex Van Halen played multiple drum hits on a spark-shooting rotating platform. And the boysy Eddie Van Halen played flashy but solid solos that are their best sounded like music from a frantic string quartet.

Hagar's guitar work freed Edie Van Halen to play synthesizer on a number of songs as "What Can This Be Love." But Hagar's vocal overkill was grating. And he still can't match the humor or flamboyance of former front man David Lee Roth.

 Appropriately, the Monsters show was framed by nods to the pioneering metal band Led Zeppelin. Amid skyrocketing firewoks, Van Halen closed the concert with Zeppelin's "Rock And Roll." Nine earlier, Kingdome had opened the show with its Led-lined sound, delivering a 40-minute set of songs from its debut album.

Metallica followed Kingdom Come and thrashed away at a speed sure to produce, as one of their song titles puts it, "Whiplash." Compared with songs from other bands on the bill, Metallica's material showed almost no concessions to pop accessibility. Yet the dark vision of James Hetfield's lyrics and the rude force of the band's attack made for some of the show's most compelling rock.

Dokken offered pointed lyrics of its own in "Kiss Of Death," a meta-arch for the AIDS era. But most of the band's songs sounded derivative, and lead singer Don Dokken's expulsive-strewn stage patter was wearisome.

The Scorpions, expected to tour later this summer as arena headliners on the strength of their top five album "Savage Amusement," preceded Van Halen to the stage. Lead vocalist Klaus Meine formed a campsier line with guitarists Rudolf Schenker and Matthias Jabs and bassist Francis Buchholz. Unfortunately, the Scorpions' songwriting is as elementary as their choreography. Similarly built tunes like "Big City Night," "Rhythm Of Love," and "No One Like You" repeated clichéd choruses between crunching and shrieking guitar parts.

As a daylong display of musicfied metal, the Monsters Of Rock offered a simplistic, roving escape. 

**BRAD LUCKY**

The faces in this Crowd floated well beyond the confines of the 50,000-seat domed: Faceshaped picture frame that country music normally claims as its own. Playing to a sold-out house, Reba McEntire and opening act Steve Wariner had their best efforts consistently punctuated by youthful and noticeably indifferent audience participation. From security guards to stage set, the feel was more rock than rural.

McEntire opened her lengthy set with a mininovice about her musical development and road life and then neatly segued into the live portion with her by-now-standard a cappella version of "Sweet Dreams." McEntire's voice is a wondrous instrument—and so powerful at times it threatened to shrivel the lyrics. On this night, however, she had it all in balance, backed by six-piece band and two female harmonizers.

By fusing her early Mercury hits into gemlike medleys, the four-time Country Music Association's top female vocalist managed to do virtually everyone's favorites. The R&B section—which featured her covers of "Billie Jean" and "Sunday Kind Of Love"—was artistically the riskiest, but she came through with the kind of believable softness that does much to account for her country popularity. It was evident from her range of material that the MCA artist is chafing at the traditional structures of country music.

McEntire chatted easily with the crowd, but her show was a model of good pacing. Her most dramatically effective piece was her subtle reworking of "Candle In The Wind" to fit the life of Patsy Cline, obviously one of her major vocal influences.

Wariner—who could be credited for a lot of the teen attendance—was a surprise opener. He ranged effortlessly from such moving ballads as "Some Fools Never Learn" and "What I Didn't Do" to the rocking "Feels So Good When You Tonight." He's a superstar waiting for discovery.

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FAN FAIR FLOTSAM '88. That wonderful country institution, Fan Fair, finally pulled the curtain on its 17th annual show May 15-19, leaving in its wake hordes of glaz-eyed country music fans who were treated to more stars than you'll find in Hillbilly Heaven. As the clapperboard counted the departure of some 20,000 fully satisfied Fan Fairgoers, heading back to such places as Arkansas and Australia, New York and New Zea-

lend's take a look at some of the highlights:

The Mercury/PolyGram Records span showed the spectrum from established names like Tom T. Hall and Mel Tillis to such new acts as David Lynn Jones and Donna Meade. Lynn Anderson, who belted out "Under The Boardwalk" supported by three black background singers wearing shades and tuxes, sounded better than she has in ages. The Everly Brothers made a surprise appearance in their first Nashville performance in some 25 years. Kathy Mattea was presented with an award and contest on holding for the No. 1 spot atop the Billboard Hot Country Singles chart for two weeks (a rarity nowhere) with "Eighteen Wheels And A Dozen Roses." The Every Brothers concluded the show with a powerful version of "Bye Bye Love." Time-Buck Owens and Dwight Yoakam—sung in his wake—but also by three other stars were sensational. Continuing the show, Lynn Anderson, who has been "The Boardwalk's" main attraction for some time, performed splendidly in her pink outfit at the Capitol Records show. Johnny Rodriguez, making his comeback attempt, stirred the crowd, and the most outrageous group in country music, Sawyer Brown, led by Mark Miller in an outfit that would have gotten him kicked off the stage. When they returned, Charley Pride drew the most enthusiastic response at the 16th Avenue Records show. New act Canyon made an impressive Fan Fair debut for RCA Records. At the MCA Records show, the Desert Rose Band was brilliant. Patty Loveless, the beautiful Kentucky chanteuse, gained a standing ovation and an encore with a song that should be recorded as a single, "After All." 

Hosted by Shelly Mangrum, a knockout in her own right, the MTA Records show again demonstrated the fast-rising popularity of Nashville's Nashville singles. The last show, which had only two acts — Buck Owens and Dwight Yoakam — proved that the pairing worked perfectly. Owens worked miracles with Yoakam's demeanor (Dwight's smiling nowadays), and Youkam gave new spark to Owens, one of country music's all-time greatest hits. They were sensational on "Streets Of Bakersfield." 

RCA Records put the spotlight on some of its newer acts. K.T. Oslin demonstrated just how far she has come in one year since she closed the show. Oslin looks and sings better every time she graces a stage. Host Vince Gill drew some chuckles from the multitude at the fairgrounds racetrack. The Mercury/PolyGram Records show spanned the spectrum from established names like Tom T. Hall and Mel Tillis to such new acts as David Lynn Jones and Donna Meade. Lynn Anderson, who belted out "Under The Boardwalk" supported by three black background singers wearing shades and tuxes, sounded better than she has in ages. The Everly Brothers made a surprise appearance in their first Nashville performance in some 25 years. Kathy Mattea was presented with an award and contest on holding for the No. 1 spot atop the Billboard Hot Country Singles chart for two weeks (a rarity nowhere) with "Eighteen Wheels And A Dozen Roses." The Every Brothers concluded the show with a powerful version of "Bye Bye Love." Time-Buck Owens and Dwight Yoakam—sung in his wake—but also by three other stars were sensational. Continuing the show, Lynn Anderson, who has been "The Boardwalk's" main attraction for some time, performed splendidly in her pink outfit at the Capitol Records show. Johnny Rodriguez, making his comeback attempt, stirred the crowd, and the most outrageous group in country music, Sawyer Brown, led by Mark Miller in an outfit that would have gotten him kicked off the stage. When they returned, Charley Pride drew the most enthusiastic response at the 16th Avenue Records show. New act Canyon made an impressive Fan Fair debut for RCA Records. At the MCA Records show, the Desert Rose Band was brilliant. Patty Loveless, the beautiful Kentucky chanteuse, gained a standing ovation and an encore with a song that should be recorded as a single, "After All." 

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A new star on the horizon.....

**Attention Country DJs**

*Keep an eye out for Texas’ Newest Recording Artist*

Gail Sain and her single

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on Sur-speed Records

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W.C. “Red” Wortham

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FOR WEEK ENDING JUNE 25, 1988

Billboard.

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FOR WEEK ENDING JUNE 25, 1988

Billboard.
### Billboard HOT COUNTRY SINGLES

Compiled from a national sample of radio playlists.

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**HOT SHOT DEBUT**

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**Products with the greatest display this week.**

- Videotape availability.
- Recording Industry Assn. of America (RIAA) certification for sales of 1 million units.
- RIAA certification for sales of 2 million units.

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Guaranteed to get the rebel vote is Hank Williams Jr.'s Confederate flag- waivers "If The South Woulda Won" (Warner/Curb). There will probably be a bit of resistance to Hank's philosophy in some parts of the country," says MD Steve Gary, KASE Austin, Texas, "but it's a sure shot for us.

"It's already a big request item," says MD Leslie Welch, KESH Shreveport, La. "Hank can do no wrong here." He debuts on the Hot Country Singles Chart at No. 79.

Welch's hottest artist at the moment, however, is K.D. Lang. Her 'Shadowland' album [Sire] is drawing a lot of calls, says, "and the single, 'I'm Down To My Last Cigarette,' moves into heavy rotation due to the response.

Fresh from a No. 1 duet with wife Rosanne Cash, Rodney Crowell goes it alone on this round with strong initial reaction. "I Couldn't Leave You If I Tried" (Columbia) is an early phone favorite at KEAN Abilene, Texas, says MD Rudy Fernandez.

In Madison, Wis., the reaction was physical and visual. The first time I put it on the turntable," says WTSO MD Pat Martin, "it knocked me off my chair and I did a 2 to 1 gain into the wall." Crowell is charted at No. 37.

Martin also has a strong reaction to Buteh Baker's "Party People" (Mercury). "It's a great record," says Martin. "I feel like taking the station van and driving over to the Univ. of Wisconsin campus and playing it on the loudspeakers.

David Slater follows his debut single with a remake of the Little River Band's 1983 Hot 100 hit "The Other Guy" (Capitol), and it's already getting attention in the South. "He's really come with a good song," says PD Les Acree, WTQK Winston-Salem, N.C. "I think he'd do very well with it."

"We went on this one right out of the box," says MD Greg Musing, WLWI Montgomery, Ala. "It's looking good." Slater debuts on the Hot Country Singles chart at No. 68.

Also getting super response at WLW, says Musing, is a cut from Merle Haggard's "Chill Factor" album (Capitol) "We Never Touch At All."

"It's as country as cornbread, what we call a chink-chink record," he says, "and it's one of our most requested songs on our 'Hot Six At Night' show.

Country Singles A-Z

Publisher's Performance Rights/Sheet Music

Title: [Paisley - Licensing Org.] Sheet Music Dist.

59 ADDICTED
(Ruthe, ASCAP, BMI/Atlantic, ASCAP)

90 ALWAYS LATE WITH YOUR RISES
(Sinister, ASCAP/Billboard, ASCAP)

15 AM I CRAZY
(Sinister, BMI)

26 ANOTHER PLACE, ANOTHER TIME
(Jack & Jill, ASCAP/Screen Gems, BMI/Chappell, BMI)

47 ANTONIO
(Baby Blue, BMI)

67 ANYTHING IN THE WORLD (Tmi, BMI)

77 BABY BLUE
(Marvin, BMI)

99 BENGADA A PLEASANT SIGHT
(Bob, ASCAP, BMI)

50 THE BEST I KNOW NOW
(Stutter Brothers, BMI)

28 BLUEST EYES IN TEXAS
(WE, ASCAP/Tempo, ASCAP/Sony-Timmemore, Bumi/Bryan Bros. Of Boys, BMI)

46 CHILL FACTOR
(Bob, BMI)

74 DAY AFTER TOMORROW
(Chuck Fagan, BMI)

98 DO YOU LOVE ANY BOTHERS
(Dave, CAPAC)

20 DID YOU LOVE ME YESTERDAY
(Little Big Town, BMI/American Multi, BMI/Big Time, BMI/Oke Visible, BMI/BMI, BMI/Big Time, BMI)

35 DON'T CLOSE YOUR EYES
(Jim & Jack, BMI)

52 DON'T GIVE CANDY TO A STRANGER
(Dacke Ames, ASCAP/Goldenseal, BMI/Sterling, BMI)

53 DON'T YOU ALL HAVE THE RIGHT (Tmi, BMI)

59 DUSHER DELIGHTS WITH A DO DEES
(Warner-Tamerlane, BMI/Reba, BMI/Granite, BMI)

68 EVERYTHING YOU GO OUTSIDE YOUR HOME IS YOURS
(Bob, BMI)

3 FALLIN' AGAIN
(Peter, BMI)

4 THE GIFT
(Dreamway, BMI)

27 GIVE ME A LITTLE LOVE
(Bob, BMI)

19 GIVERS AND TAKERS
(Columbia, BMI/ASCAP)

43 GOSPEL WORK
(Levon's Daughter, BMI/Seasons Elektra/Applause, BMI)

26 BRIED, Sweet and free, BMI, BMI, BMI/CP/WLM

24 GODDIE TOP (See Collins, BMI)

30 I'M GONNA LOVE ON THE RADIO
(Theeascap/Bagheasg, BMI)

61 I'M NOT GOING TO TELL YOU ANTHING (Tmi, BMI)

41 IMPERPOSTRO FALLING (Shellock, BMI)

62 I'M NOT IN LOVE WITH YOU (Tmi, BMI)

91 I'M SLOWLY FALLING
(Bob, BMI)

17 I'M SLOWLY FALLING
(Narva, BMI)

32 I'M SLOWLY FALLING
(Shellock, BMI)

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7 I'M SLOWLY FALLING
(Shellock, BMI)
Latest Music, Video Accessories Make A Splash

BY MOIRA MCCORMICK

CHICAGO Improved cleaning apparatus, specialized carrying/storage cases, and a soon-to-be-released CD-related product were among the new accessories shown at the 1988 Summer Consumer Electronics Show, held here June 4-7.

New storage/carrying units for compact disks and cassettes were exhibited by Lebo, whose president, Pat Mastorno, noted the popularity of the company’s black imitation-leather Leather-Tex products. “We started with a 30-capacity cassette case,” he said, “and now have 12 and 30-capacity CD-carrying cases as well as a cassette case that holds 60 tapes.” New to the show were cassette cases and Hippies—hitch totes in acid-washed denim.

Lebo’s long-standing line of nylon Voyager carrying cases was augmented by CD cases in 6, 12, 30, and 40-capacity sizes. One item being tested at CES was a wallet-size Voyager in two sizes, one designed to hold 3-inch CDs and the other to hold 5-inchers, both in protective interior pockets.

“Tapes are being sold,” said Mastorno. And “we’re hoping this 3-inch CD wallet will break down that resistance. We may also do them in Leather-Tex.”

Soon to be delivered to stores is a wooden 48-capacity CD-storage unit with a movable divider, Mastorno noted.

Allsop representative Jim Kuhn said the manufacturer has revamped its Orbitrac $5990 record cleaner by making it smaller and merchandising it. It will be available in July for $9.95. Allsop’s CD cleaner $5900 was also streamlined and runs for $9.95. Allsop was also showing its new 8mm head cleaner, the 65500, and its VHSC head cleaner, both at $14.95.

“Our hottest items are our VCR head and tape-path cleaner 60000 and VCR head and tape-path cleaner 61000, at $9.95 and $14.95, respectively,” he said. A new 61500 series head, tape-path, and drive cleaner is due in August, at $24.95.

According to Kuhn, who said that Allsop’s video cleaning products are endorsed by Technicolor, the firm’s audio-cleaning products—like the cassette deck cleaners 70000 and 71000—are recommended by Mastronardo. “We’re hoping this 3-inch CD wallet will break down that resistance. We may also do them in Leather-Tex.”

Tape Cases From Swire: Three To Go

Swire Magnetics has three new audiotope carrying cases that come with Laser XL C90 blank cassettes. The cases come in assorted colors and are stacked on end caps or suspended on-J-hooks for display.

The tote holder has a detachable carrying strap and three blank tapes and retails for $7.99. The hip pouch has four blank tapes, is large enough to hold a cassette player, is self-belted with an easy-on/off clip buckle, and retails for $8.99. The storage wallet comes with three tapes, is padded, and has an adjustable belt. It retails for $10.99.

For more information, call 213-515-6371.

Hardware Dealers Tipped To Get Emotional

Consultant Urges Passion When Pitching Products

BY JEFF HANNUCH

NEW ORLEANS An era in local record retailing ended here recently. Mancuso’s, the Sunset Center closed its doors June 11.

Owned by Mike Mancuso, the store had been New Orleans’ main music store since 1963, but record retailing has been a tradition in the Mancuso family for more than four decades. It was Joe Mancuso, Mike’s uncle, who in 1945 opened one of the city’s first record stores, the J&M Music Shop, on a site that later became the location of the infamous R&B recording studio.

Mancuso’s brother Frank came into the business in the ’70s, opening two shops, Frank’s and the Pop Shop, which were located on South Rampart Street, at that time the anchor of the black commercial district. The two stores were the largest inventories in the South. As the ’60s rolled on, Frank Mancuso also assumed the responsibility of his son Mike, who began working in the store at the tender age of 10. When the younger Mancuso graduated from Louisiana State Univ. in 1973, he took complete

New Orleans Lowdown:

An Era Comes To An End

BY JEFF HANNUCH

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Hear Rings. Reco ton is selling advertising rings to make 5-inch CDs playable on standard-size or table-top CD players. The rings come two to a package and carry a suggested retail price of $3.99. Contact: 718-392-6442.
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. «Simultaneous release on CD.

**POP/ROCK**

**PAT BENATAR**
Wide Awake In Dreamland
- LP Chrysalis 41628/NA
- CA 41628/NA

**THE BIBLE**
Eureka
- LP Chrysalis 41612/NA
- CA 41612/NA

**DEFUNKT**
In America
- LP Antilles/New Directions 90911/NA
- CA 90911/NA

**BOBCAT GOLDTHWAIT**
Meat Bob
- LP Chrysalis 41642/NA
- CA 41642/NA

**AMY GRANT**
Lead Me On
- EP A&M 5199/NA
- CA 5199/NA

**CORY HART**
Young Man Running
- LP EMI-Manhattan 48752/NA
- CA 48752/NA

**MARTI JONES**
Used Guitars
- LP A&M/NA
- CA 5208/NA

**PAUL KELLY & THE MESSENGERS**
Under The Sun
- LP AM 5207/NA
- CA 5207/NA

**MASTERS OF CEREMONY**
Dynamite
- LP EMI-Manhattan 48752/NA
- CA 48752/NA

**SHIRLEY MURDOCK**
The Woman’s Point Of View
- LP EMI-Manhattan 48752/NA
- CA 48752/NA

**NAJE**
Day By Day
- EP EMI-Manhattan 90996/NA
- CA 90996/NA

**ROBERT PALMER**
Heavy Nova
- LP EMI-Manhattan 48097/NA
- CA 48097/NA

**IGGY POP**
Instinct
- LP A&M/NA
- CA 5198/NA

**MILLIE SCOTT**
I Can Make It Good For You
- LP A&M/NA
- CA 5208/NA

(Continued on page 45)

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**OFFERING COAST TO COAST COVERAGE!**

We are the important alternative for U.S. independent distribution!
MTV Update: Our June 11 column detailing alleged cutbacks in MTV's programming of videos by independently distributed acts provoked a flood of calls, both here and at MTV, we're told. In response, Lee Masters, MTV and VH-1's senior executive VP and general manager, has issued the following statement:

"Our position on indies hasn't changed. They are and continue to be a part of '120 Minutes.' We want to appeal to as many of the people who like (alternative) music as possible, not just the fringe of the fringe. We are being more conscious of balancing major acts with new, innovative videos and songs on major and independent labels. A record doesn't have to be charting—if it's selling or getting a buzz, the video will get play."

Many of the labels that called here in the past few days said MTV had recently agreed to show or consider one of their videos; in each case, word from MTV came after the original column appeared, and in one instance after the label had been getting the cold shoulder from the channel for a number of weeks. (To be fair, labels with an ax to grind are obviously more likely to have called than those satisfied with the network's treatment.)

Whatever the reason, we're glad MTV is seriously considering indie videos for "120 Minutes," whether as it claims—it never stopped doing so or has backed off of plans to eliminate or severely restrict them. We recently watched two episodes of "120 Minutes"; neither included any indie-distributed clips. That just doesn't seem right.

Grass Route

Seeds & Sprouts: Luke Skywalker is offering a copy of Betty Friedan's "The Feminine Mystique," the manifesto of the women's movement, to any music video programmer who requests it. It seems the clip to Live Crew's hit "Move Somethin'," which features women of varying sizes movin' everything, if you get our drift, has some programmers running scared for fear of incurring female viewers' wrath. A label spokesman says "at least three" stations won't air it; only one, he says, Progressive Video Network of Ann Arbor, Mich., has requested a copy of the book.

The Ohio Players' first album in seven years, "Back," looks set to become one of the hottest independently distributed albums of the summer. The record, the first from the new Seattle-based label Track, is poised to cross over, according to several of the distributors handling it. . . . The lineup for this year's Central Park SummerStage, a series of free concerts held in the New York park and sponsored by Tropicana, couldn't be more enticing. Among those due to appear are Brave Combo, Beausoleil, Nappy Brown, Dissidenten, Johnny Copeland (who will be releasing a live album this month, with a video to follow in August), and the Bhundo Boys.

The first album on Nashville label Airborne, "Mickey Newbury In A New Age," came out June 6. Also signed to the new logo are Mickey Gilley, the Headlights, and Rosey Carter, among others. The label, founded by John Jossely, Frank Jones, John Lomax III, and Steve Roberts, can be reached at 615-242-3157 . . . East Side Digital plans to release Greg Shaw's "Pebbles" series on CD later this year. The classic garage rock collections are being reconfigured, with some new tracks added . . . Alligator has opened a West Coast office, manned by director of marketing and album promo Blake Gumperth. He can be reached at 213-666-7917 . . . Action Music buyer Clay Pascornack is a regular guest on WERE Cleveland radio's monthly sports-memorabilia show.

Roadracer Records has signed (Continued on next page)
BLANK STARE: The topic needs more exploration, but buyers and reps returning from the recent Consumer Electronics Show in Chicago are talking about a possible second price hike on blank videotape—even though one just went into effect June 1 (Billboard, May 21). As to why suppliers greet inquiries with a shrug, Mitch Perliss, director of purchasing for Music Plus in Los Angeles, offers one idea. “We’ve been coming to CES for four years, and every six months there is some kind of price cut,” he says. “Now the price is going up. It’s tough for them to turn this around.” But Perliss says he definitely hears a buzz on new prices, and not just on standard grades: “The whole kit and caboodle,” he says. Also bandied about in Chicago were rumors of a developing shortage in videotape. Jeff Tomlinson, Came- lot Music accessories buyer, says, “Some of this could be the buy-in anticipating the June 1 price rise.” Also mentioned: the initial shipments by suppliers with U.S. plants to Japan and Europe. However, officials at TDK, which is just announcing its first exports from Georgia, deny a shortage problem.

SELL-THROUGH SURGE: Two chains at opposite ends of the country are scoring in sell-through video. The Record Bar has product in all 140 stores, finding most of its success with titles priced at less than $29.98. “We put in around 150-200 titles,” says Susan Austin, senior product manager. Of higher ticket items, she says, “We sell the [Jane] Fonda $39.95 items and some music videos. We did put out [F]irty Days” in 20 of our best sell-through stores and were amazed at the number we moved at $89.96.” The Bar has rental only in strip center and freestanding outlets, “just 16 stores. We don’t see rental in malls,” says Austin. Also amazed at sell-through is Jason Gilman, president, and the whole video gang at 27-store Rainbow Records in San Francisco. Realizing how sell-through scored during the Christmas season, Rainbow is rolling out a Video Caravan, says John Wong, video buyer. This is not an actual step van or cartage trailer that travels from store to store; rather, it’s boxes of video-cassettes on pallets. “We cut open the boxes so the product is exposed and pile the boxes up on pallets. We bought into some deals. We have product priced from $8.99-

$19.99—collections like the [James] Bond, CBS/Fox Playhouse’s Fairy Tale People, classics like ‘Casablanca,’ and a lot of music videos—Led Zeppelin, INXS, Anita Baker, and David Lee Roth. We were going with 5,000 pieces in one store for two weeks, then moving it along. It went so well we split the stock in half. Now we have the caravan in two stores at any one time.”

RACK’N’ROLLIN’: Mid-Michigan Music Corp., ranking in six states out of Grand Rapids, Mich., is also finding sell-through video fueling increasing volume. In fact, the firm is moving, expanding from its former 12,000 square feet to 20,000 square feet in new quarters at 4245 44th St. S.E. “It looks like we move every two years,” says VP Jim Marcusse. Mid-Michigan was a member of the National Assn. of Recording Merchandisers during its first nine years, then dropped out; the company just rejoined NARM in March.

MORE RACK’N’ROLLIN’: Dayton Record Service in Portsmouth, Ohio, is on the move as well. The 35-year-old firm will move to a new 198,000-square-foot facility that will house both its parent company, Wil-Car Enterprises, a health-and-beauty-ads jobber, and tobacco-and-candy-wholesale subsidiary Ohio Valley Wholesale. Although the total size of the building remains about the same, the move was necessary because of computerization. According to Dayton VP Joseph Taylor, computerizing all three wholesale wings has been a monumental project. Nevertheless, the move deadline was missed by only two weeks. By July the new digs will be at 10451 Old Gallia Pike in Wheelersburg, Ohio.

SCHOOL DAYS: More upcoming International Council of Shopping Centers events are the Management & Marketing Institutes I & II, Michigan State Univ., East Lansing, Mich., June 26-July 1; Management Institutes I & II, Simon Fraser Univ., Vancouver, British Columbia, July 10-15; Leasing Institute, Syracuse Univ., Syracuse, N.Y., July 24-29; Management & Marketing Institutes I & II, Univ. of Houston, Houston, July 31-Aug. 5… ICSC’s idea exchanges are set for Sept. 5-10 (Northern California/Nevada) at Hyatt Lake Tahoe, Incline Village, Nev.; Sept. 15-18 (Rocky Mountain states) at the Keystone Resort, Keystone, Colo.; and Sept. 28-30 (Southern California) at Marriott’s Palm Desert Resort, Palm Desert, Calif. Among workshop topics: “Getting the most out of shop space,” “Who are our customers,” and “Colorado: The state of the future.” For more ICSC information call Dany Suslow at 212-421-8181.

Let’s hear it for some people who have been phoning and mailing in some really hot Retail Track items. You can, too—contact Earl Paige at 213-373-7640.

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<th>ORIGINAL CD JEWEL BOX</th>
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<td>- ACCURATE DIMENSION FOR CD AUTOMATIC PACKAGING MACHINE</td>
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Stealin Away. Stealin Horses galloped into The Record Bar's distribution facility in Durham, N.C., during a national promotional tour of retail outlets and college radio stations. Shown, from left, are The Record Bar staffers Bo O'Reilly, co-op controller, Ron Phillips, director of advertising, and Jim Thompson, prerecorded product manager; Stealin Horses' 'Kopan' Terry; Candy Masengale, Arista's Atlanta-based regional marketing director; Kevin Hawkins, buyer; Kiya Heartwood, Stealin Horses; and Steve Bennett, VP of advertising.

Don't Stop. Mercury/PolyGram recording artist Larry Boone brought K mart managers and executives from Handleman's national office in Troy, Mich., to their feet with a performance of his single "Stop Me (If You Heard This One Before)" during K mart's April convention for regional managers at the Marriott Hotel in Nashville. After the show, more than 100 managers lined up for autographed copies of Boone's self-titled debut album. (Photo: Beth Gwinn)

Horsing Around. Sue Neal of Plain City, Ohio, recently won a reproduction of a carousel horse at the Camelot Music superstore in Dublin, Ohio. The giveaway was sponsored by MCA Classics in conjunction with the release of a newly orchestrated version of Rodgers & Hammerstein's "Carousel." Camelot says the carousel horse is one of only 10 such reproductions in the U.S.

Oklahoma Sweat. Elektra recording artist Keith Sweat shows his appeal with the younger demographic at a Sound Warehouse in-store in Oklahoma City. Sweat greeted some 350 fans prior to his concert there. (Photo: Attila Csupo)
GRP Goes For The Gold With June Promo

**In-Store Display Contest, Olympics Tie-In Featured**

*By Bruce Haring*

**NEW YORK** For the fourth straight year, June is GRP Month as the MCA-distributed label intensifies its marketing efforts with an eye toward increasing consumer awareness of its music.

