

Billboard

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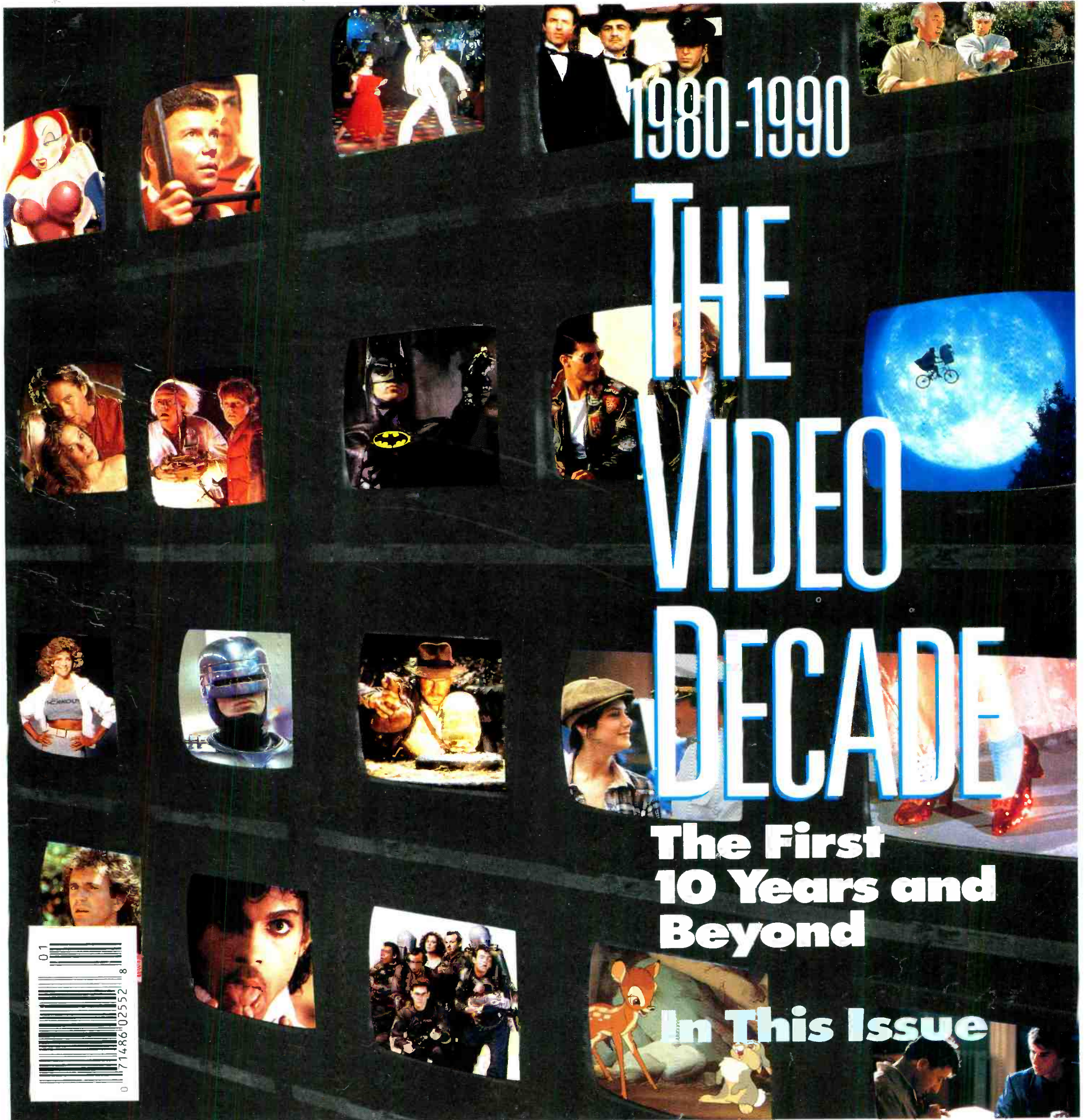
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NEWSPAPER

VOLUME 102 NO. 1

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

January 6, 1990/\$5.95 (U.S.), \$6.95 (CAN.), £4.50 (U.K.)

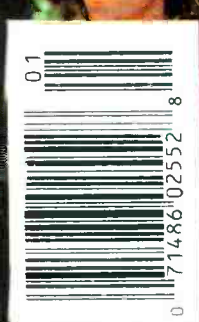


1980-1990

THE VIDEO DECADE

The First 10 Years and Beyond

In This Issue



YESS

THE ABYSS · ED HARRIS · MARY ELIZABETH MASTRANTONIO · MICHAEL BIEHN
ALOMON PRODUCED BY GALE ANNE HURD WRITTEN AND DIRECTED BY JAMES CAMERON



THE ABYSS

TWENTIETH CENTURY FOX PRESENTS A GALE ANNE HURD PRODUCTION A JAMES CAMERON



MUSIC
BY

ALAN SILVESTRI

PRODUCTION
DESIGNER

LESLIE DILLEY

DIRECTOR OF
PHOTOGRAPHY

MIKAEL SALIF

TM

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PG-13

DOLBY SURROUND
STEREO

Original Soundtrack / Stereo Surround Release

CBS/FOX
VIDEO.

PROUD OF
OUR PAST,
CONFIDENT
OF OUR
FUTURE...

**HAPPY
NEW
YEAR!**

THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

Dec. Rental Vids Fall Short Of Shipment Goals

BY PAUL SWEETING

NEW YORK—Several high-profile rental titles released during November and December, or slated for release this month, failed to ship as many copies as suppliers had expected, according to studio and distributor sources.

In an effort to punch up their numbers, and to find small windows of opportunity amid an unusually heavy slate of new releases, several studios resorted to extending the solicitation period for some titles, postponing the
(Continued on page 89)

HOLIDAY FAILS TO IGNITE BUSINESS

Music Dealers See Fair Yule Sales; Lack Of Megahit Product Cited

BY ED CHRISTMAN
and BRUCE HARING

NEW YORK—Music retailers turned up mixed results for the holiday selling season. Of ten chains surveyed by Billboard, five reported comparable-store increases in the range of 10%-15%, and four others' sales gains hovered around 5%-6%. One retailer even reported a single-digit decrease, compared with last year's holiday sales.

Those ranges are consistent with reports from retailers in general. For instance, a national survey of department store chains

and apparel retailers by Women's Wear Daily found sales increases ranging from 4%-15%.

Retail analyst Fred E. Wintzer, a VP with Alex. Brown & Sons in Baltimore, says that most retailers, excluding home entertainment merchants, made their numbers with a "very big weekend. Up until the last few days, sales were very soft."

Six of the surveyed music retailers cited a big holiday weekend, while the others say sales were consistent all through December.

Arnie Bernstein, executive VP of operations at Musicland, says,
(Continued on page 87)

Video Specialty Stores Report Big Sell-Thru, Flat Rental Action

BY EARL PAIGE
and EDWARD MORRIS

LOS ANGELES—Despite bitter cold weather across much of the country, video specialty retailers and combo outlets report heavy action in sell-through for the Christmas weekend. Video rental business, on the other hand, has been generally flat and even down in some regions.

Retailers were happy about the extra full shopping day before Christmas this year. Because Christmas fell on a Monday, stores were busy on both Saturday, Dec. 23, and Sunday, Dec. 24.

That all the traffic did not translate into more rental business was more or less expected, since rental has been running flat all year. "December is not a month in which we look for huge growth in rentals," says Ron Phillips, director of purchasing at Durham, N.C.-based, 160-store Record Bar, 20 of whose units rent video.

But some firms report increases, including 50-store Spec's Music in Florida, where the cold snap provided a positive jolt. Peter Blei, chief financial officer, says, "We have been running ahead on rental
(Continued on page 89)

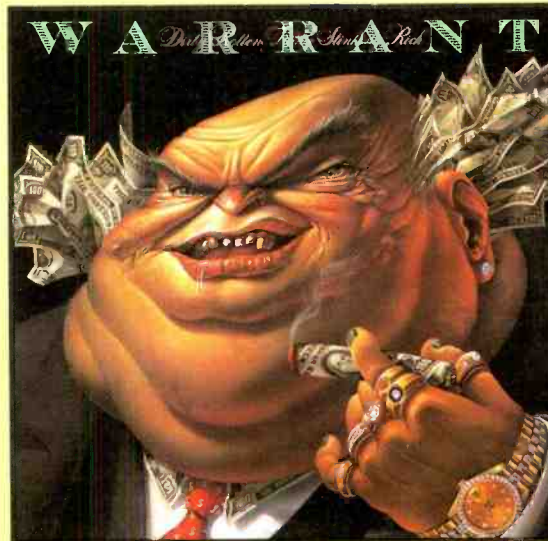
Nashville Execs Fear Singles Will Hurt Album Sales

BY GERRY WOOD

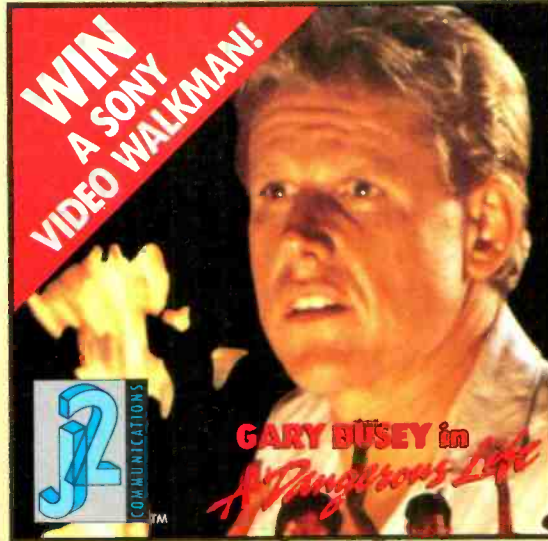
NASHVILLE—The cassette single is beginning to supplant the dying 45 as the dominant singles configuration in country music, but Nashville label executives seem far from thrilled by the prospect that the single might be saved. The reason? They are afraid, like some executives on the pop side, that successful cassette singles might cut into album sales.

"The question is, does the country single need to be saved?" ponders Randy Goodman, VP of product development at RCA Nashville. The bottom line, he says, is that "we're trying to make an album
(Continued on page 40)

ADVERTISEMENTS



A HIT FROM THE HEART OF WARRANT! SOMETIMES SHE CRIES (38-73095) the new single from the double platinum album, "DIRTY ROTTEN FILTHY STINKING RICH." (FC 44383). Already a pre-release smash, with video in active MTV rotation! See WARRANT on tour with Motley Crue. And on American Music Awards January 22nd. Catch their hot Westwood One radio special this January! ON COLUMBIA.



A VIDEO RENTAL WINNER FROM J2—Gary Busey stars as an American reporter witnessing the Filipino uprising in the new action-thriller "A Dangerous Life." This relentlessly-paced motion picture chronicles the shocking events that led to the downfall of the Marcos regime and the elevation of Corazon Aquino to power. And you can win a Sony Video Walkman, courtesy of J2 Communications! See page V-11 for details.

WEA Declares 'No Returns' On 7-Inch Singles

This story was prepared by Chris Morris in Los Angeles and Ed Christman and Bruce Haring in New York.

LOS ANGELES—In the latest move foreshadowing the demise of the vinyl single, the wholly owned WEA labels are instituting a no-returns policy on 7-inch 45s, starting Tuesday (2).

The new policy is not as dramatic a pull-back as many had expected, because it was widely believed that WEA would completely jettison the configuration at the turn of the year. Last September, WEA president Henry Droz intimated that production of the vinyl single—which
(Continued on page 82)

ABSTRACT

4/2/1-25997



The New Album From The Group
That's Taking Urban Radio and CHR By Storm!
Featuring The Single "Right And Hype" 4/17-22872
Produced By Gene Griffin and Markell Riley
For G.R. Productions.

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In October, they had their first Platinum album.



THREE YEARS AFTER
RELEASE, TESLA'S DEBUT
ALBUM MECHANICAL
RESONANCE IS STILL
CLIMBING STRONGLY AT
RETAIL. "LOVE SONG,"
FROM THEIR SECOND
AND CURRENT RELEASE
THE GREAT RADIO
CONTROVERSY, WAS A
TOP 5 MOST REQUESTED
TRACK FOR OVER 8
WEEKS AND A MAJOR
HIT AT TOP 40.

NATIONWIDE TOURS
OPENING FOR MAJOR
ACTS, PHENOMENAL
RESPONSE AT RADIO,
PRAISE FROM THE PRESS,
PLATINUM TIMES TWO -
TESLA, THE BAND NAMED
FOR THE CREATOR OF
RADIO, IS ON AT FULL
POWER.

OUR THANKS TO THOSE
AT RADIO, RETAIL AND
AT WEA FOR YOUR PART
IN THE CURRENT AND
CONTINUING
SUCCESS OF THESE
PROJECTS.

MECHANICAL RESONANCE:

RELEASED: 12/86

PLATINUM: 10/89

FEATURED TRACKS:

"LITTLE SUZI"

"ROCK ME TO THE TOP"

MODERN DAY COWBOY"

"GETTIN' BETTER"

THE GREAT RADIO

CONTROVERSY:

RELEASED: 2/89

PLATINUM: 12/89

FEATURED TRACKS:

"LOVE SONG" "THE WAY

IT IS" "HEAVEN'S TRAIL

(NO WAY OUT)" "HANG

TOUGH"

Two Albums.


®
GEFFEN RECORDS

GHS 24120

1

TESLA/MECHANICAL RESONANCE

PRODUCED BY STEVE THOMPSON AND MICHAEL BARBIERO
Engineered by Michael Barbiero

- | | |
|---------------------------------------|------|
| 1. EZ-GO ME EZ-GO* | 3:32 |
| (Keith/Skeech/Hannon/Wheat/Luccketta) | |
| 2. CUBIN' ATCHA LIVE* | 4:25 |
| (Keith/Hannon/Wheat) | |
| 3. GETTIN' BETTER | 3:20 |
| (Keith/Hannon) | |
| 4. LATE 4 LOVE | 3:50 |
| (Keith/Skeech/Hannon/Wheat/Luccketta) | |
| 5. ROCK ME TO THE TOP | 3:38 |
| (Keith/Skeech) | |
| 6. THERE'S NO GOOD TOGETHER | 5:15 |

months later, they had their second.

TESLA



Both albums Produced
by Steve Thompson and
Michael Barbiero and
Engineered by Michael
Barbiero. The Great
Radio Controversy was
Mixed by Steve
Thompson and Michael
Barbiero. Management:
Q Prime Inc. © 1990
The David Geffen

Continued



GEFFEN RECORDS

GHS 2

Two Platinum Successes. One Great Band.

TESLA
THE GREAT RADIO CONTROVERSY
PRODUCED AND MIXED BY STEVE THOMPSON AND MICHAEL BARBIERO
ENGINEERED BY MICHAEL BARBIERO

- | | | |
|---|---|------|
| 1 | HANG TOUGH
(Keith/Skeoch/Hannon/Wheat/Lucchetto) | 4:21 |
| 2 | LADY LUCK
(Keith/Skeoch/Hannon/Wheat) | 3:29 |
| 3 | HEAVEN'S TRAIL (NO PAY OUT)
(Keith/Skeoch) | 4:41 |
| 4 | BE A MAN
(Keith/Hannon/Skeoch) | 4:20 |
| 5 | LAZY DAYS (CRAZY NIGHTS) | 6:55 |



**TWO AND A HALF YEARS SINCE
THE RELEASE OF "80'S LADIES",
"THIS WOMAN" HAS SOLD OVER
TWO AND A HALF MILLION ALBUMS.**

**TWO YEARS. . . TWO RIAA
PLATINUM CERTIFICATIONS.**

**UNDENIABLY THE BIGGEST SELLING
FEMALE IN COUNTRY MUSIC TODAY.**



K. T. OSLIN

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Billboard CONTENTS

VOLUME 102 NO. 1

JANUARY 6, 1990

SELL-THROUGH VIDEO BOOM

In the first Commentary of the decade, Herb Fischer, senior VP of sales and marketing for MGM/UA Home Video, touts the success of sell-through videos of all types, including theatrical film releases.

Page 15

THE MONEY DECADE ON THE RADIO

A survey by Radio Editor Sean Ross has revealed that dozens of the nation's most prominent broadcasters agree that the '80s were the money decade, with radio evolving into a huge business.

Page 16

HI-NRG LOSING GROUND?

The up-tempo, energetic dance music known as hi-NRG is suffering from lack of U.S. support. With most of the genre's exponents now based in Europe, American retailers are increasingly loath to bear the high import costs necessary to stock hi-NRG product. Larry Flick reports.

Page 35

VINYL LIVES, AT LEAST FOR A WHILE

Vinyl has not breathed its last breath yet, say operators of small, independent stores that stock only LPs and 45s. Billboard correspondents found three such outlets in Los Angeles, Chicago, and central New Jersey.

Page 66

MUSIC

Album & Singles Reviews	78	Jazz/Blue Notes	46
Black	27	Latin Notas	48
Boxscore	38	Lifelines	86
Chartbeat	12	Market Action	86
Classical/Keeping Score	47	Music Video	62
Clip List	64	Newsmakers	90
Commentary	15	Power Playlists	24
Country	40	Pro Audio/Video	61
Executive Turntable	10	Radio	16
Gospel Lectern	48	Retailing	66
Grass Route	69	Retail Track	70
Hot 100 Singles Spotlight	81	Rossi's Rhythm Section	31
Inside Track	92	Talent	36
International	75	Update	86

VIDEO

Backlot Beat	56	Music Videocassettes	56
Box Office	60	Store Monitor	49
Coming Soon	53	Videocassette Rentals	50
Home Video	56	Videocassette Sales	58
Top Kid Video	52	Video Retailing	49
Recreational Sports	60	Video Reviews	60
Self Improvement	60		

MUSIC CHARTS

Top Albums		Hot Singles	
Black	30	Adult Contemporary	22
Christmas Hits	87	Black	28
Classical	47	Black Singles Action	31
Compact Disks	70	Country	43
Country	41	Country Singles Action	42
Jazz	46	Crossover	82
Modern Rock Tracks	23	Dance	34
Pop	84	Hot Latin	48
Rock Tracks	23	Hot 100	80
		Hot 100 Singles Action	81
		Rap	32

CLASSIFIED/REAL ESTATE

Page 72

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Chain Tries Trading Surplus For Radio Spots McDonald's Barters Vids For Ads

This story was prepared by Bruce Haring, Phyllis Stark, and Paul Sweeting in New York and Michael Zahn in Milwaukee

NEW YORK—McDonald's is using its considerable advertising muscle to force radio stations in five markets to accept barter deals for advertising time, say radio sales managers.

The bartering, a first for Mc-

Donald's, is the result of a huge stock of videocassettes left over from a sales promotion with Vestron Video.

Last year, McDonald's offered "Mr. Mom," "Hoosiers," and "Puff The Magic Dragon" for \$5.99 each in its restaurants in New York, Philadelphia, Wisconsin, Michigan, and Indiana. However, McDonald's overestimated demand for the titles and now has a surplus of as many as

700,000 units. The tapes' duplicator says Vestron did not place the orders for the tapes; thus, it apparently has no obligation to take back the excess copies. A Vestron spokesman had no comment on the matter.

One avenue being explored to get rid of the tapes is to exchange them or other merchandise for radio advertising time through a barter company. Although radio syndicators often barter programs for advertising time, this type of bartering is highly unusual in broadcasting, and the companies involved in it are more commonly associated with retail liquidations.

This is the first time McDonald's has bartered for advertising time; its commercials are a major source of revenue for many stations, and radio executives are fuming over the proposed barter deals.

"We're not pleased that they're taking dollars away from radio," says Jack Johnson, GSM of top 40 WHYT Detroit, echoing the sentiments of most sales managers.

"The radio industry is particularly perturbed because of the hoops we have had to jump through to keep McDonald's as a client," adds Jeff Jean Pierre, general sales manager of classic rock WHLH Milwaukee and secretary of the Milwaukee Area Broadcasters Association.

"I'm really shocked by this. I think radio has really gone to the

(Continued on page 91)

Super Club North America Buys Vid Wholesaler Best

BY JIM McCULLAUGH

LOS ANGELES—Super Club North America has acquired Best, the Oklahoma-based video wholesaler. The deal marks yet another chapter in the continuing consolidation of home video distribution and retailing—a lot of it fueled, in fact, by newcomer Super Club.

Super Club, based in Belgium, already boasts more than 300 U.S. music, video, and combo stores, with such recent chain acquisitions as Record Bar, Turtle's, Video Towne, and Movie-time/Alfalfa. Just opened also is

Super Club Entertainment's Rhythm & Views superstore in Texas, the first in a series of home entertainment retail centers.

Sources close to Super Club say the 1990 game plan is for the operation to have as many as 600 stores by the end of the year.

There is also speculation that Super Club may centralize one or more of its regional chains—including North Carolina-based Record Bar—at its new 175,000-square-foot headquarters in Dallas.

Darrell Baldwin, Super Club (Continued on page 77)

Indie Promoter Indicted In Memphis Goodman Accused Of Bribing PDs In South, Calif.

BY SEAN ROSS

NEW YORK—As the result of an IRS investigation, a Memphis grand jury has charged locally based independent record promoter Howard Goodman with payola, conspiracy, and unlawful use of the U.S. mails—the first person outside California to be so accused since the current round of payola charges began in 1988.

The indictment, handed down in late November, names three radio station PDs as unindicted co-conspirators: former WQID Biloxi, Miss./KDON Monterey, Calif., PD Kirk Clyatt; Floyd "Mickey" Coulter, Clyatt's predecessor and successor at WQID; and former WTYX Jackson, Miss., PD Jim Chick.

Goodman has pleaded not guilty; a trial date is set for Feb. 5.

At press time, no other indictments had been handed down in Memphis, and no record labels or other indie record promoters were mentioned in Goodman's indictment.

In a novel twist, Goodman is accused not of paying for airplay, but of engineering reports to trade magazine Radio & Records' CHR chart. The indictment lists 24 times between September 1982 and November 1985 when Goodman allegedly sent money to either Chick or Clyatt. (Coulter, though named, is nowhere accused of specific acts of wrongdoing.)

Assistant U.S. Attorney Lawrence Laurenzi would not specify whether he believed the three stations were actually paid to play the records involved or whether the reports were "paper adds" of airplay that did not

actually take place. When asked if the alleged wrongdoing was actually "chartola" instead of "payola," Laurenzi responded, "That could very well be." But he also stated, "I don't have any reason to believe that R&R [was involved in] any wrongdoing."

Laurenzi says the charges are separate from the Los Angeles-based probe that recently indicted promoter Joe Isgro. Like the L.A. probe, however, the charges involve infractions that took place in the mid-'80s, before the NBC-TV probe and independent promotion scandal that brought the

payola issue to the fore again in 1986.

While Laurenzi inherited the Memphis probe only a year ago, it dates back to at least 1986, according to one of the PDs involved. Laurenzi would not explain why the IRS was involved—since no tax improprieties are contained in the indictment—and neither of the PDs that Billboard has been able to contact say they were confronted with any tax-related charges by the IRS.

None of the three PDs cited are still at the stations where the alleged

(Continued on page 88)

Stones' PPV Offering Is Deemed Limited Success

BY MELINDA NEWMAN

NEW YORK—After the dismal showing by the Who, the Rolling Stones' Dec. 19 pay-per-view concert may have helped restore a little faith in the medium. But because of mixed results, it did not prove to be the definitive PPV test, as many had hoped.

According to sources, early estimates are that the PPV show, telecast from the Atlantic City, N.J., Convention Center, was ordered by between 2.5% and 3% of a record universe of 13.6 million homes. That tops August's successful Moscow Music Peace Fes-

tival PPV, which was purchased by 2.5% of a 12.5 million universe. The August Who PPV was ordered by an estimated 1.2% of the 12.5 million universe.

"We're slightly ahead of what we projected and basically we think this was very good for PPV," says Scott Kurnit, president of Showtime Event Television, which distributed the concert.

"We know from our [estimates] that it was clearly the largest audience ever; it was definitely larger than Moscow," says SET spokesperson Suzan Couch.

(Continued on page 91)

Holiday Music Up Over Last Year, Say Dealers Christmas Hits Deck The Retail Halls

BY ED CHRISTMAN

NEW YORK—Holiday-themed music, fueled by new hit records, continues its upward trend as a meaningful contributor to sales volume during this all-important selling season. Most retailers say sales of the product were even stronger this Christmas than they were last year, which was seen as the genre's high-water mark.

Now, some retailers even report that Christmas music titles claimed three spots in the top 10 list. "Merry Merry Christmas" by New Kids On The Block led the way on the Christmas top 10 list, even cracking the top 10 on Billboard's album chart. "A Very Special Christmas" and Mannheim Steamroller's "A Fresh Aire Christmas," both more than a year old, generated strong sales this year as well.

In general, "Christmas albums were just blowing out of the store," says Stan Goman, senior VP of retail operations at Tower Records, the 59-store, Sacramento, Calif.-based chain. "All of our stores sold out of [Christmas titles] a week before Christmas," he says, adding that the chain doesn't track Christmas sales on a same-store basis, but that it sold "tons more" this year.

"We are getting hits in Christmas music again," he adds, which boosts overall sales in the genre.

Mark Benzenberg, director of purchasing at Believe In Music, a 19-unit chain based in Grand Rapids, Mich., agrees, saying, "We had

bigger Christmas hits than ever." For stores open more than a year, Benzenberg estimates that Christmas music probably topped last year by 5%-10%. In addition to New Kids, Randy Travis, and Kenny Rogers, the top sellers at Believe In Music were "A GRP Christmas Collection" and "Narada Christmas Collection."

In San Francisco, Lee Negip, the new release buyer for 37-unit Rainbow Records, says that sales of the New Kids Christmas album might have boosted the genre's overall numbers by 10% over 1988.

In addition to the New Kids holi-
(Continued on page 87)



A Night At The Opera. Mikhail Gorbachev, president and general secretary of the Communist Party of the USSR, and his wife, Raisa, congratulate Maestro Riccardo Muti after a performance of Bellini's "I Capuleti e i Montecchi" at Moscow's Bolshoi Theater. The opera was conducted by Maestro Muti and performed by the company of La Scala, Milan, during its October tour. Shown, from left, are Muti, Raisa Gorbachev, Cristina Muti (the maestro's wife), and Premier Gorbachev.

Reader's Digest Goes Public Pub/Direct Marketer Offers Stock

BY DON JEFFREY

NEW YORK—The Reader's Digest Assn. Inc., a direct-mail marketer of recorded music and home video as well as publisher of the internationally known flagship magazine, is going public after 67 years.

The Pleasantville, N.Y.-based company said in late December that it would offer 25 million shares of class A nonvoting common stock—21.2% of the total outstanding shares—to the public at a price between \$18 and \$22 a share.

Reader's Digest expects to raise between \$450 million and \$550 million from the initial public offering.

When the stock plan was announced, company chairman George V. Grune said in a statement: "A public offering of nonvoting stock will benefit selling shareholders by providing liquidity in the public marketplace and will provide Reader's Digest with greater financial flexibility for long-term growth while assuring its continued independence."

The preliminary prospectus for

the stock offering states that revenues from recorded music amounted to \$214.8 million in the fiscal year that ended June 30, an increase from \$198.7 million the year before. It also says that nearly 5 million recorded music packages were sold in the year.

Reader's Digest markets, through its 5-million-household customer list, multirecord packages of music on cassette, CD, and vinyl. A package generally consists of previously recorded material by a variety of artists. Its biggest seller has been the 10-record set "The Great Band Era."

The prospectus does not break out home video sales. As with music, Reader's Digest markets home video as multi-unit packages. In fiscal 1989, the company sold more than 600,000 single- or multicassette home video products. The best-seller to date has been the three-volume set "Our National Parks."

Despite the increase in music revenues, the prospectus notes that operating profits for the home enter-
(Continued on page 77)

Will A Unified Europe Erase Territorial Licensing Lines?

BY KEN TERRY

NEW YORK—European Community rules on territorial exclusivity for record licensing and subpublishing may undergo changes as European trade barriers are eliminated, starting in 1992. But industry observers surveyed by Billboard do not agree with recent public statements that territorial exclusivity is being phased out in Europe.

That theory was most persuasively enunciated at a recent New York Publishers' Forum meeting by Ed Murphy, president of the National Music Publishers' Assn./Harry Fox Agency (Billboard, Nov. 11). Murphy said, "There are no more exclusive territorial restrictions for tangible goods in Europe" as a result of European Commission rulings. Similarly, U.K. attorney Tony Morris last summer told a panel audience at the New Music Seminar here that territorial exclusivity was coming to an end.
(Continued on page 83)

Michael Sukin, a New York-based entertainment attorney who knows the European licensing scene, notes that dance, rap, and heavy metal labels are still making territorial deals, although they are technically illegal under the Treaty of Rome, which established the European Economic Community.

"The trans-shipping possibility is always there," he admits, "but it doesn't interfere with doing deals." The reason is that the urge to transship is not strong until a record is getting a lot of airplay and club exposure, "by which time you have the record out [in all territories]."

Due to the dominance of the majors, most of which are now taking central mechanical licenses for Europe, Sukin sees a trend toward a centralized record industry there. But he stresses that the same is not true in publishing, "because the majors collect and administer locally. There's no other way to do it."

EXECUTIVE TURNTABLE

RECORD COMPANIES. James Martone is named president of Enigma Entertainment in Los Angeles. He was executive VP for the label.

Jim Swindel is promoted to senior VP/GM of Virgin Records in Los Angeles. He was senior VP of sales and marketing for the label (see story, this page).

Andrea Finkelstein is named VP of A&R administration at CBS Records in New York. She was director of A&R administration for the label.

Columbia House in New York makes the following appointments: Fred L. Whitkanack, VP of fulfillment; Linda Andersen, VP of music club advertising; Patricia Green, associate director of advertising, music market-



MARTONE



SWINDEL



FINKELSTEIN



WHITKANACK

ing; and John Nicholson, associate director of advertising, music marketing. They were, respectively, director of systems programming and quality control; director of advertising; advertising manager; and marketing manager, all for the company.

PolyGram Records in Los Angeles appoints Howard Paar West Coast publicity director. He was VP of Norman Winter Associates.

RCA Records in Los Angeles promotes Bennett Kaufman to director of A&R, West Coast, and Robbie Snow to product manager. They were, re-



PAAR



KAUFMAN



YAGER



BARNES

spectively, manager of A&R, West Coast, and assistant product manager, both for the label.

Tom Richardson is named director of A&R for Tommy Boy Records in New York. He was marketing and promotions manager for contemporary music at Warner Bros. Records.

Raw Records in Englewood, N.J., appoints Jeff Krupczyn national retail marketing director. He was program director at WKRB Kingsborough, N.J.

PUBLISHING. K. James Yager is elected chairman of the board for BMI in New York. He continues his role as executive VP/CEO of the Benedek Broadcasting Corp.

RELATED FIELDS. Karen Oertley is promoted to associate publisher/GM for Amusement Business in Nashville. She was GM for the publication.

Hollywood Pictures in Los Angeles names Christie Barnes VP of music. She was an agent for the music division at ICM.

Lorrell Holtz-Oxley is promoted to sales and administration manager at the Benson Co. in Nashville. She was manager of telephone sales for the company.

Virgin Ups Swindell To Senior VP/GM

LOS ANGELES—Jim Swindell has been promoted to the newly created position of senior VP/GM of Virgin Records, the label announced Dec. 21.

Swindell, who was elevated to senior VP of sales and marketing at Virgin last spring, will oversee all aspects of label operations.

The broadening of Swindell's duties can be seen as a response to the departure of Virgin senior VP of promotion and marketing Phil Quartararo, who insiders say will become president of Virgin's New York-based imprint Charisma Records, which will operate as a separate entity. A formal announcement of the formation of Charisma is widely expected to come in January.

"I think this position would have found its niche," Swindell says. "[It was created] to establish a conduit—to centralize the operations of the marketing department."

The creation of a GM position can also be viewed as Virgin's response to their biggest sales year ever. The label boomed in 1989, with Paula Abdul's quadruple-platinum debut and hit albums from Soul II Soul and the late Roy Orbison; Virgin was 10th among pop labels in Billboard's year-end rankings.

Swindell acknowledges that Virgin is in the process of expanding its staff in the wake of the company's '89 success: "There will be changes within the company... We are building a product management department. We will be changing some titles in sales."

Swindell is one of the original members of Virgin's American staff: He joined the company as VP of sales in early 1987 from Island Records, where he served as VP of marketing.

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Myriad Country Albums Due In '90

Pop Releases Off To A Slower Start

BY MELINDA NEWMAN

NEW YORK—Although pop albums are off to a slow start, country music is bolting out of the gate in January.

Past platinum artists Hank Williams Jr. and Ricky Van Shelton lead a strong pack of country contenders that includes Johnny Cash, Restless Heart, Desert Rose Band, and Southern Pacific.

First to hit the stores will be Van Shelton's third album, appropriately titled "RVS III." The CBS Jan. 9 release will be followed by Williams' "Lone Wolf" Jan. 30 on Warner Bros.

Those who like their country with a little pop will no doubt look forward to Restless Heart's follow-up to the near-gold "Big Dreams In A Small Town." "Fast Movin' Train" (RCA) hits the street Jan. 9. Warner Bros. will release Southern Pacific's "County Line" Jan. 16. It will be available on CD and cassette only.

On the pop front, assorted greatest-hits collections and live compilations, some held over from last year, will also make their way into stores. Arista will push Barry Manilow's "Live On Broadway," due in stores Jan. 30. Capitol is releasing "The John Lennon Collection," a hits compilation, Jan. 29. Fellow

Beatle Paul McCartney will also be represented by "World Tour Pack," an import, released here by Capitol, that will be in stores Jan. 15. At press time, no further details were available on the McCartney project.

Hard rockers with greatest-hits or live collections in January include Ozzy Osbourne, with "Just Say Ozzy," a live release due in stores Jan. 15 from Epic, and Blue Oyster Cult's compilation "Career Of Evil," from Columbia, which is due in stores Jan. 29.

One of the more interesting collections this month comes from Joan Jett & the Blackhearts, whose last album went platinum. "The Hit List" (Epic), a collection of covers by the band, will be in stores Jan. 15.

A trio of distaff singers will try to duplicate the success of their debuts with new releases this month. Tanita Tikaram and Julia Fordham both received critical raves and ma-

(Continued on page 91)



Hello, I Must Be Going. Atlantic recording artist Phil Collins clowns around during an interview on comedian John Candy's radio show. Collins was in Los Angeles to promote his album "... But Seriously" and No. 1 single "Another Day in Paradise." Shown, from left, are Atlantic recording artist Stephen Bishop, Collins, and Candy.

U.S. Karaoke Outfit Plans To Enter American Market

BY SUSAN NUNZIATA

NEW YORK—DK Karaoke Inc., the new U.S. arm of a 16-year-old Japanese karaoke firm, is planning a plunge into the relatively uncharted waters of the U.S. sing-along market.

Two years ago, the parent company, Daiishi Kosho, purchased Inter-galactic Studios, now Daiishi Kosho Studios. In mid-1989, the Japanese firm established U.S. headquarters in Los Angeles for DK Karaoke, which also runs the studio.

Karaoke music provides all the orchestrations and background vocals

of tunes without the lead vocal tracks, allowing the user to sing along. It has been popular in Japan for approximately 20 years, according to Jimmy Lee, executive consultant for DK Karaoke.

"All of our market research tells us this could be a \$2 billion market," says Don Hutson, senior VP of sales and marketing for DK Karaoke. Lee predicts that the market will reach its potential by 1991.

"Up until now, nobody really gave proper software to support the idea [in the U.S.] or promote the idea here and take it further," says Lee. "In Ja-

(Continued on page 88)

AMOA Pact With Societies Needs Gov't OK

New Jukebox Royalties Set

BY KEN TERRY

NEW YORK—The performing rights societies and the nation's jukebox operators have reached an agreement in principle on a multi-year pact that will set the rates for jukebox royalties. A final agreement is expected to be signed by February which, after congressional approval, will take effect retroactive to Jan. 1, 1990.

No details of the agreement were included in the announcement of the pact by ASCAP, BMI, and SESAC, the principal rights societies, and

the Amusement and Music Operators' Assn., representing the jukebox interests.

Applications for the voluntary licenses will be made available to the jukebox owners as soon as possible after the final agreement is signed, and the license applications and payments will be due March 15, according to the joint statement.

The agreement apparently marks the end of a long struggle by copyright holders to license jukebox operators for the use of their music. It also brings U.S. law closer to con-

(Continued on page 87)

Importers, Vendors Settle With Labels On Bogus Goods

NEW YORK—Parallel importers and flea market vendors have paid large civil damages to record labels within the past month, according to the anti-piracy unit of the Recording Industry Assn. of America.

Coltrade International Inc., an importer and distributor of cassettes and LPs, settled a parallel import lawsuit with BMG Music and CBS Records for \$200,000, the largest amount ever paid by an unauthorized importer of Hispanic records. The firm's principals, J. Ariel Montoya, Ruben Restrepo, and Mariela Monsalve, were also enjoined from im-

porting, selling, and/or distributing sound carriers that are lawfully manufactured outside the U.S., but imported into this country without the authorization of the domestic copyright holder or licensee.