Highlighting this year’s campaign, again called Go For The Gold, is an in-store merchandising contest offering the grand-prize winner a trip to the 1988 Summer Olympics in South Korea. The display contest highlights the full spectrum of GRP product, including the label’s new releases, catalog, Digital Price Savers midline series, and JVC World Class Music series.

Among the merchandising tools and point-of-purchase material the label has made available to retailers is a sampler (on cassette and CD) that highlights key tracks from GRP’s March, April, and May releases. Also available to retailers are posters, counter cards, and consumer pocket catalogs.

But Katzel, GRP senior VP of distribution and sales, says the company anticipates a 30%-35% boost in business during the month.

“Most of our artists tour in June, so there’s high visibility. Plus, if we choose [to promote during] a high seasonal period like November/December, it would be a lot more difficult to get stores,” Katzel says, noting the traditional lag of album action that marks the holiday buying season.

In 1984, June GRP Month was started in conjunction with the JVC Jazz Festival, which featured a 10-city tour by GRP artists. Helped last year by GRP’s tie with MCA, the promotion has grown into a significant booster for the label—“the most important month in terms of store visibility,” Katzel says. GRP grabs a good deal of store end caps and step down during the campaign, Katzel adds.

Reaction to this year’s edition of GRP Month has been “sensational,” Katzel claims, with approximately 1,500-2,000 stores involved in the promotion. Some stores stagger the start and end dates of the campaign, he says.

To capitalize on its visibility, GRP hit the street with new releases in May, building momentum for the June promo. Among the high-profile GRP artists on tour this month are Diane Schuur, Lee Ritenour, and Chiek Coree. MCA Distribution has aided the campaign by breaking GRP in stores the label hadn’t previously reached, Katzel says.

Katzel says the decision to tie in Go For The Gold with the Summer Olympics was made before South Korea was rocked by the recent student riots. Should the grand-prize winner of the in-store merchandising contest decide to risk a visit there, an alternate prize would be arranged, he said.

**NEW ORLEANS’ CANAL RECORD CENTER CLOSES**

(Continued from page 40)

charge of the business, leading it into its most profitable years.

The store’s downtown location drew a varied clientele. Because it was situated next to the central business district it attracted a more affluent shopper, but the store was also within walking distance of two of the city’s largest housing projects and as a result, demand for the latest black product was high. The outlet was also frequented by tourists because of its proximity to the French Quarter and downtown hotels.

However, the local recession that was sparked by the 1980 oil glut has had a lasting effect on the New Orleans economy. Since then, Canal Record Center was forced to cut back on inventory, making it more difficult for the outlet to make a profit. Competition from a new Tower Records store here and a Museland location in the Riverwalk Mall also affected the store’s business.

“I just got to the point of my life where I felt like it was time for me to be doing something besides selling records,” explains Mike Mansuro.

“We were still doing a reasonable amount of business, but I could see that we weren’t really going anywhere. The economy here has been lean for five years, and I still don’t see any signs of it turning around in the near future. I got a good offer to sell the business, which I accepted. I plan on moving to Orlando, Fla., and get into another type of business, where there’s a higher profit margin.”

The Canal Street location will remain a record store. The new name will be Odyssey Records and Tapes. Owned by Gary Hoxenthal, Odyssey has one other New Orleans outlet, located in the Carrollton Shopping Center.

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**ALBUM RELEASES**

(Continued from page 41)

- Witness
  - LP Acetate 90911/NA
    - CA 21401/NA

- SHRIEBACK
  - CD Kodak 90910/NA
  - CA 90910/NA

- VLADIMIR SEDECKI
  - CD Men From Wilna
    - LP Acetate: 90810/NA
    - CA 90810/NA

- UFO
  - CD The Best Of The Rest
    - CA 1354/NA

To get your company’s new releases listed, send release sheets or type the information in the above format on your letterhead. Please include suggested list price whenever possible. Send to New Releases, Billboard, 1515 Broadway, New York, N.Y. 10035.

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**DO THESE PROBLEMS BOTHER YOU?**

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Anythings possible.
BY NICK ROBERTSHAW
LONDON Video '88, the U.K. video industry's first combined exhibition and convention, closed its doors at the Wembley Conference Center June 8 amid the plaudits of participants (Billboard, June 16).

The British Videogram Assn., which organized the event, expressed confidence that this inaugural gathering laid the foundation for an annual event that will rival the stateside meet of the Video Software Dealers Assn.

Stage was set at a cost of over $650,000 (taking the pound sterling as £1.87). Video '88 is estimated to have attracted a total of 1,015 paying delegates over two days, plus about 1,000 exhibition visitors. With many distributors having large teams on hand, it is likely that a net figure of about 1,500 retailers, representing 15% of the U.K.'s approximately 10,000 video outlets, attended.

More than 90 exhibition booths were taken, and available stand space was sold out well before the event. The 12 BVA member companies who co-sponsored Video '88 among them the leading Hollywood studios, all took large booths, alongside smaller distributors, wholesalers, and auxiliary businesses.

Some suppliers said they would have welcomed more dealers on the exhibition floor, but most agreed those who did attend were "serious professionals."

Opening the show, BVA chairman Stewart Till said it was designed to reflect the growing stature of the U.K. video industry and would hopefully mark its coming of age. Video '88 was a trailblazing event for a dynamic business, he added. The underlying statistics support the BVA's bullish mood, with sell-through trade rocketing and video rentals for 1988 so far 10% up on last year. VCR ownership is also up, however, and average frequency of renting has changed little since last year, with almost half of all VCR households still failing to rent even once a month.

Seminars staged over the two days covered movie production, financial aspects of retailing, selling through video, the raising of video standards and—courtesy of the flamboyant New York retail consultant Peter Glen—advice on how to boost video store business. Special question-and-answer sessions at the end of each day allowed dealers to confront distributors directly on issues, including trading terms, packaging, and trailers.

The U.K. government's enthusiasm for increased diversity in the

Fiscal And Moral Prudence Mark Co-op Potts Keeps Aardvark Helm

BY EDWARD MORRIS
EUREKA SPRINGS, Ark. Because Jim Potts had a friend who wanted to sell him a video store, the professional financial consultant took a cold plunge into the business back in 1984. "I fell in love with it from day one," Potts says. "I was able to increase my headaches by about 250% and drop my income by about 50%, but I've enjoyed it ever since."

Recently reelected unanimously to the presidency of the 92-store Aardvark Video cooperative, Potts now has 10 stores of his own and aims to have five more by year's end.

From June 4, 1984, to May 20, 1987, Potts' P.A.L. Enterprises outlets were part of the Adventureland chain. But Adventurerland's corroboration of legal and financial woes eventually caused Potts and several other store owners to pull out and form Aardvark.

"We tried for about a year to work out our differences with Adventureland," Potts recalls. "I was president of their national advisory council—which was elected by all the 550 stores nationwide—and I felt I had an obligation to speak the mind of the franchisees. And that was basically that we couldn't tolerate the abuses and violations we were going through."

"There were times when I felt like a man alone, because we started getting lawyers' letters on a weekly basis, threatening to sue Jim Potts personally and his company. There were not a whole lot of Adventurelanders at that time willing to support [me]. There were a few, but they were very meek. But I was able to show the stores some of the violations, and the then the report from [attorney] Tim Fine brought everything to a head, and everyone was able to see exactly what had happened [Billboard, June 6, 1987]."

San Francisco attorney Fine still represents Aardvark.

Potts' background as a financial consultant enables him to nudge and cajole the Aardvark members into the ways of fiscal prudence: "I promised the stores when they elected me president that there wouldn't be anybody taking advantage and that nobody was getting a

CONVENTION CAPSULES
TRUANT OFFICERS should take lessons from Aardvark Video's convention chairman, Evelyn Marbury. At the drop of an eyelid during the June 5-6 meeting in Eureka Springs, Ark., the petite attendancee wreathwise the sound system to announce another of her dozens of prize drawings—and if registrants weren't where they were supposed to be when their names were called, they were left profoundly prizeless.

AARDVARK PARK: Ever-buoyant Aardvark presy Jim Potts kidded Disney Touchstone rep Jim Chapman that his feisty video chain would soon give Disney World a run for its money by opening a competitive theme park called "Aardy World" in Florida next year.

DISNEY BY NUMBERS: Chapman told the assembled Aardvarks that the average Disney consumer owns between six and eight Disney videos, that $14.95 is the best price point for buyers, that more than 50% of the decisions to buy a tape are made at the point of purchase, and that advertising is incredibly important in clinching a sale. Mass merchandisers, Chapman added, generally price suggested $14.95 titles at about $12.

REPUBLICS BATTLE HYMNS: Republic Pictures Home Video is set to make a big push on two critically acclaimed (but little seen the)

FOR WEEK ENDING JUNE 25, 1988

1 1 36 LADY AND THE TRAMP Walt Disney Home Video 5/82 1955 29.95
1 3 87 SLEEPING BEAUTY* Walt Disney Home Video 4/76 1959 29.95
2 4 20 AN AMERICAN TAIL* Amblin Entertainment MCA Home Video 8/95 36 29.95
4 6 106 ALICE IN WONDERLAND* Walt Disney Home Video 26 1951 29.95
5 4 143 PINOCCHIO* Walt Disney Home Video 2/39 1940 29.95
5 5 143 DUMBO & * Walt Disney Home Video 24 1941 29.95
7 NEW Mickey COMMEMORATIVE EDITION Walt Disney Home Video 6/90 1988 14.95
8 8 55 HEREE'S MICKEY! Walt Disney Home Video 5/26 1987 14.95
9 10 55 DISNEY'S SING ALONG SONGS: HEIGH-HO! Walt Disney Home Video 5/31 1987 14.95
10 14 98 WINNIE THE POOH AND THE HONEY TREE* Walt Disney Home Video 49 1965 14.95
11 14 4 NEW** DUCKTALES: DAREDEVIL DUCKS Walt Disney Home Video 6/94 1989 14.95
12 12 12 BUGS BUNNY SUPERSTAR MGM/UA Home Video M201 123 3 1989 29.95
13 NEW** DUCKTALES: FEARLESS FORTUNE HUNTER Walt Disney Home Video 6/93 1989 14.95
14 7 34 MICKEY & MINNIE Walt Disney Home Video 5/76 1987 14.95
15 NEW** DISNEY'S SING ALONG SONGS: YOU CAN FLY! Walt Disney Home Video 6/62 1988 14.95
16 9 106 WINNIE THE POOH AND TIGGER TOO* Walt Disney Home Video 64 1974 14.95
17 11 14 DONALD IN MATHMAGIC LAND Walt Disney Home Video 692 1988 14.95
18 11 14 BUGS! MGM/UA Home Video M201 123 3 1988 14.95
19 NEW** MICKEY AND THE BEANSTALK Walt Disney Home Video 691 1988 14.95
21 13 33 DISNEY'S SING ALONG SONGS: THE BARE NECESSITIES Walt Disney Home Video 5/81 1987 14.95
22 16 14 DAFFY! MGM/UA Home Video M201 122 3 1988 14.95
23 24 6 PEE-WEE'S PLAYHOUSE, VOL. 2, LUAAU FOR TWO Hi-Tops Video HT-0114 1988 14.95
24 NEW** DUCKTALES: HIGH-FLYING HERO Walt Disney Home Video 6/95 1988 14.95
25 22 55 WINNIE THE POOH AND A DAY FOR EYORE Walt Disney Home Video 65 1983 14.95
restive and satellite broadcasting promises fierce leisure-sector competition in the coming years, and BVA director-general Norman Abbott was not alone in identifying satellite television as the chief new threat facing the video industry here.

This prospect has engaged dealer minds, and several speakers rambled home the message that to survive the competition that satellite services will represent, stores must become more professional in their approach and diversify into related products.

Everything from audio software and blank tapes to popcorn and coffee were suggested as inventory additions, though many specialty-video rental outlets here remain reluctant even to stock sell-through video titles. In 1985 the U.K. sell-through market was worth $28 million. This year it is expected to gross $300 million, but the vast majority of sales continue to be made by nonspecialty retail chains.

The video industry here is still shaking off the poor reputation it earned in its early years, when an influx of inexpert retail opportunists and a plethora of porn and gore titles led to public outcry and the passing of the 1984 Video Recordings Act, designed to censor unsuitable programming by refusing it certification. Last year, the BVA introduced a supplementary system of voluntary self-regulation to monitor packaging and advertisement standards, but the threat of further legislation remains and underlies even the largely congratulatory remarks made by government minister Tim Renton, who officially opened Video '88. Great progress has been made, said Renton, but added that there must be no slipping back.

** Passage To India. Playboy-playmate-of-the-year India Allen discusses her new HBO videocassette at the Third Avenue outlet of The Wiz in New York. Allen has been on a national tour to promote the release, titled "Playboy Playmate Of The Year," which retail for $14.99.

** Jim Potts (Continued from page 46)

free ride. All the members, including the board members, were going to be treated on an equal basis. You've always got people in an organization who'll say, 'Let's go over here a few days and spend the company's money.' A couple of those people are no longer with us. We're not going to tolerate it.'

Aardvark's headquarters and central warehouse are in Springdale, Ark. An annual flat fee paid by each member store covers the salary of a full-time purchaser, and all items bought for the members are sold to them precisely at cost, Potts says. A normal franchiser, he adds, would base each store's fee on its sales. "We don't want to get involved in record keeping. We don't want to get involved with sales unless they want to make them known to us voluntarily," he says.

Because of such an economically frugal approach, some of this year's fees were rebated to the members at their first convention here, June 5-8.

Similar to the family approach that Adventureland originally stressed in its marketing efforts, Aardvark members pledge not to carry X-rated videos, says Potts. And, he stresses, "We have long been a proponent of not renting R-rated tapes to teenagers, particularly without their parents' permission. We have asked the stores to have discretion about 'Faces Of Death.' Speaking just for my company—even though I know that at one time it was the hottest-renting tape in America—we would have nothing to do with it. I said I don't care how much of a return we can get on it. I don't think 'Faces Of Death' is a tape that has any redeeming qualities whatsoever."

On the matter of selecting videos, Potts concludes, "We belong to the Video Software Dealers Assn., but we're not particularly crazy about their emphasis on the right to watch what you want to watch when you want to watch it. We think they spend too much money on First Amendment rights and are not obsessed enough with the responsibility the store has to the community. We think there are things in this business other than profit. We mean that sincerely."

** Video '88 In The U.K. (Continued from preceding page)

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The Finest in Laser Videodiscs.
Mascot Sucks Up Business

Aardy’s The Life Of The Party

BY EDWARD MORRIS

EUREKA SPRINGS, Ark. — Is he a logo, a trademark, a mascot, or a real creature in the making? Whatever Aardy The Aardvark is, one thing is sure: He pulls his own weight around the Aardvark Video collection. And he was the high-profile hero at Aardvark’s first annual convention here June 5-8.

Although “born” less than a year ago, the wide-eyed, jambalust beast has been assigned a formidable array of official duties. Says Aardy: “We’re going to try making Aardy the image of what we want our stores to stand for: quality stores, quality service, no gimmicks, no funny business.”

But that’s just for openers, according to Potts. Collectively and trainably handicapped children. “We have a real sincere dedication involved in helping those organizations raise money,” Potts says.

The affable animal—who by tradition does not talk—has been drafted by his various retail managers to ride in parades, make guest appearances at skating parties and shopping centers, and visit classrooms. “I don’t know how many thousands of Aardy T-shirts have been sold,” Potts marvels.

But good deeds are Aardy’s hobbies, hustling videos is his passion. He’s everywhere in the stores—from working as a painted wooden shelf sitter to having his goofily noble face plastered on the Aardy Buck that is given to children for each kidvid rented. That’s him, too, on the popcon buckets, movie bags, membership cards, and allied brio-a-brac.

As Evelyn Murbery, a store owner, explains, kids can spend the Aardy Bucks—which sell to retailers at $8 each for 2,000—for items displayed in the “kiddie corners” most stores have. These items include such bafubs as key chains, miniature pinball machines, and bracelets. Each kidvid rented is good for one free Buck. Murbery says most items are settled at one or two Bucks, but that some can be tagged as high as $20.

The cooperative owns nearly a dozen specially designed Aardy costumes, which can be rented for $25 a weekend or purchased for $250. After the stores opened a store on Aardvark for their name last year, they hired a professional artist from Arizona to create the Aardy image. But most of them were not satisfied with the artist’s (Continued on next page)

CONVENTION CAPSULES

(Continued from page 46)

atrically) Jezz Itami comedies, “Tampopo” and “The Funeral.” The street date for both of the submitted titles is July 6. The suggested retail price is $79.95 for each or $139.90 for both in a prepack. Other upcoming titles from Republic were touted at the Aardvark meet: “Beauty And The Beast,” September; “South Of Reno” and “Shame,” October; and “Candy Mountain,” November.

PRELUDE TO PREVIEWS: Disc Information Systems had its top-of-the-line Select-A-Preview service discounted from $8,195 to $2,995 for the duration of the convention. Each of the company’s less expensive preview systems was also discounted by $200 for the event. Select-A-Vision is a laser disk-driven system showing 30-second previews from as many as 50 catalog titles (Billboard, May 7).

APPLICATIONS ACCEPTED: Potts concedes that the Aardvark cooperative is open to additional members—but not to just anybody who wants to apply. “We’re not looking for great expansion, but if people share our views and our philosophy of business and are dedicated to running a nice, clean, family-oriented store, then we’ll talk with them.” He says he hopes to expand his own P.A.L. Enterprises network within Aardvark from 10-15 stores by the end of the year.

FOR WEEK ENDING JUNE 25, 1988

TOP VIDEOCASSETTES RENTALS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>NO.</th>
<th>MADE BY</th>
<th>MANUFACTURER</th>
<th>CATALOG NUMBER</th>
<th>STUDIO</th>
<th>CAT.</th>
<th>RENTAL GROSS</th>
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<td>1</td>
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<td>Kevin Costner</td>
<td>1987</td>
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<td>Paramount Pictures</td>
<td>Paramount Home Video 1762</td>
<td>Michael Douglas, Glenn Close</td>
<td>1987</td>
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<td>BABY BOOM</td>
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<td>THE PRINCESS BRIDE</td>
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<td>Twentieth Century Fox</td>
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<td>11</td>
<td>22</td>
<td>Vestron Pictures Inc.</td>
<td>Vestron Video 4003</td>
<td>Patrick Swazey, Jennifer Grey</td>
<td>1987</td>
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<td>LESS THAN ZERO</td>
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<td>Nick Nolte</td>
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<td>HOPE AND GLORY</td>
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<td>Joe Mantegna, Lindsay Crouse</td>
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<td>NO WAY OUT</td>
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<td>39</td>
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*ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or at least 25,000 units or $1 million at suggested retail for non-theatrical titles. *ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least 50,000 units and $2 million at suggested retail for non-theatrical titles. SF—short form, LF—long form, C—concert, D—documentary.
YOUR CUSTOMERS ARE ABOUT TO SPEND A NIGHT THEY’LL NEVER FORGET WITH JIMMY REARDON.

River Phoenix (STAND BY ME) stars as the irrepressible Jimmy Reardon, a soon-to-be high school graduate who rebels against everybody and everything in a last-ditch effort to change the course of his life. A wildly original coming-of-age comedy.

Street Date: August 4
Print advertising support
P.O.P.: Theatrical-sized poster

RIVER PHOENIX
A NIGHT IN THE LIFE OF JIMMY REARDON

MASCOT
(Continued from preceding page)

final concept, Potts says. Then Marbury asked Potts' son, Darrell, a college student, to have a go at Aardy—after explaining to him in great detail what Aardy's "personality" was like.

The resulting design was approved by an 80% vote of the owners, Potts reports proudly. And Aardy promptly toddled off into retail history.
Doc Severinsen
Facets

Produced by Jeff Tyzik

All digital recording featuring the many sides of Doc Severinsen.

Doc takes a break from the big band sound with this contemporary jazz release.

New arrangements of jazz standards and original compositions are combined to make Facets the jazz smash of the year!

Grammy-bound!

Includes:
NIGHT TRAIN
CITY LIGHTS
MY FUNNY VALENTINE
TAKE THE A TRAIN
SICILIANO
CRYSTAL GARDEN
MAIDEN VOYAGE
STOMPIN' AT THE SAVOY

Featuring:
LEE RITENOUR
Guitar
PETER ERSKINE
Drums
ERNIE WATTS
Saxophone
STEVE KUJALA
Flutes
ALAN PASQUA
Keyboards
Another noble experiment has bitten the dust: The membership of the National Academy of Jazz, acting on the recommendation of the board of directors, has voted to dissolve the 5-year-old organization. The main reason, as if you couldn't guess, is lack of funding.

The Los Angeles-based academy was founded with high hopes of building a nonprofit organization dedicated to the support and preservation of jazz and to broadening the music's audience. One of its goals was to set up some kind of awards or honors program, which never happened; another was to establish a fund for the assistance of financially strapped jazz artists—which, happily, didn't happen.

That fund was initially intended to aid the ailing Woody Herman; when he died, it took on a broader purpose. With the dissolution of the NAJ, which should be official in a few weeks, the money raised so far—an approximately $45,000—passes into the hands of the recently formed Woody Herman Foundation. The NAJ's officers, including president George Rappaport, are all affiliated with the foundation.

“It was an uphill struggle to manage a national organization, especially since all of us had full-time jobs and worked at the academy on a volunteer basis,” says Marty Morgan, who served as the NAJ's secretary and publicist. “The Woody Herman Foundation is our legacy, the one thing we were able to accomplish. Now the challenge is to keep it alive.”

Last week we told you about the Soviet odysseys of singer Dianne Reeves and pianist Billy Taylor. We should mention that yet another jazz artist, Dave Brubeck, was also recently in Russia, where he provided some of the entertainment at the Reagan-Gorbachev summit. This week we find that this kind of cultural exchange can work both ways—as Paul Winter's U.S. tour plans demonstrate.

The saxophonist and the latest edition of his Consort will perform in 20 cities this summer with the music world's newest super group, Pochovsky Sisters/Reagan Academy (Los Angeles), a traditional vocal group. The tour—which begins in New York July 1 and ends in Chicago Aug. 10—is in support of "Earthbeat," the Winter Consort's current album on the R.B. International label, which also features the singers. It’s said to be the first album of original music created collaboratively by Russians and Americans.

Also noted: By the time you read this, the winner of this year's Hennessey Cognac Jazz Search Will have been selected. The finalists, chosen at auditions in five U.S. cities, were the Scott Kreitzer Quartet (New York), the Wainapel Quintet (Los Angeles), Digression Mode (Chicago), pianist Harold McKinney (Detroit), and the Stefan Karlsson Quartet (New Orleans). The winner of the fourth annual Hennessey competition, which was set for June 16 in Los Angeles, gets $1,000 and a spot on the Playboy Jazz Festival bill. The three previous winning acts have yet to make a major splash on the jazz scene, but hey, give them time—their careers are still young.

**Jazz ALBUMS**

The week's top jazz albums include:

1. **NO. 1**
   - **John Patitucci**
   - *John Patitucci* (GRP GRP 5409)
   - 3 weeks at No. 1

2. **2**
   - **Jesse Montgomery**
   - *Montgomery* (GRP GRP 5415)

3. **3**
   - **George Howard**
   - *Michael & Paul* (MCA MCA 2145)

4. **4**
   - **Bobby McFerrin**
   - *Bobby McFerrin* (GRP GRP 5415)

5. **5**
   - **Basia**
   - *Basia* (GRP GRP 5415)

6. **6**
   - **Dianne Reeves**
   - *Dianne Reeves* (GRP GRP 5415)

7. **7**
   - **Paul Winter Consort**
   - *Paul Winter Consort* (GRP GRP 5415)

8. **8**
   - **Mike Metheny**
   - *Mike Metheny* (GRP GRP 5415)

9. **9**
   - **Henry Threadgill**
   - *Henry Threadgill* (GRP GRP 5415)

10. **10**
    - **Sonny Rollins**
    - *Sonny Rollins* (GRP GRP 5415)

11. **11**
    - **James Moody**
    - *James Moody* (GRP GRP 5415)

12. **12**
    - **Dave Holland**
    - *Dave Holland* (GRP GRP 5415)

13. **13**
    - **Herbie Hancock**
    - *Herbie Hancock* (GRP GRP 5415)

14. **14**
    - **Curtis Mayfield**
    - *Curtis Mayfield* (GRP GRP 5415)

15. **15**
    - **Jazztet**
    - *Jazztet* (GRP GRP 5415)

**TOP CONTEMPORARY JAZZ ALBUMS**

The week's top contemporary jazz albums include:

1. **NO. 1**
   - **Peter Frampton**
   - *Frampton's Blues* (GRP GRP 5415)

2. **2**
   - **Steve Howe**
   - *Steve Howe* (GRP GRP 5415)

3. **3**
   - **John McLaughlin**
   - *John McLaughlin* (GRP GRP 5415)

4. **4**
   - **Dave Grusin**
   - *Dave Grusin* (GRP GRP 5415)

5. **5**
   - **Herbie Hancock**
   - *Herbie Hancock* (GRP GRP 5415)

6. **6**
   - **Dave Grusin**
   - *Dave Grusin* (GRP GRP 5415)

7. **7**
   - **John McLaughlin**
   - *John McLaughlin* (GRP GRP 5415)

8. **8**
   - **Steve Howe**
   - *Steve Howe* (GRP GRP 5415)
Former WEA International CEO Nesuhi Ertegun began his career as the producer of hundreds of seminal recordings by such artists as Charles Mingus, John Coltrane, Ornette Coleman and The MJQ. Now he returns to his first love with the establishment of East-West Records, his brand new label dedicated to jazz, new age and other innovative, high-quality recordings.

The first two releases:

**THE MODERN JAZZ QUARTET**
FOR ELLINGTON (90926)
Produced by Nesuhi Ertegun

**JOEL SPIEGELMAN**
NEW AGE BACH: THE GOLDBERG VARIATIONS
VARIATIONS (90927)
Produced by Joel Spiegelman and John Yannelli
Executive Producer: Jay Wolfman
1988's Interest Is Translating Into a Boomlet
—on Record, at Retail, in the Clubs
and Concert Halls . . .

By PETER KEEPNEWS

Clint Eastwood was recently quoted in a French newspaper as saying that America's only two wholly original contributions to the arts are Western movies and jazz. Kurt Vonnegut put it somewhat differently—future historians, he has said, will look kindly on contemporary American society only because of our jazz and our comedy.

The messages aren't identical, but they're awfully similar. And the movie star and the novelist are by no means the only ones spreading it these days. It's taken the better part of a century, but people finally seem to be catching on to the significance, the lasting value, the seriousness of jazz.

The musicians, of course, have known it all along. A misguided fan once asked Dizzy Gillespie between sets in a nightclub if he ever played any "serious" music—to which the great trumpeter indignantly replied, "What do you think I was doing up there—kidding?" And Duke Ellington campaigned against the very use of the word "jazz"—setting an example countless other musicians would follow—on the grounds that it wasn't sufficiently dignified for such an important art form.

Now, at last, the message is starting to sink in on a deeper level and in a bigger way. While there are no signs that jazz is on the verge of becoming America's dominant popular music—as it was, after all, only once, during the so-called swing era—it's nonetheless a fact that all the major U.S. record companies are actively involved in jazz, a situation that has persisted for a few years and shows no immediate signs of ending. The renewed interest in mellow sounds in general, and instrumental music in particular, has translated largely into a boom for the meditative, ambient groove of new age music (whatever that is), but a lot of it has translated into what might realistically be described as a boomlet for jazz—on record, on radio, at retail, and in the clubs and concert halls.

The jazz musician who is still scuffling for gigs—and make no mistake, there are plenty of them—may understandably look askance at any overly rosy picture of the music's present or future. Jazz is still not, and will probably never be, mainstream music, and the number of genuinely talented people trying to make a living by playing it is still a lot smaller than the number of opportunities to play it on a regular basis.

And yet there has over the last several years been a subtle shift in America's attitude toward jazz—a shift that is reflected everywhere from the university campus to the local movie house.

The notion that jazz is America's classical music is starting to take root in academia, with more and more colleges and universities teaching the history, performance, and appreciation of the music. The American Jazz Orchestra, an institution explicitly dedicated to that notion, has been able to find a home at New York's Cooper Union, in spite of initial...