Steven J. D'Onofrio, VP/director of anti-piracy operations for the RIAA, says of the settlement, "This is an important victory for the legitimate recording industry. Because Hispanic labels are disproportionately hurt by the problem of unauthorized importation, we intend to protect RIAA member companies' rights

(Continued on page 88)

Consistent Collins Captures No. 1 Slots; Linda Ronstadt Logs 10th Top 10 Album

PHIL COLLINS ushers in the '90s with a simultaneous No. 1 album and single. The British pop star's "... But Seriously" jumps to No. 1 on the Top Pop Albums chart, and "Another Day in Paradise" holds at No. 1 on the Hot 100 for the third straight week. "... But Seriously" is Collins' second straight No. 1 album, following "No Jacket Required," which logged seven weeks on top in 1985. "Another Day in Paradise" is the Atlantic artist's first single to log three weeks at No. 1 since "Against All Odds," the 1984 ballad that propelled him into the superstar ranks.

It's fitting that Collins is No. 1 as we kick off the new decade because he was one of the most consistently successful artists of the '80s.

Vincent P. Ruscavage of Pittsburgh notes that Collins landed 25 top 40 hits in the '80s, more than any other artist.

The tally combines solo hits, duets, and group projects. **Daryl Hall** was second with 24 top 40 hits during the decade; **Michael Jackson** was third with 23.

And David MacDonald of Syracuse, N.Y., notes that Collins was one of three artists to reach the top 40 during every year of the '80s. (This stat again counts his work with **Genesis**.) The others: **Elton John** and **John Cougar Mellencamp**.

LINDA RONSTADT lands her 10th top 10 album as "Cry Like A Rainstorm, Howl Like The Wind" jumps to No. 9 on the pop albums chart. "Don't Know Much," Ronstadt's smash duet with **Aaron Neville**, dips to No. 3 on the Hot 100 after peaking at No. 2.

Ronstadt landed her first top 10 album 15 years ago next week, with the critically lauded "Heart Like A Wheel," a Grammy finalist for album of the year. It was the first of seven straight top 10 albums extending through "Mad Love" in 1980. Ronstadt cooled off a bit in the early '80s, but subsequently returned to the top 10 with a pair of widely admired collaborations—"What's New" with **Nelson Riddle** in 1983 and "Trio" with **Emmylou Harris** and **Dolly Parton** in 1987. That makes "Cry Like A Rainstorm" Ronstadt's first top 10 album in nearly a decade that isn't a high concept departure.

FAST FACTS: **Madonna** lands her 19th consecutive top 20 single as "Oh Father" moves up a notch to No.

20 on the Hot 100. That's the good news. The bad news is that the single loses its bullet, suggesting that **Madonna's** string of 16 consecutive top five singles is about to be broken.

Michael Bolton lands his first top 10 hit as an artist as "How Am I Supposed To Live Without You" jumps to No. 6 on the Hot 100. Bolton landed his first top 10 hit as a producer and co-writer two years ago when **Cher** piloted "I Found Someone" to No. 10. **Laura Branigan's** original version of "How Am I Supposed To Live Without You" reached No. 12 in 1983.

Jody Watley lands her sixth top 10 pop hit in less than three years as "Everything" jumps to No. 10. Each of Watley's two solo albums has yielded three top 10 singles, a tremendous improvement over her performance in **Shalamar**, which landed just one top 10 pop hit ("The Second Time Around") in its entire history.

Milli Vanilli's "All Or Nothing" blasts onto the Hot 100 at No. 51, becoming the highest-debuting single so far in the '90s! (You didn't expect us to get through a whole column without saying that, did you?) It's the *wunderduo's* bid for a fifth consecutive top five single from the smash album, "Girl You Know It's True," which has already sold more than 5 million copies.

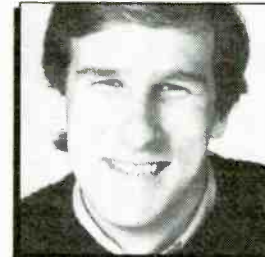
Babyface lands his second straight No. 1 hit on the Hot Black Singles chart as "Tender Lover"—the title track of his platinum Epic album—follows "It's No Crime" into the top spot.

Technotronic Featuring Felly's "Pump Up The Jam" logs its seventh week at No. 1 on the Hot Dance Music 12-Inch Singles Sales chart. That's the longest run at No. 1 on that chart for any hit since **Dead or Alive's** "Brand New Lover" logged nine weeks on top three years ago.

Rod Stewart's "Storyteller/Complete Anthology: 1964-1990" surges to No. 63 on the pop albums chart, becoming the highest-charting multirecord boxed set since **Eric Clapton's** "Crossroads" hit No. 34 in May 1988. **The Rolling Stones' "Singles Collection—The London Years"** reached No. 91 in October; **David Bowie's** "Sound & Vision" hit No. 97 in November.

Olivia Newton-John's "Warm And Tender" is picking up steam after a slow start. It jumps to No. 124 in 88 its fifth week.

CHART BEAT



by Paul Grein

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All Should Share In Video Cornucopia

SELL-THROUGH IS GOOD FOR BUSINESS

BY HERB FISCHER

The sell-through business has come of age. With 1989 revenues expected to top \$5 billion, priced-to-sell videocassettes are a permanent fixture in the home video industry.

Sell-through pricing was once considered a viable pricing alternative only for special-interest titles and for theatrical product after the rental activity on it had tapered. Now, it is a marketing consideration for all types of titles—including new feature film releases.

As sell-through continues to proliferate, there are concerns among video specialty retailers about the competition of mass merchants and how sell-through will affect the business. The retailers have a right to be concerned. However, when closely examined, the proliferation of sell-through is healthy for the industry.

The mass merchants and their low-price, high-volume sales efforts have made a big impact in the video industry, but they will not make the video retailer obsolete. It is true that the K marts, Targets, Wal Marts, and Peoples may steal a small percentage of price-sensitive customers of video specialty stores. However, MGM/UA Home Video's research shows that price is not the No. 1 priority for video consumers' purchasing decisions.

Convenience of store location and breadth of titles available are consumers' top concerns. Video viewers want selection and service. A good retailing example outside the

video industry is Mark C. Bloome, a retailer of tires. Many of its stores are located near Sears, which also sells tires and at a lower price. However, Mark C. Bloome is successful because it gives selection and service, creating a perception of value.

Video retailers have many more opportunities to give perception of value than do mass merchants

cause of the pride of ownership and because the product is affordable.

Retailers have a base of 63% of U.S. households or 59 million VCR households that could become videocassette collectors, if they are not already. Video is now affordable. The pride of ownership for the wonderful movies that are now available at a low price will drive con-

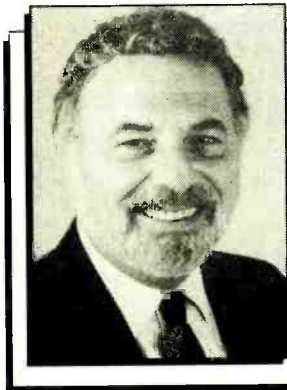
1989).

I think the rental business will prosper from sell-through activity. Low-priced videocassettes will continue to drive customers into stores and increase store traffic. Customers who are there to buy will also rent, making the video specialty store an attractive and viable source of programs for home video viewers.

As sell-through continues to impact the video business, the studios will be there to help retailers adjust to the changes. The most important support will come from advertising. By assaulting television, print, and other advertising media with messages about low-priced videocassettes, the retailer can create the visibility to increase store traffic and rent as well as sell product.

In addition to media support, the studios have shown an increased commitment to addressing the needs of their retail base. For example, MGM/UA Home Video is conducting open forums with retailers in major markets across the country, addressing the viability of sell-through and the concerns of their accounts.

What all this adds up to is a viable business. With 1989 rental revenues projected at upward of \$9 billion and sell-through projected at more than \$5 billion, two strong sectors are driving the home video industry. All retailers—including discount stores, music stores, and video specialty stores—should reap the benefits from a consistent product pipeline of major theatrical blockbusters, library classics, and a variety of special-interest titles.



'The studios will be there to help retailers adjust to the changes'

Herb Fischer is senior VP of sales and marketing for MGM/UA Home Video.

through creative marketing. Offering a free rental in conjunction with other rentals or purchases conveys more perception of value than the mass merchant can supply through low prices. Using creativity, selection and service as a foundation, video specialty stores can compete with the mass merchants and prosper.

The proliferation of sell-through will continue to open new doors for the video retailer because the American consumer is a habitual collector. Consumers collect records, stamps, bottle caps, and coins be-

sumers into stores and inspire them to buy collectible videocassettes. Where else can you buy a \$20 million property for \$19.95 or less?

Despite the increased presence of sell-through product in the video industry, not all future product will be released at a collectible price. The rental business is still a crucial component of our business, and the industry will continue to support that segment of the business with great enthusiasm. You cannot discard the rental business when it is generating \$8.5 billion-\$9 billion in annual revenues (projections for

Letters to the Editor

The record company executive says that he "wishes to see the industry continue to thrive and prosper" and that, in respect to the longbox, we should "recognize its value." I hope the next time he is admiring longboxes at the local record store he walks outside, looks at the sky, and recognizes the long-term benefits it offers.

Scott Lockwood
Broadcast Consultant
Nurnberg, West Germany

NEGATIVE ASPECTS OF LONGBOX

Traditionally, rock'n'roll has been a forum for positive social change. It is ironic that the corporate structure that supports it should desire to maintain environmentally destructive packaging. Sal Licata (Commentary, Dec. 2) would like to keep the CD longbox, and he makes some good points in its favor. However, he fails to recognize any of its negative aspects. He equates it to some degree with the LP jacket. There is a major difference, however: The LP jacket is a protective cover, not a throw-away sales tool.

Licata suggests adding this packaging to the cassette format. This would compound the environmental problems we are already facing as well as increase costs for the retailer and the consumer. The success of the cassette format should indicate that sales are not as dependent on packaging size as

the labels would have us believe. Retailers have shown they are willing to accept the pilferage risk associated with the size of cassettes, so why do they object to the same risk with CDs?

The elimination of the longbox would be beneficial for many reasons already covered in Billboard, including reduced costs of production, storage, and shipping, coupled with reduced environmental damage. Perhaps the reduced costs would also make possible the release of certain product that was previously deemed unprofitable. Hopefully, these same cost reductions would be passed on to the consumer after changeover costs are recaptured.

Ultimately, the labels are asking the consumer to shoulder the burden of this wasteful packaging. But the real question is: How long will the consumer be willing to carry this load?

Chris Rasmussen
Bridgeport, Conn.

EUROPEAN VIEWPOINT

With Europe now taking part in the U.S. discussion of longbox packaging, here's our point of view:

An important aspect of CD packaging is standardization. There's no way we're going to start wrapping our disks in expensive boxes to be thrown in the garbage can. Really!

Regarding the cost issue—and setting aside the environmental factor, a high priority—people are not going to pay extra for extravagant packaging meant to satisfy a handful of Dutch collectors.

Finally, the absence of good graphics has been one of the few problems with the CD from day one. What we really need in this debate is creative input from designers, who should be given these guidelines:

- Stick with the jewel box case.
- Keep costs to a minimum.
- Start from scratch.

New products need new designs. We welcome brilliant ideas to solve this dilemma. A fine example is a line of CD singles from British company Beggar's Banquet that have a picture-disk CD in a standard case sporting a colorful graphics card. Fab idea, we want more.

Ronnie Rocket
GRY Records
Copenhagen, Denmark

Articles and letters appearing on this page serve as a forum for the expression of views of general interest. Contributions should be submitted to Ken Terry, Commentary Editor, Billboard, 1515 Broadway, New York, N.Y. 10036.

The '80s; Broadcasters Remember 'Money Decade'

BY SEAN ROSS

NEW YORK—In an interview with House & Garden, humorist Fran Lebovitz was asked what artifact she would put in a room to epitomize the '80s. Her answer: "Actual piles of cash. That's what I think will most symbolize the decade... You can't have a really great house unless you have a lot of money. But you can't have an awful house unless you have a lot of money, either, because no one else could afford to make such mistakes."

Clearly, Lebovitz followed the radio business during the '80s. Billboard interviewed nearly 40 of the decade's prominent programmers and other broadcasters about the people, the stations, and the changes that influenced radio programming in the '80s. What they mentioned, almost to a person, was radio's transformation into a big business during the decade.

You would expect American Radio publisher Jim Duncan, whose publication charts radio properties' financial values, to remember the '80s for "the new breed of broadcaster."

Emis' Jeff Smulyan, NewCity's Dick Ferguson, and Infinity's Mel Karmazin are the ones he cites as "aggressive young guys who built up new groups very quickly [and made] much more money available in the market."

But Duncan is not alone. "The best thing that happened in the '80s is that broadcasting as a business is being recognized for its true value," says KIXI/KMGI Seattle VP/GM Bobby Rich. "The dollar value has influenced both our business and the individual lives of everyone in radio down to the part-timers."

KQLZ (Pirate Radio) Los Angeles programmer Scott Shannon, who reportedly became a \$2 million man in 1989, says, "Most successful companies have increased budgets for research, talent, and marketing, which, in turn, creates a better product for the consumer." He also hails "the upscaling of programmers' salaries. PDs have long been underpaid, like

school teachers."

The increased sophistication of the medium reflected a wealth of technical change. At the beginning of the decade, computerized music scheduling was still a novelty. Full-time satellite programming networks were still a year away. Billboards and TV were where you put promotional dollars if you had them, not direct mail and telemarketing.

As consultant Frank Cody puts it, "We've never had more variety or more options. We can broadcast live from Moscow or the Berlin Wall."

WE ALL GREW UP TO DO BUSINESS

It is the above, along with the FCC's deregulatory climate (at least until recently), that broadcasters cite when asked if their medium is better off than it was 10 years ago. About 50% of Billboard's survey respondents were pleased with the shape today's radio is in. Another 30% gave a more qualified yes. Only 20% were unhesitatingly negative.

Notably, the biggest complaint broadcasters had was also the fact that radio has become a big business. While some might see the new group owners as dashing entrepreneurs who finally upstaged the networks and conglomerates, one major group PD dismisses them as "Donald Trump wannabes [with] so many egos."

Fairwest president George Johns says that with the "inflated real estate value of radio properties, money that used to go into talent, promotion, advertising, etc., is now going to the bank to pay debt."

"The '80s were a tough decade for us," says consultant Fred Jacobs. "Because of all the station sales, it's been difficult for the talented people to do good work." Among Jacobs' concerns are the fact that "many of the fine PDs aren't PDs any more," but instead managers or consultants, and the fact that monthly Arbitrands in 79 markets created a "results now" mentality. "For people that operate stations today, the driving force is fear," adds WFNX Boston PD Todd Tolko.

WXKS-FM (Kiss 108) Boston PD Sunny Joe White says the '80s' business emphasis made it a "decade of homogenized radio. It's easy for a small-market station to sound like a major-market station because you can have the same contests, produc-

tion sweepers, and voicers. You can have everything but Rick Dees, and he's available through syndication."

"We have a lot of under-control people running stations now, compared to the [early '70s]," says consultant Jerry Clifton. "The good side is that there's a more professional overall feel. DJs and PDs are thought of as equals and the pay scales have become more equal with sales. What is missing are the PDs who are crazed with finding the next secret weapon to make a station really demand your attention."

TOP 40 I: Z100, KIIS ON YOUR LIST

Asked about the stations that demanded their attention, it was a pair of top 40 stations that dominated the responses from PDs in and out of the format: Scott Shannon's WHTZ (Z100) New York and—to a slightly lesser extent—KIIS-FM Los Angeles circa 1982-85.

"When Shannon went to New York, the hole was obvious," says Z100 VP/programming Steve Kingston. "But it had taken so long to fill the hole that people just took it for granted that top 40 wouldn't work in New York."

"I always thought of Shannon as a P.T. Barnum character," says Larry Berger, who fought Z100 for five years as PD of WPLJ. "He was better than just about anybody at creating sizzle on a radio station, and quite a talented on-air performer as well. The Zoo had a great sense of show business, especially in its early days." (The last is a significant compliment, given that much of the Zoo's time



Scott Shannon (1989)

then was spent bashing Berger and WPLJ.)

As for KIIS, WXKS' White says, "When [PD] Gerry DeFrancesco signed on KIIS, he put top 40 back on the radio. When they put Rick Dees in mornings, and Ron O'Brien in afternoons, it was a really slow time. There were very few true top 40s in the country."

When Z100 went top 40 in August 1983, KIIS was just completing its transition back to top 40 by way of urban and hot AC. "People forget



Bob Rivers and friend at WIYY (98 Rock) Baltimore during the 1988 Orioles marathon that made Rivers famous for more than just his song parodies.

that KIIS wasn't an overwhelming success in its first year," says then-Gannett Radio president Joe Dorton. "It took about a year to get out of the two-share range. But within 18 months it had a 10 share and the \$2,500-a-spot morning rate, which probably remains the highest in the history of the business."

By the time KIIS kicked in, there were already multiple dominoes falling in top 40's direction. There was Shannon's WRBQ (Q105) Tampa, Fla.—the birthplace of the Morning Zoo—and John Lander's KKBQ Houston—the link, in many ways, between Q105 and Z100. There were Mike Joseph's Hot Hits stations. There was the revitalization of top 40's music following the rise of MTV and the "Sexual Healing"/"Billie Jean"-induced return of black cross-overs.

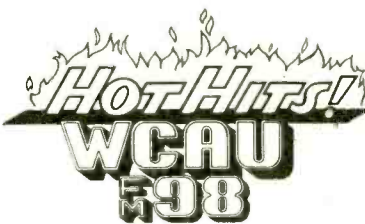
But Gannett Radio president Jay Cook, then the chain's national PD, cites only two real influences. One was WRBQ, which Gannett had watched from its crosstown property. The other was WFIL Philadelphia, where Cook was PD in the '70s and with which DeFrancesco grew up. "When we did CHR, that was the benchmark we measured it against."

TOP 40 II: HOT HITS & BIG ROQS

One of the surprises of this survey is how few top 40 programmers mention Mike Joseph without being

asked, or acknowledge his WCAU-FM Philadelphia (or any of the other CBS-FM top 40s it spawned) as influential. (One of the few who cites Joseph is, ironically, Fred Jacobs.)