(Continued on page J-10)

CLOCKWISE FROM UPPER LEFT: WYNTON MARSALIS, DIANE SCHUUR, KIRK WHALUM, WAYNE SHORTER, MIKE METHENY, DIANNE REEVES.
ANDY NARELL
The Hammer

KIT WALKER
Dancing On The Edge Of The World

TURTLE ISLAND STRING QUARTET

DENNY ZEITLIN
Trio

WH-0107

Contemporary fusion with a Caribbean accent, led by Narell's virtuoso steel pans. Top ten in Billboard, top five in R&R—and the very first release on Windham Hill Jazz.

WH-0109

Jazz, pop and Third World textures from a powerful keyboard stylist, produced by Andy Narell. Top ten in R&R with four months of contemporary jazz and NAC radio visibility.

WH-0110

Classical technique meets jazz improvisation. Classics from Dizzy, Miles and more, as produced by Darol Anger. An auspicious debut.

WH-0112

A modern master of jazz piano returns to his classic trio format. Compelling new originals plus Zeitlin readings of standards from Charles Mingus, J. J. Johnson, Ornette Coleman and Jerome Kern.

TUCK & PATTI
Tears Of Joy

WH-0111

Bobby McFerrin calls them "the best duo on the planet." Programmers at contemporary jazz, urban and NAC radio call them one of a kind. Guitarist Tuck Andress and vocalist Patti Cathcart in an intimate, ebullient debut.

WH-0108

Sly vocals, wry lyrics and powerful keyboards sparking his best band yet, with a multi-format punch that earns its title for jazz, urban, A/C and NAC radio. Added visibility coming with his Summer tour and as regular host of VH-1's "New Visions."

WH-0113

A regular player of Freddie Hubbard, Dianne Reeves & Branford Marsalis, his debut album introduces pianist Billy Childs as a powerful, original composer and performer working in an acoustic format with trio & quartet.

A FRESH NEW FORCE IN CONTEMPORARY JAZZ
WINDHAM HILL JAZZ

Retailers: Contact your BMG representative for Windham Hill Jazz stocking program information.

**JAZZ**

**THE MAJOR LABELS:**
Renewed Commitment to the ‘New Demographic’

By DAVE DiMARTINO

So far, 1988 has proven to be a tremendous year for instrumental music—and jazz hasn’t done too badly, either. Within the past year, the success of mostly-instrumental, “Wave”-style radio stations—the ones, that is, that play mostly instrumental music and, sporadically, jazz—has created a buzz in some quarters that not just instrumental music but jazz itself is in a growth mode again.

It’s true, if the actions of most major labels are any indication:

- Warner Bros. Records recently signed Harold Childs to their VP/GM jazz and progressive music, and started a new division within the company to deal solely with marketing the music.

- Atlantic Records unveils its new East-West label this month, heeded by no less a personage than Nesuhi Ertegun and promising eight new releases by the end of this year alone.

- MCA Records within the past year officially incorporated its jazz division, which now oversees releases on the Impulse, Zebra, and MCA Masters Series lines.

- Though Blue Note Records recently shifted over to Capitol from EMI-Manhattan, as has label chief Bruce Lundvall, three of its newer signings—Stanley Jordan, Dianne Reeves, and Bobby McFerrin—have worked out split deals whereby they’ll record pop albums for EMI-Manhattan and jazz for Blue Note.

- And Ornette Coleman, once again, is recording for a major label.

Combine all that with the growth of the CD and the effect begins to snowball: The consumer walks into a record store because he’s heard a pleasant tune on his local “Wave”-type station, and, for the first time, he may actively seek out the store’s jazz section. Whether he emerges with a batch of Bluebird or Blue Note CDs may be another question, but, if nothing else, a new jazz fan stands where there was none before. And now, thanks to most major labels’ active reissue programs, the best jazz by the best jazz artists is more readily available than ever.

Warner Bros.’ Childs points proudly to his company’s growing roster of jazz stars, which includes David Sanborn, Earl Klugh, George Benson, Al Jarreau, Bob James, Jeff Lorber, and—perhaps most significantly, on several levels—Miles Davis. The new department Childs heads was created, he says, because “the fact was, we recognized that music-wise, the country was mellowing down a bit as to what it generally liked to listen to. That 30-45, 30-50 audience. They were natural record buyers, they liked music, and they were sort of settling down in their lives. And they still wanted to keep that hold on music. So they started to develop another taste other than rock; they got into this contemporary jazz thing.”

As a result of growing airplay on both “Wave”-type stations and National Public Radio outlets (“They’re opening up,” says Childs), a surprising diversity of artists fits into the jazz and progressive music division Childs heads—including the Nashville-based cappella group Take 6, South African singer Miriam Makeba, and the jazz-influenced British folk duo Everything But the Girl. New releases due soon from Warner include the latest from David Sanborn, new signing Joe Sample, Bob James, Patti Austin, mandolin player Mark O’Connor, and another new signing who’s been around, Jim Horn. Childs adds that a new Miles Davis album should be ready by the end of the year.

The new album: features the group’s new East-West label now titled by Portrait as “Ornette’s most accessible album.” Also features the guitar accompaniment of the grateful Dead’s Jerry Garcia on three tracks.

The new album follows two extremely significant ones for Coleman: The first, “Song X,” recorded with Geffen guitarist Pat Metheny, was well received both critically and commercially; the second, “In All Languages” on the Texan Caravan of Dreams label, celebrated Coleman’s 30 years in the public eye by featuring his “old” and “new” bands in similarly far-reaching contexts.

Coleman’s return to the majors is intriguing; in 30 years, he’s already recorded for Contemporary, Atlantic, ESP, Blue Note, RCA Red Seal, Flying Dutchman, Columbia, Impulse, and A&M. Coleman and Prime Time will spend the summer touring to promote “music.”

Are you excited about working with a major label again—or slightly wary?

No, actually this is probably the first time I’ve ever had a label that’s really working with me, and giving me the kind of system that I’ve always tried to achieve.

Mostly, when I first came to New York, my musical relationships with musicians and everyone were just fresh and new—and no one knew how to package me, I guess you could say. But it’s been 20 years or more now since then, and things have gotten better and changed.

I mean, every person I’ve met with the company has been very, very open. They like the record, and the relationships that Denardo has made with them and me have been very good. You know, I really believe that when you’re working with a professional person who’s responsible for what they’re supposed to do, and you’re responsible for what you do, when you work together, it’s bound to be better. But I never had that with a record company.

In all your years of recording, have you ever really been told by any labels to change your music in any capacity? No, I haven’t. Actually, you know all the time that I was making music for labels? The first time I got a chance to make a record was when I had received a call from [Contemporary Records’] Les Koenig, asking me about some song that I wrote for music. He was interested in some of the compositions I was writing. So, basically, I went out there and showed him seven of my compositions. About a month or two later, he called me up and said he couldn’t find anyone that knew what to do with them. Could I play them? And I told him I could. So I went out there and played them on my horn, and he said, ‘Well, let’s put a band together.’ Basically I always thought of myself as a composer. I’ve always wanted to write music, and since I made my first record playing the saxophone and everything, I just got tagged a saxophone player. But since I made my last record, I’ve made all types of music.

Let’s go back to your question about someone asking me to change my music: no one knew what I was going to write before I heard it. Only since Denardo has been producing

(Continued on page J-18)

**ORNELLE COLEMAN:**
The Symphony Continues for Legendary Player/Composer Back in Spotlight

Ornette Coleman has been making spectacular music and spectacular records since the late '50s. His latest album, 'Virgin Beauty,' marks the revolutionary saxophonist/composer's return to major league distribution, through the newly-revitalized CBS subsidiary, Portrait Records. Accompanied by Prime Time, his electric band since 1975 which features his son, drummer Denardo Coleman, the new album, titled by Portrait as "Ornette's most accessible album," also features the guitar accompaniment of the grateful Dead's Jerry Garcia on three tracks.

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Let's go back to your question about someone asking me to change my music: no one knew what I was going to write before I heard it. Only since Denardo has been producing

(Continued on page J-12)
THE INDIES: Getting a Leg In Like Never Before

It's the eternal call of the marketplace, and it's true: if you've got the need, we've got the product. "You've got to find little niches," advises W. Barry Wilson, president of the Los Angeles-based Spindletop Records, which has albums by Eddie Harris & Ellis Marsalis, the Neville Brothers, Lou Ann Barton, and David Benoit in its catalog.

It is an inevitability of the record business that small independent labels are the first companies to emerge with groundbreaking art that eventually gets bought up by the money-laden majors, as well as the newest trends—and stuff they'll never make much of a profit on, but neither will the majors, because they're not interested.

Where independent jazz labels fit in here depends on your time frame. A dozen years ago, while labels like Muse, Concord Jazz, and Fantasy were deservedly being examined in articles like this one, labels like GRP, Windham Hill, Passport Jazz, and RBI didn't exist. Now they often top the jazz charts. Why?

Marketing, for starters. Think how many fans—albeit wealthy ones—GRP Records attracted as one of the first in-dies to emphasize the CD, and digital recording in general. Think how avidly GRP is pursuing digital audiotape distribution right now. Consider the label's success with new artists like bassist John Patitucci; consider its astounding success with Dianne Schuur. It has, since it first went independent in 1983, established a dual distribution system in the U.S. (through both MCA Distributing and an independent audiophile system) and a European distribution and marketing company; it is now also the American licensee of the JVC "World Class Music" cassette and CD series.

Larry Rosen, co-president of GRP with Dave Grusin, says it plainly: "We're looking to get bigger. Things are going good, and I don't see any reason not to expand." That GRP is not part of a major record company, not a "jazz division" of a larger corporate entity, makes it all the more exciting to keep growing, Rosen says.

"We want to do it all on an organized basis. We don't want to grow beyond what our means could be, but as we created the structure of the company to handle more product, we're in turn signing more artists." Key among those artists are such people as Patitucci and Eric Marienthal—both part of the GRP stable.

Some Market Jazz Like Rock, Others Clamor for Shrinking Bin Space, but New Companies Are Enjoying Greater Airplay as They Ride the Latest CD-Inspired 'Wave' to Success.

Encouraged by Years of Sales Success in Japan and Europe, Long-Form Jazz Video Vendors Are Carving Out a Profitable Market Niche in the U.S.

JAZZ VIDEO: Adding New Dimensions to Music Video

By TERRY WOOD

First, the good news: Responding to the Census Bureau's "Public Participation In The Arts" survey in 1982, 28 million Americans acknowledged they had watched jazz performances on television—only four million fewer than those who said they buy jazz records.

That finding, which predates VH-1 and its jazz-friendly "New Visions" program, suggests that video distributors who feature jazz product may have a substantial market in 1988.

However, unless you have a Tower Video outlet in your neighborhood, it is often difficult to locate jazz videos; most traditional retail outlets don't stock them. Tower is recognized as the only national chain of record/video stores that actively stocks jazz videos.

Even so, long-form jazz video product is surprisingly plentiful. Its vendors, encouraged by years of sales success in Japan and Europe, have carved out a profitable market niche in North America by generating sales through such alternative avenues as jazz-intensive record stores, mail-order outlets, even over-the-counter sales in instrument stores.

Every major video distributor includes at least one jazz title in its catalog. Some, such as Sony, boasts a wealth of product. Of Sony's 200 music video titles, more than 50 are jazz-related.

"Jazz videos have a more limited market than, say, a Bon Jovi tape," says Steve Brecker, Sony's product manager for music video. "I don't expect any of them to go platinum."

"But the market is not limited to just older demographics. A lot of college kids, even high school kids, are interested in jazz, and these tapes appeal to them for instruction and historical perspective as well. The key to growth is properly merchandising jazz videos."

"I think the whole music-video scene is just beginning to grow," says Donna Rasmussen, music video coordinator for the Sacramento-based Tower chain. "Jazz may not sell as consistently as pop videos, but there may not be as much awareness of jazz videos.

"Our East Coast stores do very well with jazz video. We move lots of classical and jazz video in our Boston store because it's right down the street from the Berklee School of Music. Prices are coming down, too, and that helps."
BOLD DIRECTIONS: New Label Offshoots Embrace the Indescribable

Trend-watchers are noting with irony a new category of music insidiously making its presence felt among major labels in these late '80s: music that absolutely no category at all.

What do Virgin Venture, Antilles/New Directions, and Pangaea Records have in common? How about this: "An all-new roster offering a wide range of quality works by distinctive artists whose talents are not necessarily immediately direct-ed to the mainstream. They will include both domestic and international artists from the fields of jazz, folk, Latin, cabaret, and new age music. Original film soundtracks and cast recordings will also find support. . . ."

Sound unique? Actually, that's a description of what the newly revitalized Portrait Records intends to be, via its signings of Ornette Coleman, Stanley Clarke, and the Leon Thomas Blues Band, among others.

But who's to say it isn't a wonderful idea? In fact, most of the records released on the above labels are among the most fascinating out there—and, trend or no trend, within the past year eclectic material that previously could rarely be found even in import stores now has emerged with the address of Warner Communications tattooed on its back-side.

Jean-Pierre Weiller-Letourneur, who supervises the Antil-les New Directions line at Island Records, says his records are aimed at "the post-baby-boom generation, probably in their early 30s, but also a much younger generation that is college age that is just beginning to notice different music. They have that kind of curiosity that is very inherent when you're 16, 17, 18, or 19."

Weiller-Letourneur's roster is so far one of the most ad-venturous to be seen in the U.S. It includes works by the Startled Insects; British jazz saxophonists Courtney Pine and Andy Sheppard; the Jazz Warriors; guitarist Bill Frissell's Power Tools; Hungarian pianist Laszlo Gardony; saxophonist Gary Windo; and the Lodge, a difficult-to-describe con-glomerate comprising several graduates of the Henry Cow/Slapp Happy school with an even more difficult-to-de-scribe debut album.

Marketing plays a paramount role in breaking such acts, claims Weiller-Letourneur. "We need to have the exposure, and to be given time in a store to live—because sometimes, even with a good reviews, [consumer] reaction takes a long time. So by working closely with retail, we are given the chance to have a longer shelf life for an artists—and that gives us time to really work at our best." Live appearances don't hurt, either: both Courtney Pine and Andy Sheppard will be performing in the States this summer.

Just out from Antilles/New Directions are efforts by a re-grouped Defunkt and Polish pianist Vladislav Sendecki; due soon are new works by Cornell Dupree with Richard Tee, guitarist Jay Azzolina of the David Mann Band, David Mann himself, Jeff Beal, and Noise R Us, whose music Weiller-Le-tourneur describes as "heavy-metal jazz."

Christine Reed worked with Wynton and Braden Morse-lis, Philip Glass, and Andreas Vollenweider while doing &R for CBS Masterworks. Now she's president of the MCA-distributed Pangaea label, formed by rock star Sting in associa-tion with Reed and I.R.S. Records founder Miles Copeland. In just a few short months, the company has already an-nounced that it will be issuing much of the American Clave catalog, featuring acclaimed works by Astor Piazzolla and Kip Hanrathan, among others.

"I really think that the time is right for this effort," says Reed of Pangaea. "MCA is committed to it—they just added 17 new sales specialists to deal with these new alternative labels, which is a major step. And it couldn't have happened at a better time for us, frankly. They're using Pangaea as sort of the launching pad for those people."

Also due are the major-label debut of saxophonist Steve Offshoots for CBS, and the release of "The Coltrane Legacy," which includes late Care's first three "new" albums by Armstrong—and aside from the soundtrack, mind you—both bear the name "What A Wonderful World." That's if con-sumers aren't already taking for granted that the latest Co-lumbia Jazz Masterpieces Armstrong reissue isn't just the set they're looking for.

A scorecard, then, to see who's reissuing what and why:

ATLANTIC: Due soon is "practically the entire John Col-trane catalog" on CD, according to Atlantic's Ilian Mimara-gou. That includes "Coltrane Jazz," "Coltrane's Sound," "Coltrane Plays The Blues," and "Ole Coltrane," over which extra tracks taken from Atlantic's "The Coltrane Legacy" compilation will be scattered. Also out is "Bags And Trane," in which Coltrane and vibraphonist Milw Jackson, who will also include the tracks from "The Coltrane Legacy." Other At-lantic artists, expect "Mingus At Antibes" as a single CD in June, with sets from Keith Jarrett, Rahsaan Roland Kirk, the Modern Jazz Quartet, and Lennie Tristano due later, as well as a live Lee Konitz album.

JAZZ REISSUES: Hoping That the Light Stays Green

The Jazzlore series continues, notes Mimaroglu, with sev-eral of its latest CD reissues at near-midline price. "I don't think there's anything in the Jazzlores that doesn't deserve to be there," he says. "There are many other records in our catalog that should be on Jazzlore—and as long as we con-tinue, they will be." He adds that we can expect a new batch of six or seven reissues in the fall.

BLUEBIRD: The biggest news at Bluebird, reports Steve Bicker, executive producer of the acclaimed RCA reissue series, is the sound quality the label has been get-ting from the San Francisco-based Sonic Solutions— which has already resulted in an extremely clear-sound-ing, Jelly Roll Morton reissue from 1926. Bicker points toward a goal of reissuing the first jazz record ever made, the Original Dixieland Jazz Band's 1917 session for, of course, RCA. With the most recent Bluebird reissue dating from 1980 (Air's "Air Lore," originally an Arista-distributed Novus set, is now licensed), they're represent-ing a 63-year span, Bicker says it's "the first time in 25 years, really, that RCA had taken this kind of thor-ough restoration approach."

Close to 80 reissue packages have been completed since the company's reissue series began in 1987, with some CD-only packages coming in rapidly to boost RCA's comparatively weak jazz CD catalog, sometimes as many as 15 every two or three months. Now, he says, "the void is filled," and the company is shifting back to all three configurations. Ex-
THE NEW GENERATIONS OF JAZZ.

CHET ATKINS, C.G.P.
TONY BENNETT
TIM BERNE
JANE IRA BLOOM
ARTHUR BLYTHE
HARRY CONNICK, JR.
DJAVAN
PAQUITO D'RIVERA
FULL CIRCLE
STEVE GADD
EDDIE GOMEZ
HERBIE HANCOCK
HARRISON/BLANCHARD
KIMIKO ITOH
KENT JORDAN
HUBERT LAWS
RONNIE LAWS
RAMSEY LEWIS
CHUCK MANGIONE
BRANFORD MARSDALIS
WYNTON MARSDALIS
MILTON NASCIMENTO
JEAN-LUC PONTY
CARLOS SANTANA
WAYNE SHORTER
SIMONE
CHRIS SPHEERIS
VITAL INFORMATION
GROVER WASHINGTON, JR.
KIRK WHALUM
NANCY WILSON
THE ZAWINUL SYNDICATE

COLUMBIA RECORDS.
THE INDIES
(Continued from page J-4)

Chick Corea’s Elektric Band, also on GRP—as well as David Benoit and Special EFX. “I see a long career for these guys,” says Rosen. “I look at them as virtuoso young players and guys who are in the marketplace. And that’s where this company’s going, and these are the right kind of artists for us.”

Contrast that view with that of Muse Records owner Joe Fields, who’s been documenting the contemporary jazz scene since 1973, and is now doing fine with the comparatively less spectacular-selling trumpeter Wallace Roney, singer Michele (daughter of Jon) Hendricks, trumpeter Woody Shaw (“At the top of his game,” says Fields) and guitarist Larry Coryell (“He used to do this dog and pony show—two guitars, who could play faster? I put him in with guys like Stanley Cowell, Buster Williams, and Billy Hart”).

“Things are going very well,” he observes. “But you’re still in a business that can be very tough, and a lot depends on marketing. You’ve got to sell it, you’ve got to make people hear it. It’s a matter of how much you spend, what you spend it on, and where you spend it on.”

Fields, who’s been with Tower Records since 1982, praises the Tower Records-type catalog stores that stock most in-print jazz records; on the other hand, he has harsh words for chains that “out of their 80 stores, deem 15 of them their, quote unquote, jazz stores. So you go in and you look at the browser, and you stretch your arm and it contains all the jazz that they’re talking about. They may put in an occasional new release, but when it blows out a month later, nobody even bothers to reorder. Because nobody cares.”

One record that people bothered to reorder was by the Rippingtons on Passport Jazz. The group’s last album reportedly sold over 100,000 copies, and Jim Snowden, VP of marketing for the indie label, says he’ll be disappointed if the Rippingtons’ latest, “Kilimanjaro,” doesn’t surpass 250,000. By the looks of its position in Billboard’s Top Pop Albums Chart, Snowden must be quite pleased by now.

The label, now going into its fourth year, has “tried to go after things that are not standard,” says Snowden. “If you look at our label, and the Scott Hendersons, and the Elements albums, and the Arco Iris that we just put out—they’re all over, you know what I mean? And I’ve always tried to do that.”

Snowden isn’t kidding: Some of the artists he handles on Passport Jazz include those coming to him through the British-run Editions E.G. label, such as Bill Frisell, District Six, and Keith & Julie Tippett; some, through an LP/cassette deal with Denon, are fairly straight-ahead jazzers, miles away from the sales base of the Rippingtons. “We market the same way with jazz that we do with rock,” he says. “The biggest difference is the radio stations. But really, you’re just dealing with the same chains throughout the U.S.”

Artists with new releases on Passport Jazz include pianist Keiko Matsui and guitarist Scott Henderson. The label has also released a “Players Acoustic” album featuring T Lavitz, Dave Samuels, Marc Johnson, Danny Gottlieb, and others.

Two other labels making current chart noise couldn’t be more different in focus. One, Global Pacific Records, has always been seen as a new age label leaning toward jazz fusion; that’s largely what its best-selling “Dolphin Smiles” by Steve Kendid & Teja Bell does, and that album is sticking to the top of the Contemporary Jazz chart.

Minneapolis-based ProJazz, on the other hand, has a jazz hit with Gerry Mulligan’s “Symphonic Dreams,” which features the veteran baritone saxophonist with Erich Kunzel and the Houston Symphony. The company has also had strong showings on the Contemporary Jazz chart with debut efforts by Joe Taylor and Samoa. Most recently out on ProJazz is Gil Evans’ last live recording, done at New York’s Sweet Basil.

Windham Hill Jazz is the name of the new focused product line for jazz product from Windham Hill. It consists of the company’s previous Magenta jazz catalog, put together by Steve Backer, folded together with steel drummer Andy Narell’s Hip Pocket label (which Windham Hill has already been distributing for five years), and now, jazz-oriented recordings.

With its successful children’s line, says Larry Hayes, marketing director at Windham Hill, “What you’re seeing here on an overall scheme is, we’re diversifying—by market sector, if you will, to children’s to jazz to the Windham Hill market. We’re not just content to be Windham Hill, although that’s certainly the majority of what we do. We felt that if the company was to continue to grow, it needed to grow in other areas.”

Just as GRP enjoyed a healthy introduction into the marketplace piggybacking onto the popularity of digital audio and now seeks its own independent growth, the label that for many literally means “new age” is going out of its way not to be—almost.

One problem is cited by Andy Narell, who through a production deal last year now signs and produces artists on Windham Hill Jazz through Hip Pocket Productions. That problem: Windham Hill Jazz records keep getting filed in Windham Hill or new age sections at retail. “There was a lot of discussion all along in terms of the intent of Windham Hill having a jazz label and calling it Windham Hill Jazz,” says Narell. “This was going to be a jazz label, and not a Windham Hill version of a jazz label, in the way that everybody sees Windham Hill being. It’s not a new age jazz label. It’s not any particular kind of jazz label.”

Narell cites continued discussion about album artwork that, he says, will hopefully ensure that Windham Hill Jazz product gets filed in the right bin. Count among that product works by pianist Billy Childs, whose album Narell produced, as well as guitarist Ray Oberta, keyboardist/vocalist Ben Sidran, and pianist Denny Zeitlin.

Helping spread the Windham Hill Jazz word as well, adds Hayes, is a summer jazz sales program involving all of the label’s jazz product. “We’re going out as a jazz label,” he promises.

Two California-based fusion labels making chart noise in ’88 include Optimism, whose latest effort by drummer Alphonse Mouzon, “Early Spring,” has pushed its way mightily into the Top Contemporary Jazz albums chart, and TBA, doing well on the same chart with new efforts by Tim Heintz and Frank Potenza and a George Howard compilation.

Paul Winter’s Living Music label departed Windham Hill’s distribution last year for the Moss Music Group, a company that through its RCI label has enjoyed considerable success.

(Continued on page J-25)
skepticism and the continuing challenge of raising funds, the orchestra, which is devoted to keeping the entire spectrum of the big-band repertoire alive, is itself alive and well after three years.

And support for jazz has been coming from some seemingly unlikely sources. All it takes is a few well-connected jazz lovers to widen the music's audience, and that's been happening a lot lately—whether it's Bill Cosby featuring jazz music and jazz musicians on his top-rated TV show or the aforementioned Clint Eastwood making a film about the life of Charlie Parker.

Eastwood could, of course, have settled for working endless variations on "Dirty Harry," sitting back, and counting the box-office receipts. But his love of jazz moved him to make "Bird." And regardless of how well the film does, either critically or financially, when it's released in the U.S. this fall, the very fact that a performer of the stature of Eastwood, and a studio of the stature of Warner Bros., have concerned themselves with Charlie Parker—a man whose enormous contribution to American music was barely recognized during his brief lifetime—must surely be considered a good sign for the music's continuing health.

But what of the music as a living, breathing entity? How healthy is it, not simply in terms of the size of its audience or the seriousness with which it's taught at the college level, but in terms of what's actually being played? There are as many answers to that as there are jazz fans and jazz musicians, but one thing appears undisputable—the music isn't going away.

People have been bemoaning the state of the music and predicting its imminent demise ever since the freewheeling sounds of New Orleans-style jazz began giving way to big-band swing. Swing didn't kill jazz; bebop didn't kill jazz; the avant-garde didn't kill jazz; fusion didn't kill jazz. And the truly heartening thing about jazz in 1988 is that all these styles, and more, are currently coexisting—not just on the same scene, but in many cases within the same musicians. There has never been a generation of jazz artists as well schooled, as aware of the music's multilayered tradition, as stylistically versatile, as the current generation.

Some observers have said that this is an unoriginal generation, but it may just be that it's taking the best players a long time to absorb all their influences. It may also be that people are biding their time, waiting for the next Duke Ellington or the next Charlie Parker or the next John Coltrane to come along and show everyone the way—and it may be that that's a mistake.

It's possible that the day of the true jazz giant has passed; it's possible that there are no more major stylistic peaks to be scaled. Whether or not that's the case, however, the music—and its audience—appear to be in good shape.
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some as low as $9.95. Brecker also reports that the company has begun servicing VH-1 with edits from long-form videos for use as clips on “New Visions.”

Mail-order business is important to Sony. Readers of Canada’s Coda magazine, for example, can order Sony jazz product directly from the magazine. And Brecker is now investigating superimposing jazz images into sound films, a form that may be particularly useful in the past decades of jazz recordings, the most of which feature only performance footage. The new form of jazz videos may also be useful in the promotion of jazz. "The greatest success has been the way a lot of us who are in this business; we do it because we love the art form of jazz."

To the chagrin of some of their smaller competitors, Sony has pushed the price of all its jazz titles to $29.95 or lower—

JAZZ VIDEO
(Continued from page J-4)

Tower and Sony will conduct a joint promotion during June spotlighting 20 of the company’s jazz titles. Sony will feature its “Jazz Gems” in ads purchased in 20 consumer magazines, including Down Beat and Jazz. Sony’s collection includes “Celebrating Bird: The Triumph Of Charlie Parker,” which Brecker says is the best-selling jazz video on the market. Sales of the 56-page documentary, he says, are approaching 10,000 units.

Sony may offer the largest catalog, yet it competes with knowledgeable, specialized distributors that succeed by filling the niches, thus satisfying every possible artistic preference among jazz fans. "It’s nice to know that someone like Bruce Ricker [of Rhapsody Films] has gone to the trouble to release a tape on Charlie Parker and Elvin Jones or other little-known artists," says Mark Jacobsy of Video Artists International. "If he didn’t do it, who would? He has preserved elements of jazz history that otherwise would exist only in museums. Lots of people, especially schools, want that footage in their collections. Bruce is like a lot of us who are in this business; we do it because we love the art form of jazz."