Even at WCAU-FM's 1981-82 peak, a lot of industryites could not appreciate its volume, aggressiveness, or re-

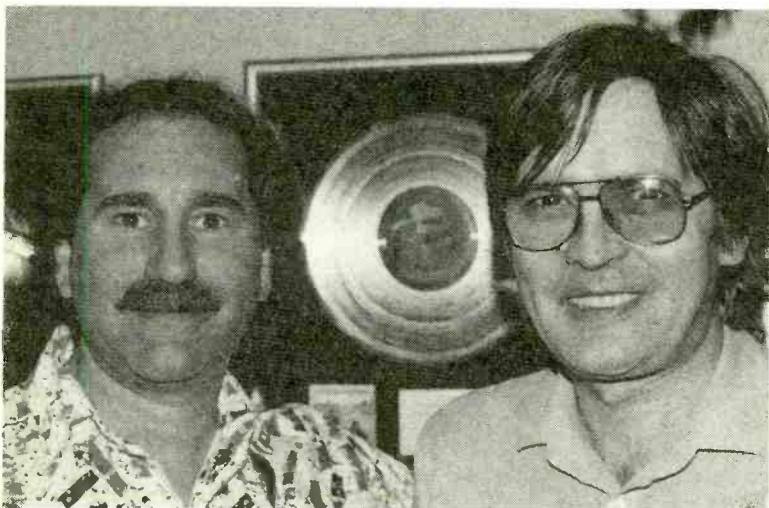


petitiveness. And that included some of its employees. "Even though the station really exploded, we didn't feel like winners because we didn't like the format," says Scott Walker, the morning man for WCAU-FM (now oldies WOGL) under Joseph, then PD.

"Physical" was No. 1 for nine weeks in a row, so for nine weeks we were playing it every 45 minutes. We all felt there would be a point where the station burned quickly... The guys didn't even want to send out airchecks to their friends in the business—that's how bad it was."

But Z100's Kingston says, "When-

(Continued on page 19)



The late KROQ Los Angeles PD Rick Carroll, left, with former KROQ MD Larry Groves, circa 1986.

AC Format Tops Canadian Station Survey But Toronto AC Pulls Surprise Lead In Fall BBM

BY KIRK LaPOINTE and SEAN ROSS

OTTAWA—Although full-service AC CFRB Toronto retained its traditional lead in the just-released fall Bureau of Broadcast Measurement ratings, the surprise winner this time around was AC CHFI. After falling 9.4-7.8 overall in the summer ratings, CHFI was back up to a 10.5 in the fall, putting it within scratching distance of CFRB (13.0-11.6) and ahead of its customary AC rival CHUM-FM (8.7-8.9).

CHUM-FM remained first in overall cume, still an important measurement in Canada, and 25-54 men.

CHFI, which ran its usual heavy complement of TV advertising promoting its morning show, was first in 25-54 women. In its best daypart, for its Saturday night oldies show, it was over a 26-share 25-54.

Elsewhere in Toronto, album CILQ (Q107) rose 6.7-7.6, powered by the return of Brother Jake Edwards to mornings, as well as a heavy TV campaign supporting the morning show and its giveaway of trips to the Berlin Wall (before its reopening) and a Porsche 944. Adult standards CJCL, down 7.6-6.6 last time, was up again, 7.5, with some help from the division-winning Toronto Blue Jays baseball team.

Although new oldies outlet CHUM is still behind the 3.9 it posted as an AC last year, it was up 2.9-3.4 in its first book in the format. Oldies incumbent CKEY was down almost proportionately, 3.5-2.9. Interestingly, despite the longtime perception of oldies as a male-driven format, CHUM's best demo—at least in terms of rank—was women 25-54, where it went from eighth place to fifth.

In the three largest markets, it was a relatively good book for full-service AMs, the information-driven CBC AMs, and even some affiliates of the since-shuttered all-news CKO

(Continued on page 18)

WFLZ/WRBQ Round No. 38: The T-Shirts; New Soft AC Where The ZEW Used To Be

JUST IN CASE you thought the WFLZ (Power 93)-WRBQ (Q105) Tampa, Fla., war was going to break for the holidays or something, the top 40 rivals' latest argument concerns WFLZ's new "Screw The Q" T-shirts that show a screw and the Q105 logo, the use of which WRBQ says is unauthorized. Q105 says WFLZ has agreed to stop distributing the shirts.

Q105, meanwhile, is denying market rumors that longtime Morning Zoo-keeper **Cleveland Wheeler** is going on an indefinite leave from the station, or leaving permanently. The station claims that while OM **Mason Dixon** is going to mornings as you read this, it's only for several weeks while Wheeler is on vacation.

In other Tampa news, WFLZ was recently castigated by the Tampa Bay Business Journal for taking its station vans to a local high school and handing out fake hall passes. And while top 40 stations around the rest of the country were playing "New Kids Got Run Over By A Reindeer" by **KKRZ** (Z100) Portland, Ore.'s **Dan Clark**, WFLZ was playing its own parody, "Grandma Got Dismembered By A Chainsaw."

As you'd expect, both WFLZ and sister **WYHY** (Y107) Nashville acknowledged the U.S. invasion of Panama by offering their own \$1,000,000 reward to anybody who could bring in Noriega. While there is no word on whether the million bucks will now be tithed, **WKRZ** Wilkes Barre, Pa., won't get to award the \$1,000 gift certificate from its Nab Noriega contest since none of its listeners guessed that Noriega would turn himself in so soon.

Panama did manage to get **Lynn Samuels**, midday host at N/T **WABC** New York, in trouble. Samuels and a caller were talking about the beating of the country's vice-presidential candidate earlier this year and Samuels quipped, "Too bad that can't happen here," referring to Dan Quayle. The Secret Service visited WABC; Samuels was suspended for a day.

Meanwhile, at talk **KFI** Los Angeles, night host **Christopher Bartlett** is finally gone—several weeks after being suspended for an on-air racial slur. **KFI** host **Tom Leykis** was recently accused by the L.A. Weekly of fabricating bogus calls; the story claims that after Leykis discovered a right-wing caller was actually an actor, they hired him as a part-time call screener and kept the calls coming.

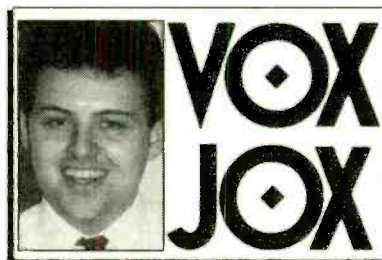
PROGRAMMING: BLACK XMAS FOR EASY

With the usual slew of holiday format changes came three of particular concern to easy listening fans. **KABL** San Francisco, the station where **Gordon McLendon** virtually invented easy 31 years ago, has announced a transition to all-vocals early this month. **WSSH** Pittsburgh, meanwhile, made the transition to soft AC on the day after Christmas. No staff changes are involved with either station.

Providence, R.I., lost its easy listening FM and got its first oldies FM Dec. 26 as **WLKW** became **WWBB** (B101.5) under consultant **Pete Salant**. **John Morgan**, last a talk host at crosstown **WALE**, is now PD/afternoons, replacing **Norm Jago-**

linzer. Other staffers include **Dick McDonough** from middays at **KMBZ** Kansas City; **Norm Thi-beault**, onetime PD of crosstown **WSNE**, and **Daria Bruno**, overnighter at crosstown **WHJY**.

After two weeks of Christmas music, oldies/album combo **KLDD/KZEW** Dallas is now soft AC "Warm 97.9," and will become **KKWM**. **Mike Wade** remains OM; **KLDD's Stan At-**



by Sean Ross

kins becomes MD. Staffers include **KZEW's Nancy Johnson** and **Leon McWhorter** for mornings and afternoons, and **Lisa Lee**, **Linda Martin**, and **Paul Medina** from **KLDD** for middays, nights, and overnights respectively. **KKWM** will emphasize double-plays—something Anchor Media has tried on its AM in Albuquerque, N.M.; **KKWM-AM** will run some local sports but will not be an all-sports outlet.

Although country **KLAC** Los Angeles will become "Classic Country" on Monday (1), OM **Bob Guerra** says the format is "not oldies and not a traditional country format." Instead, **KLAC** will launch with about a rotation's worth of currents, 60-80 re-occurring, and 900 gold titles emphasizing the mid-to-late '70s. There are no staff changes, although a jock reunion to celebrate the station's 20th anniversary is planned.

AC KQLH San Bernardino, Calif., is now country **KFRG** (K-Frog). New PD **Charlie Harrigan**, last in mornings at **WQKX** Youngstown, Ohio, replaces **Dave Clark**, who stays with the station. The move gives the market four local country outlets.

At top 40 **WHLY** (Y106) Orlando, Fla., **Russ Morley**—the group PD for Taylor Communications—is now officially OM. In addition, former **WAIV** Jacksonville, Fla., PD **Jay Scott** joins for mornings; former **WPHR** Cleveland PD **Steve Kelly** now does nights. No PD will be named for now; **Y106** still has production and promotions openings. Nearby, **Alan Spector** joins **Mike Elliot** in mornings at **WOMX** (Mix 105.1); Spector was half of that shift at **WOMX's** predecessor, **WBJW** (BJ105).

Following religious **KCCV** Kansas City's move from 1510 to 760 AM, which took place Dec. 15, **Ragan Henry's** U.S. Media plans to return the station to the air this spring as **KIDZ**—the flagship for Henry's planned Kidswave Radio Network.

Following its purchase by veteran **GM Ray Hawkins**, **WVHN** Joliet, Ill., has dropped mainstream oldies and is now targeting Chicago with an all-R&B oldies format. Hawkins' wife, **Tornelia**, is GM. Morning man **Stan Ketcik** is PD. **Dennis Parker** from crosstown **WJTW** is doing af-

ternoons. Two Chicago radio veterans are also on board: **LaDonna Tittle** is doing middays. Former **WGCI-FM** PD **Sonny Taylor** is doing weekends; Taylor (312-624-7678) is still looking for a full-time PD job.

At **AC CHFM** Calgary, Alberta, **Gerry Siemans** from country **CISN** Edmonton, Alberta, becomes PD. As part of a pending management contract between Sage and Sun-Group, **AC KTKS** Waco, Texas, will become country **WACO-FM**, simulcasting its AM. At country **WCOS** Columbia, S.C., **Randy Bush** from **WKXC** (Kix 99) Augusta, Ga., is the new OM; **Glen Garrett** remains as MD. **Kevin King** is **WKXC's** new PD.

ARBITRON NOT SHAKEN. STIRRED?

Despite speculation that the October earthquake would force Arbitron to trash the fall books for Northern California, as they did in Charleston, S.C., following Hurricane Hugo, the ratings service has announced that the San Francisco, San Jose, Santa Rosa, and Monterey/Salinas books will be issued on schedule this month. Arbitron found the earthquake's effect on survey participation was "minimal and short-term."

Broadcaster reaction to the news was favorable. "A lot of people were saying the fall book would be a throwaway... but stations were back to business very quickly," says **KEZR** San Jose GM **John Levitt**. "Very few stations were in the epicenter of the earthquake. They were just knocked off the air; very few had equipment damage," says **KTOM** Monterey PD **Jeff Iler**.

Meanwhile, at December's group heads/consultants meeting with Arbitron in Laurel, Md., the two major issues that emerged were Arbitrends—the group heads wanted standardized weighting while Arbitron contends that trends and quarterlies tend to come out the same without it—and a suggestion that stations be given a printout of all diary comments to save them some trips to Laurel. Both issues are currently under consideration by Arbitron.

PEOPLE: NO DIRTY JOKES

When **WYNY** New York morning man **Jim Kerr** starts Tuesday (3), he will be reunited with former **WPLJ** newscaster/sidekick **Shelli Sonstein**. She won't, however, do the "Dirty Joke Of The Day," her trademark at **WPLJ**. Midday jock **T.K. O'Grady** becomes MD at **AC WFYR** Chicago. At urban **KMJQ** Houston, **Doc Kilgore** moves to mornings. **Jim Snowden** is now doing p.m. drive. **Kyle Gibson** is on middays.

At **AC WBZ** Boston, **Tom Bergeron**—the host of **WBZ-TV's** "People Are Talking"—joins for mornings effective Monday (2). Longtime morning man **Dave Maynard** goes to middays. Across town, adult alternative **WBOS** snags well-known astrologer **Darrell "The Cosmic Muffin" Martinie** from album rival **WBCN**.

After three months of afternoon fill-in, **Big Don O'Brien** becomes official in that slot at top 40 **WAVA** Washington, D.C. **Chris "Learjet" Leary** joins the station for late nights at top 40 **WPXY** Rochester, N.Y. **Alan Kabel**, late of **WYTY** (Z95) Chi-

newslines...

UBC SALE OVER? At press time, United Broadcasting executive VP **Bill Paris** was saying that the company's yearlong sale to **TA Associates** had fallen through due to "unforeseen complications," and **UBC** now plans to continue operating its stations for the time being. At issue is the lack of an agreement between **UBC**, **TA**, and **Continental Cable** over the latter's right of first refusal on the Manchester, N.H., cable system that **UBC** currently owns. **TA's** **Allen Shaw** confirms that the first deal has collapsed, but says there may be further negotiations between **TA**—which has the rights to 39% of **UBC's** stock—and other **UBC** stockholders, and that **TA** will back him and associate **Bill Weller** in the acquisition of other properties if this deal does not go through.

JOHN HAYES has resigned as president/chief operating officer of **Fairmont Communications** to form his own company, **Alliance Broadcasting** (415-393-7588). **Mark Hubbard**, currently senior VP/radio of **Osborn Communications**—the company that operates **Fairmont**—will also serve as president of **Fairmont**.

CHARLES FEE is upped from **GSM** to station manager at **WMMR** Philadelphia, following VP/GM **Mike Craven's** promotion to VP of Group **W**.

PHIL LERZA has been officially promoted from **CE** to **GM** of **RKO's** **KFRC** San Francisco, replacing **Pat McNally**.

BILL FOWLER, VP of radio operations for **Park Broadcasting** since 1981, has returned to the station level as VP/GM of **WHOO/WHTQ** Orlando, Fla., replacing **Gary Kines**. No replacement at **Park** has been named.

PETER SHURMAN is out as **GM** of **CJEZ** Toronto.

GORDON HUME, president/GM of **CKSL/CIQM** London, Ontario, is promoted to VP of parent company **Telemidia**. PD **Braden Doerr** is named **GM** for the stations.

BOOTH AMERICAN has announced that it will trade its **WRMR** Cleveland, and pay an undisclosed amount of cash, to **Independent Group** for their crosstown **AM WWWE**.

JEFF SALGO, formerly VP/programming for **Anaheim Media**, is now in that slot for **Henry Broadcasting**. In addition, **Salgo** and **Henry's** **Greg Reed** are forming a new broadcast company called **Paragon Communications**.

At **WVBF BOSTON**, **Cary Pahigan**, recently promoted from in-house programming consultant to **GM**, is no longer **GM**; **Rick Hindes**, controller for parent company **Fairbanks Communications**, is acting **GM**.

OTHER APPOINTMENTS: **Emmis Broadcasting** has upped **WJIB** Boston **GSM** **David Lebow** to the company's director/research & market development slot. **Jim Riggs** is moved from president of **Emmis Research** to senior VP/special projects... **Unistar Radio Networks** names **Richard Reiman** its Washington news bureau manager, as VP/news & sports as **Theresa Crowley** becomes **WCBS** New York's p.m. drive co-anchor... **WCCO** Minneapolis assistant marketing director **Tom Gavaras** is named OM of the co-owned **Midwest Radio Networks**. Also, **Alison Brown** from **KLXK** Minneapolis becomes operations specialist for **MRN** as it launches a new sports network.

cago, is the new night jock at **KQKS** (KS104) Denver. **Doug Hammond** moves to middays as **Stacy Cantrell** comes off the air... At top 40 **CIMX** Windsor, Ontario, **Sari Zalesin** joins mornings from **WRIF** Detroit.

After 31 years at **KMOX** St. Louis, **John McCormick**, "The Man Who Walks And Talks At Midnight," has retired from overnights and been replaced by the station's **Charles Brennan**. **McCormick's** departure also consummates **KMOX's** switch from full-service AC to N/T.

At top 40 **WSNX** Muskegon, Mich., p.m. driver **Mark Frost** is named MD. **Jay Williams** is promoted from weekends to overnights, replacing **T.R. McCoy** who now does that shift at oldies sister **WODJ** Grand Rapids, Mich. **Richard Chase** joins **WSNX** for weekends from **KOYE** Laredo, Texas... Top 40 **WANS-FM** Greenville, S.C., makes overnighter **Jeff Hayes** MD, replacing **Dallas Kincaid**... **WJLB** Detroit salutes legendary local jock **Ernie Durham**, Jan. 12 at the **Westin Hotel**. Call 313-965-2000

for more information.

CLASSIC ROCK IN AN ELEVATOR

Classic rock **WMGG** Columbus, Ohio, is again using the term "classic rock and roll" following a Dec. 22 ruling in the station's court case with album rock rival **WLWQ**. **WMGG** PD **Hal Fish** says Judge C. Howard Johnson lifted the temporary restraining order that **WLWQ** received Nov. 6 against **WMGG's** use of the term—it had used "classic rock" in the interim—and asked the secretary of state to cancel the service mark **WLWQ** placed on "CR&R" in 1985.

Last fall, **Henry "The Bull" Del-Toro**, morning man of album **WNOR** Norfolk, Va., was taking calls from listeners who had their own "Love In An Elevator" stories. That led to the caller who wanted to get married in an elevator and, on Dec. 21, the blessed event took place backstage at the **Hampton Roads Scope** after an **Aerosmith** concert. Local merchants provided tuxes, limos, a cake, and a wedding dress. **Steven Tyler** kissed the bride.

Holidays Happy At Stations Despite Ad Sales Slump

BY PHYLLIS STARK

NEW YORK—The holiday season, which radio depends on for roughly 20%-35% of its annual advertising revenue, was generally good to the medium, despite slumps in both retail and automotive advertising.

"Retail advertising was really hurting," says AC WSNi Philadelphia GSM Meg DeLone. "Some [local] retailers were off as much as 40% to 60%." Her experiences parallel yearlong retail advertising figures from the Radio Advertising Bureau; the RAB says retail revenue was down 19.6% (from \$37 million to \$30 million).

December was a slow month by most accounts. D.J. Mitsch, GSM of album WRDU Raleigh, N.C., attributes the retailer caution to a buying public accustomed to waiting for last-minute sales. Other stations report a great deal of holiday prebuying, which caused sales to taper off in December with much less last-minute business than usual.

Like retail, automotive advertising was down or flat in most markets last year. Because of a disastrous sales year, "the individual local dealers couldn't afford to advertise," says DeLone. And like retail, the yearlong automotive slump became particularly evident during the holiday sales season.

"The automotive industry [has] panicked and pulled off advertising since September," says Cheryl Esken, GSM of WLUP-AM-FM Chicago.

Esken and DeLone's stories are typical of those offered by most major-market GSMs contacted. They don't jibe, however, with the RAB's automotive figures showing automotive advertising up 28.9% (\$91 million to \$117 million) over 1988.

After a slow September brought about by lagging retail and automotive advertising, many radio stations, like WLUP, offered special rates and incentive packages that helped revive the market just in time for the holidays. Esken reports that although September was the quietest month the Loop has ever had, the incentive packages helped to make November "huge." Similarly, Mitsch says that "November was the best month in the history of the radio station." November sales, in most cases, compensated other slow months and made for a better-than-average holiday season.