A glance at the major players in jazz video follows:

Jazz Video Software Co., 1700 Broadway, New York, N.Y. 10019; 212-757-4990. In addition to the Charlie Parker video, top-selling Sony tapes include “Saxophone Comes Of Age” (featuring Sonny Rollins), “Monterey Jazz Festival!” (Mel Tormé, Woody Herman, Joe Williams), “Mr. Drums” (Buddy Rich), and performance videos by Sarah Vaughan and Alberta Hunter.

Product manager Steve Brecker says the jazz video market has been tapped only minimally, thus prompting the June ad campaign and promotion with Tower. "We’ve never done anything like this," he says, "but we feel it’s necessary because most people aren’t even aware of the availability of these tapes. When jazz fans see what’s on the market, they can’t believe the titles that are available."

To the chagrin of its smaller competitors, Sony has pushed the price of all its jazz titles to $29.95 or lower—

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**JAZZ REISSUES**
(Continued from page J-6)

Michael Cuscuna, and Bob Thiele.

**BLUE NOTE:** Label manager Michael Cuscuna has a definite reissue flow planned at Blue Note: Seven months a year, the label will reissue two albums in all three configurations, and six CD versions of titles already available on LP and cassette; two months a year, there will be six Pacific Jazz reissues in all three configurations; beginning in October, the company will start reissuing Capitol jazz material, probably six albums at a time twice a year. Included in the Capitol series will be material from Les McCann, Lou Rawls, Nancy Wilson, Duke Ellington, and Art Tatum. "I'm finding a lot of extra cuts on this stuff, so that will be reflected on the CDs, too," Cuscuna says. He adds that business currently runs 50% vinyl, 25% cassette, and 25% CD: "We're still selling a lot of vinyl; there's no way around it."

**CBS:** The label says it has sold over a million units in total of the Columbia Jazz Masterpieces series, with Miles Davis' "Kind Of Blue," Dave Brubeck's "Time Out," and Davis' "In A Silent Way" the best sellers. As a result, the series rolls on, most recently with "new" product by Ray Bryant, Benny Goodman, Earl Hines, Brubeck, Davis, and more. And over at Epic, the revitalized Portrait logo will cover a new set of reissues from Duke Ellington, Louis Armstrong, Big Bill Broonzy, Memphis Minnie, and more—with most sides emanating from the Brunswick catalog. Says John Taverner, Columbia product manager, of CBS jazz reissues in general: "The concerns are really quite historically motivated, to really glean the catalog, glean the archives—to bring out the best and do the best mastering jobs, and think of it in terms of the long run—that really deserves to be preserved, and not just what's going to sell."

**CBS ASSOCIATED:** Didier Deutsch, an independent producer and consultant who for five years was publicity director at CTI Records, is at the helm with this label's continuing CTI CD reissue series, which now numbers 51 titles and includes George Benson, Hubert Laws, Freddie Hubbard, and Joe Farrell, among others. Crediting the high production values of both producer Creed Taylor and original engineer Rudy Van Gelder, Deutsch says he and engineer Tim Geelen are trying to duplicate the original LP sound, "but at the same time take into consideration that we're dealing with the digital format, which allows greater flexibility. So we're expanding that sound a little, enhancing it, and bringing it out so it will have a greater stereo, digital focus." Deutsch adds that bonus tracks are being added to CDs wherever possible.

**FANTASY:** Fantasy president Ralph Kaffel estimates upwards of 6,000 full LP masters could be pressed up and ready to go if need be; for now, he estimates, about 1,500 separate titles are currently in print. "Even then," he says, "it's a much greater percentage than most companies have in their jazz catalog. I'd love to have 5,000 albums available, but it's impossible to market that amount of product."

A way around that: the Original Jazz Classics (OJC) Collection, which will sample various albums by an artist. "So that instead of having eight Cedar Walton albums released, like the OJC formula was, there'll be one or two Cedar Waltons in the Collection series," Kaffel explains. "And it will give us an avenue to market things like a Miles Davis or John Coltrane greatest-hits set, which is something we haven't done."

Due soon from the CD boxed-set people, after recent Bill Evans and Miles Davis collections: the Thelonious Monk boxed set, the vinyl version of which won a Grammy; another Bill Evans box, this time containing the late pianist's complete Fantasy sessions; and, from Pablo, an "Art Tatum Group Masterpieces" box containing an album's worth of previously unreleased sessions. More good news: Fantasy (Continued on page J-20)
THE MAJORS
(Continued from page 33)

form groups around the world. “It was very pleasant, and I enjoyed it,” he says, “but now that I have other things to do, one of the things I’m doing is starting a little label where I will pick the artists and, in many cases, also produce the records.”

Of East-West, Ertegun says, “It’s a small label, with no many releases, very selective, extremely particular on quality, presentation, and graphics. We’re in no rush—we’re not after top 40 hits. Nor is it a jazz label.”

On this month the new la-
bel’s official: the Modern Jazz Quartet’s “For Ellington” and a new release by Joel Spiegelman—a “classical musician who has become crazy about very advanced computer synthesizers,” says Ertegun, quoting the “New Age Bach: Thérè Goldberg Variations.” August will bring a release from vibraphonist Milt Jackson with an all-star band including J.J. Johnson and Jon Faddis, and the latest from Polish vio-
linist Michal Urbaniak.

Ertegun cites “up-and-down

years for jazz in general, and says of Atlantic’s own involvement: “It may sound immodest, but it’s the truth—while I was at Atlantic, that was the time Atlantic was really in-

volved with jazz. Because I’m really extremely involved with jazz. Now it just happens that my brother [Al-
met] is just as involved as jazz as I am, but he was producing the hits—he was making the records in those days with Clyde McPhatter, with Bobby Darin, with the Drifters. So even though he loves jazz as much as I do, I was the one doing all the jazz recording.”

After he became the head of
WEA International, Ertegun says, Atlantic’s jazz activity “definitely decreased” because of the politi-
cal and sentimental spikes of interest. But the la-
bel’s recent releases by such art-
ists as Al Cohn, Wynton Marsalis, and the establishment of East-West, he adds, “hopefully mark a comeback to jazz, particularly over the last few years. At-

lantic has been actively rebuilding its jazz roster, signing both con-
temporary artists like saxophonist Gerald Albright, guitarist Paul Jackson Jr., and drummer Danny Gottlieb, as well as more traditional

jazz acts. The latter category includes veteran saxophonist Illinois Jacquet, who now leads his own big band, and, Ricky Schultz, VP of MCA Jazz, sees his label as coming out of “a very active couple of years of ac-

tivity and growth” and “more at this point on artist develop-
ment and marketing thrust.”

Recorded artists for MCA include those by trumpeter Mike Metheny and guitarist Henry John-
son (both on Impulse), mandolinist John McEuen, David Grisman, pianist Onaje Allen Gumbs (Zebra), and the new age-ish British duo Acoustica. McCoy Tyner’s “Spaces” Add George Kroad to the mix—he’s on MCA proper—and it’s safe to say the label has all bases (and formats) covered.

“I’m not trying to shake all of our artists,” says Schultz. “If one of the artists who’s signed to Impulse for years finds a way that’s his material that suggests something that would seem to be apart from that or projects from the course I’ve got the option of saying, ‘Let’s make the next record on MCA proper.’ He points to the un tileSize for instance, Al Cohn and Joni Carl-Carton currently enjoys, recording acoustic albums for the MCA Mas-
ters line, then getting electric for MCA releases. This also under way for a new album by drummer Jack DeJohnette, which might be seen on MCA proper.

Upcoming from Impulse this
summer will be a John Coltrane tribute album produced by Bob Thiele and David Young; the McCoy Tyner, Pharaoh Sanders, Cecil McBee, and Roy Haynes, along with the critical-
ly acclaimed saxophonist of anoth-

er generation, David Murray. Denver by zebr is new releases by Kenia, Perri, and Skywalk. A prom-
ised new release by the Hard Bop impres- sion and Timeless catalogs and a few other riffs and surprises make this year look especially promising for the label.”

Steve Backer, series director of RCA’s dual Novus line, says he’s “been very conscious of the transition between both lines at this point, halfway through their second year. That distinction can be noted in the actual Novus logo used on each album; in Backer’s words, “a red ‘O’ is pure jazz, a blue ‘O’ is every-

thing else.”

Backer says the Novus Blue line is “doing O.K.—we really haven’t broken the artists that I would like to think we’d see, but we’re constantly upgrading our ap-
proach to the label on all levels.” Aided by the upgrade soon will be the forthcoming CD revitalization feat-

Add Backer: “It turns out that many of the artists on Novus Red, are becoming known now, with albums they’ve done their first album in a long time. Like Steve Lacy—it’s his first [U.S. record] in ten years, and I think the Prestige work. It was James Moody’s first, I think, in nine years, with a new album. Kenyatta, the first ever for a major. Henry Threadgill, the last one he did was in 1980. Amina Claudy Moore, it’s her first ever for

Due in September from Poly-

gram Jazz, a 10-volume boxed CD

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cordings, which will include live and studio material not on the recent boxed LP collection.

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tet. The combination of talents in-

volved—pianist Bley, British saxo-

phonist John Surman, guitarist Bill Frisell, and drummer Paul Motian, in this case—results not only in great jazz, but great sound ex-

periences, an area where the label has always excelled. Similarly, the En-

rico Rava/Dino Saluzzi Quintet’s “Volver,” with its unique trio of trumpet, bandoneon musical interplay, of-

fers music very much out of “nor-

mal" bounds.

At Columbia, there’s a “lot going on,” says Sherry Winston, national director of jazz promotion, includ-

ing the launch of Sonny Rol-

gione and an imminent double-live set from star trumpeter Wynton Marsalis, recorded live at Wash-

gton’s Blues Alley.

“It’s an enormous project for

Wynton,” says Winston. “As a mat-

ter of fact, we’ve actually specially edited sampler to radio be-

cause the cuts on the album are really long.” Aside from Marsalis, the new product is forthwith, Hubert Laws, Sarah Vaughan, the Gadd Gang, and Vital Information, she adds.

Columbia’s diverse roster— which includes both Wynton and Branford Marsalis, Donald Har-

ris & Terence Blanchard, A. Blythe, Gary Numan, and Hubert Laws—allows plenty of room for crossover, putting “original” cross-

over artist Herb Hancock, for ex-

ample, in the interesting position of sometimes making albums that ac-

tually can’t be promoted to jazz ra-

lers because of their potential to

“act” as a radio station. “I think when an artist does that,” says Winston, “they’re mak-

ing the decision to go somewhere else, that area, and they’ve got to take responsibility for not having every-

thing [in terms of jazz airplay].” You want to make an album that’s split down the middle—have it jazz and half R&B, like a Naja or a Gerald Albright, you can have that, you’re making a certain statement. They’re not going to do as well on jazz radio. Nor on the jazz airplay charts.

Some of the most intriguing news at CBS for many jazz fans has been the revival of the Portrait la-

bel, which once had such fea-

ture Ornette Coleman & Prime Time, bassist Stanley Clarke, the Leon Thomas & Blood, Japa-

nese fusion group T Square, and much more. Combined with Colum-

bia’s continued roster of jazz art-

ists, and the high hopes that the du-

ly balanced reissue series, it would appear that CBS’s famed one-two punch continues to sting.

Henry Johnson

a major. Adam Makowicz, his first in seven years. That’s an interest-

ing pattern that’s developing there. I think we’re filling a gap—that many of these artists should be rec-

orded in America, on major la-


tels.

Backer reiterates the need to

break new artists. “As I said before, we will persevere until we do. I hope the light stays green.”

And the light was green for Blue Note Records to shift over to EMI-Manhattan to Capitol this year, which label mandar Michael Cus-

cura attributes to desire of “the new Capitol” desire to have a pres-

ence in the jazz market. “Capitol has no doubt it will have a much better position, and we’ll have a salesperson out there watching the stuff, working on it.”

The current Blue Note philoso-

phy, says Cuscura, is to have a wide range of diverse talent and keep releases down to between 15 and 18 a year—“Out of that, there should be three or four people with crossover potential.” Adds Cuscura, “It’s our philosophy that peo-

ple like Diane [Reeve], Stanley [Jordan], and Bobby [McCarron] are basically unique in their appeal, and that sort of crosses them over. You don’t have to make a CTI or GRP kind of album with those kind of artists. They do what they do.”

Other Blue Note releases have reflected Cuscura’s goal of a wide-

range of talent, including main-

stream artists like Out Of The Blue (OTB) and Bobby Watson and new “elder statesmen” such as McCoy Tyner and Freddie Hubbard. “To be in the jazz business, you have to have a certain amount of responsi-

bility to the jazz community,” says Cuscura, “as well as a responsibil-

ity to the corporation that’s paying the bills. So we try to run the gamut from Don Pullen to Stanley Turren-

ner.”

PolyGram runs the gamut of eso-

teric jazz imports, including Black Saint, Soul Note, Red, JMT, and Owl. Richard Sanderson’s Cur-

lyGrass Jazz, and also recently reacti-

vated the Verve/Forecast label, re-

cording among others former Miles Davis sidemen such as Jack DeJohnette, and, also activate the revitalized EmArcy and Verve labels and the label’s continued commitment to jazz.

Ben Murphy, product coordinator for PolyGram Jazz, says it would “make sense” to release much of the product the label imports do-

mestically “as far as getting a greater visibility for the artist.”
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Coleman; a performance of Igor Stravinsky's "The Soldier's Tale" featuring Sling and Vanessa Redgrave; and albums by acoustic guitarist Fareed Haque, singer/songwriters Kennedy-Rose, and Michael Convertino.

"It would be great if we had a platinum record," says Reed, "and believe me, we're going to aim for that. We're definitely not trying to sell an arty little label that's not going to make any money. Otherwise, we're not serving this purpose."

The British label Editions E.G., distributed domestically by Passport, originally appeared to be a haven for Brian Eno's famed ambient music adventures. The label has featured some gorgeous recordings by John Hassell, Harold Budd, and Hans-Joachim Roedelius, among others. Yet in the past year or so, it has emerged with an increasingly firm grasp on solid British jazz artists, including Loose Tubes, Bill Bruford's Earthworks, Man Jumping, and District Six, featuring the piano work of Chris McGregor. And another pianist, Keith Tippett, has just released a new album with his wife, Julie Tippett, who long ago sang under the name Julie Driscoll in the British pop group the Trinity.

Sam Alder, co-owner of Editions E.G., says the label is embracing British jazz more than it has in the past "because it's got interesting, and it's got young. The British jazz scene for a long time was one or two old and very respected players, and now it's about young guys." The company puts out three sets of releases a year, he says, and after the Tippett & Tippett set will issue new product from Loose Tubes and the Penguin Café Orchestra.

How does Alder define Editions E.G.'s A&R direction? "It's a label of contradictions," he says. "There's no doubt about it. If you try to discern a musical policy, you will not find it. It's been very wide, very eclectic, and essentially very interesting music."

And on two fronts. Virgin Records has explored similar musical territories: with its Earthworks line, which focuses on world music, and with Venture, a new label. Venture, in its first batch of releases, issued albums by Bill Laswell, Michael O'Sullivan, Peter De Havilland, Itchy Fingers, Hans-Joachim Roedelius, the Durutti Column, and Lester Bowie's Brass Fantasy. Earthworks has issued several African records, many of them compilations but others more focused—including the "Thokozile," featuring South African vocalist Mahlatini and the Mahotella Queens.

Trevor Herman, co-director of Virgin Earthworks, calls the project the most important of the company's new releases. That group, he says, "was right at the beginning of modern township music. Before that, it was all very jazzy. They're the main originators of this style of music, and they still survive and are playing live."

DAVE DIMARTINO

While the artists, the sounds, and the styles are all different, every Denon jazz release has one thing in common. Individuality. You hear exactly what the artist intended. And with Denon digital recording, you hear it with astounding force and clarity. No wonder more and more of today's jazz artists are recording on Denon. As they should be.
with Herbie Mann's "Jasil Brazz." Rick Bleiweiss, RBI GM, points to Mann's high-charting success, and warns us to be prepared for the RBI debut of Christopher Holiday, the 18-year-old saxophonist who has been playing professionally for seven years now. "He has been called the second coming of Charlie Parker," says Bleiweiss; a May story in People has already alerted most of the country to that fact. The album will bear a sticker with quotes from Dizzy Gillespie and Jackie McLean; Holiday himself will play alongside Ron Carter, Cedar Walton, and Billy Higgins. It's called "Reverence."

And what of the two labels mentioned above by Muse Records? Joe Fields? Fantasy has really become a combination of many. At this point the lines it offers include Prestige, Milestone, Stax, Pablo, Riverside, and Contemporary. (It also distributes, though it doesn't own, Orrin Keepnews' Landmark label.) "It's never been our philosophy to wake up one morning and say, 'Let's buy a label,'" says Fantasy president Ralph Kauff. "We never had a master plan to acquire this or that. When an opportunity comes along, and we're in a position to take advantage of the opportunity, that's when we evaluate it." Kaffel estimates that Fantasy releases 30 to 35 albums a year, and echoes Fields: "The full catalog trend that Tower has initiated is a godsend to us."

Cari Jefferson, president of Concord Jazz Records, has a bundle of records in the can due out soon, including new product by Phil Woods, Flip Phillips, and Emily Remler, and a live-in-Moscow perromance by Dave Brubeck. He prefers not to hear people refer to his label as "mainstream" or "straight-ahead," and pointedly refers to past Concord albums that were anything but mainstream.

"You have to realize that you're small," says Jefferson. "I know what my relationship is with the real world of records, and we're not in to sell millions of anything. We had Tania Maria, you know. We were the first company to record her, five wonderful albums. Then she went out with a competitive company. Two albums and they dropped her. They tried to make a pop singer out of her. And I don't think that's what her bag is."

**DAVE DIMARTINO**

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**MICHEL CAMILO**

"Brilliant" THE NEW YORK TIMES

"Refreshing" DOWNBEAT

"Virtuoso" JAZZTIMES

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July 03 Copenhagen, Denmark
July 04-09 Meridien Hotel, Paris
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July 11 JVC Grande Parade Du Jazz, Nice
July 12 Vienne Jazz Festival, France
July 14 Pori Jazz Festival, Finland
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July 17 Andorra Jazz Festival, Andorra
July 18 Valencia, Spain
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**JAZZ VIDEO**

(Continued from page J-14)

sales lost due to the uncounted number of VCRs running during those specials.

For more than three years, independent UHF station WVEU (Channel 69) in Atlanta has offered the only regular jazz video program on commercial television. Peter Mandell, the station's creative services director by day, can be seen in the wee hours of Saturday and Sunday mornings wearing shades and sitting in his mock café, answering to the name of Glenn White as host of "The Jazz Beat." Mandell uses clips provided by record companies, out-takes from long-form videos and conceptual clips he creates himself. "It's been a labor of love," says the jazz buff, who has been joined live by Mose Allison, Gary Burton, Bob James, Dave Grusin, and other guests on his half-hour show. "On occasion, we've pulled better ratings than 'Night Tracks' (Turner Broadcasting's late-night pop video show, also based in Atlanta). The hunger for jazz is very large in this market."

WJ-1 often addresses that hunger on a national scale with its two-hour Sunday night feature, "New Visions." Producer Michael Simon says he tries to include at least one or two traditional jazz clips per show. "It depends on the guest host," Simon says. "If it's a new age artist, you won't see too much traditional jazz. Guest hosts are allowed to program about half of the clips for the show. We have Dizzy Gillespie, Miles Davis and Joe Williams scheduled as future hosts. You'll see plenty of jazz on those shows." Simon adds that Ben Sidran has become the "semi-permanent" host for "New Visions."

Will jazz video emerge as a big seller in the future? That says WJ's Marc Jacoby, is not really the point.

"Look, if we were in this business just for the money, we'd all be making horror and pornography videos," Jacoby says. "Jazz is art."

**CREDITS:** Special Issues Editors, Ed Ochs & Robyn Wells; Editorial Assistant, Peter Keepnews, Dave DiMartino; Editorial by Billboard writers, except "Video" by Terry Wood, an L.A.-based music writer; Design, Steve Stewart; Cover, Jeff Nisbet.
Jazz Legend Al Hirt is spectacular on this all new –
totally digital disc. Hirt unites
with famed clarinetist ‘Peanuts
Hucko’, bassist Chris Clarke,
saxophonist Dalton Hagler,
trombonist James Duggan,
pianist Dave Zoller, and Bobby
Breaux on drums; and the
result is a “Sound Spectacular”
featuring classic New Orleans
Jazz performed to perfection!

Jazz Fusion

Rick Strauss, former member
of SPYRO-GYRA, artfully blends
his significant composition
skills and masterful guitar style
to produce a new dimension to
“Jazz Fusion”. This digital disc is
headed to the top of the
Contemporary Jazz charts and
will establish Rick Strauss as a
major talent.

InterSound, Inc.’s innovative
ProJazz celebrates its second
Birthday with a commitment to
the new generation of jazz.
ProJazz’s release of Gerry
Mulligan’s Symphonic Dreams
led to a new concept for Jazz
Legends—symphonic jazz. With
the success of Symphonic
Dreams, ProJazz is expanding
this concept and will release a
symphonic jazz digital disc
featuring the King of
trumpeters, Al Hirt. Jazz giant
Dizzy Gillespie and his band,
including Sam Rivers, will be
united with one of the many
symphony orchestras available
to ProJazz through InterSound’s
ProArte label. The world
renowned conductor/performer
John Dankworth will
be paired with the Rochester
Pops to produce an all Duke
Ellington disc.
The success of ProJazz in the
jazz fusion area with top
charting projects from exciting
new artists Joe Taylor and
Samoa expands with the
addition of ex “Spyro Gyra”
member Rick Strauss, crack
fusion group from Dallas
“Clock Work,” L.A.’s premiere
new Latin fusion ensemble
“Chef,” and new releases from
Samosa, recorded at Princée’s
state of the art Paisley Park
Studio and Joe Taylor, New
York’s hottest fusion
composer/performer.
InterSound’s International
Division has created a new
direction for ProJazz—“South
African Jazz.” Initial releases for
July include top charting
Jonathan Butler’s “Early Days”
(originally from Capetown,
S.A.), “Sabena” from Basil
Coetzee, “Ibba” from Winston
Mankuku and “Heartbeat of
Africa” from Amampondo.
From America’s jazz legends to
hot new fusion, and now South
Africa, ProJazz is forging the
new generation in jazz.

“That’s A Plenty” is the first
ProJazz “Al Hirt” recording.
Future Hirt, digital discs will
feature Al Hirt on a “Dixieland”
disc and as ProJazz did with
Gerry Mulligan (Symphonic
Dreams), Al Hirt will perform
with a full Symphonic
Orchestra. A Future ProJazz
recording will feature Al Hirt
performing “TorchSongs”
for trumpet.

OVER 60 MINUTES
OF THE MAGIC OF
AL HIRT CDJ 659

Joe Taylor firmly established his
position as a leader in Jazz
Fusion with his top charting/
best selling “Mystery Walk” on
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new disc entitled “Darker
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**MUSIC VIDEO**

**U.K. Rock Series Hits Cable With Pepsi Backing**

**U.S., Canada ‘Wired’ For New Show**

**BY NICK ROBERTSHAW**

LONDON — Audiences in the U.S. and Canada will also be able to sample the taste of the U.K.‘s latest rock music series this summer when Channel 4’s “Wired” begins a 13-week initial run on the USA Network cable channel and on the CBC broadcast network in Canada.

In separate million deal with Pepsi-Cola, however, “Wired” will also be sold to 25 major international markets on a sponsorship/barter basis. The show is produced internationally by Granada Television International as a ready-made package, with two Pepsi commercials already inserted in each one-hour show.

Each package will feature opening and closing credits along the lines of “Pepsi-Cola Presents,” together with commercial-break introductions. Besides Canada, other countries and regions that have agreed to take the sponsored package are South America, Australia, Mexico, the Far East, Germany, Scandinavia, and Italy.

“Wired,” which started on U.K. television early in May, is from the same production stable as “The Tube,” generally recognized as the most innovative music series on British television in the last few years.

“The Tube” was produced by Malcolm Gerrie and Jonathan Hewes, who are also the producers of “Wired” for Initial Television. That series, which has received critical acclaim as a logical successor for the grown-up “Tube” viewer, had a target audience in the 25-35 age group.

The series is a mixture of performance, interviews, and features. Acts include Whitney Houston, who was the first to be signed; Tom Jones, Hall & Oates, George Michael, Eurythmics, Tracy Chapman, Public Enemy, Run-D.M.C., Scritti Politti, and Joni Mitchell.

Features include segments on music industry business, ethnic music, and politics, and the show “steers clear of the usual gossip, fashion, and trendy hype generally associated with music television programs,” says Gerrie, a key figure to the New York-based line producer for the series.

“Wired” is shot on video using both studio and location work. It is co-presented from London and New York, Lenore Pemberton is the U.S. presenter and Tim Graham the London host.

Music and performances are pre-recorded in the U.K. at Pinewood Studios, but the reporting on all aspects of the music business, from both the U.S. and the U.K. is completed as near as possible to transmission time.

Pre-recording the performances allows “Wired” to feature all the major bands, fitting in with their schedules,” says a Channel 4 spokesman. “It also provides the opportunity for creative postproduction techniques.”

— electronically transmitted from the U.K. to USA Network was concluded by Granada Television International, which holds the world video distribution rights for “Wired” as a result of its initial funding for the series. Channel 4 has the exclusive U.K. license.

“Wired” is an important step forward for Granada’s distribution activities. It is believed to be the first time an U.K.-made series, as against a specially produced syndicated internationally with commercials already inserted.

Also overseas is the first international projects to come out of the increasingly important independent TV production sector in the U.K., in which Granada sees itself as a major investor in the future.

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**VIDEO TRACK**

**NEW YORK**

*CHRUBBY CHECKER JOINS THE Fat Boys in the clip “Do The Twist,” a remake of his 1980 and 1981 No. 1 hit. This picture: No one at Yolinda’s sweet 16 party is grooving to the band her mother hired. Naturally, the Fat Boys and Checkey step out for a large animated TV screen to rescue the party. Shot at Mother’s Sound Stage by director John Lloyd Miller and produced by Ken Walz along with Rudd Simmons of Ken Walz Productions, the clip supports the Fat Boys’ latest album, “Coming Back Hard Again,” on Tin Pan Audio Records.

“Day O,” Harry Belafonte’s classic, is making a comeback, thanks to the film “Beetlejuice.” Tamara Wells of One Heart Corp. produced the clip from the film’s soundtrack on Geffen Records. Director Steve Porell used special effects to comically tie together footage of Belafonte singing with clips from the movie. Appearing as if he is actually in the film, Belafonte shows up in windows, photographs, and on TV screens.

**LOS ANGELES**

*TONI CHILDS’ LATEST clip for “Stop Your Fussin’,” from her A&M album “The Union.” O Pictures producer Sharon Orek along with directors Michael Patterson and Candace Reckinger created a tropical setting that shows Childs singing at the beach with a volleyball game played by males in the background.

Penta recording artist Raymond May makes his video debut in “Romantic Guy,” the first single from his Elektra album, “Undoubtedly Addicted.” James O’Mara and Kate Ryan of O’Mara & Ryan show May acting out his song in various I.A. locations, including playing guitar in the back seat of a cab and singing into a pay phone.

“In Dinner For Two,” Michael Cooper sees a beautiful girl. Although other girls are interested in him, the only thing he can think about is her in this clip directed by

**Shine On Brightly.** New SBK publishing/recording artists Shine are shown on location in Glasgow, Scotland, shooting their debut video for the single “Wall Of Hate.” The single’s release is set for this month on RCA.

**Bruce Logan.** Produced by David Naylor and Jane Reardon of D.N.A. Productions, it supports Cooper’s Warner Bros. release “Love Is Such A Funny Game.”

**Graham Parker’s** clip for “Get Started, Start A Fire,” from his latest RCA record, “The Mona Lisa’s Sister,” was shot on location in London. Director Tony Vanden Ende combined black-and-white footage of Parker’s band performing at the Metropolitan World Men’s Club with shots of Parker searching the remains of a burned-out building. Academy Award-winner Freddie Francis was director of photography, while Roger Hunt and Mike Bodnarzuk produced the clip for Vivid Productions.

Atlantic artist Paul Jackson Jr. makes his video—and athletic—debut in “I Came To Play.” First it’s tennis, and when the balls go whis-}

*Steven Dudley.*

**by Steven Dudley**

**“In the record business, you’re a hit if you sell a million copies,” notes Benjamin. “In TV, if you reach only a million households, you’re off the air.”**

In fact, whether on cable or broadcast TV, music does not pull big numbers. In this a fact of life, is there any way to make music play on TV in Peoria? If you have any suggestions or comments, the Eye would like to hear them.

**The Buzz Bin Grows:** According to Lee Masters, senior executive VP and general manager of MTV, in a six-month period the channel will start a new half-hour daily program, as yet untitled, that will focus on the type of alternative, college-oriented bands that so far have been highlighted in the channel’s buzz bin rotation.

“Our objective is to introduce the mainstream MTV viewer to what is going on in this genre,” Masters says. The show will debut at 11 p.m. EST. “It will be aimed at those MTV viewers who aren’t necessarily fans of this music and will feature videos by both established acts who have come out of the alternative scene—like 10,000 Maniacs, the Church, and Midnight Oil—as well as new and unestablished artists in the genre.”

Speaking of alternative music, Masters responds to allegations that indie labels have been dropped from MTV’s “120 Minutes.” See Grass Route, page 42, for details.

**Summer Vacation:** Black Entertainment Television’s popular “Video Soul” program, starring Donnie Simpson, is taking a “summer hiatus,” according to BET program director Jack King, “due to basically a production problem,” says Newman. “We have only a certain number of production hours each year at the studio and we are now geared to keep the show going.”

BET’s weekly top 20 countdown show as well as “Video Vibrations,” “Soft Notes,” and “Midnight Love” may be summered shows this summer, Newman says.

“We’re in the midst of building a $10 million production facility now, in order to be able to do our own in-}

**by Steven Dudley**

**by Steven Dudley**

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MuchMusic Doesn’t Have Much Luck At Cable Meet

OTTAWA MuchMusic Network came away from the key cable gathering in Canada without a much-needed agreement from cable-system operators to put the 24-hour-per-day channel on basic service. The channel’s fate is now uncertain.

“We have no deal yet,” says MuchMusic president Moses Znaimer. It was the annual Canadian Cable Television Assn. meeting in Hallifax, Nova Scotia, it was expected that deals would be worked out to move MuchMusic from its current status as a pay TV offering to a basic-cable service (Billboard, June 4). A recent government ruling allowed both MuchMusic and The Sports Network to become basic services.

Unfortunately for MuchMusic, many cable companies had only months earlier agreed to long-term affiliation agreements with MuchMusic as a pay-cable discretionary service. So far, these companies have been unwilling to tear up these far more lucrative deals (by a higher payment from a subscriber) to move MuchMusic to a basic service.

The channel has managed to iron out differences with cable firms at the CCTA meeting, but MuchMusic did not. Zaizmer and other network officials still hope to arrange deals in the coming weeks.

Most observers say it is crucial for MuchMusic to arrange the deals as soon as possible. With TSN now going to basic service, MuchMusic will be the only service other than the movie-based First Choice-Supercinema service to be on a discretionary service. Other new specialty services are coming aboard in the fall, but they will also be basic-service offerings.

MuchMusic can’t afford to remain a discretionary service if it hopes to retain its subscriber levels. For consumers, one of the station’s major attractions was that cable companies packaged it with TSN and other specialty services at a relatively low price. With those other services now offered as part of the basic service, MuchMusic’s price may not remain as attractive.

Also, for MuchMusic to expand and increase its revenue, the best—and perhaps only—route is through a movement to basic cable. Such a deal would quadruple MuchMusic’s subscriber count, currently at 1 million.

The Canadian Radio-telecommunications and Telecommunications Commission approved making the network a basic-cable offering last year, but it gave cable operators the option of working out their own affiliation agreements. If a deal cannot be worked out, however, the commission may be brought in to help break an impasse. It’s unlikely that MuchMusic, owned by the mighty CHUM Ltd., will sit by idly and allow other cable companies to scuttle the channel.

Kirk LaPointe

This weekly listing of new videoclips generally for programming and/or promotional purposes includes artist, title, album (where applicable), label, producer, distributor or house, and director. Please send information to Billboard, New Videoclips, 1515 Broadway, New York, N.Y. 10036.

COLD CUT FEATURING YAZZ AND THE TOTO—“True Colors” (Arista/RCA)—Directed by Jim Yukich

DEACON BLUE—“When Will You (Make Your Phone Ring)” (PolyGram/Columbia)—Directed by Wendy Whelan

DARYL HALL & JOHN OATES—“Missed Opportunity” (Epic)—Directed by Spett Cates Productions

GREGORY HINES—“That Girl Wants To Dance With Me” (A&M)—Directed by Spett Cates Productions

BILL MEDLEY—“He Ain’t Heavy, He’s My Brother” (Rounder/Scorpio Bros.—CBS Associated)

KIRK LAPOINTE
Meet Tackles PPT, PPV, Copy-Depth Issues

Great Expectations For Industry

BY JIM MCCULLAUGH

LOS ANGELES The five-year outlook for the home video industry is bright, but growth will continue to be snagged by the thorny issues of distribution consolidation, deep of copy, pay-per-view, and pay-per-transaction.

That was the prognosis offered by Peter Pirner, president, Media Home Entertainment, during an ancillary market panel at the fifth Arthur Young Entertainment Symposium, held here June 9 at the Beverly Hills Hotel.

Speaking to an audience composed primarily of bankers and movie industry executives, Pirner placed 1988 total home video industry revenues at $2.75 billion, with $1.75 billion coming from rental and $1 billion emanating from sales.

By 1993, forecast Pirner, total industry revenues would be $4.5 billion, a 65% hike. Of that, rental would make up $2.6 billion, an approximate 50% increase, while self-through would consist of $1.9 billion, an approximate 50% increase.

The total video specialty universe, he predicted, will shrink from 25,000 to 18,000 dealers, but those remaining would be well capitalized, fueling the industry with open-to-buy dollars.

He also said that it is becoming increasingly harder for independent companies to get good product since many studios are locking up all rights to projects—but in the long run, he said, “no one has ever successfully monopolized creativity.”

Pirner told attendees that distributors are still reeling from the series of cutbacks effected by such companies as Vestron, RCA/Columbia Pictures Home Video, and MCA Home Video. The industry is ripe with rumors that other studios will make cuts in the future “as they see fit.” Currently 90% of the business, he said, is being done by 16 labels. At the same time, he pointed out, distributors are also continuing to reevaluate their own businesses, employing Commod’s move to pare down its offerings.

As for copy depth, Pirner indicated that retailers will continue to invest heavily in A titles—at the expense of B titles.

As for PPT, Pirner, who confirmed Media’s participation in National Video’s PPT program, indicated that even if revenue-sharing programs ultimately prove successful (Continued on page 39)

Former Karl-Lorimar Head
Indicted In Funding Flap

LOS ANGELES Video pioneer George Stuart Karl Jr. has been indicted by a federal grand jury for allegedly violating federal election campaign contribution laws—including making illegal contributions to former Democratic presidential hopeful Gary Hart.

Karl was the founder of Karl-Lorimar Home Video and producer of the highly successful Jane Fonda exercise and fitness video-cassettes. He sold the company to Lorimar-Telepictures in 1984 but was forced to resign as head of the home video unit last year in an alleged conflict-of-interest controversy that involved part-ownership of an outside company doing business with Karl-Lorimar.

A 12-count indictment, handed down June 10, carries maximum penalties of 36 years in jail and fines of $500,000. Karl was to be arrested in U.S. District Court in Santa Ana, Calif., on Monday (20).

Karl is charged with conspiracy, contributing more to federal candidates than is legally permissible, funneling campaign contributions in the name of company employees, and making false statements before a government agency.

The charges contend that Karl made nearly $200,000 in illegal (Continued on page 39)

We’re Fon-da Her. Jane Fonda takes a breather on the set of her new exercise video to accept a plaque from Billboard honoring her for the largest initial shipment of a nontheatrical videocassette. “Start Up” recently shipped 78,165 units for Lorimar Home Video. Making the presentation is Jim McCullagh, Billboard home entertainment editor. Fonda’s new tape, an update of the original “Workout” cassette, is expected to be released this fall. (Photo: Attila Cuspo)

HOME VIDEO

FOR WEEK ENDING JUNE 25, 1988

Billboard

TOP MUSIC VIDEOCASSETTES

Compiled from a national sample of retail store sales reports.

| WEEK ENDING JUNE 25, 1988 | TITLE | Copyright Owner, Manufacturer, Catalog Number | Principal Performers | Price of Rental | Stock | Expected List Price
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<td>Warner Reprise Video</td>
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<td>Joe Jackson</td>
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<td>7 FLICK: THE VIDEO KICK</td>
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<td>Index Video Inc./Toddy Mundo Ltd</td>
<td>Talking Heads</td>
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<td>Polygram Music Video/U.S.</td>
<td>Bon Jovi</td>
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<td>MPI Home Video</td>
<td>Heart</td>
<td>1981</td>
<td>SF</td>
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- RIAA gold certification for theatrical films, sales of 75,000 units or suggested list price income of $3 million ($30,000 or $1.2 million for nontheatrical made-for-home video product). • RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of $6 million (600,000 or $2.4 million for nontheatrical made-for-home video product). • Gold certification for theatrical films, sales of 50,000 units or a value of $1.2 million for music video product. Titles certified prior to Oct. 1, 1985, were certified under different criteria. SF = short form. LF = long form. C = concert. D documentary.
In the “No.” Bud O’Shea, president of MGM/UA Home Video, left, presents a check for $75,000 to “Just Say No” foundation president Tom Adams during the 4th annual Walk Against Drugs in Washington, D.C. MGM/UA donated a percentage of the profits from the videocassette release of “Fatal Beauty” to the foundation. The movie, which has an anti-drug theme, also includes a special public-service announcement against drug abuse.

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.

“Brideshead Revisited, Volumes 1-6,” Virgin Vision, 98 minutes each, $29.95 each.

This television adaptation of Evelyn Waugh’s novel about friendship, faith, family, and fate in Edwardian England was a major event when the miniseries aired on PBS a few years ago and is now being offered on videocassette in six separate installments.

The story explores the friendship between Charles Ryder (played by Jeremy Irons) and Lord Sebastian Flyte (Anthony Andrews), who meet at Oxford, and Charles’ ensuing relationship with various members of Sebastian’s wealthy Catholic family over the next 20 years. The cast also features Sir Laurence Olivier, Sir John Gielgud, and Diana Quick. The characters are engaging, the sets and costumes lavishly detailed, and the overall production exquisite. Fans of this wonderful story will be happy to see it out on videocassette; the series will probably gain a new legion of enthusiasts when those who missed its television run but remember the boopla scoop up the vids out of curiosity.

RICHARD T. RYAN

“Pace People With Arthritis Can Exercise”: ProCam Inc.; Level 1, 28 minutes; Level 2, 38 minutes; $12.50 each.

Professional golfer Jan Stephen hosts these programs, which are designed specifically for arthri-
sia sufferers. The first program offers a mild workout, and many of the exercises may be performed in a sitting position. Meanwhile, the second-level tape offers a slightly more strenuous regimen. There is a great deal of repetition in both tapes, and viewers will probably only need one.

Designed by the Arthritis Foundation and other medical professionals, these programs are aimed at a highly selective market. However, with more than 40 million Americans afflicted with arthritis—and the number is increasing annually—there is high self-through potential. The modest price helps, too.

R.K.R.

“Massage-Simple,” Pooka Productions, 50 minutes, $19.95.

This delightful program offers an easily understandable guide to the fine art of sensual massage. In addition to learning the proper techniques for stimulating the various parts of the body, viewers are also (Continued on page 58)
SEE MADONNA IN CONCERT, FROM THE "WHO'S THAT GIRL" TOUR. FEATURING THE SONGS THAT HAVE MADE MADONNA A WORLDWIDE STAR.

"GREAT VID, GREAT SALES!" JOHN THRASHER, TOWER VIDEO

"MADONNA IS THE TRUE MEANING OF MUSIC VIDEO ENTERTAINMENT!" LAURIE CRAIG, TRANSWORLD

"STRONG OUT OF THE BOX!" MICHAEL DUNGAN, CAMELOT

100 MINUTES OF PURE POWER IN A SENSATIONAL NEW HOME VIDEO!

MADONNA

CIAO ITALIA: LIVE FROM ITALY
INCLUDING • PAPA DON'T PREACH • OPEN YOUR HEART • TRUE BLUE • INTO THE GROOVE • AND MORE!

AVAILABLE NOW ON WARNER REPRISE VIDEO © 1988 BOY TOY INC.
VIDEO REVIEWS

(Continued from page 58)

made aware of the key differences between Swedish, Shiatsu, and sports massages.

Close-up camera work, an intelligent script, and soothing background music highlight the well-directed filming, delivering the performances of the actors.

With its relatively modest price, this program should find a slew of new buyers.

R.T.R.

“Reader’s Digest Great National Parks—Yosemite/Yukon” documentaries that will offer 20 grand prizes of seven days and six nights in Hong Kong. The consumer marketing effort will come in two parts; the first will come prior to the preorder date, and the second will be implemented four weeks after the Aug. 18 street date. Nelson says the movie, which will be offered on videocassette for a list price of $89.95, grossed some $200 million internationally at the box office. The epic drama also copied nine Academy Awards, including one for best picture. Only “Ben Hur” and “West Side Story” won more Oscars.

FALLING BLANK-TAPE PRICES led to a sharp decline in dollar volume last year, according to the International Tape/Disc Assoc. While VHS blank tape posted a modest gain of less than 1% in unit volume in 1987, price erosion prompted a decline of 15% in dollar volume. Overall, the just-released ITA figures reveal the industry sold 315 million VHS cassettes, or $1.1 billion in dollar volume. Meanwhile, Beta continued its free fall, dropping 45% in dollar volume ($1.37 billion in 1986 vs. $75 million last year) and 25% in unit sales (23 million last year and 34 million in 1986).

TAPES OF TWO STAR-STUDIED concerts will be released by International Video Entertainment in July. “The Prince’s Trust Rock Gala” and “Standing By Me” will be released July 14 for $19.95 each. The first title includes performances by Elton John, Eric Clapton, Phil Collins, and Ringo Starr. Performing in the second are Boy George, George Michael, Ben E. King, and Meat Loaf. Both 60-minute programs come as a result of JVC’s acquisition pact with Radio Vision International.

CELEBRITY HOME ENTERTAINMENT is offering dealers a “twin-pack plus” to promote its “Gallavanta” release. Two copies of the animated feature about a colony of ants facing day-to-day challenges that closely resemble those faced by humans in contemporary society are included in the package, as are an art farm and a one-hour sampler collection with excerpts from Celebrity’s Just For Kids label. The package is available for a list price of $39.95 up until the precut checkout date of July 12. Individual copies of “Gallavanta” are available for $39.95 each. The street date is July 26.

JACK VALENZI, president of the Motion Picture Assn. of America, says 5%-10% of the nation’s video retailers are involved in video piracy. Says Valenzi, “We are witnessing an increase in the [the] authorities are spending on copyright crimes and are heartened by the trend of the last few years which has seen the percentage of pirate videos in the marketplace level off despite continued expansion of the overall home video business.” The MPAA operates a 24-hour toll-free hot line for people wishing to report video pirates: 800-NO-COPIES.

THE BITTER BATTLE between two great college football coaches, former Ohio State coach Woody Hayes and Michigan coach Bo Schembechler, is chronicled in the 60-minute video “The Ten Year War.” The tape, available from Family Express Video for a list price of $29.95, features footage from games between the two teams from 1969-78 as well as recollections of the games by the two coaches.

AL STEWART

RECREATIONAL SPORTS

1 1 77 AUTOMATIC GOLF • • Video Reel VR 39 Bob-Marc’s methodically increase players’ drive by 30 to 80 yards. 14.95
2 2 49 DORF ON GOLF • • J2 Communications J2-0009 Tom Conway displays the fundamentals of golf in this sport of how-to’s. 29.95
3 3 9 DORF AND THE FIRST GAMES OF MOUNT OLYMPUS • • J2 Communications J2-0010 Tom Conway brings his way through athletic contests of ancient Greece. 29.95
4 5 55 THE BEST OF THE FOOTBALL FOLLIES • • Fox Hills Video NFG’s best and funniest football teesiers fill this compilation. 19.95
5 8 17 LEE TREVINO’S PRICELESS GOLF TIPS VOLUME 1 • • Paramount Home Video 12623 Pro Lee Trevino reveals the game techniques that made him famous. 19.95
6 5 55 SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS • • NFL Films Video Fox Hills Video Comprehensive history of the Superbowl champions, the Washington Redskins. 19.95
7 7 3 WRESTLEMANIA IV • • Titan Sports Inc. Cauliflower Video VHS053 This event, shown in its entirety, includes never-before-seen footage. 19.95
8 9 21 NOT SO GREAT MOMENTS IN SPORTS • • HBO Video 0024 Tim McCarver hosts compilation of sports’ worst memorable gaffes. 14.95
9 10 49 ARNOLD PALMER: PLAY GREAT GOLF VOLUME 1 • • Vestron Video 2038 Mastering the fundamentals focuses on the basic mechanics of golf. 29.95
10 12 7 FOREVER KENNAY: 75 YEARS OF RED SOX BASEBALL • • 3M/Sportsman’s Video Tragedy history is here! from 1912 to today, the players and the coaches. 18.95
11 6 77 GOLF MY WAY WITH JACK NICKLAUS • • Worldvision Home Video 2001 Easy-to-follow guide for the beginning golfer. 8.95
12 16 29 CHARLIE LAU: THE ART OF HITTING 300 • • Best Film & Video Corp. Improve your stance, shift your weight, adjust your swing. 29.95
13 20 53 NFL CTRUN COURSE • • NFL Films Video Fox Hills Video Profiles of football greats plus the NFL’s greatest hits. 19.95
14 19 49 JIM STEPHENSON’S HOW TO GOLF • • Lorimar Home Video 147 Program addressing aspects of golf such as putting and tee shots. 29.95
15 13 5 LEE TREVINO’S PRICELESS GOLF TIPS VOLUME 3 • • Paramount Home Video 12626 Lee Takes on the field in a series of swings faults like slicing & hooking. 19.95
16 15 5 1986 NY METS: A YEAR TO REMEMBER • • Rainbow Home Video From their hot start to these amazing ‘playoffs, it’s all here. 19.95
17 14 34 ARNOLD PALMER: PLAY GREAT GOLF VOLUME 2 • • Vestron Video 2039 More great tips from the master of golf. 19.95
18 17 31 A KNIGHT OF BASKETBALL • • Kartesy Video Communications Coach Bob Knight explains the fundamentals of offense and defense. 19.95
19 19 7 THE HISTORY OF BASEBALL • • 3M/Sportsman’s Video Includes rare footage from the Major League (baseball) archives. 19.95
20 18 25 BOOMI BANGI WHAP! DONK! JOHN MADDOX ON BASEBALL • • Fox Hills Video The ultimate guide to watching and understanding the game of football. 29.95

HOBBIES AND CRAFTS

1 2 63 LAURA MCKENZIE’S TRAVEL TIPS-HIMAR • • Republic Pictures Corp. H-3522-1 Visits to Maui, Diamond Head, and Waikiki. 24.95
2 4 3 FODOR’S GREAT BRITAIN • • Random House Home Video This video is based on the world famous travel book. 19.95
3 9 47 PLAY BRIDGE WITH OMAR SHARIF • • Best Film & Video Corp. Step-by-step bridge techniques and strategies. 34.95
4 8 32 THE CHARM OF LONDON • • International Video Network Tour London with Suzannah York & see the famous sights of this great city. 39.95
5 5 55 YES YOU CAN MICROWAVE • • J2 Video Inc. J2 Video $2000 Common-sense guide to the basics of microwave cooking. 25.95
6 5 5 SAN FRANCISCO BAY CRUISE • • International Video Network Enjoy the sights and sounds of San Francisco’s famous bay area. 25.95
7 8 25 THE SILVER PALATE: GOOD TIMES LIVE • • Simon & Schuster Video Paramount Home Video 121 35 Celebration of parties, people, and good food for anyone who entertains. 24.95
8 17 7 CHEF PAUL PRUD’HOMME’S LOUISIANA KITCHEN, VOL. 2 • • J2 Communications Celebration of parties, people, and good food for anyone who entertains. 19.95
9 10 77 CHEF PAUL PRUD’HOMME’S LOUISIANA KITCHEN, VOL. 1 • • J2 Communications Unique techniques are revealed in this video on Cajun cooking. 19.95
10 3 31 THIS OLD HOUSE • • Crown Video Numerous home repair and restoration ideas are revealed in an easy-to-use style. 24.95
11 7 17 THE SHORT-ORDER GOURMET • • Platts Communication Cooking essentials are taught for the time-pressed professionals. 19.95
12 6 23 CASINO GAMBLING WITH DAVID BRENNER & CASINO GAMBLING WITH DAVID LORIMAR • • Best Film & Video Corp. Learn the basic strategies for winning Craps, BlackJack & Roulette. 39.95
13 15 5 JULIA CHILD: MEAT • • Random House Home Video The preparation and carving of meats, steaks, hamburger, and chops. 29.95
14 13 9 JULIA CHILD: SOUPS, SALADS, AND BREAD • • Random House Home Video Mastering the art of bread, fibered salads, and light and hearty soups. 29.95
15 17 7 A GUIDE TO GOOD COOKING: SECRETS OF A MASTER CHEF • • Videokraft Chef Jacques Pepin hosts this guide to the basics of cooking. 49.95

*ITA gold certification for the minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units or $1 million at suggested retail for nontheatrical titles. O ITA platinum certification for a minimum sale of 25,000 units or a dollar volume of $18 million at retail for theatrically released programs, and at least 50,000 units and $2 million at suggested retail for nontheatrical titles. $9 short-form, LF long-form, C concert, O documentary. Next week: Health & Fitness; Business & Education.

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BILLBOARD JUNE 25, 1988

www.americanradiohistory.com
Low Turnout, Somber Sales Outlook Mar CES

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

BY MARK HARRINGTON

Despite the Fine Weather, there was a cloud over the Consumer Electronics Show, held June 4-7 in Chicago. The problem wasn’t a lack of innovative products or interesting new marketing schemes; there were plenty of those. Suppliers showed a whole new generation of VCRs and televisions with advancements enough to carry both categories into 1990. VCRs talked, listened, decoded Dolby stereo sound, and split the TV screen up like an amoeba. The show was also a launching pad for some of the biggest bright, sharp TVs ever—sets with equally powerful audio capabilities.

What seemed to be getting most folks down were numbers—or more precisely an apparently alarming lack of them. The initial buzz concerned poor attendance. It is customary for the Electronics Industry Assn. to boast early head counts in excess of 100,000. This time attendance was quietly said to be about 95,000. The word quickly spread, and soon nearly everyone was remarking, “Isn’t this place dead?”

The second, perhaps more serious concern with numbers involved the EIA’s sales projections for this year and next. The EIA releases them early in the year, then revises them for June as market trends develop. What appears to be developing now is a marked downturn in video sales. Right off the top the EIA trimmed 1 million from its home deck estimate, leaving the industry to divide a smaller yearly pie of 10.5 million units. The figure is 1.1 million units fewer than the number of sales recorded last year, a direct reflection of unprecedented VCR sales during the past five years and the resulting 53%-home-penetration level.

Camcorders locked out. Because of brisk sales of the product, the EIA’s earlier estimate that 2 million units will be sold this year remained unchanged. That would represent major growth over the 1.6 million units sold last year.

Nevertheless, VCR makers are still faced with declining prices for their core product. In 1985 the average table model VCR sold for $351. This year, the EIA estimates, the average price will be $290; the estimate for next year is $260. The estimate indicates that the VCR is doomed to commodity status, even though the latest decks are designed to appeal to more upscale consumers. It suggests that placing the term “Super” before “VHS” isn’t enough to sway the average U.S. consumer away from buying a cheap, basic VCR.

The AIA also lowered its forecasts for sales of laserdisk players in 1988, from the 250,000 units announced earlier this year to 120,000 units. That’s just slightly ahead of the estimated 100,000 units sold last year and hardly enough to even think of videsodic as the VCR of the ’90s. That prediction comes despite the entry of Sony, Yamaha, Philips, and Matsushita into the market (the last-mentioned has entered in Japan only) and appears to throw some icy water on the plans of a handful of others to enter the market.

Still, those in the videodisk market appear far from deserted. Pioneer, which has been plugging away at it for the past seven years, continues extensive research and development and is building a sizable software library. Advances such as its dual-sided, double-disk player keep the category current and relevant. Videocassette players show some, albeit little, cause for optimism. The category, which created a total market of 160,000 units last year, should increase by 10,000 this year. The average unit price, however, is now around $155, a drop of $10. Sales next year are expected to leap ahead another 20,000 units; the average price is expected to be $150 per unit.

On a definite upturn, however, are video decks with built-in MTS stereo. Estimates are the market for the product will more than double this year when compared with that of 1985, when sales totaled about 1.2 million units, although the average unit price has fallen from a high of $490 in ’85 to an estimated low this year of $290. VCRs with stereo are projected to make up an even greater portion of next year’s total VCR mix (which including camcorders is expected to be 127 million, compared with a projected 1988 total of 12.5 million), but the cost of stereo will continue to decline and is expected to average $360 next year.

Even sales of color TVs are expected to increase only slightly over those of previous years; estimates call for sales of 19.5 million units this year and 19.4 million next. In 1987, 19.2 million units were sold. And despite a dozen or so upscale TV lines shown at CES, the average prices for a set (excluding projection and liquid crystal display TVs) will hit $327 this year and $328 next year—up only a few dollars from the $325 posted in 1987.

What does all this mean? Perhaps that Americans, like Japanese, are beginning to develop an unhealthy obsession with statistics.

VIDEO REVIEWS
(Continued from preceding page)

Tourist attractions, viewers travel to the back country of the parks, where they are made privy to the dazzling array of unusual plants and animals that inhabit each. Best of all, these visits take place throughout the year, so the parks are presented against the backdrop of the changing seasons.

A discussion of the natural forces that shaped these wonders millions of years ago is complemented with interviews with various park employees. As a result, each program seems steeped in history, and there is an underlying sense of immediacy as well.

Superlative production values make these programs must-see fare for nature lovers, travel buffs, and anyone interested in the natural spectacles that are America’s national parks.

“Score More! By Bowling With Nelson “Bo” Burton Jr.,” CBS/Home Video, 45 minutes, $24.98.

More than 10 million Americans belong to officially recognized bowling leagues, and this series of tips and performance pointers was designed with them in mind. Former professional bowler Nelson “Bo” Burton Jr., who serves as the commentator on ABC-TV’s bowling broadcasts, covers everything from selecting a ball to picking up the almost impossible 7-10 split. There is also a special segment that shows viewers how to practice at home, in the event that they are unable to make it to the alleys.

Considering the widespread popularity of bowling, there is strong sell-through potential here.
NEW YORK - Videonics, a Campbell, Calif.-based electronics manufacturer, has begun shipping a video clip-selection device that was first demonstrated at last winter's Consumer Electronics Show in Las Vegas but has definite professional-user possibilities.

Known as CollectED, the $80 piece of software is an add-on to a $500 home-motion-editing unit called Videonics. CollectED requires the use of a second VCR or a camcorder with playback capability.

Due to the relatively high price of the editing machine, the CollectED unit will be sold primarily to camcorder owners who have already purchased or are interested in buying the DirectED unit, according to Videonics president Mark D'Addio.

But D'Addio says there may also be a market for the system among high-end videophiles. In addition, some video or dance clubs may be able to use CollectED in place of the much higher-priced laser video jukeboxes on the market, he suggests.

To use CollectED, an owner must have one or more cassettes containing a series of video clips. At playback time, a user can choose the tapes containing the desired clips. Videonics, however, says that there can be only one clip per tape. However, the tapes can be stacked and played one after the other.