The slow-retail-but-otherwise-healthy holidays generally paralleled the RAB's report for the year. Overall, the RAB estimates that total radio advertising revenues for 1989 will be \$8.380 billion, a significant increase over the previous year's figure of \$7.893 billion.

With local sales off, much of the slack came from national advertising, which increased almost twice as much as local advertising in most markets. In Los Angeles, album KLOS GSM Tom Roe reports local sales up 21% and national sales up 68% over 1988. But increases at most stations were more moderate.

Mike Hillstrom, GSM of AC WGN Chicago, reports local sales up 9% marketwide and national sales up 18%.

Still, in four of the top five markets, stations report respectable local advertising numbers. The biggest exception is Philadelphia, where GSMs paint a gloomy picture. "The market has been down," says Marianne Zaren, GSM of WEAZ, which had to rely on national advertising and a good spring ratings book (up 5.9-6.6) to compensate for soft local sales. "There were no additional dollars in the market this

year and this made for a very competitive sales environment," says DeLone. "It was very cutthroat."

Most sales managers are cautious about projected advertising sales figures for 1990. "We're looking at the economy slowing down," says Bob Bordonaro, GSM of AC KIOI San Francisco. "We anticipate billing will be up 5%-8% in this market." Rona Landy, GSM of AC WLTW New York, sums up the thoughts of most sales managers surveyed when she says, "Radio will continue to be healthy in 1990, but it probably will not grow."

AC FORMAT TOPS FALL BBM SURVEY

(Continued from page 16)

network. In Vancouver, British Columbia, full-service CKNW, soft in the spring and summer, rebounded 15.3-17.5, while the CBC's CBU was tied for second, 6.8-8.3, and the local CKO station rose 1.7-2.8. In Toronto, the CBC's CBL was up 4.3-6.2, while CKO-FM went 1.9-2.1.

In Montreal, full-service AM CKAC recaptured first place from CFGL, shooting 10.4-12.0, for its best book in nine months. Second place went to top 40 CKMF, which considerably reopened its lead on rival CKOI.

That it should be a good news and information book in the major cities bodes well for U.S. N/T stations since—in the absence of a national election—most of the major stories here this fall were the same ones Americans were watching. Vancouver observers in particular attribute the strong N/T book to the effects of the San Francisco earthquake.

Despite the much-hyped acquisition of Q107 morning team Jesse & Gene for afternoons, and the gradual return of CFNY from a top 40/

modern hybrid to a more progressive mix, Toronto's CFTR held at a 5.6 share. As for the country's other top 40 AMs, CKLG (LG73) Vancouver was off sharply (5.6-4.3); CHTX (980 Hits), Montreal's English-language top 40, climbed slightly (2.0-2.3); CHED Edmonton, Alberta, was in its usual 11-12-share range (11.5-11.1); CFCN (AM106) Calgary, Alberta, was up (11.4-11.9), but was jumped by country CFAC (10.2-14.4) for first place. CKOC Hamilton, Ontario, had its best book in a year (7.7-9.0); CFGO (Energy 1200) Ottawa held first place (10.8-11.0), but top 40/rock CJSB (54 Rock) was down 4.7-3.1, giving album CHEZ a four-share lead (7.7-7.1).

In other news around the country's other markets, album/top 40 hybrid CIRC (K97) Edmonton held first place (14.6-14.3), as did full-service monster CJOB Winnipeg, Manitoba (20.8-23.3). AC CHML Hamilton slipped into first place (12.0-12.2) as traditional country leader CHAM fell 13.3-11.2.

FALL '89 BBMS

Call	Format	'89	Sp '89	Su '89	Fa '89	Call	Format	'89	Sp '89	Su '89	Fa '89
TORONTO											
CFRB	AC	12.6	13.2	13.0	11.6	CKVL	Fr/talk	3.1	3.5	3.8	2.5
CHFI	AC	8.2	9.4	7.8	10.5	CHTX	top 40	1.0	2.0	2.0	2.3
CHUM-FM	AC	8.5	8.7	8.7	8.9	CBF-FM	French/CBC	1.9	2.0	1.5	1.9
CILQ	album	6.7	5.5	6.7	7.6	CBM	CBC	2.3	1.9	1.4	1.9
CJCL	adult std	5.2	7.6	6.6	7.5	CBM-FM	CBC	1.7	1.7	1.5	1.5
CJBL	CBC	5.8	4.3	4.3	6.2	VANCOUVER					
CFTR	top 40	5.8	6.4	5.6	5.6	CKNW	AC	18.5	16.4	15.3	17.5
CFNY	modern	4.6	5.3	5.2	4.7	CBU	CBC	7.4	7.2	6.8	8.3
CKFM	AC	4.6	4.2	4.7	3.6	CKWX	country	6.1	7.4	6.2	8.3
CHUM	oldies	3.6	3.7	2.9	3.4	CFXQ	album	7.5	9.8	7.6	7.2
CJEZ	easy	4.9	4.5	3.9	3.1	CHQM-FM	easy	6.1	4.7	6.6	6.6
CFGM	country	4.4	3.2	3.3	2.9	CFUN	AC	6.1	5.5	7.1	5.4
CKEY	oldies	3.9	4.0	3.5	2.9	CHQM	adult std	4.2	3.7	3.8	4.9
CBL-FM	CBC	3.8	2.9	2.9	2.5	CFMI	album	6.1	5.6	6.6	4.7
CFMX	classical	—	1.3	1.6	2.2	CKKS	AC	4.5	5.1	3.7	4.5
CKO	N/T	1.6	2.0	1.9	2.1	CKLG	top 40	4.6	5.3	5.6	4.3
CJRT	classical	1.0	1.1	1.1	1.0	CHRX	cls rock	5.1	3.4	4.2	3.6
MONTREAL											
CKAC	Fr/adult std	13.2	10.8	10.4	12.0	CISL	oldies	4.0	5.0	5.0	3.5
CKMF	French/top 40	7.1	8.3	9.1	10.3	CJJR	country	3.2	2.6	4.2	3.5
CFGL	French/AC	10.0	9.0	10.5	9.1	CKXY	top 40	2.7	2.3	3.0	2.8
CJAD	AC	6.7	7.0	6.4	7.4	CKO	N/T	2.7	3.6	1.7	2.8
CJMS	French/AC	6.7	8.0	6.0	7.4	CBU-FM	CBC	2.9	3.0	3.7	2.7
CITE	French/AC	5.6	7.9	6.9	7.2						
CHOM	album	9.0	7.5	7.1	6.4						
CKOI	French/top 40	5.7	6.0	7.4	5.4						
CJFM	AC	5.3	5.2	5.4	5.1						
CFQR	easy	5.5	4.7	4.7	4.2						
CBF	French/CBC	4.7	4.4	3.2	4.0						
CIEL	French/AC	3.5	2.6	3.4	3.3						
CFCF	adult std	2.4	2.1	2.8	2.6						

TO OUR READERS
The Promotions and Networks and Syndication columns are on hiatus this week. Promotions will return next week; Networks will return in two weeks.

YesterHits

Hits From Billboard 10 and 20 Years Ago This Week

- POP SINGLES—10 Years Ago**
1. Please Don't Go, K.C. & the Sunshine Band, T.K.
 2. Escape, Rupert Holmes, INFINITY
 3. Rock With You, Michael Jackson, EPIC
 4. Send One Your Love, Stevie Wonder, TAMLA
 5. Do That To Me One More Time, Captain & Tennille, CASABLANCA
 6. Babe, Styx, A&M
 7. Still, Commodores, MOTOWN
 8. Coward Of The County, Kenny Rogers, UNITED ARTISTS
 9. Ladies Night, Kool & the Gang, DE-LITE
 10. We Don't Talk Anymore, Cliff Richard, EMI AMERICA

- POP SINGLES—20 Years Ago**
1. Raindrops Keep Falling On My Head, B.J. Thomas, SEPTER
 2. Leaving On A Jet Plane, Peter, Paul & Mary, WARNER BROS.
 3. Someday We'll Be Together, Diana Ross & the Supremes, MOTOWN
 4. Down On The Corner/Fortunate Son, Creedence Clearwater Revival, FANTASY
 5. Na Na Hey Hey Kiss Him Goodbye, Steam, FONTANA
 6. Whole Lotta Love, Led Zeppelin, ATLANTIC
 7. I Want You Back, Jackson 5, MOTOWN
 8. Venus, Shocking Blue, COLOSSUS
 9. Holly Holy, Neil Diamond, UNI
 10. La La La (If I Had You), Bobby Sherman, METROMEDIA

- TOP ALBUMS—10 Years Ago**
1. On The Radio—Greatest Hits Volumes One & Two, Donna Summer, CASABLANCA
 2. Greatest, Bee Gees, RSO
 3. Cornerstone, Styx, A&M
 4. Journey Through The Secret Life Of Plants, Stevie Wonder, TAMLA
 5. The Long Run, Eagles, ASYLUM
 6. In Through The Out Door, Led Zeppelin, SWAN SONG
 7. The Wall, Pink Floyd, COLUMBIA
 8. Damn The Torpedoes, Tom Petty & the Heartbreakers, BACKSTREET
 9. Tusk, Fleetwood Mac, WARNER BROS.
 10. Off The Wall, Michael Jackson, EPIC

- TOP ALBUMS—20 Years Ago**
1. Abbey Road, Beatles, APPLE
 2. Led Zeppelin II, Led Zeppelin, ATLANTIC
 3. Let It Bleed, Rolling Stones, LONDON
 4. Willie And The Poor Boys, Creedence Clearwater Revival, FANTASY
 5. Live In Las Vegas, Tom Jones, PARROT
 6. Was Captured Live At The Forum, Three Dog Night, DUNHILL
 7. Blood, Sweat & Tears, COLUMBIA
 8. Crosby/Still/Nash, ATLANTIC
 9. Puzzle People, Temptations, GORDY
 10. Santana, COLUMBIA

- COUNTRY SINGLES—10 Years Ago**
1. Coward Of The County, Kenny Rogers, UNITED ARTISTS
 2. Happy Birthday Darlin', Conway Twitty, MCA
 3. Missin' You, Charley Pride, RCA
 4. Help Me Make It Through The Night, Willie Nelson, COLUMBIA
 5. Pour Me Another Tequila, Eddie Rabbitt, ELEKTRA
 6. Oh, How I Miss You Tonight, Jim Reeves, RCA
 7. Holding The Bag, Moe Bandy & Joe Stampley, COLUMBIA
 8. Tell Me What It's Like, Brenda Lee, MCA
 9. Leaving Louisiana In Broad Daylight, Oak Ridge Boys, MCA
 10. You Know Just What To Do/The Sadness of It All, Conway Twitty & Loretta Lynn, MCA

- SOUL SINGLES—10 Years Ago**
1. Rock With You, Michael Jackson, EPIC
 2. Do You Love What You Feel, Rufus & Chaka, MCA
 3. Move Your Boogie Body, Bar-Kays, MERCURY
 4. I Wanna Be Your Lover, Prince, WARNER BROS.
 5. Send One Your Love, Stevie Wonder, TAMLA
 6. Peanut Butter, Twennynine Featuring Lenny White, ELEKTRA
 7. Rapper's Delight, Sugar Hill Gang, SUGAR HILL
 8. Ladies Night, Kool & the Gang, DE-LITE
 9. Cruisin', Smokey Robinson, TAMLA
 10. Gimme Some Time, Natalie Cole & Peabo Bryson, CAPITOL

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BROADCASTERS AIR THEIR VIEWS ON '80S RADIO BIZ

(Continued from page 16)

ever I read interviews with Joseph, he had the right idea. Most successful stations combine what he did with [ideas from top 40 pioneers] Gordon McLendon and Bill Drake. As a start up, WCAU-FM was an exciting, vibrant experience. I loved its production values and its general feel. But there was a pattern of those stations not building on their initial hype, which may have been less Joseph's fault than that of his clients."

The late Rick Carroll's modern KROQ Los Angeles was always classified as an album rock station, but several people also cite its influence on top 40. "Other stations were progressive, but they weren't necessarily fun. Carroll played fun music and paved the way for top 40 to be able to play it," says Nationwide group PD Guy Zapoleon.

"Before KROQ, new music was something you heard on college sta-

tions. We turned the format into a profit maker," says KROQ OM Scott Mason. "Now the B-52's and Bangles are acceptable across the country. I don't know if 'Love Shack' would be such a huge hit without us."

TOP 40 III: THE BOOM/BOOM CYCLE

In 1984, there were new big city top 40s nearly every week, whether a market needed it or not. But by the late '80s, many markets had only one top 40, and until recent months, it looked like some cities might end the decade the way many others had started—without a true top 40.

Some of top 40's momentum loss stemmed from the rise of top 40/rock and top 40/dance hybrids, some from broadcasters' re-emphasis on adult demographics, spurred later by the new Arbitron diary. Some, although nobody mentions it, must have been related to the 1986 independent promotion scandal—indictments from which were still being handed down at decade's end. And some rose from the decision by several major top 40 companies to scale back. At the end of the decade, Gannett had two top 40s—including a resurgent KIIS. CBS had one.

Gannett's Cook says he "never thought the format was in trouble. It's a great format. It's just not the answer to every situation. In San Diego and Kansas City, classic rock and oldies are more logical positions than CHR was."

Consultant Dan Vallie notes that "the 18-24 cell is no longer as homogenous as it used to be. There are at least three top 40 music preference segments, which makes it hard to program to that demographic." But he also notes that top 40 was thought to be dying in 1979 when he put the still successful WEZB (B97) New Orleans, and that "despite the graying of America, if you look at the other end, beautiful music is in trouble

again."

ALBUM ROCK: THE BUST/BOOM CYCLE

Ironically, when WPLJ's Berger made the now-notorious decision to move his heritage rocker to top 40 in 1983, he saw similar forces at work. "We started to see the middle of our format dropping out. There were three distinct strains of music—new wave, heavy metal, and what would become classic rock—and the people who liked one hated all the others."

Berger says WPLJ was 75% library-driven at that time. "We just didn't see any current music that would appeal to the whole coalition," he says. WPLJ was one of a series of defections that prompted a lot of very earnest questions about the format's survival. By the end of the decade, after the rise of classic rock and the format's overall demographic re-focusing took place, being 75% gold wouldn't be a problem to most PDs.

WLZR Milwaukee PD Greg Ausham says the '80s began "with corporate rock ruling the world, established either by [consultant] Lee Abrams or people who wanted to beat him." Indeed, Abrams figures into many of rock's major stories: 1983's



Dan Vallie (1980)

now-infamous Burkhardt/Abrams' "80/20" memo; his 1988 denunciation of rock's new conservatism (and of his own firm); and the retooling of Satellite Music Network's hard-rocking Z-Rock service later that year.

Asked about significant album rock PDs and stations, there is very little programmer consensus in this format. Several PDs mention KFOG San Francisco—not the first adult rock outlet, but the most enduring one. Some note 1987's death of KMET Los Angeles. And although the rise of major morning personalities took place across the formats, rock PDs named the most names—notably WXRK New York's Howard

Stern and KLOS Los Angeles' Mark & Brian.

As with Joseph and WCAU-FM, there are not many unaided mentions of consultant John Sebastian's "kick-ass rock'n'roll" stations or the late Bobby Hattrick's work as group PD of Doubleday, despite their early '80s prominence. Most album PDs have made it clear for years that they would like the "research rock" era to be more than a decade away. (This despite the connection between many of those stations and many of 1988-89's clump of top 40/rock hybrids.) While Abrams praises the early-'80s WLUP-FM Chicago as "the first industrial-strength AOR," there were actually more mentions of today's WLUP-AM, the current home of Steve Dahl & Garry Meier.

The mid-'80s period when album rock played Madonna and Culture Club (and jingles) is also eons away for many rock PDs, except as the staging area for the launch of classic rock. "A lot of people had been trying to fight the CHR war and they ended up getting attacked by their own product," says Ausham.

For all the enmity that classic rock drew from the record industry, there is a lot of praise for Jacobs from different record people. (PDs tend to mention Jacobs himself and not KRQX Dallas or WMMQ Lansing, Mich., his first classic clients.) Even Abrams, despite his criticism of today's rock radio, says that "at least classic rock was honest about what its function was."

URBAN I: SAY I'M YOUR NO. 1

While increased professionalism and the move to FM were constants for most formats in the '80s, urban is the format where more PDs see them as genre-specific phenomena. "This was the decade when black stations became No. 1 in major markets," says WVAZ Chicago owner/GM Barry Mayo. "That just wasn't happening in the '70s."

"We have more sophistication and a scientific approach to program-

(Continued on page 22)

Limits On Beer, Wine Spots Feared Gov't Official Backs Ad Ban

BY BILL HOLLAND

WASHINGTON, D.C.—The threat of federally imposed limits on beer and wine ads jangled industry leaders over the holidays when U.S. Secretary of Health and Human Services Louis Sullivan told attendees at a White House meeting that he favors restrictions or even a ban on

WASHINGTON ROUNDUP

such ads.

Sullivan evidently shocked staffers when, in response to a question at a meeting called to underscore National Drunk and Drugged Driving Awareness Week, he said an ad ban is "a policy I fully support." An HHS spokesperson later told reporters that the department has no

formal position on the issue.

National Assn. of Broadcasters president Eddie Fritts said that he found it "regrettable [that] Sullivan completely ignored all scientific evidence, which shows no link between advertising and the nation's tragic drunk driving problems."

EVEN MORE CLASS A UPGRADES

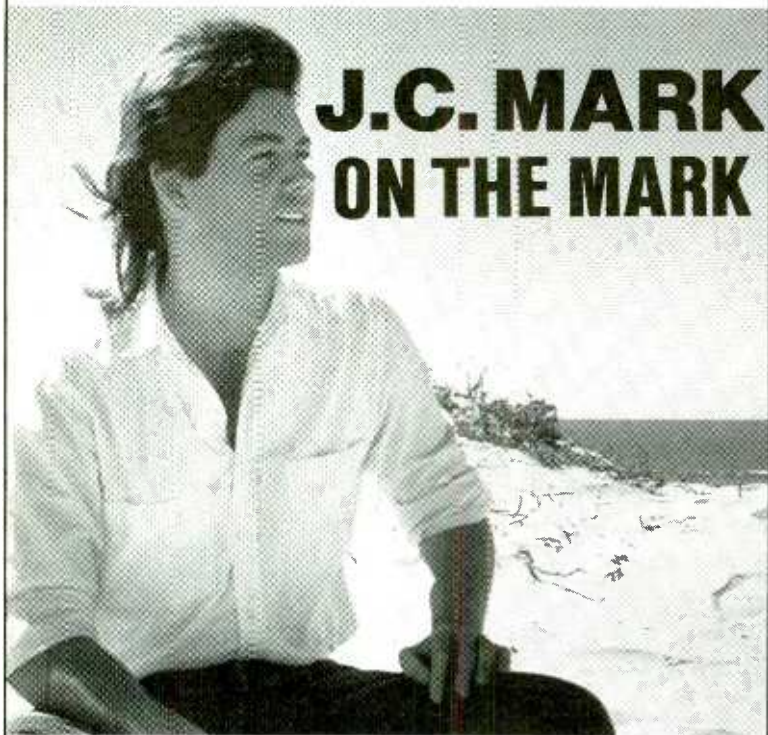
Back in November, the FCC released, and then changed, a list of 1,185 Class A FM stations eligible for power increases from 3,000 to 6,000 watts that would not need elaborate construction permits. Now the commission has added another 127 stations to the list, including 11 "fully spaced" stations, 33 stations along the Canadian border that have already received an OK from Canada, and 73 "newly grandfathered" stations mostly in the South and Midwest. Stations must file an FCC Form 302 and pay \$100 to be upgraded.