Once the titles and locations of these clips are stored in CollectED's memory, the remote control unit that comes with CollectED can be programmed to play the desired clips. If a particular clip is not on the tape in the VCR, CollectED will tell the user which cassette to switch to.

At this time, a VCR can play an average of 20 clips per hour, one could cut up to 160 clips on a single cassette, says D'Addio. Even at the standard speed, a videotape can hold approximately 40 clips.

Because it has to fast-forward through a tape to access the desired clip, CollectED cannot play videos in any order requested, but it will stop at the first programmed clip it reaches on the tape. In addition, the fast-forwarding creates a time lag between clips that increases as the number of requested videos decreases.

The names of about 1,000 artists already are programmed into CollectED. If a user has a clip by one of those artists, all he needs to do is to program the information in the song title. All program information is erasable and can be replaced with other artist names and song titles.

In addition to the rack capacity is roughly 2,000 titles. D'Addio says he believes many camcorder owners will buy CollectED away, later upgrading to CollectED II. He says that total production capacity is roughly 2,000 titles.

VIRGIN ARTIST COLIN JAMES was in at Electric Lady remixing his single “For Lovin’,” with Gene Greene produced. Colin’s single “Touchy” is running on RCA working upper priority and John Magnusson assisted. Finally, East Of Center was in to record his current producer Philip Ashley, Bruce Buchalter and Magnussen assisted.

Peter Moffitt was in at Catiline working on the opening video and the RCA-Novus album. Sue Fisher ran the board. Tommy Boy’s De La Soul worked on a new cut with Bob Coulter at the console.

Warner Bros. A’Sa worked on the single “Toychi” in Counterpoint’s MIDI room. Paul Simpson produced this remix and David Darlington engineered and programmed.

Arif and Joe Mardin were in at Greene Street Recording working on three projects. First, they cut a new version of Killing of the Fly project and the theme song “Think” for a Mothers Against Drunk Driving campaign. Next, they worked on a 48-track recording and mixdown with the Bee Gees, Rod Hui ran the board, assisted by Chris Shaw. And finally, Boy Meets Girl worked on tracks with the album “Rash.” The project is called “Hwee,” produced by Larry Packer.

NEW PRODUCTS & SERVICES

IF THE HEFTY $6,500 price tag on dbx’s RTA-1 professional real-time analysis system has been keeping you from a closer look, you’ve been reprimed at a mere $4,500 and has also received some interesting software enhancements, including better control of playback capabilities, improved microphone calibration capabilities, and a customized printout function.

The new software will be available next month along with the upgraded version of the analyzer, which is now available in 12, 24, and 48-channel versions. All owners of the original system will be able to upgrade their units with a software retrofit. For more information, contact dbx at 617-946-9210.

SONY, NO BALONEY: The Univ. of Miami’s audio engineering program is considered one of the best in the country, so it’s no small compliment to Sony that Ken Pohlmann, director of music engineering for the school, chose to install a new MXP-3026 automated console and two AFR-5002 analog recorders in the recording studio at Gusman Concert Hall.

Pohlmann says the machines feature “straightforward, comprehensible architecture” and are “extraordinarily sophisticated”——a combination ideal for training students, according to Pohlmann.

The quiet circuitry of the MXP-3026——helpful when working in the digital domain—is also cited by Pohlmann as a reason for acquiring the board.

SHURE’S NEW SM91 miniature gooseneck-mount condenser microphone was recently released and has already garnered favorable reviews. The microphone is designed for use in studios, where it can be positioned close to the singer, eliminating feedback and providing a clear, natural sound. The new microphone is available in a variety of colors and comes with a built-in shockmount to reduce handling noise. For more information, contact Shure at 800-358-1537.
No professional audio recording format has ever been accepted more quickly or more extensively than Dolby SR spectral recording. In less than two years, in over 31 countries, over 13,000 channels of Dolby SR have delivered exceptional, uncompromising audio quality.

Find out why. Call your dealer for prompt delivery.
A Full Line of Reliable Otari Loaders

Reduce Loading Costs!

Maximize throughput and minimize equipment down-time with reliable, high quality loaders from Otari.

Otari's re-entry into the U.S. loader market means that you now have access to the industry's broadest line of video, audio, RDAT, and 8mm loaders, plus a full line of leading machines.

Our success with all major tape manufacturers and our long standing commitment to loader customers means you can rely on Otari for technical support, parts, and service.

Contact Otari for specifications and information on our full line.

From Otari, Technology You Can Trust. (415) 341-5900.

NEW PRODUCTS
(Continued from page 60)

Phone features a 1-centimeter precision condenser element and an onboard preamplifier. It's designed for sound reinforcement applications that require wide frequency response and low-profile appearance and is supplied with a pop filter. The user net price is $240. Contact Shure at 312-866-2534.

Digital College: Well, not exactly, but it is now possible to go to school to learn tapeless recording on the New England Digital Synclavier. Altamonte Springs, Fla.-based Full Sail Center for the Recording Arts is now offering a tapeless studio course on the New England Digital Direct-To-Disk digital recording system. Conducted by professional users and officially sanctioned by NED, the training runs six days per week for two weeks. Contact Full Sail at 407-788-2450.

We have not found better, stronger, simpler-to-assemble modular systems than those manufactured by Invisible Products Corp. The line ranges from simple one-keyboard stands ($290) to the MS-9000 MIDI Studio Workstation ($199), capable of supporting an entire MIDI production studio with synth, computer, and signal processors in just 5 square feet of floor space. The single-keyboard stand weighs just 12 pounds but is capable of supporting 20 times its own weight. One especially interesting product from Invisible: the AR-1 amp/effector stand ($189), which holds a guitar or keyboard amp and a full rack of signal processors in a perfectly tilted, easy-to-reach configuration. Contact Invisible at 617-592-5992.


Crossing Over: BSS Audio introduces the new FDS-310 sweepable-frequency dividing system, a new $799 crossover unit utilizing 24 decibel/octave Linkwitz-Riley filters with four frequency bands. The FDS-310 may be used as either a two-way stereo or three-way mono crossover, depending upon the frequency configuration. BSS is distributed by Edge Distribution Corp., at 212-490-9940.

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BILLBOARD JUNE 25, 1988
FOR WEEK ENDING JUNE 25, 1988

RADIO ACTIVITY REPORTED TO THE BIBLIOGRAPHIC CENTER

TOP CLASSICAL ALBUMS

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CLASSICAL KEEPING SCORE

by Is Horowitz

Dealers will remember fondly the “Misa Criolla” by Argentinian composer Ariel Ramirez. A towered hit on Philips, it is said to have sold more than 3 million copies worldwide. Philips has now re-recorded the folk based mass with American Jenner, one of the celebrated tenor’s most recent recordings since he was forced to curtail activities because of illness. The album will be released in the fall.

Ramirez’s latest comparable work, meanwhile, will be making its North American premiere later this month at Carnegie Hall as a feature of New York’s International Festival of Arts and Ideas. However, no one is expected to record the new work, “Misa Para La Paz Y La Justicia.”

Nimbus trumpet virtuoso John Wallace will be spearheaded around 14 interviews during the upcoming stateside tour by the Philadelphia Orchestra. He’s the orchestra’s principal trumpet player. Wallace’s next CD for the label will be an all-Sousa program, due to hit the stores in late August. A&M, which distributes Nimbus, is preparing a special counter-display piece for the CD of the latter’s “The Planets” conducted by William Boughton, said to be the first classical picture disk on the market.

For a quarter of a century, WCVL Cleveland has run a Wednesday afternoon repeat of its popular Saturday night program of folk music, show tunes, and comedy. As a result of some innocent over-the-air questions to listeners by program manager Robert Conrad about modifying the midway repeat, the station learned that most listeners, in fact, wanted it replaced in toto by classical music. And that’s just what WCVL has done. However, the Saturday night segment, which Con-...
Special Offer For Buyers Of 1st Decks
Philips Recalls CD Launch

LONDON Philips here is celebrating the fifth anniversary of the launch of CD with a special offer. Those who purchased the company's first compact disk players, sold in 1982.

Letters have been sent to these customers offering them the chance to buy the company's state-of-the-art CD9060 machine for the same price that they paid for their original player. The offer will mean that those selected can buy the CD9060 for as little as £1,200 (current list price £1,300 retail price), taking the exchange rate at $1.87 to the pound sterling. Tied to the offer is a competition with prizes including Philps audio equipment and copies of the "Phantom Of The Opera" CD. Says Peter Blom, Philips marketing manager for CD, CD video, and hi-fi, "It's incredibly that over 17,000 people have now come to become such an established format. Our market research shows that the CD9000 player alone has doubled the sales of 7"12 million worldwide.

In the U.K., software sales stood at 20 million plus in the U.K. and over 200 million worldwide. We felt this anniversary was an appropriate moment to thank all those who had faith in us from the very beginning, and who started the CD revolution." (Continued on next page)

French Retail Web Service

BY PHILIPPE CROCQ
PARIS As the French record industry enjoys a sales revival sparked by lowered Value Added Tax rates and the lifting of the ban on television advertising of prerecorded music, attention here is focusing on the need to rebuild the nationwide network of retail outlets that largely disappeared during the years of recession. Says Guy Gauthier, head of industry group SNEP: "If we are to enjoy the full benefit of these recent changes, we have to reconstruc the country's dealer base.

To this end, SNP and independent label body APPI recently signed an agreement with the French culture ministry calling for a fund of some €5 million to be made available to support new and existing retailers. "The aim of the fund," says De luz, "is to provide financial guarantees to those who want to enter or progress in the retail trade. We want the Intervention Fund for Phonographic Distribution [FIPID] to give us some market for retail employment in the retail sector, and put at the public's disposal the whole diversity of modern music products.

Applications for subsidy are still being considered, a process likely to continue until late summer, so the impact of the initiative cannot yet be judged. But Deluz notes that following an industry upturn that has seen grosses up 32% in the first quarter and sales are already beginning to appear.

Says Dominique Dafosse, secretary general of French retailers' syndicate: "Since the beginning of the year, more than 40 new record shops have opened, among them Atomium in Toulouse, Spdff in Clermont-Ferrand, Vinyl in Montpellier, and Danceteria in Paris." Most specialize in particular musical styles and concentrate on CD or cassette product. Says Dafosse: "These new stores need help to succeed, for the syndicate has just set up a centralized buying service to provide them with product from smaller labels and independent distributors. We also plan to stage national campaigns to focus public and government attention on them. Meanwhile, leading French record retailer FNAC, whose 24 outlets account for 24% of national record and tape sales, has opened a new (Continued on next page)

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EMI Exec: U.S., U.K. Pop Still The Top
But Quality Of Other European Product Improving

BY MIKE HENNESSEY

LONDON Is continental European product now seriously challenging U.S.-American domination of the world’s pop music charts? Or is the “cultural imperialism” of the U.S. and U.K. pop repertoire being sustained by a widespread prejudice against productions originating in continental Europe?

No answer to both questions is an emphatic no, according to Don Zimmermann, London-based president of international marketing for EMI. Zimmermann agrees that there has always been extremely hard for Continental recordings to cross over and break onto the U.S. and U.K. charts. “But,” he says, “it is also extremely hard for American and British acts to break into their own charts because the competition is so intense.”

Notwithstanding these facts, things are changing. Continental European pop is at last beginning to compete seriously with Anglo-American productions. Zimmermann points out that 95% of pop record sales come from U.K. or U.S. repertoire. On the other hand, Zimmermann notes that production standards in continental Europe are improving all the time, making crossover prospects more favorable. He cites France’s Guesch Patti and Germany’s Herbert Gronemeyer as artists who exemplify the new vitality and viability of Continental repertoire.

“Everybody wants to break into the U.S. charts because America represents 40% of the world record market,” says Zimmermann. “But the important things, whether you come from Mannheim, Marseille, Manchester, or Minneapolis, are to have a distinctive sound and a good song. They have always been the criteria, and nothing has changed.”

The continent sometimes made in Continental A&R circles that the U.K. and U.S. have deep, built-in prejudices against Continental product is rejected by Zimmermann. “We don’t look at a band’s passport when we listen to product,” he says. “But in the past, some Continental acts have made the mistake of trying to be clones of British or American artists.”

Zimmermann says that for him to take a band’s music to a market gives it more airplay will also trigger breakouts of product from abroad. A band can help its own career by touring a country at the same time its record is released there, he adds.

“Johnny Clegg, a South African antiapartheid singer, sold 300,000 albums in France last year after he had toured there. And there have been breakthroughs for him in other markets, such as the U.K., Germany, and Holland,” Zimmermann says.

“There can be other reasons that cause acts to break in certain countries. One reason is simply that they have been doing well in that market. In the U.K., for example, the video may be a big success in one territory but make no impact in another. Joe Cocker’s first album for us broke in Germany, where it sold 400,000 units. Since then it has broken all over the Continent, but not in the U.K. It is currently up to 110,000 [units sold] in Spain, where it was launched just before Christmas.

‘What I am saying is that the criteria for making a breakthrough in any territory are exactly the same for English-speaking acts as they are for Continental artists.

Zimmermann cites the German group the Scorpions as a classic example of a band that developed its own distinctive sound and that has consistently produced repertoire of high international potential. “They sell extremely well in the rest of the world on EMI. They have a clear identity, not necessarily a German identity, but an artistic identity. That is the secret.”

Zimmermann says the prospects for Continental repertoire to cross over have been improved by the deregulation of broadcasting in Europe and by the fact that people travel much more and are more open-minded about other cultures.

He admits, though, that he has some apprehension about the fate of local repertoire as Europe moves closer to the greater harmonization and homogenization target set for 1992. “The year 1992 will make Europe a single market, and with this will come an increasing acceptance [of the fact] that individuality and creativity can come from any corner of that marketplace,” he says.

“There will be an increasing ten- dency to standardize repertoire on a whole market, and this could have a disadvantageous effect on local repertoire. That would be a totally undesirable byproduct.”

THE TPDS OF THE FUTURE

Touchstone’s TPL Offers 16 Titles
U.K. DAT Label To Debut At Trade Show

BY NICK ROBERTSHAW

LONDON Britain’s first DAT-only label, TPL Digital, is scheduled for launch at the Assn. of Professional Recording Studios 1988 exhibition here Wednesday through Friday (22-24) by duplication company Touchstone.

Seven titles are available—nine classical, three jazz, and four easy listening—and should retail at about $25-$30 (Billboard, May 14).

All the titles are from Touchstone’s repertoire and have been recorded and mastered digitally. TPL Digital plans to carry more patents and distribution have been finalized, but Touchstone chief Robin Barnes says there is interest from both the U.S. and Far Eastern territories.

In Japan, the company is likely to appoint two or three nonexclusive distributors next month, and deals for Singapore, Hong Kong, and elsewhere should be concluded at about the same time. Inquiries from the U.S. have largely concerned DAT duplication, and a label deal is unlikely since much of the prospects for TPL Digital either originates in the U.S. or has been acquired exclusive of U.S. rights.

At press time, TPL’s packaging plans were still uncertain. On-body printing will be used, and reportedly the company is examining the long-term possibility of utilizing a double-thickness CD-size jewel box in which the tiny DAT tape is mounted, a strategy that would sidestep dealer racking problems and link DAT to CD as a fellow member of the digital sound carrier family.

At the APRS meet, TPL product will be exhibited on the stand of Playback, the first London retailer to carry DAT product. Touchstone director Gwyneth Barnes believes it is only a matter of time before such major U.K. retailers as Virgin and Tower take an interest in pre recorder DAT software. She adds, however, that the same applies to major U.K. labels, though she expects them to focus initially on analog rather than chart material.

Further TPL titles will be released later this year and will proba- bly include pop repertoire from independent label sources. A catalog of some 50 releases should be available before year’s end, with distribu- tion through a specialty company such as Pinnacle.

Industry controversy over the im- plications of DAT has to some ex- tent driven discussion among those directly involved, but the Touch- stone principals express puzzlement at the anxieties voiced.

Barnes notes that current DAT hardware is incapable of recording digitally from a CD source and adds that by buying a CD and making an analog recording on a chrome tape, consumers can already achieve sound quality superior to that obtainable from standard prerecorded cassettes.

The company hopes to present its views at a meeting of the British Phonographic Industry here.

Zomba Zips Up Carolco

LONDON Zomba Music Publishers has signed a deal to represent all music publishing interests of the Hollywood-based independent movie maker Carolco Pictures, in an extension of the U.K. firm’s in- volvement in film and television music. A further deal has been concluded for the Tom Collins Mus- ic catalogue.

The agreement comes at a time when Zomba is actively expanding its publishing arm. Recent sign- ings include model Wonderland, Stony Roses, Manfred Mann, and the catalog of writer/producer Mike Chapman, whose deal head of Elton John’s Rocket Mu- sic, has been brought in as general manager.

Says Doyle: “People are not fully aware of the extent and in- ternational breadth of Zomba’s ac- tivities. I feel they are on course to become one of the world’s premier publishing operations.”

The success of the U.K. indie’s publishing division is most evident in the U.S. market, where at the end of May it could claim 10 pub- lished singles on the pop chart and 12 on the black music chart as well as three Top 20 albums, from Def Leppard, Poison, and Iron Maiden. Zomba executive director Ray Allen Simon notes: “Over the past cou- ple of years our policy of develop- ing quality songwriters has been a great fruit. We have purposely concentrated heavily on America, and this is our most successful pe- riod to date in that market.”
VIVA ESPAÑA! La gran diversidad del mundo musical español; su pujante industria; el auge en los medios de comunicación y la industria del entretenimiento casero; la permanente influencia del país en el mundo de habla castellana. Esto y mucho más lo encontrará usted en la próxima edición especial de Billboard sobre España, uno de los países con mayor crecimiento económico en el mundo.

Desde la tradición de los artistas españoles surge ahora una nueva generación de talento rock que esta empezando a imponer su música en los mercados de América Latina y Estados Unidos. Talento que hace hits y la renovada capacidad de los sellos discográficos españoles, empresarios, mangers, locales para conciertos, distribuidores, y estudios de grabación está atrayendo gente de ambos lados del Atlántico al primer país turístico del mundo.

En un momento en que España es más parte de Europa que nunca, el país se prepara también para celebrar los 500 años del descubrimiento de América por Cristóbal Colon. Sea parte de esta edición espectacular, destacando el desplazamiento de España hacia el centro del escenario musical internacional. Su anuncio especial llegará a cientos de miles de fieles lectores de Billboard en más de 100 países. Lo dará visibilidad y exposición internacional a su negocio, talento y servicios.

FECHA DE PUBLICACIÓN: SEPTIEMBRE 10
FECHA DE CIERRE EDITORIAL Y DE ANUNCIOS: JULIO 19 (en los Estados Unidos)
REPORT LAUDS Reg & Native Talent

An integrated strategy to develop Canadian record companies is recommended.

Dirty Dancing' Disk Keeps On Rolling

Copyright Act Opens Door For New Mechanical Rates

Dirty Dancing’ and John Cougar Mellencamp’s ‘The Lonesome Jubilee’, which moved past six times platinum in Canada last month. There are already eight platinum records in the country, however. Many of the releases certified were gold or platinum, the only six multiplatinum albums.

Dirty Dancing” and “Celle Qui Va,” which went double platinum, and “Merci Felix” by Jo-Anne Bilen, which went gold.

MuchMusic suffers a setback at a meeting of cable TV operators . . . see page 54

Otawa The “Dirty Dancing” soundtrack continues to sashay up the Top 10 at retail, moving past the eight-time-platinum mark in May in Canada, the Canadian Recording Industry Assn. reports. The album has been steadily garnering certifications each month recently, and with the release of the film on video, the sales are expected to continue. It had been certified with the current 800,000-plus level.

CRIA said there were 26 certified recordings in May. Only Dirty Dancing” and John Cougar Mellencamp’s ‘The Lonesome Jubilee’, which moved past six times platinum in Canada last month. There are already eight platinum records in the country, however. Many of the releases certified were gold or platinum, the only six multiplatinum albums.

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### WHY THEY ARE SPECIAL:

- **DANCE & NEW MUSIC** toasts New York’s New Music Seminar summer classic, July 16-23, with a look at the big beats dominating today's dance market, along with this year's freshest, creative talent rocking the new music arena. Bonus distribution at the New Music Seminar.

- **RHINO RECORDS 10TH ANNIVERSARY** special, also tied into the NMIF, will be the talk of the town when it hits the convention floor. This issue definitely lives up to Rhino’s unique image, while providing comic relief for sardined seminarians.

- **CHILDREN’S ENTERTAINMENT** takes its annual giant step into the broadening children's audio/video market for a closer look at retailing and programming trends.

- **VSDA '88** in Las Vegas is the “magnet in the desert” that draws the world’s video vanguard a year closer toward the brilliant future of home entertainment. For retailers, Billboard’s VSDA issue is the annual stage for serious players.

- **SEPTEMBER IS ‘HORROR VIDEO MONTH,’** and each week of the month a specially crafted, strategically placed Horror Video column will spotlight the latest developments in this ongoing genre. Each column will be devoted exclusively to a different aspect of the horror phenomenon, and while it’s not meant to frighten, it will enlighten all dedicated merchants of mayhem.

- **COMING ATTRACTIONS:** NASHVILLE & MEMPHIS ROCKS, VIVA ESPANA, DIR 15TH ANNIVERSARY, COMPACT DISK.

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**NEWSMAKERS**

**A New Leaf.** BMI honors the American Composers Alliance in its 50th anniversary year at the ACA's Laurel Leaf Award reception. Shown, from left, are Rosalie Calabrese, executive director, ACA; Eleanor Cory, president, ACA; Frances W. Preston, president and CEO, BMI; and Dr. Barbara Petersen, assistant VP, concert music, BMI.

**AC/DCerts.** Atlantic act AC/DC meets with label chairman Ahmet M. Ertegun to receive the gold and platinum certification for its "Blow Up Your Video" album. Pictured, from left, are Ertegun and AC/DC members Angus Young, Cliff Williams, Brian Johnson, Stevie Young, and Cliff Wright.

**ASCAP Awardees.** ASCAP's Fifth Annual Pop Awards, presented at the Beverly Wilshire Hotel, honored Jimmy Jam and Terry Lewis as songwriters of the year and Bruce Hornsby for song of the year ("The Way It Is"). Pictured, from left, are Jam; Hornsby; Jay Morgenstern, Warner/Chappell; Lewis; and Morton Gould, ASCAP president.

**Crosby, Hedges & Nash.** Windham Hill artist Michael Hedges, right, entertains Graham Nash, left, and David Crosby after Hedges' performance at Los Angeles' Universal Amphitheater.

**The Doctors Are In.** Jazz vocalist Joe Williams, left, and composer Dave Grusin receive honorary doctor of music degrees from Berklee College of Music in Boston.

**Spirit Of Hope.** Joe Smith, president and chief executive officer of Capitol Industries-EMI Inc., is named the recipient of the City Of Hope Spirit Of Life Music Industry Award. Pictured, from left, are Donald Passman, president, Music Industry For The City Of Hope; Smith; Donnie Smith, banquet chairman and wife of Joe Smith; Dr. John Zwaal, director, virology and infectious diseases, City Of Hope; and Bill Vernon, director, City Of Hope, National Entertainment Industries.

**Newport News.** Newport Classics president Lawrence Kraman, left, signs a distribution agreement with MCA Records. At right is Thomas Z. Shepard, VP, classical and theatrical, MCA.
Acclaim Acclaims Vid Game Boom
Software Co. Goes Public, Eyes Growth

NEW YORK The renewed promise of the video game industry, evident at the 1988 Consumer Electronics Show (Billboard, Jan. 19), can also be glimpsed in the recent financial dealings of Acclaim Entertainment, a producer and distributor of games for the Nintendo system.

Acclaim became a public company early this month through a merger with Gamma Capital Corp., which represents a group of investors who established a blind pool to acquire the privately held firm and take it public. Acclaim, which has reported pretax profits of $2.7 million on $15.5 million in revenues for the six months ended Feb. 29, is currently trading at about $6 a share on the “pink sheets.” Gregory Fischbach, a former RCA Records executive who is chairman, chief executive, and co-founder of Acclaim, says the company is proceeding with the necessary regulatory steps to become listed on the National Assn. of Securities Dealers Automated Quotations system. That process should be completed within two months, he adds.

Fischbach says Acclaim has raised about $6 million to date through the exercise of warrants held by former directors and officers who currently own about 88% of the outstanding stock. Proceeds, says Fischbach, will be used to diversify into other identiﬁed entertainment areas. “We see video game software as something added into other businesses,” he says.

Nevertheless, Fischbach points to figures that suggest enormous potential for games over the next two years. Nintendo currently has 3.5 million systems in U.S. homes and predicts penetration of 10 million units by the end of the year. This year the Japanese fuku further permeates the market with 50 million pieces of software this year and notes that it can produce only 30 million units in Japan, due to a severe shortage of semiconductor chips.

“Clearly we’re looking at tremendous peak-up demand next year when the chump change seizes,” says Fischbach. “We now have an estimated 7%-10% share of the Nintendo market.”

For the company’s third fiscal quarter this year, which ended May 31, preliminary projections show revenues of about $25 million, up 25% from the $19 million in revenues for the nine months of fiscal 1988. At a special shareholders meeting, Acclaim’s Fischbach and vice president and chief ﬁnancial ofﬁcer James Scorsopoli took the board of directors. Bernard Fischbach, Gregory’s brother, was also named to the board.

Roberts and Green of New York, who was the investment banker on the Acclaim merger. MARK MEHLER

New Century Posts $6.5 Mil Annual Loss

NEW YORK New Century Enter-
tainment Corp., a feature ﬁlm producer and distributor, reported a $6.5 million net loss on $35.7 million in revenues for the year ended Feb. 29. This compares with a net loss of $4.2 million on $13.6 million in revenue for the prior ﬁscal year.

The ﬁscal 1988 income ﬁgure includes a $2.17 million extraordinary gain on the acquisition of convert-
subordinated debentures.

The company attributes the most recent annual loss to a $4.2 million write-off of theatrical ﬁlm costs relating to “Russkies” and a $2.3 million write-off from the company’s New Century/Vista Film Co. partnership.

Second-Quarter Profits, Sales Drop At Certron

NEW YORK Certron Corp., a man-
ufacturer of audiotape and ﬂoppy disk drive products, reported net earnings of $46,000 in the second quarter ended April 30. This compares with $75,000 in the prior year’s period.

Net sales for the three months were $6.4 million, down slightly from $6.7 million a year ago. This year’s sales are due to a downturn in the market for electronic products, as consumers cut back on discretionary spending.

The company attributes the decline in sales primarily to reduced volume in its contract manufacturing operation. This reduction, the company says, occurred due to shipments of PC cartridges to Certron’s major customer, Xerox Corp., and the loss of another, unidentified account.

For the nine months ended April 30, after-tax proﬁts also declined slightly, to $176,000 from $182,000 in the prior year’s period.

This year’s ﬁgure includes the $16,000 effect of a tax-loss carryforward.

Sales in the current six months were $13.2 million, compared with $13.7 million in ﬁscal 1987.

New York Video Jukebox Network, Inc. president Steven Peters said he has completed the sale of 3.5 million of his 4 million shares of VJN common stock to VJN Partners (Billboard, Feb. 6). The sale, which now has a controlling interest in the company, is a general partnership.

Among the general partners are VJN Investments Inc., which is controlled by Donald Newhouse and his brother, S.I. Newhouse Jr. General partner is Venture LW Corp., which is controlled by Louis Wolfson III; Video Holdings Corp., controlled by Mark Blumenstock; and CEAM, controlled by Dr. Charles Engleman, LLP., controlled by J. Patrick Michaels Jr.

CEO and president of the 212-year-old company, said he anticipated a small proﬁt of perhaps a few thousand dollars in the second quarter. It would be the company’s ﬁrst proﬁt since 1978. Peters added, however, that VJN might break even or show a small loss for the third quarter.

The company, which operates viewer-selected music video TV channels, currently has eight stations and hopes to have 25 to 35 stations across the country by year’s end, Peters said. He added that the long-term goal is 100 stations, which VJN hopes to have in place by the year 2000.

VJN Inc., which has 7.7 million shares outstanding, lost $40,498 in the second quarter of last year.

CD Supplier Disconetions Goes Public in Australia

MELBOURNE Disconetions Ltd., the largest independent supplier of CDs, is planning to become a listed public company.