Sharon Batts, whose "Dear Mr. Jesus" was the surprise Christmas phenomenon of 1987, is flanked by KSCS Dallas' Paul Bottoms & Ron Foster and her mother, Jan Batts.

PLAY!

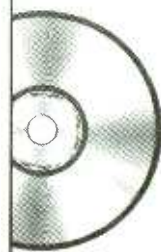
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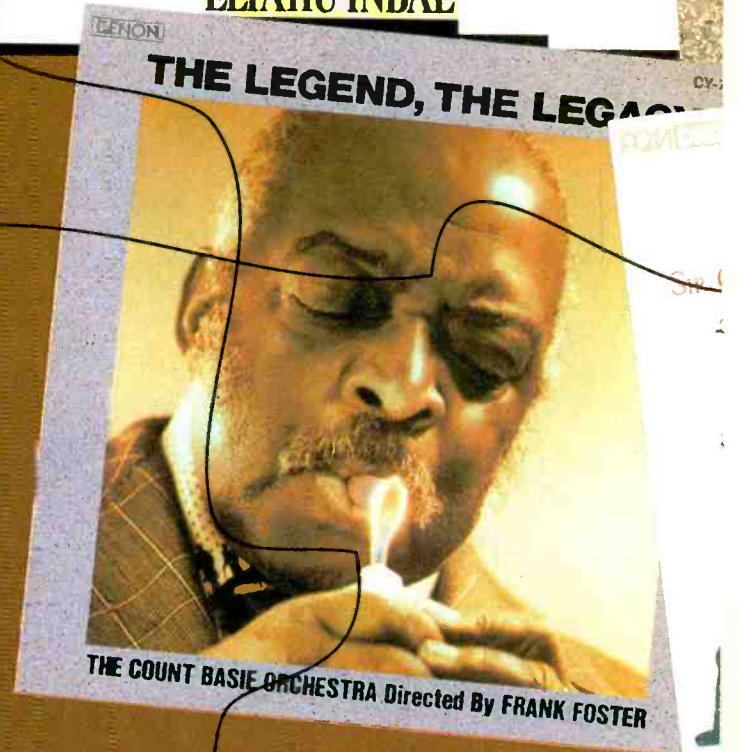
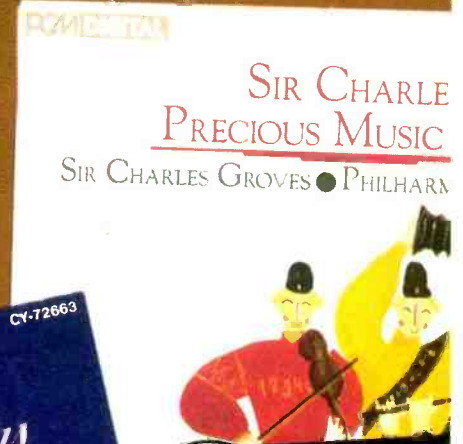
Week of December 17, 1989

- 1 Another Day in Paradise Phil Collins
- 2 Lambada Kaoma
- 3 Rhythm Nation Richard Marx
- 4 I'll Be Going To You Janet Jackson
- 5 We Didn't Start The Fire Billie Jean King
- 6 Back To Life The Real Milli Vanilli
- 7 Don't Know Much Soul II Soul
- 8 Love Shack Ledo Norstoft
- 9 Everlasting Bobby Brown
- 10 What Is Love B2's
- 11 Love Is A Wonderful Thing Jodi Watley
- 12 Love Is A Wonderful Thing Red English
- 13 With Every Beat Of My Heart Taylor Dayne
- 14 Don't Leave This Place The Rolling Stones
- 15 The Way That You Love Me Kevin Page
- 16 Swing The Mood Eric Clapton
- 17 Let Christmas Wham!
- 18 Live By The Groove Paul Carrack
- 19 Didn't I Tell You Mindi Newborn
- 20 Paradise Shipwreck Masayo Yamashita

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 VARIATIONS SERIEUSES Op. 54
 9 LIEDER OHNE MORTE
 RONDO CAPRICcioso Op. 14
 3 ETUDES Op. 104b
 SOKATA Op. 106

PCADIGITAL
OMBRA MAI FÙ/PACHELBEL CANON
 Albinoni-Bach-Handel-Vivaldi-Boccherini-Giuseppe-Genariari
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CASSATION
 IN G MAJOR, KV63
SERENADE
 IN D MAJOR, KV203 (1895)

PCADIGITAL
 Schumann
KREISLERIANA
 Brahms
PIANO SONATA No. 2
HELÈNE GRIMAUD
 CO-73336
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HOT ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	2	11	★★ NO. 1 ★★ HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	◆ M. BOLTON 2 week at No. 1
2	1	1	10	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	◆ PHIL COLLINS
3	3	3	8	SACRIFICE MCA 53750	ELTON JOHN
4	8	8	6	DOWNTOWN TRAIN WARNER BROS. 7-22685	◆ ROD STEWART
5	7	7	9	THE LAST WORTHLESS EVENING Geffen 7-22771	◆ DON HENLEY
6	10	10	10	WALK ON BY Mika 873 012-7/POLYGRAM	◆ MELISSA MANCHESTER
7	4	4	15	DON'T KNOW MUCH ELEKTRA 7-69261	◆ LINDA RONSTADT/AARON NEVILLE
8	12	12	11	LEAVE A LIGHT ON MCA 53706	◆ BELINDA CARLISLE
9	19	19	4	HERE WE ARE EPIC 34-73084/E.P.A.	◆ GLORIA ESTEFAN
10	6	6	13	ANGELIA EMI 50218	◆ RICHARD MARX
11	5	5	13	THE WAY TO YOUR HEART EMI 50217	◆ SOULSISTER
12	14	14	13	EVERYTHING MCA 53714	◆ JODY WATLEY
13	17	17	7	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
14	9	9	11	BRING IT ALL BACK RCA 9093	◆ GRAYSON HUGH
15	13	13	9	WHEN I SEE YOU SMILE EPIC 34-69082/E.P.A.	◆ BAD ENGLISH
16	20	20	5	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
17	11	11	13	WE DIDN'T START THE FIRE COLUMBIA 38-73021	◆ BILLY JOEL
18	21	21	6	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	◆ LOU GRAMM
19	15	15	12	THE SAME LOVE MCA 53734	THE JETS
20	16	16	15	LISTEN TO YOUR HEART EMI 50223	◆ ROXETTE
21	27	27	7	IF I HAD YOU A&M 1471	KAREN CARPENTER
22	22	22	8	WITH EVERY BEAT OF MY HEART ARISTA 9895	◆ TAYLOR DAYNE
23	18	18	14	GET ON YOUR FEET EPIC 34-69064/E.P.A.	◆ GLORIA ESTEFAN
24	24	24	7	ANY OTHER FOOL ELEKTRA 7-69254	◆ SADAO WATANABE/PATTI AUSTIN
				★★★ POWER PICK ★★★	
25	31	31	4	WHEN THE NIGHT COMES CAPITOL 44437	◆ JOE COCKER
26	23	23	8	I LIVE BY THE GROOVE CHRYSALIS 23427	◆ PAUL CARRACK
27	33	33	4	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
28	32	32	5	FREE FALLIN' MCA 53748	◆ TOM PETTY
29	35	35	4	HERE AND NOW EPIC 34-73029/E.P.A.	◆ LUTHER VANDROSS
30	28	28	8	BLAME IT ON THE RAIN ARISTA 9904	◆ MILLI VANILLI
31	30	30	5	NOTHIN' TO HIDE RCA 9131	◆ POCO
32	37	37	4	SOMEONE THAT I USED TO LOVE COLUMBIA LP CUT	BARBRA STREISAND
33	26	26	12	DIDN'T I (BLOW YOUR MIND) COLUMBIA 38-68960	NEW KIDS ON THE BLOCK
34	29	29	16	WHEN I LOOKED AT HIM ARISTA 9868	◆ EXPOSE
35	43	43	3	THE LAST THING VIRGIN 7-99133	CUTTING CREW
36	25	25	11	THE ARMS OF ORION WARNER BROS. 7-22757	PRINCE (WITH SHEENA EASTON)
37	46	46	3	GOING HOME ARISTA 9913	◆ KENNY G
38	38	38	6	SWING THE MOOD MUSIC FACTORY 7-99140/ATCO	◆ JIVE BUNNY AND THE MASTERMIXERS
39	41	41	4	NO MYTH RCA 9111	◆ MICHAEL PENN
40	36	36	16	YOU'VE GOT IT ELEKTRA 7-69269	◆ SIMPLY RED
41	34	34	17	CALL IT LOVE RCA 9038	◆ POCO
42	50	50	3	WOMAN IN CHAINS FONTANA 876 248-7/POLYGRAM	◆ TEARS FOR FEARS
43	44	44	22	EVERYTHING BUT MY PRIDE VIRGIN 7-99184	◆ CUTTING CREW
				★★★ HOT SHOT DEBUT ★★★	
44	NEW ▶	1		I'LL BE GOOD TO YOU OWEST 7-22697/WARNER BROS.	◆ QUINCY JONES
45	NEW ▶	1		DON'T CRY ILENE REPRISE 7-22777	◆ VONDA SHEPARD
46	NEW ▶	1		MR. HEARTBREAK ATLANTIC 4-88744	STEPHEN BISHOP
47		48	48	FIGURE OF EIGHT CAPITOL 44489	◆ PAUL MCCARTNEY
48	NEW ▶	1		REACH OUT FOR ME Geffen 7-22736	◆ OLIVIA NEWTON-JOHN
49		39	19	HEALING HANDS MCA 53692	◆ ELTON JOHN
50	NEW ▶	1		I'LL BE GOOD TO YOU CAPITOL 44508	DONNY OSMOND

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BROADCASTERS AIR THEIR VIEWS ON '80S RADIO BIZ

(Continued from page 19)

ming," says veteran programmer Lee Michaels, who ended the '80s as one of the first full-time black consultants. "The implementation of more research at urban radio has been a major factor. So has the increased communication between urban programmers."

Consultant Don Kelly notes that, in the '80s, "Major corporations like Gannett and RKO moved into ethnically targeted radio with much better financial support than they had in the past and tended to bring in other group owners."

Kelly and Mayo were together at WRKS New York when that station, using an atypical (but not unprecedented) amount of structure, overtook the more freeform WBLB. In doing so, WRKS became one of the first influential stations of the '80s. (Many of the other stations that urban broadcasters praised were hailed more for their solidity during the '80s than for their innovation, i.e. WJLB Detroit, WVEE Atlanta, and KMJQ Houston.)

URBAN II: URBAN VS. CHURBAN

WRKS also had an unintended side effect in the rise of churban, which became the *bête gris* for many urban

broadcasters after 1986. Kelly cites early research for WRKS that contradicted "the industry perception that Hispanics were served by Spanish-language stations." While the late '70s wave of disco stations were already on their way to other formats, that research became the groundwork for such subsequent Kelly clients as WHQT (Hot 105) Miami and the phenomenally successful KPWR (Power 106) Los Angeles.

"Power 106 was... an outstanding radio station," says Jerry Clifton, who, shortly after Power's inception, regained prominence for his own work with churban stations. "It was a well-executed, professional-sounding urban hit format, as opposed to many of the urban hit stations that had been a little sloppy and didn't have the same execution. They were very strong musically. They were a leader. They had good jocks, and even those who might not have been the best sounded good because the concept was so strong."

After a two-year battle concerning where churban stations belonged in the industry, most of them became part of the top 40 community, especially when KPWR's success turned mainstream top 40 a lot dancier. Not surprisingly, Kelly thinks most of KPWR's impact was on the pop side. "PDs had to come to grips with the fact that a white bread CHR wasn't going to get the bulk numbers that were necessary to succeed financially," he says.

But churban stations also represented urban PDs' single greatest crisis during the '80s. They shattered the multiracial coalition that urban stations had spent six years building for themselves. While black stations kept the term "urban contemporary," they lost the hybrid position that the

handle had once implied, and were left alone to fight the already difficult battle for general market advertising dollars.

Some of the black/dance divorce was clearly a matter of choice on black radio's part. Mayo's WRKS became a leader in the back-to-black movement, narrowing its music's scope to the point that by decade's end, not only was Madonna a controversial part of the mix for many PDs, but so were such black artists as Neneh Cherry and Milli Vanilli.

URBAN III: LET IT WIMP

By the end of the '80s, there was substantial evidence that some urban stations were holding their own against the blacker of the churban outlets. (The more dance-oriented stations like Power 106 became something of a moot point.) By that time, however, there was black AC for mainstream urban PDs to deal with. Mayo's WVAZ—another much-praised station—was not the first black AC. It was, however, one of the first major-market FM players with comparable research and resources to what mainstream ACs usually fielded.

"WVAZ was just an idea whose time had come," says All-Pro Broadcasting's Jim Maddox. "Urban programmers were forever looking at the general market and its variety of formats when urban radio tended to be doing one thing."

Ironically, Mayo—despite having prompted black radio's tightening on two different fronts—misses the urban formats of the early '80s that sequestered from Barbra Streisand into Parliament into B.B. King. Similarly, WXKS' White hails the return of WBLB New York's eclectic-minded Frankie Crocker—missing in action for most of the '80s—although it is hard to tell what impact Crocker was having at year's end.

AC TURNS 41-SOMETHING

When Billboard published Arbitron's first national format ratings in 1989, AC stations easily controlled the largest aggregate share of radio listening. Yet, because of AC's fragmentation during the '80s, few individual stations could point to boxcar 12-plus numbers at the decade's end.

By 1989, mainstream AC start-ups were rare, most of the format's new immigrants being soft AC refugees from easy listening. And the stations that stayed were often known more for their marketing or personality—i.e. Ron Chapman's "Money For Nothing" stunt at KVIL Dallas—than the handful of currents they played.

Saga Communications VP/programming Steve Goldstein says the easy leavers gave AC five distinct FM subformats: hot AC, gold-based AC, mainstream AC, and soft AC being the others. "The fragmentation has been noticeable since the beginning of the decade, but since 1984, stations have had to choose [the demographics they cared about] the same way AORs have had to for the last few years."

The concept of a beautiful music/AC hybrid traces back at least to the Schulke II stations of the early '80s. But Viacom's WLTW New York and Unistar's similarly derived Format 41 service are the ones that stayed.



Hockey great Wayne Gretzky, left, with KIIS Los Angeles morning man Rick Dees.

They were, Goldstein says, "a very logical evolution of the format that met a 35-44 need, which, through demo creep, is where many ACs have evolved in recent years."

The Research Group's Bill Moyes, a key player in the rise of soft AC, is praised by consultant Mike McVay as the man who "revolutionized radio research from basic callout to the level of Procter & Gamble." PD Jhani Kaye's KOST Los Angeles—a station that also began life targeting 18-34 but ended up doing, say, Format 36, also received a number of programmer mentions for its simplicity and durability.

NEW AND OLD WAVES

Technically, neither the rise of adult alternative formats nor the mass building of oldies FMs that began within a year of each other were AC developments, but both contributed strongly to AC's ongoing fragmentation.

American Radio's Duncan calls The Wave "the purest new format introduced in the '80s. Everything else was essentially a hybrid of an existing format." Format pioneer Cody says the impetus for KTWV Los Angeles was David Sanborn's "The Jazz Show," which he launched at NBC's young adult Source network, and which showed him that "you can't underestimate the taste of radio listeners."

Oldies—the records themselves—began the decade as "a quick fix for programmers in other formats until they decided what to do next," according to KSFO/KYA San Francisco PD Bob Hamilton. "Everyone who has programmed AC always saw oldies as the base to build from. When AC music wasn't right, PDs would always fall back on oldies."

Although classic rock was, in many ways, a more unusual format, it scored a full complement of major-market FMs two years before oldies finished its move to FM. By 1989, however, there were oldies FMs in most top 100 markets—sometimes two. "Stations that don't know what to do just reach out and start playing oldies," says WCBS-FM New York PD Joe McCoy.