The current owners, investment ﬁrm Quatro Ltd. and its associated company, Pre-impact Stoligo Ltd., will retain majority ownership after $25 million Australian (approximately $17 million) is raised from institutional investors. Public listing is planned through BGL Interna-
tional Ltd., which will change its name to Quatro International Ltd.

Ord Minnett Ltd. is the under-
writer on the deal.

Roger Richmond-Smith, chief executive of Disconetions, said that the public listing will allow the company to fund expansion of its facilities and further growth into the rapidly emerging optical storage market.

The company has a current annual capacity of 65 million audio discs, he said, and expects to main-
tain a 10% share of the worldwide CD market through inroads into CD-ROMs, as well as CD video and related entertainment formats.

Richmond-Smith said Disconetions currently ranks third in the world CD market, behind Philips & DoPst and Sony. The Australian ﬁrm operates plants in South America, England, and in Anaheim, Calif., and Huntsville, Ala.

The Melbourne facility focuses on the local and Pacific Markets, while the U.S. facilities offer fast turnaround for the American mar-
et and the U.K. facility functions as a distribution center for Eu-

Music Network Should See 1st Profits

VJN Gains Video Jukebox

NEW YORK Video Jukebox Net-
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VJN Inc., which has 7.7 million shares outstanding, lost $40,498 in the second quarter of last year.
The push is on for reactivated label's first project, a Scottish quartet that hit a big big in England with this album. First single, "Wishing I Was Lucky," a sly slice of blue-eyed soul, has made its chart bow; next up should be "Sweet Little Mystery" or "Angel Eyes (Home And Away)."

ASWAD

Distant Thunder PRODUCERS: C.O.N. Records, Dave Osmond, Alan Fruin, Ron Finley

Impenetrable smoothness of this chart-topping English reggae outfit may put fanatics for the roots style out of joint, but smoothness and danceability of Aswad's music are undeniable. Steek, "Don't Turn Around" is spin worthy for classier dance-oriented clubs.

IMPELLITTERI

Stand In Line PRODUCERS: Chris Imperioli, Eddie Amoroso

Group in a showcase for ex-Rainbow vocalist Graham Bonnet and guitarist Will Adler, who will find favor among aficionados of Bonnet's outspoken approach to style and/or the sort of heavy guitar attics pronounced by Impellitteri. In other words, should draw respectable numbers.

INFORMATION SOCIETY

Man Baby PRODUCERS: Jimmy Jam/Anthony nets

Dancer mannequins have had such success in this format—with witnesses "Running"—with Thompson Twins-style product that crossover seems assured. "What's On Your Mind (Pure Energy)" is a pure delight. Lots of sales and creative potential here.

VAN MORRISON & THE CHIEFTAINS

Into the Mystic PRODUCERS: Van Morrison, Paddy Moloney

Mystery man Van Morrison is back, and several tracks are vocal and instrumental with the Chieftains. Absolutely recommended.

THE JESUS AND MARY CHAIN

Barbed Wire Kisses PRODUCERS: Robbie Robertson, Robbie Robertson

Odd and ends compilation of B sides, demos, etc., shows off both the Reid brothers' mastery of noise and some of their more tempered pop meanderings. Collection will perform well with vanguard band's acolytes on the alternative side. CD release includes four additional tracks.

THE ROSSINGTON BAND

Love Your Man PRODUCERS: Jimmy Johnson, Gary Rossington

Marty Lynndy Skynedy's Gary Rossington and wife Dale Krantz-Rossington offer a popier style here than the Southern boogie they've deployed in the past. "Welcome Home My" and "Rock On," both of which boast particularly warm, heavy-grained vocals by Krantz-Rossington, could pick up top 40 or album rock interest.

THE SUN & THE MOON

Collectors Club PRODUCERS: C.C. & The Sun & The Moon

Group comprises members of the disbanded Chameleons U.K. and Music For Aborigines, digging up a much larger dose of the former style than the latter's. Intelligent, layered rock should find favor in the college-radio galaxy; "Peace In Our Time" is the leadoff track.

NUCLEAR ASSAULT

Standing Tall PRODUCERS: Vinnie Burns

Irish Heartbeat album of heavy whiz vocalist Graham Bonnet and the brothers' mastery of heavy metal amends to the band's prolific output.

DANCE INFORMATION

Lucky"

Epic PRODUCERS: Bill Reid

Some of hip-hop's hottest purveyors and their hippest tracks are collected here, from Eric B. & Rakim's "Eric B. Is President" to DJ Jazzy Jeff & Fresh Prince's "The Magnificent Jazzy Jeff." Also among the previously released material are contributions by Run-D.M.C., Whodini, and Schooly D.

WINTERWIND

Published With A II PRODUCERS: Steve Winwood, Tom Lord Alge

If Eddie Murphy/John Landis flick lights up box offices the way their previous collaborations, "Trading Places," did, soundtrack is a shoe-in; it shouldn't have too much of the same anyway. Almost any collection of material here, all of it unavailable elsewhere. Best: Cover Girls, J.J. Fad, Leevert, and Michael Rodgers cuts.

VARIOUS ARTISTS

Battle Of The Djs

PRODUCERS: Various

One of the most significant events in DJ history is this all-star party for the DJ's who are considered the best in the business. The album features a variety of artists from around the world, showcasing their unique styles and techniques.

SPOTLIGHT

SYFY CRYS

Hiys Of Summer

Reprise

This is a compilation of some of the best rock hits of the 1980s, including songs by bands such as Bon Jovi, Van Halen, and Journey. The album features a mix of pop and rock hits, as well as some lesser-known tracks.

FAT BOYS

Coming Back Hard At You

PRODUCERS: Van Jones

Taking a different approach on this album, the Fat Boys deliver a raw and aggressive sound that is a departure from their previous work.

BLACK

WOMACK & WOMACK

Construct

PRODUCERS: Chris Blackwell, Wavy Gator Power

Wheat Island

Heartfelt concept album based on the husband-and-wife team's two years in a Southern coal-mining town is their first domestic release since 1980's "Rudy Maxe Man." The album features a mix of soulful ballads and uptempo tracks, showcasing the duo's versatility.

OHIO PLAYERS

Bad

PRODUCERS: Ohio Players with Rick Brown & Glen Cameron

This is the band's first album in over a decade, and it features a mix of funk and soul tracks that showcase the group's signature sound.

OHIO PLAYERS

Tru Fun

PRODUCERS: Ohio Players

This is a compilation of some of the group's most popular tracks, including hits like "Freddie," "I Want To Be Your Lover," and "Love Is." The album features a mix of soulful ballads and danceable funk tracks.

OHIO PLAYERS

Love

PRODUCERS: Ohio Players

This is the group's latest album, featuring a mix of new and remastered tracks that showcase their signature sound and style.
Spyro Gyra

Rites Of Summer

MCAD-6235
AAD

MCA Records
SPYROGYRA

the rites of summer begin!

6/13 Pioneer Theatre, Reno, NV
6/14 La Bastille, Hanford, CA
6/15 Artemus Ham Concert Hall, Las Vegas, NV
6/16–17 Humphrey’s, San Diego, CA
6/18 County Bowl, Santa Barbara, CA
6/19 Playboy Festival, Hollywood, CA
6/24 Performing Arts Center, San Juan, P.R.
6/25 Mansur Stadium, Aruba, N.A.
6/27 Carolina Theatre, Greensboro, NC
7/3 Civic Center, El Paso, TX
7/8–9 Summerfest, Milwaukee, WI
7/11 Meadowbrook, Rochester, MI
7/12 Center for the Arts, Interlochen, MI
7/14 Syria Mosque Theatre, Pittsburgh, PA
7/15 Chautauqua Amphitheatre, Chautauqua, NY
7/16 Art Park, Lewiston, NY
7/17 Roger Williams Park, Providence, RI
7/21 Westport Playhouse, St. Louis, MO
7/22 Crown Center, Kansas City, MO
7/23 Jazz Festival, Winter Park, CO
7/26 Wolftrap, Vienna, VA
7/27 Cape Cod Melody Tent, Hyannis, MA
7/28 River Front Park, Reading, PA
7/29 Boston Common, Boston, MA
7/30 The Green, New Haven, CT
8/4 Nautica Stage, Cleveland, OH
8/5 Ravinia Festival, Highland Park, IL
8/7 Orchestra Hall, Minneapolis, MN
8/18 Universal Amphitheatre, Universal City, CA
8/19 Pacific Amphitheatre, Costa Mesa, CA
8/20 Concord Pavilion, Concord, CA
8/24 Snowbird Amphitheatre, Salt Lake City, UT
8/26 Britt Pavilion, Jacksonville, OR
8/27 Wyoming Celebrates, Laramie, WY
8/28 Castle Creek, Grand Junction, CO

RIES OF SUMMER

Produced by Jay Beckenstein for Crosseyed Bear Productions

Management:
Phil Brennan for Crosseyed Bear Productions

MCA JAZZ

MCA Compact Discs, Cassettes and Records
© 1988 MCA Records, Inc.

www.americanradiohistory.com
Crowded You

the first single from the forthcoming album

temple of low men

produced by Mitchell Froom
management: Gary Student
on high quality XDR silver records and compact discs
© 1988 Capitol Records, Inc.
America, the Video Software Dealers Assn., and the National Assn. of Recording Merchandisers have been tracking the bills since their introduction last year and earlier this year. Now they are preparing to submit statements to the House and Senate opposing three of the bills on obscenity and record-keeping sections. According to Hilary Rosen, the RIAA’s VP of government relations, the trade group with 1,500 members, is alert other industry groups about the dangers inherent in the language of the bills.

The Child Pornography and Obscenity Act and an attendant bill, the Pornography Victims Act, grew out of the recommendations made by the Meese Commission. The Meese Report, published in 1986 studied was cheered by conservative, right-wing religious, and anti-pornography groups but criticized by others, who said it was unsupported by scientific evidence and flawed in its methodology.

Opponents of the bills—who admit it is difficult to oppose legislation touted as a crackdown on child pornography—suggest that several sections of the Act would be subject to administrative or judicial review and thus to further federal obscenity regulations under the guise of "good science." Opponents claim the second title in the child protection bill, they note, was written for the sole purpose of enacting the bill's "iib" provision and to dictate terms more easily those engaged in the trafficking of allegedly obscene material, the section makes harmless mention of child pornography. In some circumstances, in fact, it would make the sale or rental of obscene material easier.”

The proposed bill, which would be the second title that is alarming industry Capitol Hill watchdogs.

**No question about it.**

---

**'The definition of obscenity is too broad'**

---

**RADIO COMPANY EXECY EYE ACQUISITIONS**

(Continued from page 5)

Debt. The group's total Class B stock holdings, valued at about $125 mil-

lion, will be contributed to a bankruptcy-exchange plan.

Karmazin says that since senior management currently controls the company and would control it after the acquisition as well, no FCC regu-

latory issues should delay completion of the deal. "Company man-agers expect the deal to be completed by the end of July."

Agreed immediately after the announcement that man-

agement would sweat its offer, noting that Infinity's properties, if sold individually, would bring a higher price than $30 a share. Howev-

er, on June 18 the group announced that it will not make its offer above $30 a share, because that the offer repre-

sented a nearly 50% premium over the recent $20.50 trading price. Of course, the deal's closed.

Infinity, the group's chief financial officer, says he never expect-

ed a higher bid from management. "In fact, selling off the prop-

erties individually would yield an offer of [more than $30 a share] to shareholders after heavy capital gains taxes," he said.

Infinity, founded in 1973 by Wiener and Carrus, is the nation's largest ra-

dio-only station owner. Its major properties include WXRQ-FM and WJFI AM New York, KROQ-FM Los Angeles, WOMC-FM Detroit, and

KVI-FM FM Dallas. It also owns WYSP Philadelphia, WBCN Boston;

WBBM Washington, D.C.; KOME San Jose, Calif.; WJMK-FM and

WJJD-AM Chicago; KYYZ Houston; and WQXK-AM Tampa.

The group bought $1.5 million of reve-

nues of $20.6 million in the first quar-

ter ended March 31 (Billboard, May 27, 1989), and the station's adver-

tising revenues associated with the KVIL acquisition were cited as the

reasons for depressed quarterly earnings. "The acquisitions can be ex-

pected to be completed by the end of July."

---

**The proposed bill, which would be the second title that is alarming industry Capitol Hill watchdogs.**
### HOT 100 A-Z

**Title** (Publisher – Licensing Org.) Sheet Music

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Publisher/Licensing Org.</th>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Publisher/Licensing Org.</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td><em>Foolish Beat</em></td>
<td>Debbie Gibson</td>
<td>Warner Bros. (BMI)</td>
<td>100</td>
<td><em>Like the Weather</em></td>
<td>Christian Bubul</td>
<td>Universal (BMI)</td>
</tr>
<tr>
<td>2</td>
<td><em>Dirty Diana</em></td>
<td>Michael Jackson</td>
<td>Warner Bros. (BMI)</td>
<td>101</td>
<td><em>Lilac</em></td>
<td>Key West</td>
<td>Warner Bros. (BMI)</td>
</tr>
<tr>
<td>3</td>
<td><em>Together Forever</em></td>
<td>Rick Astley</td>
<td>Schoolyard (ASCAP)</td>
<td>102</td>
<td><em>I Don't Want to Miss a Thing</em></td>
<td>Aerosmith</td>
<td>Warner Bros. (BMI)</td>
</tr>
<tr>
<td>4</td>
<td><em>Don't Make Me Be Liar</em></td>
<td>George Michael</td>
<td>Warner Bros. (BMI)</td>
<td>103</td>
<td><em>I Wanna Dance with Somebody</em></td>
<td>Whitney Houston</td>
<td>Atlantic (BMI)</td>
</tr>
<tr>
<td>5</td>
<td><em>The Flame</em></td>
<td>cheap trick</td>
<td>Warner Bros. (BMI)</td>
<td>104</td>
<td><em>I Don't Want to Miss a Thing (Live)</em></td>
<td>Aerosmith</td>
<td>Warner Bros. (BMI)</td>
</tr>
<tr>
<td>6</td>
<td><em>The Valley Road</em></td>
<td>Bruce Hornsby &amp; the Range</td>
<td>Warner Bros. (BMI)</td>
<td>105</td>
<td><em>I Wanna Dance with Somebody (Live)</em></td>
<td>Whitney Houston</td>
<td>Atlantic (BMI)</td>
</tr>
<tr>
<td>7</td>
<td><em>Alphabet St.</em></td>
<td>Prince</td>
<td>Warner Bros. (BMI)</td>
<td>106</td>
<td><em>I Can't Help Myself (Sugar Pie, Honey Bae)</em></td>
<td>Four Tops</td>
<td>Motown (BMI)</td>
</tr>
<tr>
<td>8</td>
<td><em>One More Try</em></td>
<td>George Michael</td>
<td>Warner Bros. (BMI)</td>
<td>107</td>
<td><em>I Will Survive</em></td>
<td>Gloria Gaynor</td>
<td>Universal (BMI)</td>
</tr>
<tr>
<td>9</td>
<td><em>Nothing But a Good Time</em></td>
<td>Poison</td>
<td>Warner Bros. (BMI)</td>
<td>108</td>
<td><em>I'm Still Waiting</em></td>
<td>Millie Jackson</td>
<td>Sony-ATV (BMI)</td>
</tr>
<tr>
<td>10</td>
<td><em>I Still Believe</em></td>
<td>Brenda K. Starr</td>
<td>Warner Bros. (BMI)</td>
<td>109</td>
<td><em>I'm Still Waiting (Live)</em></td>
<td>Millie Jackson</td>
<td>Sony-ATV (BMI)</td>
</tr>
<tr>
<td>11</td>
<td><em>Kiss Me Deadly</em></td>
<td>Lita Ford</td>
<td>Warner Bros. (BMI)</td>
<td>110</td>
<td><em>I Just Die</em></td>
<td>Charlie Feathers</td>
<td>Winwood (BMI)</td>
</tr>
<tr>
<td>12</td>
<td><em>Mercedes Boy</em></td>
<td>Pebbles</td>
<td>Warner Bros. (BMI)</td>
<td>111</td>
<td><em>I Just Die (Live)</em></td>
<td>Charlie Feathers</td>
<td>Winwood (BMI)</td>
</tr>
<tr>
<td>13</td>
<td><em>Pour Some Sugar on Me</em></td>
<td>Def Leppard</td>
<td>Warner Bros. (BMI)</td>
<td>112</td>
<td><em>I Remember</em></td>
<td>Smokey Robinson</td>
<td>Motown (BMI)</td>
</tr>
<tr>
<td>14</td>
<td><em>Nite and Day</em></td>
<td>Al B. Sure!</td>
<td>Warner Bros. (BMI)</td>
<td>113</td>
<td><em>I Remember (Live)</em></td>
<td>Smokey Robinson</td>
<td>Motown (BMI)</td>
</tr>
<tr>
<td>15</td>
<td><em>6 Circle in the Sand</em></td>
<td>Belinda Carlisle</td>
<td>Elektra (BMI)</td>
<td>114</td>
<td><em>I Remember (Live)</em></td>
<td>Smokey Robinson</td>
<td>Motown (BMI)</td>
</tr>
</tbody>
</table>

### Sheet Music Agents

The following publishers and music companies are listed for sheet music rights and will not represent mixed folk songs:

- CML Cindy Lane
- Columbia Pictures
- HL Hal Leonard
- WBM Warner Bros.
LIFELINES

DIATHS

Girl, Christyn Marie, to Ron and Jackie Barris, May 26 in Cleveland. She is administrative assistant in accounting at Telacu Digital.

Girl, Emily Ann, to Country Joe and Kathy McDonald, May 29 in San Francisco. He is a singer.

Girl, Annie Murdoch, to Kate and Dave Bett, June 1 in New York. He is art director for the Relativity and Combat labels. She is promotion coordinator for Women's Day magazine.

Girl, Lisa Rae, to Ray and Debby Denny, June 3 in Corinth, Miss. He is a guitarist and she is marketing manager. She is sales manager at KOUL-FM.

Girl, Falcon Caira, to Genn and John Goodrow, June 6 in New York. He is senior VP of A&R at EMI-Manhattan Records.

Girl, Kelsey Meagan, to Mickey and Donna Late, June 6 in Thornton, Mo. He is bass player for Brimstone Records' Secret Agent.

DEATHS

Nouneq Khidirian, 86, of cancer, May 20 in Chicago. She was the mother of Raymond Peak, president of Kierian Records.

William H. Davis, 76, May 15 in Lansdale, Pa. The jazz pianist/singer/ songwriter was also a musical arranger. He was on the staff of the Philadelphia Orchestra and in clubs in Philadelphia in the 1940s, when he started his own band—the Bill Davis Dixieland Band—and recorded albums in the 1940s and 1950s. He is survived by his wife, Florence; two sons; a daughter; two sisters; a brother; and six children.

David Wildmann, 34, of cancer, June 2 in Philadelphia. He was general manager of Philadelphia's Rainbow Club, which he ran from the late 1970s through 1990. Afterward, he worked as an independent promotion consultant. His clients included Husker Du and X. He also set up Raw Ltd.—a promotion/management company that handled such bands as Sonic Youth, Exodus, and the Dead Milkmen—and founded the record company Meta Meta Records. He is survived by his parents, Arthur and Claire; his brother, Kurt; and his sister Lynn. Memorial contributions may be sent to the Philadelphia Community Health AIDS Project, Box 83429, Philadelphia, Pa. 19105.

Send information to Lifelines, Billboard, P.O. Box 24790, Nashville, Tenn. 37202.

SLOW-SPEED VIDEOPHONE IRKS DEALERS (Continued from page 5)

back in the SLP mode.

Peter Busch, national buyer of video for the 623-unit Musiland group, based in Minneapolis, has noticed "some demonstrable differences in quality between standard-play and four-hour LP-mode tapes but feels they aren't important to the consumer in the low-price market. Thus, Musiland handles LP product.

In the SLP mode, Busch states, "The video quality is between its with tracking. There is a real problem with consumers [VCR] machines tracking properly."

Consequently, Musiland will not stock most SLP tapes, although it is selling Nelson's one-third-speed product. "We're watching the return rate very carefully," he notes.

A couple of years ago, Busch recalls, some manufacturers went out of business supplyingufacturing for slow-speed product. "Unbeknownst to us, we got some one-third-speed product, and they couldn't make it work."

There were also high returns on half-speed tapes, he says, "but we got on the phone with our suppliers and told them they better clean their act up."

Nowadays, at least on LP cassettes, bad batches are "the exception, not the rule," he claims.

In cases in which a supplier issues a title in both full-speed and half-speed, Busch adds, Musiland will opt for the slower-speed product. Recognizing that a number of retailers are biased against slow-speed tapes, Congress Video, which makes licenses for the bulk-dominant product in the $9.95-$19.95 range, is offering dealers a choice between SP and SLB format tapes. If they want to buy the titles at full speed, they pay $2 more.

"Price is not the only important thing to video specialty stores," says Larry Kieves, president/chief executive officer of Congress Video. "Quality is also important. Some video retailers would rather pay more to get tapes in SP mode." He adds, however, that he doesn't see much of a quality difference between full-speed and one-third-speed product.

Kieves says that the $2 premium represents his cost for raw tape and duplication on a 90-minute program. Discount chains and supermarkets seem to prefer the one-third-speed product than are specialty retailers. According to a spokesman for Good-Time/Kids Klassics Distribution Corp., "The only people who have a perception problem in accepting half-speed tapes are video retailers who are mainly involved in rental. If we can get them to look at the video specialty stores, we might have to develop full-speed production. But the mass merchandisers buy so large a quantity they don't have a problem with half-speed tape."

The spokesman says none of Good-Time's major licensees, including RCA/Columbia and MCA, have objected to their programs going out on half-speed tapes. While helping to reduce the cost to $14.95 for major studio films, the LP mode increases the value to the consumer, he says.

Noting Good-Time has adjusted the machinery in its factory to accommodate half-speed duplication, the spokesman says, "We believe you can't do one-third-speed, but you can do it at a cheaper price. It's a compromise between home video and theatrical release. If films are broadcast simultaneously [with home video release], video will be damaged," he states. Other sources were more skeptical, saying the best estimate for Murdock's U.K. video sales over the next five years is only 5 million units.

Still, Amstrad's involvement with SLP would seem to open up new markets. In comments to DBS-delivered channels, Telewest, a new, all-Film, a movie service, and a general-entertainment service, or from Mur- dock's megamaria rival Robert Max- well, and British Telecom, both partners with Viacom in the MTV Europe joint venture. Maxwell and British Telecom recently joined forces to exploit a DBS satellite, and set up a 116,000-foot orbital slot between four DBS-delivered channels, either on the new Eutelsat satel- lite, launched May 1, or a new one next year. MTV Europe will likely be part of such a programming package.

MURDOCH FIRMS PLANS FOR SKY CHANNEL (Continued from page 6)

Century-Fox, but Murdoch is to begin production on original movies for Fox Television "in the next few months." Reaction from the U.K. home video industry was mixed. According to Stewart Till, VP of CBS/Fox Video, a possible threat from DBS can be contained, providing "an appropriate channel mix between home video and theatrical release. If films are broadcast simultaneously [with home video release], video will be damaged," he states. Other sources were more skeptical, saying the best estimate for Murdoch's U.K. video sales over the next five years is only 5 million units.

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NEW MUSIC SEMINAR HAS INTERNATIONAL FLAVOR (Continued from page 6)

tion of major labels. "We aren't get- ting as much support this year from the majors, but they're not the people who supported the seminar in the early days," he says. "Alternative music is bigger than ever at the semi- nars," he said. "We have seen an increase of last year overall with less partici- pation from the majors, just from in- ternational, college, indie, and dance music.

Ironically, major-label representa- tives say the seminar's success is reflective of the growing interest in it. "It's too hard to make an impression with all the traffic," says one major-label VP. "It's gotten too big and across-the-board isn't as good a suite this year, and I don't expect we'll have a concentration of bands playing. In fact, we're recommending to some of our managers that they not bring their artists in because they won't get the exposure."

In addition to its international fla- vor, the seminar will feature other artists, including musicians. "We have a number of acts on the bill," said Free- man. Philip Glass is scheduled to per- form a concert of computer music and Stan Coveney, the president of Warner New Media, will moderate a first-time panel called "New Tech In The Marketplace."

FOR THE RECORD

An article about the Cannes Film Festival in the June 11 issue incorrectly stated the date. It was June 9-22, not June 22-29.

CBS/Fox Home Video has ac- quired a video division south with North America. Weintraub Enter- tainment Group Distribution Inc., a subsidiary of WEG, has North American video rights.

_CONNECTIONS CONNOTE DOUBLE-DOWN IN CONVENTION CENTER

The annual convention, which draws every year to the Chicago Convention C en- ter, will feature a variety of events. Some have predicted that the event will not draw much of a crowd this year due to the ongoing strike of hotel workers. The organizing committee has been working hard to ensure that the convention runs smoothly.

The convention will feature a variety of events, including panels, workshops, and networking opportunities. The convention center will be bustling with activity as attendees engage in discussions and activities related to the music industry. The goal is to provide attendees with a unique and engaging experience.

The convention is a great opportunity for networking and learning. Attendees will have the chance to connect with colleagues and meet new contacts. The event will feature a variety of workshops and panel discussions, providing valuable insights and knowledge for attendees.

The convention is also a great opportunity to learn about the latest trends and developments in the music industry. With sessions on topics such as digital distribution, streaming, and new business models, attendees will have the chance to stay up to date on the latest industry news.

In addition to the convention itself, the event will feature a variety of social events, including a welcome reception and a closing night party. These events provide a chance for attendees to relax and unwind after a long day of sessions.

The convention is a great opportunity to learn and connect with others in the music industry. Attendees will have the chance to learn about the latest trends and developments, network with colleagues, and enjoy a variety of social events.

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CBS engineer Joe Gastwirt, who originally remastered the CD.

Levenson adds that CDs with "hard defects," as he calls them, such as "Blues Love" or Lane's "Forever Change," are a thing of the past. The pressing market was composed of 14,000 machines that are now out of production.

Levenson said Warner Bros. has been an active participant in making sure that their CDs are produced with the highest quality.

"The fear that every record company has," he said, "is that we will have a policy of accepting product that may cause someone to be unhappy, and that's a very subjective thing." he said.

Says Kenny Hamlin, Elektra's VP of sales, of the new CDs: "A car manufacturer introduces a new model, and every time they improve on it, and maybe by 1986 it's a hot car. They don't take the '86 and say because it's not as good a model as the '87.'

Hamlin adds that the company purposely released its six new discs at a time, and that the current list is $12.78 each--to provide consumers with the best value possible.

And while parts of Dylan's double "Blonde On Blonde" album were unnecessarily faded due to misinformation about the playing capacity of a single disc, one source acknowledges "rumors" that masters of some of the company's initial CDs, pressed in Japan, "may have been replaced upon re-mastering because it's not as good a model as the '87.'

"For titles like those," says the source, "I wouldn't be so surprised to see more improvement in technology, and not really an error that we've gone back and corrected. If Sony comes out with a better VCR, you don't take yours back and say, 'I want my money back because there's a better one now.' But with CDs, where we screwed up--like ELO's 'Face The Music,' where it's clearly our error--we're most anxious to make our customers feel better about the product they have bought for their money."
## Billboard Top Pop Albums

**FOR WEEK ENDING JUNE 25, 1988**

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist &amp; Title</th>
<th>Label &amp; Number</th>
<th>Distributing Label</th>
<th>Selling Price</th>
<th>Peak Position</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td><strong>NO. 1</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>VAN HALEN <strong>Warner Bros. 25-732 (99.9)</strong></td>
<td><strong>OUB12</strong></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>3</td>
<td>GEORGE MICHAEL <strong>A Columbia 40857 (98)</strong></td>
<td><strong>CIT</strong></td>
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<td>BRUCE HORNSBY &amp; THE RANGE <strong>A Columbia 42191 (98)</strong></td>
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<td>53</td>
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** Albums with the greatest sales gains 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 product.**
SCRITTI POLITTIX
FROM THEIR PREVIOUS HIT "PERFECT WAY"
TO THE NEW PERFECT ALBUM
PROVISION
PRODUCED BY GREEN GARTSIDE AND DAVID GAMSON
INCLUDES THE SINGLE "BOOM! THERE SHE WAS" FEATURING SPECIAL GUEST ROGER
AVAILABLE ON WARNER BROS. RECORDS, CASSETTES AND COMPACT DiscS
MANAGEMENT: BOB LAST FOR PARTISAN MANAGEMENT LTD.
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www.americanradiohistory.com
BY JIM MCCULLAUGH
LOS ANGELES Commercials on home video are set to hit fast forward during the fourth quarter of this year, as studios, ad agencies, and packaged-goods manufacturers now say they have a much clearer understanding of the medium's potential.