CBS-FM's longevity in the format was the impetus for a lot of those stations. So was the move by CBS to oldies in four other markets, particularly at WODS Boston (which was already competing with Gary Guthrie's

(Continued on page 26)

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ALBUM ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	3	3	8	SHOW DON'T TELL ATLANTIC LP CUT	RUSH 2 weeks at No. 1
2	4	4	7	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
3	2	2	12	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
4	6	6	6	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
5	1	1	9	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON
6	7	7	8	I CAN'T EXPLAIN MERCURY 876 190-4/POLYGRAM	SCORPIONS
7	5	5	10	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
8	11	11	11	TERRIFYING COLUMBIA LP CUT	ROLLING STONES
9	10	10	15	LOVE SONG Geffen 7-22856	TESLA
10	12	12	7	BAD LOVE DUCK LP CUT/REPRISE	ERIC CLAPTON
11	8	8	11	JUST BETWEEN YOU AND ME ATLANTIC 7-88781	LOU GRAMM
12	14	14	6	ANYTIME CAPITOL LP CUT	MCAULEY SCHENKER GROUP
13	9	9	10	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
14	13	13	8	LET ME GO ISLAND LP CUT	MELISSA ETHERIDGE
15	15	15	7	F.I.N.E. Geffen LP CUT	AEROSMITH
16	16	16	7	IF DIRT WERE DOLLARS Geffen LP CUT	DON HENLEY
17	22	22	4	FIGURE OF EIGHT CAPITOL 44489	PAUL MCCARTNEY
18	19	19	6	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
19	17	17	18	WAIT FOR YOU WTG 31-73034	BONHAM
20	18	18	10	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
21	23	23	6	THAT'S NOT HER STYLE COLUMBIA LP CUT	BILLY JOEL
22	26	26	5	BLACK VELVET ATLANTIC 4-88742	ALANNAH MYLES
23	25	25	7	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
24	32	32	4	INNOCENT DAYS A&M 1467	GIANT
25	20	20	16	JANIE'S GOT A GUN Geffen 4-22727	AEROSMITH
26	30	30	6	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
27	28	28	6	TOO HOT COLUMBIA 38-73066	LOVERBOY
28	40	40	3	NO MORE REPRISE LP CUT	NEIL YOUNG
29	36	36	5	GIMME YOUR GOOD LOVIN' EPIC 34-69036/E.P.A.	DIVING FOR PEARLS
30	31	31	14	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
31	27	27	16	LOVE IS A LONG ROAD MCA LP CUT	TOM PETTY
32	38	38	3	BEST OF WHAT I GOT EPIC LP CUT/E.P.A.	BAD ENGLISH
33	33	33	8	JUDGMENT DAY Geffen LP CUT	WHITESNAKE
34	21	21	9	500 MILES COLUMBIA 38-73013	HOOTERS
35	42	42	3	THE HOUSE IS... EPIC LP CUT/E.P.A.	STEVIE RAY VAUGHAN & DOUBLE
36	45	45	4	ALL OVER BUT THE CRYIN' ELEKTRA LP CUT	THE GEORGIA SATELLITES
37	34	34	16	ROCKIN' IN THE FREE WORLD REPRISE LP CUT	NEIL YOUNG
38	24	24	11	BIG BAD MOON RELATIVITY 10-32-4	JOE SATRIANI
39	NEW ▶	1	1	I WISH IT WOULD RAIN DOWN ATLANTIC LP CUT	PHIL COLLINS
40	41	41	5	OUT WITH THE BOYS MCA LP CUT	LORD TRACY
41	46	46	4	NO MYTH RCA 9111	MICHAEL PENN
42	35	35	32	FREE FALLIN' MCA 53748	TOM PETTY
43	29	29	10	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS
44	44	44	17	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY
45	NEW ▶	1	1	GUILTY WTG LP CUT	BONHAM
46	39	39	18	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
47	NEW ▶	1	1	HOUSE OF BROKEN LOVE CAPITOL LP CUT	GREAT WHITE
48	NEW ▶	1	1	PRESTO ATLANTIC LP CUT	RUSH
49	48	48	4	THE BOYS ARE BACK IN TOWN MERCURY LP CUT/POLYGRAM	BON JOVI
50	47	47	4	SIMPLE MAN Geffen LP CUT	JUNKYARD

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debating track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before.

Revised Latin Tracks Chart Makes Bow

NEW YORK—Effective with this week's chart, Billboard has revised significantly and expanded its Hot Latin Tracks chart. For the first time, reporting stations are weighted according to audience size—the same way in which panels are assembled for other Billboard charts. In addition, the panel has been increased from 53 to 61 reporters (new stations are indicated below by an asterisk).

Reporters to the Hot Latin Tracks chart are divided into four weighted categories according to their weekly cumulative audience. For stations in the U.S., Arbitron figures are used. Because the Hot Latin Tracks chart is the only Billboard chart with reporters in Puerto Rico—where Arbitron does not operate—comparable information is used from that country's Asesores ratings. The panel will now be revised twice yearly.

Weighting is as follows: gold—stations with a weekly cum of at least 250,000; silver—100,000-249,999; bronze—50,000-99,999; and secondary—20,000-49,999.

The Hot Latin Tracks chart is revised weekly based on station reports but appears only biweekly in Billboard, alternating with the Top Latin Albums chart. This week's chart appears on page 49.

- KTNQ Los Angeles*
- WADO New York*
- WSKQ-AM New York
- KALI Los Angeles
- KGBT McAllen/Brownsville, Texas
- KSKQ-AM Los Angeles
- WADO New York
- WAQI Miami*
- WCMQ-FM Miami
- WIND Chicago
- WIOA San Juan, P.R.
- WKAQ-FM San Juan, P.R.
- WOJO Chicago
- WQBA-FM Miami
- WXYX Bayamon, P.R.
- WZAR Ponce, P.R.
- WZNT San Juan, P.R.
- KAMA El Paso, Texas
- KBRG San Francisco
- KCOR San Antonio, Texas
- KESS Dallas
- KIQI San Francisco
- KLAT Houston
- KXYZ Houston
- KZVE San Antonio, Texas
- WCHQ-FM Camuy, P.R.
- WFID San Juan, P.R.
- WIAC-FM San Juan, P.R.*
- WQBS San Juan, P.R.
- WTAQ Chicago
- KAZA San Jose, Calif.
- KBNA-FM El Paso, Texas
- KBOM Santa Fe, N.M.
- KCAL San Bernardino, Calif.
- KGLA New Orleans
- KGST Fresno, Calif.
- KIDI Albuquerque, N.M.
- KLOC Modesto, Calif.
- KNSE San Bernardino, Calif.
- KPHX Phoenix*
- KQVO Colexico, Calif.
- KQXX McAllen, Texas
- KRAY Salinas, Calif.
- KRCX Sacramento, Calif.
- KSAH San Antonio, Texas
- KSSA Dallas
- KUNO Corpus Christi, Texas
- KVIM Indio, Calif.
- KVVA-FM Phoenix
- KWAC Bakersfield, Calif.*
- KXMG Tucson, Ariz.
- WAMA Tampa, Fla.
- WAOS Atlanta
- WILC Washington, D.C.
- WKJB Mayaguez, P.R.
- WMDO Washington, D.C.
- WONQ Orlando, Fla.
- WRIB Providence, R.I.*
- WTEL Philadelphia*
- WUNR Boston
- XLTN San Diego*



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MODERN ROCK TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
				★★ NO. 1 ★★	
1	2	2	9	BLUES FROM A GUN WARNER BROS. LP CUT	THE JESUS AND MARY CHAIN 2 week at No. 1
2	1	1	11	LOVE AND ANGER COLUMBIA LP CUT	KATE BUSH
3	3	3	11	PROUD TO FALL SIRE 7-22924/REPRISE	IAN MCCULLOCH
4	4	4	12	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
5	5	5	7	STANDING THERE Geffen 7-21383	THE CREATURES
6	11	11	3	OUIJA BOARD, OUIJA BOARD SIRE 7-21424/REPRISE	MORRISSEY
7	6	6	11	LET LOVE RULE VIRGIN 7-99166	LENNY KRAVITZ
8	9	9	6	HOUSE COLUMBIA LP CUT	THE PSYCHEDELIC FURS
9	14	14	6	ROAM REPRISE 7-22667	THE B-52'S
10	18	18	8	NO MYTH RCA 9111	MICHAEL PENN
11	10	10	6	DRIFTING, FALLING SIRE LP CUT/REPRISE	THE OCEAN BLUE
12	12	12	6	SECRETS RCA 9135	THE PRIMITIVES
13	8	8	5	DIRTY OLD TOWN SIRE LP CUT/WARNER BROS.	DAVID BYRNE
14	15	15	4	KISS IT BETTER SIRE LP CUT/REPRISE	DEBORAH HARRY
15	13	13	5	BABYDOLL WARNER BROS. LP CUT	LAURIE ANDERSON
16	20	20	11	HIGHER GROUND EMI 50226	RED HOT CHILI PEPPERS
17	NEW ▶	1	1	WHERE DO WE GO FROM HEAVEN SIRE LP CUT/REPRISE	MIGHTY LEMON DROPS
18	22	22	7	DEVOLUTION WORKIN' MAN BLUES I.R.S. LP CUT	THE ALARM
19	7	7	11	CONTACT COLUMBIA 38-73043	BIG AUDIO DYNAMITE
20	21	21	4	DOWN IN IT TVT 2611	NINE INCH NAILS
21	19	19	9	BIG MAN ON PAPER RCA 9114	GRAHAM PARKER
22	16	16	9	TIME AND SPACE BEGGAR'S BANQUET 44485/CAPITOL	FLESH FOR LULU
23	26	26	5	I WANNA BE ADORED SILVERTONE 1301/RCA	THE STONE ROSES
24	17	17	8	LAST CIGARETTE CHAMELEON LP CUT	DRAMARAMA
25	23	23	3	ON THE GREENER SIDE MERCURY LP CUT/POLYGRAM	MICHELLE SHOCKED
26	NEW ▶	1	1	DON'T LET ME DOWN, GENTLY POLYDOR LP CUT	THE WONDER STUFF
27	NEW ▶	1	1	RADIO ASS KISS POLYDOR LP CUT	THE WONDER STUFF
28	27	27	5	WOMAN IN CHAINS FONTANA 876 248-7/POLYGRAM	TEARS FOR FEARS
29	28	28	8	LULLABY ELEKTRA 7-69249	THE CURE
30	25	25	4	BURNING INSIDE SIRE 7-21384/WARNER BROS.	MINISTRY

Billboard, copyright 1990. Tracks with the greatest airplay gains this week.

Billboard POWERPLAYS

FOR WEEK ENDING
JANUARY 6, 1990

PLATINUM—Stations with a weekly cume audience of more than 1 million.
GOLD—Stations with a weekly cume audience between 500,000 and 1 million.
SILVER—Stations with a weekly cume audience between 250,000 and 500,000.

CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS

PLATINUM

Z100

New York P.D.: Steve Kingston

- 1 Technontronic Featuring Felly, Pump Up
- 2 Phil Collins, Another Day In Paradise
- 3 Billy Joel, We Didn't Start The Fire
- 4 Michael Bolton, How Am I Supposed To
- 5 New Kids On The Block, This One's For
- 6 Shana, I Want You
- 7 Milli Vanilli, Blame It On The Rain
- 8 Taylor Dayne, With Every Beat Of My H
- 9 Michael Bolton, How Am I Supposed To
- 10 Jody Watley, Everything
- 11 Young M.C., Bust A Move
- 12 Roxette, Listen To Your Heart
- 13 Janet Jackson, Rhythm Nation
- 14 Seduction, Two To Make It Right
- 15 Madonna, Oh Father
- 16 Linda Ronstadt (Featuring Aaron Nev
- 17 Rod Stewart, Downtown Train
- 18 Rolling Stones, Rock And A Hard Place
- 19 Jive Bunny And The Mastermixers, Swin
- 20 Jody Watley, Everything
- 21 Paula Abdul, (It's Just) The Way That
- 22 Sybil, Don't Make Me Over
- 23 Expose, Tell Me Why
- 24 Aerosmith, Janie's Got A Gun
- 25 Babyface, Tender Lover
- 26 Milli Vanilli, All Or Nothing
- 27 Gloria Estefan, Here We Are
- 28 Paula Abdul (Duet With The Wild Pair),
- 29 Eddie Money, Peace In Our Time

KISFM 102.7

Los Angeles P.D.: Gerry DeFrancesco

- 1 Technontronic Featuring Felly, Pump Up
- 2 Phil Collins, Another Day In Paradise
- 3 Billy Joel, We Didn't Start The Fire
- 4 Sybil, Don't Make Me Over
- 5 Seduction, Two To Make It Right
- 6 Jody Watley, Everything
- 7 Jive Bunny And The Mastermixers, Swin
- 8 Soul II Soul (Featuring Caron Wheeler),
- 9 New Kids On The Block, This One's For
- 10 Taylor Dayne, With Every Beat Of My H
- 11 Michael Bolton, How Am I Supposed To
- 12 Janet Jackson, Rhythm Nation
- 13 Shana, I Want You
- 14 Linda Ronstadt (Featuring Aaron Nev
- 15 Skid Row, I Remember You
- 16 The B-52's, Love Shack
- 17 Rod Stewart, Downtown Train
- 18 Gloria Estefan, Here We Are
- 19 Paula Abdul (Duet With The Wild Pair),
- 20 The Cover Girls, We Can't Go Wrong
- 21 Milli Vanilli, Blame It On The Rain
- 22 Michael Damian, Was It Nothing At All
- 23 Jody Watley, Everything
- 24 Depeche Mode, Personal Jesus
- 25 Bad English, When I See You Smile
- 26 D-Mob, C'Mon And Get My Love (From
- 27 Milli Vanilli, All Or Nothing
- 28 The 2 Live Crew, Me So Horny

B94

Pittsburgh P.D.: Clarke Ingram

- 1 Phil Collins, Another Day In Paradise
- 2 Linda Ronstadt (Featuring Aaron Nev
- 3 Taylor Dayne, With Every Beat Of My H
- 4 Kix, Don't Close Your Eyes
- 5 Skid Row, I Remember You
- 6 Tom Petty, Free Fallin'
- 7 Michael Bolton, How Am I Supposed To
- 8 Cher, Just Like Jesse James
- 9 New Kids On The Block, This One's For
- 10 Janet Jackson, Rhythm Nation
- 11 Lou Gramm, Just Between You And Me
- 12 Kevin Paige, Don't Shut Me Out
- 13 Michael Bolton, How Am I Supposed To
- 14 Rod Stewart, Downtown Train
- 15 Jody Watley, Everything
- 16 Billy Joel, We Didn't Start The Fire
- 17 Joe Cocker, When The Night Comes
- 18 Bon Jovi, Living In Sin
- 19 Richard Marx, Angelia
- 20 Technontronic Featuring Felly, Pump Up
- 21 Expose, Tell Me Why
- 22 Eddie Money, Peace In Our Time
- 23 Sa-Fire, I Will Survive (From "She-De
- 24 Paula Abdul (Duet With The Wild Pair),
- 25 Milli Vanilli, Blame It On The Rain
- 26 Young M.C., Bust A Move
- 27 EX Chicago, What Kind Of Man Would I Be?
- 28 The B-52's, Love Shack
- 29 Paula Abdul, (It's Just) The Way That
- 30 EX Expose, Tell Me Why
- 31 EX Bad English, Price Of Love
- 32 EX Babyface, Tender Lover

Q95

Detroit P.D.: Gary Berkowitz

- 1 Phil Collins, Another Day In Paradise
- 2 Billy Joel, We Didn't Start The Fire
- 3 Linda Ronstadt (Featuring Aaron Nev
- 4 Michael Bolton, How Am I Supposed To
- 5 Taylor Dayne, With Every Beat Of My H
- 6 Milli Vanilli, Blame It On The Rain
- 7 Tom Petty, Free Fallin'
- 8 Joe Cocker, When The Night Comes
- 9 Lou Gramm, Just Between You And Me
- 10 Richard Marx, Angelia
- 11 Rod Stewart, Downtown Train
- 12 Eric Clapton, Pretending
- 13 Belinda Carlisle, Leave A Light On
- 14 Jody Watley, Everything
- 15 Tina Turner, The Best
- 16 Cher, Just Like Jesse James
- 17 Eddie Money, Peace In Our Time
- 18 Rolling Stones, Rock And A Hard Place
- 19 Jive Bunny And The Mastermixers, Swin
- 20 Tom Petty, Free Fallin'
- 21 POCO, Nothin' To Hide
- 22 Seduction, Two To Make It Right

93Q

Houston P.D.: Randy Brown

- 1 Phil Collins, Another Day In Paradise
- 2 Billy Joel, We Didn't Start The Fire
- 3 The Cure, Lullaby
- 4 Belinda Carlisle, Leave A Light On
- 5 Lou Gramm, Just Between You And Me
- 6 Michael Bolton, How Am I Supposed To
- 7 Seduction, Two To Make It Right
- 8 Taylor Dayne, With Every Beat Of My H
- 9 Bon Jovi, Living In Sin
- 10 Soul II Soul (Featuring Caron Wheeler),
- 11 Skid Row, I Remember You
- 12 Madonna, Oh Father
- 13 The Big Supreme, Don't Walk
- 14 Vitamin Z, Can't Live Without You
- 15 Richard Marx, Angelia
- 16 Great White, The Angel Song
- 17 Jody Watley, Everything
- 18 The Cover Girls, We Can't Go Wrong
- 19 Aerosmith, Janie's Got A Gun
- 20 Eddie Money, Peace In Our Time
- 21 Expose, Tell Me Why
- 22 Quincly Jones Featuring Ray Charles &
- 23 Xymox, Imagination
- 24 Tesla, Love Song
- 25 Paula Abdul (Duet With The Wild Pair),
- 26 Babyface, Tender Lover
- 27 Gloria Estefan, Here We Are
- 28 The B-52's, Room
- 29 New Kids On The Block, This One's For
- 30 Roxette, Dangerous
- 31 EX Motley Crue, Kickstart My Heart
- 32 EX Tears For Fears, Woman In Chains
- 33 Milli Vanilli, All Or Nothing
- 34 Bad English, Price Of Love

POWER 95

New York P.D.: Gary Bryan

- 1 Technontronic Featuring Felly, Pump Up
- 2 Phil Collins, Another Day In Paradise
- 3 Billy Joel, We Didn't Start The Fire
- 4 Shana, I Want You
- 5 Michael Bolton, How Am I Supposed To
- 6 Taylor Dayne, With Every Beat Of My H
- 7 Linda Ronstadt (Featuring Aaron Nev
- 8 Skid Row, I Remember You
- 9 Milli Vanilli, Blame It On The Rain
- 10 Seduction, Two To Make It Right
- 11 Janet Jackson, Rhythm Nation
- 12 Rod Stewart, Downtown Train
- 13 Pajama Party, Over And Over
- 14 Jody Watley, Everything
- 15 Jody Watley, Everything
- 16 The B-52's, Love Shack
- 17 Bad English, When I See You Smile
- 18 Expose, Tell Me Why
- 19 Paula Abdul, (It's Just) The Way That
- 20 Babyface, Tender Lover
- 21 Aerosmith, Janie's Got A Gun
- 22 Jive Bunny And The Mastermixers, Swin
- 23 Sa-Fire, I Will Survive (From "She-De
- 24 Joe Cocker, When The Night Comes
- 25 Gloria Estefan, Here We Are
- 26 Paula Abdul (Duet With The Wild Pair),
- 27 Cher, Just Like Jesse James
- 28 Tesla, Love Song
- 29 D-Mob, C'Mon And Get My Love (From
- 30 Milli Vanilli, All Or Nothing

KIS 108 FM

Boston P.D.: Sunny Joe White

- 1 Technontronic Featuring Felly, Pump Up
- 2 Phil Collins, Another Day In Paradise
- 3 Jody Watley, Everything
- 4 Janet Jackson, Rhythm Nation
- 5 Taylor Dayne, With Every Beat Of My H
- 6 New Kids On The Block, This One's For
- 7 Madonna, Oh Father
- 8 Cher, Just Like Jesse James
- 9 Michael Bolton, How Am I Supposed To
- 10 Expose, Tell Me Why
- 11 Rolling Stones, Rock And A Hard Place
- 12 Shana, I Want You
- 13 Tina Turner, Steamy Windows
- 14 Jive Bunny And The Mastermixers, Swin
- 15 Aerosmith, Janie's Got A Gun
- 16 Seduction, Two To Make It Right
- 17 Quincy Jones Featuring Ray Charles &
- 18 Rod Stewart, Downtown Train
- 19 Michael Damian, Was It Nothing At All
- 20 Expose, Tell Me Why
- 21 Tesla, Love Song
- 22 Jody Watley, Everything
- 23 Jive Bunny And The Mastermixers, Swin
- 24 Paula Abdul, (It's Just) The Way That
- 25 Sa-Fire, I Will Survive (From "She-De
- 26 Joe Cocker, When The Night Comes
- 27 Gloria Estefan, Here We Are
- 28 Paula Abdul (Duet With The Wild Pair),
- 29 Cher, Just Like Jesse James
- 30 Tesla, Love Song
- 31 D-Mob, C'Mon And Get My Love (From
- 32 Milli Vanilli, All Or Nothing