Vestron and Nestlé, for example, spurred by a recent “Dirty Dancing” ad, plan to expand their relationship for a massive fourth-quarter blitz that will see commercials on a line of sell-through product for the first time (see story, page 6).

And Nelson Entertainment confirms that “The Last Emperor,” winner of nine Academy Awards, including one for best picture, will feature a commercial when it arrives in stores Aug. 31. Nelson has not revealed the identity of the sponsor.

Rockhill, the marketing firm that has engineered four of home video’s five major ad-sponsored deals to date, says it will announce at least two additional major A-tier commercial sponsorships within the next month. Rockhill is the firm that linked Diet Pepsi and Paramount Home Video for “Top Gun” as well as Hershey and Nelson for “The Princess Bride.”

Vestron’s “Dancing” ad, which recently tested the waters with a Pepsi ad on “Innerspace,” is planning a major fourth-quarter sponsorship-related campaign that may involve both a major release and catalog product.

These were some of the developments highlighted here June 14 during a “Video Advertising And Promotion Days” seminar sponsored by the Fairfield Group, which attracted 150 executives from the film, video, ad, and marketing/research communities.

“Acceptance of commercials on videos has grown,” said Gary Gabelhouse, executive VP of Fairfield, “and consumers are ready for this strategy. It will become commonplace. Consumer tolerance is growing and positive, and it won’t make people stop renting.”

Paul Cabe, director of product placement and promotional licensing at Warner Bros. Inc., said his studio’s attitude toward ads on video has come full circle in the past 18 months, due to such factors as the “Top Gun” success and recent in house and independent research.

He predicted there could ultimately be as many as three ads on a tape from three different sponsors.

But Warner, like other major studios, will only entertain “select proposals and the right vehicle that relates to the film.” The studio, he said, will never compromise its relationship with film directors or producers for the sake of a large but ill-conceived ad payout.

Nor will Warner ever entertain certain types of sponsors, such as tobacco companies, he said.

Outlining the potential of video advertising, Fairfield chairman Stephen Wilson indicated that $9.5 billion was spent in 1987 renting and buying videocassettes—a number that he said should jump to $16 billion by 1992.

He predicted that VCRs will have penetrated 80% of all U.S. households by 1992 and that half of those homes will own more than one player. He also estimated that there were a total of 3.3 billion video-rental transactions in the U.S. during 1987.

VESTRON PROMO (Continued from page 6)

In addition to including a commercial on as many as 10 of the videos in the collection, Nestlé hopes to gain a foothold in video stores through the promotion. The company, which plans to have a booth at the Video Software Dealers Assn. convention this August in Las Vegas, is asking video dealers to consider stocking Nestlé products in their stores.

“We want to demonstrate the mind-boggling, business-building potential Nestlé has for video stores,” said David Yale, business director for Nestlé. “We have a strong movie heritage,” he added, referring to the sales of Nestlé candy at theater concession stands. “There has never been a better time or a more compelling reason for video stores to stock Nestlé product.”

Vestron describes the titles in the Stars & Bars promotion as Act I plans to announce Act II at the VSDA confab.


At the same time, he noted, advertisers are faced with a fragmented broadcast television audience.

“What video offers,” said Wilson, “is a solution to the advertising community: focused broad-reach and niche marketing to a segmented audience.”

Gabelhouse indicated that some of Fairfield’s most recent research points out that as many as 60% of the country’s VCR owners do not object to ads on video. A year ago, the figure was about 40%.

Nelson executive VP Rand Bleimeister said his company has received only two complaints from consumers about the Hershey ad on “The Princess Bride,” a cassette that shipped 265,000 units.

Citing several recent case studies, Gabelhouse noted that after five months, “Top Gun” had a 40% VCR household reach and a gross rating point of 80 (in advertising research, one GRP represents an audience of 829,000). “Platoon,” which features a Chrysler Jeep message, had a 40% VCR household reach after three months and a GRP of 60; “Dancing” reached 30% household reach after four months and a GRP of 41.

Also according to Fairfield research, a majority of viewers believe the ads don’t detract from the viewing experience and that video advertising make a positive impression.

However, said Gabelhouse, to gain consumer acceptance, the commercial must be different from regular TV spots. Good advertising is the second most important component for the ad.

According to Kathy Connolly, VP of video marketing at Rockhill, the number of ads on video has been limited by the lofty expectations created by “Top Gun.” Other problems include the high price tags involved and requests for extensive promotional tie-ins.

U.K. VIDEO-ERASE BLAME (Continued from page 1)

Francis Maude, consumer affairs minister, said the government is trying to balance the interests of copyright owners and consumers.

Simply to legalize home videotaping for private use would break the Berne Convention on copyright.

In the U.S., where a Berne-adherence bill is awaiting full Senate action, the home videotaping conflict with the copyright convention is being sidestepped. According to Dorothy Schrader, general counsel to the U.S. Copyright Office, “The approach the Congress is taking is that there can be no claim of protection or rights simply due to U.S. adherence to the Berne Convention. An author can claim copyright protection only if Congress has passed a law (with regard to that protection).”

[Schrader added that the Sony vs. Betamax ruling by the U.S. Supreme Court also established the legality of home videotaping for private viewing.]

While conceding that it is difficult to see how the proposed U.K. measures could be enforced, the consumer affairs minister stated, “Faced with a reasonable law, people ordinarily obey.”

However, Tony Blair, opposition spokesman on consumer affairs, said the government is “legislating an absurdity.” He added that he doubted time-shifting is unlawful and said it is in the interest of video retailers that viewers be allowed to tape programs for later viewing. “Otherwise they would often not be seen at all,” he claimed.

Blair said that the government is inconsistent in opposing a blank videotape levy aimed at balancing interests between copyright owners and home tapers while seeking to regulate home videotaping.

Alta Mitchell, opposition trade and industry spokesman, wondered how the regulation would be policed: “Are we going to start marketing tapes that automatically explode 28 days after they have been used for the first time?” he asked. The government said the proposals would bring home taping in line with practices of organizations like the BBC, which are permitted to keep “ephemeral recordings” for no more than four weeks.

Opposition politicians have renewed their call for a levy on both audio- and videotapes to compensate copyright owners.

A parliamentary committee passed an amendment empowering the government to reverse its earlier rejection of the idea of a blank-tape levy (Billboard, June 11), but Maude said then that he could not foresee circumstances in which the government could bring forward a licensing scheme that met the criteria required by the amendment.

Assistance in preparing this story was provided by Ken Terry in New York.
New York's Royal Navy

The World Yacht fleet is New York's Royal Navy. Welcome aboard, for a taste of elegance and a view you’ll never forget.

Corks pop, the menu tempts you and a live band plays, while all at once, it floats majestically past your window. This is the floral treatment, and the only place you’ll find it is on a World Yacht Cruise.

Every day of the week, our five magnificent yachts sail on luncheon and dinner cruises, special midnight dance cruise and Sunday brunch cruises, too. For Dinner Reservations, call 212-928-7080.

The Royal charter.

For the most spectacular private party imaginable, groups from 5 to 300. YOU can charter one of our luxurious restaurant yachts, or a selection of New York’s most impressive private-owned sailboats, all at a Per Person fare of $25.00, with an additional 220% private power and sailing yachts that may also be chartered through us.

World Yacht Cruises, Pier 62, West 23rd Street at Hudson River.
For private parties and charters, call charter sales, 212-622-2775.

The OFFENSIVE:

THE WALL STREET JOURNAL

FREEDOM FIGHTER: The Wall Street Journal thinks it’s “ridiculous” that Stuart Kard could get 36 years in the slammer for contributing a reported $158,000 to Gary Hart’s 1984 presidential bid. An editor in the June 14 edition of The Journal under the headline “Free Stuart Kard” said it would be a “mockery if the Federal Court serves a day in jail.” No, the Journal was not saying Kard should get off the hook because he introduced Jane Fonda workout tapes to the world. The newspaper merely argued that citizens should be free to donate as much as they want to a political campaign. The defaced president of Karl-Lomar Home Video (now Lorimar Home Video) was indicted by a federal grand jury in Los Angeles on 17 counts of mail fraud, with a $1,000 limit on individual donations (see story, page 55).

MORSE CBS FALLOUT: As yet another result of the recent CBS/CBS Records divorce, three key CBS personnel have left their jobs. CBS Records—now free of its CBS/Fox Video affiliation—will start its own full-length music video line, to be tentatively dubbed CNV. Look for the new line’s first releases in August.

POLLY ANTHONY will shift from West Coast promo at Epic Records to the East Coast as VP of pop promotion at the label.

IT’S NOT OFTEN that a video release gets a plug—at a U.S./Swedet summit no less—from the president of the U.S., so who can blame CBS/Fox Home Video for capitalizing on President Reagan’s toast during the recent White House Correspondents Dinner? The toast, “The President’s Party,” was said in the context of the present administration’s affection for Nancy Reagan. CBS/Fox says the White House asked for a copy of the video cassette to give to Gorbatchev. No word on whether the general secretary owns a VCR.

FROM JINGLE TO JUDGE: Sutra artists the Fat Boys claim in a $6 million action in U.S. District Court in New York that their image and material have been infringed upon in a Miller Lite beer commercial featuring Joe Piscopo. The suit also contends that the group’s member-termers turned down an offer by Miller Brewing Co. and its ad agency to do the commercial because they do not want to be portrayed as drinkers of alcoholic beverages, especially since they are under the legal drinking age in most states, and do not wish to promote alcohol among their young fans.

FINDERS KEEPERS: Brian Koppelmann, credited with discovering Tracy Chapman, is joining her at Elektra, where he will be a music manager. Chapman’s A&R start until late July; after he graduates from Tufts Univ. in Boston and takes some time off. His dad is SBR partner Charlie Koppelmann. Also in the works is some $600,000 being brought three new managing directors to the company from the Warner/Chappell operation. They are Peter Reichardt (U.K.), Jean Devoust (France), and Arjen Wite (Holland).

SUNDAY CRUNCH: Among the 35 or so guests at an all-star party at the Forry’s house, June 12 for Robert Plant were Doug Morris, Robert Palmer, Barry Palmer, James Woods, Julian Lennon, James Farentino, Jackie Collins, the Bangles, Catherine Bach, Taylor Hackford, and Dennis Hopper.

A BIG YEAR IN THE LIFE: Richard Marx’s self-titled album is not only EMI-Manhattan’s first platinum album of the year, it has spent 56 weeks on the Top Pop Album charts. The album is now celebrating its 54th week on the chart…EMI-Manhattan’s Executive King is back: from London, where she worked on her video for “Hold On” with Brian Ward of Midnight Films, who has also shot videos for Sade and AC/DC, among others.

A BIG SCORE: Mel Fuhrman, who has reactivated his Little Major Record Distributors and Little Major Records in New York, has set up a new subsidiary, Yellow Label. He has secured the rights of three labels—Three Cheries (with artist David Debra Rossa), Grey Morning Ltd. (with artist Concetta Bradley), and Groovin’ Rockers (with duos Ambers and Jerry). His own Millennium Records is featuring the 12-inch single “I’ve Been Tryin’” by the Chicago-based Entourage, and an album is due to follow.

CIVILITY FOR BEASTIES: The Beasties Boy and the city of Jacksonville, Fla., have settled a dispute surrounding the aftermath of the group’s appearances there last year. After the group’s first appearance, the City Council passed an ordinance requiring a “for matura audiences only” warning on tickets sold for adult concerts. That move hurt ticket sales for a second appearance, and the group and their lawyers charged the State’s U.S. District Court judge agreed. The city, however, resisted paying all the damages until last week, when it paid $900,000 in legal expenses and agreed that its ordinance violated free speech.

BRANIGAN LOSES APPEAL: A federal appeals court has reversed its decision that an award against Atlantic Records’ artist Laura Branigan and her husband, attorney, and business manager, Laurence Kruteck, may stand. A civil suit filed by Susan Joseph, the singer’s former personal manager, was decided in Joseph’s favor last year; she had charged that Branigan had breached her management contract and that Kruteck had induced the breach. The appeals court ruling holds Branigan liable for $600,000 in compensatory damages and Kruteck for $100,000 in punitive damages. Joseph’s attorney claims the case marks the first time the court has sustained the imposition of punitive damages against attorneys in the face of his claim that he was only following the orders of his client.

ENIGMA ON THE OFFENSIVE: Enigma Entertainment Corp. has filed a civil action against Jem Records in New Jersey Superior Court seeking to attach the assets of the Moorestown, N.J., company and those of the Jem president Marty Scott and his ex-partners Ed Grossi and Jeff Tenenbaum. En Segundo, Calif.—based Enigma pulled out of its proposed purchase of Jem in June 1987, when Jem’s lawyers indicated a scheme of tax avoidance. CBS/Fox says the White House asked for a copy of the video cassette to give to Gorbatchev. No word on whether the general secretary owns a VCR.

FROM JINGLE TO JUDGE: Sutra artists the Fat Boys claim in a $6 million action in U.S. District Court in New York that their image and material have been infringed upon in a Miller Lite beer commercial featuring Joe Piscopo. The suit also contends that the group’s

PolyGram To Ship Its First Cassette Singles In July

BY GEOFF MAYFIELD

NEW YORK PolyGram confirms it will join the party this summer when the cassette single celebrates its first birthday. By early July, the distributor will ship about 20 titles in this format, according to Harry Palmer, senior VP of marketing. The PolyGram release will coincide with the industrywide campaign to promote the cassette, single, as most of its major 12-inch singles will be offered on tape as well.

From February 1987, when the RIAA’s marketing committee first met to discuss a multilabel rollout of the cassette single, until relatively recently, PolyGram has expressed disdain for the 7-inch version of the cassette single. When PolyGram announced at this year’s NARM convention that it would begin releasing such tapes (Billboard, March 26), PolyGram remained the sole holdout among major distributors.

“General feedback that we’ve gotten on the configuration seems to be that it’s valid,” says Palmer of PolyGram’s change of heart. “The only way we’re going to get a close look at it is to do it.”

Palmer acknowledges that participation by CBS was a “strong catalyst” for the decision and says PolyGram has been plotting its launch since around the time of the NARM convention. The delay in releasing the tapes “was just a matter of gearing up properly,” he says.

Among the artists whose product PolyGram will release on cassette single are the Scorpions, Kool & The Gang, the Moody Blues, Cinderella, the Fat Boys, and the Dan Reed Network.

Retailers have reported that some of the most impressive sales figures on cassette singles have been registered by hard rock acts. According to Dwight Montjar, a buyer for 372-Outlet Trans World Music Corp., singles by the likes of Van Halen, White Lion, Poison, and Aerosmith appear to have sold at a rate of 50-50 between tape and 45s. In some cases, he notes, the cassette single tangle tales were “probably better than [those of] vinyl.” Since hard rock is a strong suit for PolyGram, Palmer says such feedback “has been part of our consideration.”

At press time, PolyGram had not yet settled on list prices for its cassette singles. “We have some packaging things to work out first,” says Palmer. Other major distributors have tagged their cassette singles at $2.49.

PolyGram also believes that there may be a place for the cassette single as an industry- wide format, “but it’s too early to call it,” says Palmer. PolyGram has been “looking at a lot of ideas,” he says, “but we’re not going to do anything until the market is there.”

PolyGram is not the only major distributor to be considering a move into the cassette single business. BMG is believed to be planning a similar release, and PolyGram, BMG, and Warners are all expected to meet at a June 12 meeting to discuss possible collaboration on the format.

PolyGram is planning a promotion campaign to coincide with the release of the cassette singles. The campaign will include ad space in key weekly and monthly publications, as well as on the back of the company’s annual report.

PolyGram is also preparing to launch a series of cassette singles that will be available only by subscription. The series, called the ‘PolyGram Single Club,’ will feature new and upcoming artists as well as established performers.

Directed by Michael工程施工

Edited by Irri Lichtman

www.americanradiohistory.com
Tiffany ends TIFF with mom (Continued from page 91)

The details of the settlement were reached during a daylong conference at the downtown courthouse, where the halls were clogged by reporters, TV news crews, paparazzi, and fans hoping to catch a brief glimpse of Tiffany, who was ordered to appear at the hearing by Hubbell.

During their brief time in court, Tiffany and her attorney, Francis Reisz (Dennis Despres), moved to have Tiffany's case dismissed, but Hubbell told them not to agree to the provisions of the settlement.

In March, Tiffany filed the motion for summary judgment under a local law (Billboard, April 18). A Superior Court judge subsequent appealed to Hubbell's guardian.

Central to the legal tug of war was the resolution of Tiffany's rights to the sale of her debut album, which has sold more than 4 million units and has accumulated royalties estimated at between $1.5 million and $3 million. Williams and her attorney, Neal Goldstein, had also exercised Tiffany's contract with producer/engineer George Tobin, which they had to avert in court or on appeal at the hearing.

Goldstein believed that the mother of two pretty much got what she wanted and that Tiffany won, Schwartz says. "Maybe there has been a settlement. But everybody is going to have to continue to work together."

We're very pleased with the ultimate result," Frankenstein says. "One of [Tiffany's] principal goals was to obtain protection for her funds and to create an orderly and professional environment for her business dealings, and that has been obtained."

The hottest names in pop music turned out for Freedomfest at London's Wembly Stadium. Shown, top left, are the Pretenders' Chrissie Hynde and UB40's Ali Campbell. Bottom left, George Michael gives a show-stopping vocal performance. Above, Mark Knopfler of Dire Straits, left, shares the stage with singer guitarist Eric Clapton. (Photos: Ebet Roberts; George Michael photo: Vinnie Zufante/Star File Inc.)

The latest in the series of concerts that have become known as Freedomfest began Wednesday night with the Pretenders' Chrissie Hynde and UB40's Ali Campbell. The daylong event, also known as Freedomfest, drew a sellout crowd of 72,000 fans to see a galaxy of star performers, including Sting, George Michael, Steve Winwood, Robert Plant, April Wine, UB40, Little Steven, Simple Minds, and Dire Straits.

The marathon 11-hour tribute to the leader of the African National Congress, in prison in South Africa since 1962, was more than just a rock concert.

In the 1980's Live Aid, which was a fund-raiser for Africa's starving masses, the Mandela show bore an unavoidable political edge. Many artists, in an effort to participate in the concert, like Belafonte, Whoopi Goldberg, Richard Gere, and Sir Richard Attenborough, rallied for an end to the oppression of blacks under the system of apartheid in South Africa.

"South Africa is the only country in the world which has racialized its entire in its constitution," Peter Gabriel told the crowd. "There's a message from all of us: It's time for a change."

Cold Little Stevie, "We, the people, will no longer tolerate the terrorism of the government of South Africa."

Most of Gere, Goldberg and Gere were similarly outspoken. Noting that South African blacks have no government representation, Gere urged, "We should do our best to be involved with our own governments to change that."

The Mandela show aired via satellite either live or on tape, broadcast to more than 60 different countries, these messages had a potential audience of millions of viewers around the world. However, in many market coverage of the 11-hour concert was edited into a shorter program that centered mainly on the music.

Estimates of the total viewing audience range from 300 million to as high as 1 billion people. The concert was not seen in South Africa, where coverage was banned.

The BBC here, which aired the concert live in its entirety, came under fire from critics and rights-wing Conservatives, who claimed that the network was breaching its code of political impartiality. For many, the official BBC line that the Mandela concert was to be "purely a musical event" appeared to miss the point.

Those attacking the BBC claimed that coverage of the concert was improper since the imprisoned Mandela still leads the ANC political organization. After following a policy of nonviolence for many years, the ANC set up an armed wing, Umkhonto We Sizwe, in 1961.

John Carrisle, a Conservative member of Parliament, blasted the BBC's coverage, declaring, "The whole thing is a gigantic con trick to make people believe that the ANC is a respectable organization and not a bunch of gangsters."

Archbishop Trevor Huddleston, leader of Britain's Anti-Apartheid Movement, which organized the Mandela concert, said that no money raised by the event would go to the ANC. According to Huddleston, half the proceeds will go to the Anti-Apartheid Movement with the rest to be divided among various U.K.-based charities to raise funds for children's projects in South Africa, including Catholic Fund For Overseas Development, Christian Aid, Save The Children Fund, Oxfam, War On Want, and the Bishop Ambrose Reeves Trust.

At press time, event organizers were unable to disclose exactly how much money was raised. A spokesman told Billboard the organizers expect a profit between $3 million and $4 million.

The box-office take from the show topped the $1.5 million mark, with additional revenue coming in from sales of merchandise and world broadcast rights. International TV sales were conducted by Radio Vision. The Fox network aired six hours of the show in the U.S. and Westwood One handled U.S. radio syndication.

Despite the political, Belafonte's promise of a spectacular musical concert was fulfilled. Sting, the first artist on the star-studded bill, appeared soon after midday. Next up was ex-Wham! singer Michael, who delivered three of his favorite R&B songs, including Marvin Gaye's "Sexual Healing." Backstage, Michael said he had eschewed his own "raunchier" material because "I didn't think it was a particularly raunchy occasion."

Movie director Attenborough introduced the first of several ethnic music/dance ensembles to appear to the headliners' sets. For the most part, however, the audience grew restless during these performances.

The crowd had no complaints about the day's third pop rock act, the Eurythmics, which played a rousing greatest-hits set.


Following brief appearances by Tracy Chapman and Wet Wet Wet, Midge Ure emerged with an all-star band that included Phil Collins, Paul Carrack, and other top U.K. players. The unit backed vocal performances by Tony Hadley of Spandau Ballet, Joan Armatrading, Ure, Carrack, Harrison's Paul, Young, Tears For Fears' Curt Smith, Bryan Adams, and the Bee Gees.

The Sly & Robbie Posse slot featured performances by Sult Deka, Youssou N'Dour, Jackson Browne, Maxi Priest, Wet Wet Wet's Marti Pellow, and Gabriel. A five-song UB40 set included two duets by vocalist Ali Campbell and the Pretenders' Chrissie Hynde.

A special guest appearance by Stevie Wonder had to be delayed by several hours due to the theft of some of his equipment. Chapman filled in impressively with an impromptu rendition of her single "Fast Car." Credit is due the Elephant House production team, which kept the event running as scheduled as possible.

Hugh Masekela and Miriam Makeba performed several numbers, followed by a set from Courtney Pine and the dance troupe. Simple Minds brought the crowd back to its feet with a lively set that included appearances by ex-Smith's guitarist Johnny Marr, Gabriel, and Little Steven, whose "Sun City" anthem featured vocals by Gabriel, Meat Loaf, Bruce, and actress Cherry Pie. Simple Minds vocalist Jim Kerr also welcomed ex-Specials member—and leader of the Artists Against Apartheid organization—Jerry Dammers, who conceived the Mandela show.

Whitney Houston launched the main evening season. Salt-N-Pepa, the Fat Boys & Chubby Checker, and British rapper Derek B made brief appearances before Wonder finally emerged to sing a couple of tunes.

Dire Straits, featuring Eric Clapton on second guitar, was the last rock act of the day and delighted the crowd with a best-of set.

Freedomfest: 'Spectacular' Music, Frank Politics

LONDON "Our celebration today is the most spectacular rock concert since Live Aid," said Harry Belafonte as he introduced the Nelson Mandela's 70th Birthday celebration June 11 at Wembly Stadium here. The megaevent, also known as Freedomfest, drew a sellout crowd of 72,000 fans to see a galaxy of star performers, including Sting, George Michael, Steve Winwood, Robert Plant, April Wine, UB40, Little Steven, Simple Minds, and Dire Straits.'
Blockbuster Punches Up Profile
Meet Plans "Wow" Vid Chain Investors

BY GEOFF MAYFIELD
FORT LAUDERDALE, Fla. — Buoyed by vigorous expansion and a $7 million net income turnaround, Blockbuster Video unveiled a comprehensive marketing attack at its annual shareholders meeting designed to raise the supermarket chain's profile even higher.

H. Wayne Huizenga, chairman of parent company Blockbuster Entertainment Corp., told investors June 10 at the Pier 66 Hotel here that Blockbuster's store count will reach 385 stores in 75 markets by the end of 1988—even without the 127-store Major Video web, which Blockbuster is in the process of acquiring (Billboard, May 7).

Blockbuster now has 237 stores, including 188 franchised units.

Huizenga claimed the merger with Major Video—expected to close in August—could raise the year-end count to as high as 610 locations. And he reported that the company’s tie with cable and the street retailer United Cable Televis-

ion will yield another 100 stores in every market where UCT operates cable systems or film houses (Billboard, June 3).

Luigi Salvaneshci, newly appoint-
ed Blockbuster Entertainment presi-

dent, felt the company’s present

will not come at the expense of fi-
nancial stability.

"I am not in favor of expanding the company very fast without pay-
ing due attention to the profits and the possibility of [store] failure," said Salvaneshci, adding that Block-

buster’s expansion will be “well-

managed, one [at a time] in the proper location, profitable, an-
defined,” he said.

Huizenga said the fiscal year end-
ed Dec. 31 was the company’s first profitable year, ending with a net income increase of more than $4 million over last year, with a net loss of more than $3.2 million for fiscal 1986.

The company’s financial moment-

um continued into the first quarter of 1988. Huizenga said Blockbuster’s net income for the period is up 350% compared with the first quarter of last year. The first-quarter value per share was stated at 17 cents, com-
pared with 7 cents a year ago.

Anticipating that the prolifica-
tion of Blockbuster stores will make it more cost-effective to advertise via electronic media, Thomas Gruber, senior VP and chief mar-

keting officer, said the chain will roll out a “marketing theme state-
in the next two months that will anchor future ad campaigns.

Gruber said the chain’s new catch phrase—“Blockbuster Video—

wow, what a difference!”—should figure in the company’s mission. “It says what Blockbuster Video is for our customers,” he said, comparing the slogan to Coca-Cola’s “the real thing.” Pepsi-Cola’s “the Pepsi gen-
eration,” and “You deserve a break today!” from 7-11.

Blockbuster has put the theme which will be featured in the chain’s point-of-purchase material, print ads, and promotional pieces. Gruber said 13 different radio spots have been built around the “Wow, jingle.”

The chain is also building institu-
tional and product-specific TV ads on the new jingle. Gruber admitted that TV has been a little-used medi-

um to date but said that with more markets now fielding a cost-effi-
cient cluster of stores, the use of TV ads will increase with spots set to run by the end of this summer.

Huizenga and Huizenga revealed several promotional concepts that the chain plans to launch in the next year. Among them:

• Blockbuster Movie Previews, video spots that are loaned free to consumers and include trailers from as many as 50 video titles.

• To enhance its position as a fam-


Columbia's Rodriguez Sees Growing Black Music Staff

BY NELSON GEORGE

NEW YORK — The promotion of Ruben Rodriguez to senior VP of black music at Columbia Records is signals a “major increase” in staffing that label’s black music department, according to the executive.

Rodriguez, formerly VP of black music and jazz promotion, will oversee all phases of black music marketing, including promotion, product management, publicity, artist development, and sales. He will report directly to CBS Records President Sol Gruber, senior VP and chief marketing officer, said the chain will roll out a “marketing theme state-
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• Blockbuster Movie Previews, video spots that are loaned free to consumers and include trailers from as many as 50 video titles.

• To enhance its position as a family-oriented rental retailer, the chain will add a Blockbuster Kids Clubhouse—an in-store children's play center— to each of its company-owned outlets within the year. Currently, the web is introducing five fun-loving characters called the Blockberry Kids, with names like Bubba, Bebop, and Michael. (Continued on page 84)
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70's

ZIGGY MARLEY

& THE MELODY MAKERS

WE'RE ON A ROLL

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