B94

Pittsburgh P.D.: Clarke Ingram

- 1 Phil Collins, Another Day In Paradise
- 2 Linda Ronstadt (Featuring Aaron Nev
- 3 Taylor Dayne, With Every Beat Of My H
- 4 Kix, Don't Close Your Eyes
- 5 Skid Row, I Remember You
- 6 Tom Petty, Free Fallin'
- 7 Michael Bolton, How Am I Supposed To
- 8 Cher, Just Like Jesse James
- 9 New Kids On The Block, This One's For
- 10 Janet Jackson, Rhythm Nation
- 11 Lou Gramm, Just Between You And Me
- 12 Kevin Paige, Don't Shut Me Out
- 13 Michael Bolton, How Am I Supposed To
- 14 Rod Stewart, Downtown Train
- 15 Jody Watley, Everything
- 16 Billy Joel, We Didn't Start The Fire
- 17 Joe Cocker, When The Night Comes
- 18 Bon Jovi, Living In Sin
- 19 Richard Marx, Angelia
- 20 Technontronic Featuring Felly, Pump Up
- 21 Expose, Tell Me Why
- 22 Eddie Money, Peace In Our Time
- 23 Sa-Fire, I Will Survive (From "She-De
- 24 Paula Abdul (Duet With The Wild Pair),
- 25 Milli Vanilli, Blame It On The Rain
- 26 Young M.C., Bust A Move
- 27 EX Chicago, What Kind Of Man Would I Be?
- 28 The B-52's, Love Shack
- 29 Paula Abdul, (It's Just) The Way That
- 30 EX Expose, Tell Me Why
- 31 EX Bad English, Price Of Love
- 32 EX Babyface, Tender Lover

POWER 99 FM

Atlanta P.D.: Rick Stacy

- 1 Linda Ronstadt (Featuring Aaron Nev
- 2 Taylor Dayne, With Every Beat Of My H
- 3 Lou Gramm, Just Between You And Me
- 4 Technontronic Featuring Felly, Pump Up
- 5 Moving Pictures, What About Me
- 6 Phil Collins, Another Day In Paradise
- 7 Marc Almond, Tears Run Rings
- 8 Seduction, Two To Make It Right
- 9 Jody Watley, Everything
- 10 Janet Jackson, Rhythm Nation
- 11 Alice Cooper, Poison
- 12 Bon Jovi, Living In Sin
- 13 New Kids On The Block, This One's For
- 14 Rod Stewart, Downtown Train
- 15 Michael Bolton, How Am I Supposed To
- 16 Jody Watley, Everything
- 17 Tesla, Love Song
- 18 Rod Stewart, Downtown Train
- 19 Michael Bolton, How Am I Supposed To
- 20 Sybil, Don't Make Me Over
- 21 Tom Petty, Free Fallin'
- 22 Quincy Jones Featuring Ray Charles &
- 23 Michelle, No More Lies
- 24 Roxette, Listen To Your Heart
- 25 Rolling Stones, Rock And A Hard Place
- 26 Lil Louis, French Kiss
- 27 EX Chicago, What Kind Of Man Would I Be?
- 28 Eddie Money, Peace In Our Time
- 29 Jive Bunny And The Mastermixers, Swin
- 30 Young M.C., Bust A Move
- 31 EX Michael Bolton, How Am I Supposed To
- 32 EX Milli Vanilli, All Or Nothing
- 33 EX Aerosmith, Janie's Got A Gun
- 34 EX D-Mob, C'Mon And Get My Love (From
- 35 EX Aerosmith, Janie's Got A Gun
- 36 EX The Cover Girls, We Can't Go Wrong

KDWB 70.3

Minneapolis P.D.: Brian Philips

- 1 Phil Collins, Another Day In Paradise
- 2 Soul II Soul (Featuring Caron Wheeler),
- 3 Linda Ronstadt (Featuring Aaron Nev
- 4 Michael Bolton, How Am I Supposed To
- 5 Billy Joel, We Didn't Start The Fire
- 6 Bon Jovi, Living In Sin
- 7 Janet Jackson, Rhythm Nation
- 8 Lou Gramm, Just Between You And Me
- 9 Taylor Dayne, With Every Beat Of My H
- 10 Rod Stewart, Downtown Train
- 11 Jody Watley, Everything
- 12 Joe Cocker, When The Night Comes
- 13 New Kids On The Block, This One's For
- 14 Seduction, Two To Make It Right
- 15 Prince (With Sheena Easton), The Arms
- 16 Cher, Just Like Jesse James
- 17 Madonna, Oh Father
- 18 Eddie Money, Peace In Our Time
- 19 Tom Petty, Free Fallin'
- 20 Technontronic Featuring Felly, Pump Up
- 21 Rolling Stones, Rock And A Hard Place
- 22 Roxette, Dangerous
- 23 Paula Abdul (Duet With The Wild Pair),
- 24 EX Michael Damian, Was It Nothing At All
- 25 EX Aerosmith, Janie's Got A Gun
- 26 EX Motley Crue, Kickstart My Heart
- 27 EX Chicago, What Kind Of Man Would I Be?
- 28 EX POCO, Nothin' To Hide
- 29 EX Aerosmith, Janie's Got A Gun
- 30 EX Tesla, Love Song

B96

Chicago P.D.: Brian Kelly

- 1 Technontronic Featuring Felly, Pump Up
- 2 Billy Joel, We Didn't Start The Fire
- 3 Phil Collins, Another Day In Paradise
- 4 Linda Ronstadt (Featuring Aaron Nev
- 5 Soul II Soul (Featuring Caron Wheeler),
- 6 Janet Jackson, Rhythm Nation
- 7 Shana, I Want You
- 8 Linda Ronstadt (Featuring Aaron Nev
- 9 Jody Watley, Everything
- 10 Jody Watley, Everything
- 11 Soul II Soul (Featuring Caron Wheeler),
- 12 Taylor Dayne, With Every Beat Of My H
- 13 Madonna, Oh Father
- 14 New Kids On The Block, This One's For
- 15 Milli Vanilli, Blame It On The Rain
- 16 Michael Bolton, How Am I Supposed To
- 17 Seduction, Two To Make It Right
- 18 Sa-Fire, I Will Survive (From "She-De
- 19 The B-52's, Love Shack
- 20 Pajama Party, Over And Over
- 21 Paula Abdul (Duet With The Wild Pair),
- 22 Babyface, Tender Lover
- 23 Michaeli, No More Lies
- 24 Young M.C., Principal's Office
- 25 The Cover Girls, We Can't Go Wrong
- 26 Jody Watley, Everything
- 27 Taylor Dayne, With Every Beat Of My H
- 28 Paula Abdul, (It's Just) The Way That
- 29 Michael Damian, Was It Nothing At All
- 30 Expose, Tell Me Why
- 31 Milli Vanilli, All Or Nothing
- 32 D-Mob, C'Mon And Get My Love (From

WZOU-94.5

Boston P.D.: Steve Rivers

- 1 Technontronic Featuring Felly, Pump Up
- 2 Phil Collins, Another Day In Paradise
- 3 Soul II Soul (Featuring Caron Wheeler),
- 4 Michael Bolton, How Am I Supposed To
- 5 Jive Bunny And The Mastermixers, Swin
- 6 Jody Watley, Everything
- 7 Linda Ronstadt (Featuring Aaron Nev
- 8 Janet Jackson, Rhythm Nation
- 9 Billy Joel, We Didn't Start The Fire
- 10 New Kids On The Block, This One's For
- 11 Young M.C., Bust A Move
- 12 Taylor Dayne, With Every Beat Of My H
- 13 Sybil, Don't Make Me Over
- 14 Rod Stewart, Downtown Train
- 15 Shana, I Want You
- 16 Michelle, No More Lies
- 17 Skid Row, I Remember You
- 18 Seduction, Two To Make It Right
- 19 Cher, Just Like Jesse James
- 20 Tesla, Love Song
- 21 Milli Vanilli, Blame It On The Rain
- 22 Marcia Griffiths, Electric Boogie
- 23 Aerosmith, Janie's Got A Gun
- 24 Depeche Mode, Personal Jesus
- 25 Gloria Estefan, Here We Are
- 26 Chicago, What Kind Of Man Would I Be?
- 27 Jody Watley, Everything
- 28 Tom Petty, Free Fallin'
- 29 Paula Abdul (Duet With The Wild Pair),
- 30 EX The Cover Girls, We Can't Go Wrong
- 31 EX Michael Damian, Was It Nothing At All
- 32 EX D-Mob, C'Mon And Get My Love (From

EAGLE 106

Philadelphia P.D.: Todd Fisher

- 1 Milli Vanilli, Blame It On The Rain
- 2 The 2 Live Crew, Me So Horny
- 3 Technontronic Featuring Felly, Pump Up
- 4 Linda Ronstadt (Featuring Aaron Nev
- 5 Phil Collins, Another Day In Paradise
- 6 Janet Jackson, Rhythm Nation
- 7 Shana, I Want You
- 8 Taylor Dayne, With Every Beat Of My H
- 9 Linda Ronstadt (Featuring Aaron Nev
- 10 Michael Bolton, How Am I Supposed To
- 11 Kix, Don't Close Your Eyes
- 12 Rod Stewart, Downtown Train
- 13 Skid Row, I Remember You
- 14 Rob Base & DJ-E-Z Rock, It Takes Tw
- 15 Madonna, Oh Father
- 16 Billy Joel, We Didn't Start The Fire
- 17 Jody Watley, Everything
- 18 Jive Bunny And The Mastermixers, Swin
- 19 Cher, Just Like Jesse James
- 20 Hooters, 500 Miles
- 21 Lou Gramm, Just Between You And Me
- 22 Eddie Money, Peace In Our Time
- 23 Expose, Tell Me Why
- 24 Soul II Soul (Featuring Caron Wheeler),
- 25 Gloria Estefan, Here We Are
- 26 Belinda Carlisle, Leave A Light On
- 27 Paula Abdul (Duet With The Wild Pair),
- 28 EX Aerosmith, Janie's Got A Gun
- 29 EX Milli Vanilli, All Or Nothing
- 30 EX Jody Watley, Everything

Q95

Tampa P.D.: Randy Kabrich

- 1 Linda Ronstadt (Featuring Aaron Nev
- 2 Phil Collins, Another Day In Paradise
- 3 Jody Watley, Everything
- 4 Billy Joel, We Didn't Start The Fire
- 5 Joe Cocker, When The Night Comes
- 6 New Kids On The Block, This One's For
- 7 Michael Bolton, How Am I Supposed To
- 8 Lou Gramm, Just Between You And Me
- 9 Richard Marx, Angelia
- 10 Soul II Soul (Featuring Caron Wheeler),
- 11 Rod Stewart, Downtown Train
- 12 Milli Vanilli, Blame It On The Rain
- 13 Kix, Don't Close Your Eyes
- 14 Tom Petty, Free Fallin'
- 15 Cher, Just Like Jesse James
- 16 Taylor Dayne, With Every Beat Of My H
- 17 Bad English, When I See You Smile
- 18 Seduction, Two To Make It Right
- 19 Skid Row, I Remember You
- 20 Quincy Jones Featuring Ray Charles &
- 21 Technontronic Featuring Felly, Pump Up
- 22 EX Gloria Estefan, Here We Are
- 23 EX Expose, Tell Me Why
- 24 Jive Bunny And The Mastermixers, Swin
- 25 EX Paula Abdul, (It's Just) The Way That
- 26 EX Milli Vanilli, All Or Nothing
- 27 EX Babyface, Tender Lover
- 28 EX Chicago, What Kind Of Man Would I Be?
- 29 EX Paula Abdul (Duet With The Wild Pair),
- 30 EX Eddie Money, Peace In Our Time
- 31 EX Roxette, Dangerous

RIOT

Chicago P.D.: Bill Gamble

- 1 Linda Ronstadt (Featuring Aaron Nev
- 2 Phil Collins, Another Day In Paradise
- 3 Taylor Dayne, With Every Beat Of My H
- 4 Billy Joel, We Didn't Start The Fire
- 5 Michael Bolton, How Am I Supposed To
- 6 Milli Vanilli, Blame It On The Rain
- 7 Rod Stewart, Downtown Train
- 8 Bad English, When I See You Smile
- 9 Richard Marx, Angelia
- 10 Richard Marx, Angelia
- 11 Don Henley, The Last Worthless Evenin
- 12 Jody Watley, Everything
- 13 Jody Watley, Everything
- 14 Paula Abdul, (It's Just) The Way That
- 15 Eddie Money, Peace In Our Time
- 16 New Kids On The Block, This One's For
- 17 Gloria Estefan, Get On Your Feet
- 18 Madonna, Oh Father
- 19 Elton John, Sacrifice
- 20 Roxette, Listen To Your Heart
- 21 Cher, Just Like Jesse James
- 22 EX Chicago, What Kind Of Man Would I Be?
- 23 EX Paul Carrack, I Live By The Groove
- 24 Prince (With Sheena Easton), The Arms
- 25 Gloria Estefan, Here We Are
- 26 Bobby Brown, Rock Wit'cha
- 27 EX Michael Damian, Was It Nothing At All
- 28 EX Tom Petty, Free Fallin'
- 29 EX Belinda Carlisle, Leave A Light On
- 30 EX Richard Marx, Too Late For Goodbye
- 31 EX POCO, Nothin' To Hide

Z95

Chicago P.D.: Brian Kelly

- 1 Technontronic Featuring Felly, Pump Up
- 2 Billy Joel, We Didn't Start The Fire
- 3 Phil Collins, Another Day In Paradise
- 4 Linda Ronstadt (Featuring Aaron Nev
- 5 Soul II Soul (Featuring Caron Wheeler),
- 6 Janet Jackson, Rhythm Nation
- 7 Shana, I Want You
- 8 Linda Ronstadt (Featuring Aaron Nev
- 9 Jody Watley, Everything
- 10 Jody Watley, Everything
- 11 Soul II Soul (Featuring Caron Wheeler),
- 12 Taylor Dayne, With Every Beat Of My H
- 13 Madonna, Oh Father
- 14 New Kids On The Block, This One's For
- 15 Milli Vanilli, Blame It On The Rain
- 16 Michael Bolton, How Am I Supposed To
- 17 Seduction, Two To Make It Right
- 18 Sa-Fire, I Will Survive (From "She-De
- 19 The B-52's, Love Shack
- 20 Pajama Party, Over And Over
- 21 Paula Abdul (Duet With The Wild Pair),
- 22 Babyface, Tender Lover
- 23 Michaeli, No More Lies
- 24 Young M.C., Principal's Office
- 25 The Cover Girls, We Can't Go Wrong
- 26 Jody Watley, Everything
- 27 Taylor Dayne, With Every Beat Of My H
- 28 Paula Abdul, (It's Just) The Way That
- 29 Michael Damian, Was It Nothing At All
- 30 Expose, Tell Me Why
- 31 Milli Vanilli, All Or Nothing
- 32 D-Mob, C'Mon And Get My Love (From

96TIC-FM

Hartford P.D.: Dave Shakes

- 1 Janet Jackson, Rhythm Nation
- 2 Phil Collins, Another Day In Paradise
- 3 New Kids On The Block, This One's For
- 4 Technontronic Featuring Felly, Pump Up
- 5 Shana, I Want You
- 6 Billy Joel, We Didn't Start The Fire
- 7 Seduction, Two To Make It Right
- 8 Michael Damian, Was It Nothing At All
- 9 Taylor Dayne, With Every Beat Of My H
- 10 Janet Jackson, Rhythm Nation
- 11 Michael Bolton, How Am I Supposed To
- 12 Cher, Just Like Jesse James

WAWA

Washington P.D.: Lorrin Palagi

- 1 Phil Collins, Another Day In Paradise
- 2 Taylor Dayne, With Every Beat Of My H
- 3 Linda Ronstadt (Featuring Aaron Nev
- 4 Janet Jackson, Rhythm Nation
- 5 Kix, Don't Close Your Eyes
- 6 Milli Vanilli, Blame It On The Rain
- 7 Soul II Soul (Featuring Caron Wheeler),
- 8 Billy Joel, We Didn't Start The Fire
- 9 Marcia Griffiths, Electric Boogie
- 10 Rod Stewart, Downtown Train
- 11 Bon Jovi, Living In Sin
- 12 Technontronic Featuring Felly, Pump Up
- 13 Kevin Paige, Don't Shut Me Out
- 14 Quincy Jones Featuring Ray Charles &
- 15 Joe Cocker, When The Night Comes
- 16 Michael Bolton, How Am I Supposed To
- 17 Belinda Carlisle, Leave A Light On
- 18 Saraya, Back To The Bullet
- 19 Young M.C., Bust A Move
- 20 New Kids On The Block, This One's For
- 21 Skid Row, I Remember You
- 22 Michael Bolton, How Am I Supposed To
- 23 Paula Abdul, (It's Just) The Way That
- 24 POCO, Nothin' To Hide
- 25 Eddie Money, Peace In Our Time
- 26 Jody Watley, Everything
- 27 Aerosmith, Janie's Got A Gun
- 28 EX D-Mob, C'Mon And Get My Love (From
- 29 EX Expose, Tell Me Why

POWER 96

Detroit P.D.: Rick Gillette

- 1 Janet Jackson, Rhythm Nation
- 2 Technontronic Featuring Felly, Pump Up
- 3 Billy Joel, We Didn't Start The Fire
- 4 Phil Collins, Another Day In Paradise
- 5 Depeche Mode, Personal Jesus
- 6 Tesla, Love Song
- 7 Jody Watley, Everything
- 8 Cher, Just Like Jesse James
- 9 Seduction, Two To Make It Right
- 10 Aerosmith, Janie's Got A Gun
- 11 Bon Jovi, Living In Sin
- 12 Paula Abdul (Duet With The Wild Pair),
- 13 Milli Vanilli, Blame It On The Rain
- 14 Paula Abdul, (It's Just) The Way That
- 15 Abstract, Right And Holy
- 16 Babyface, Tender Lover
- 17 Bon Jovi, Living In Sin
- 18 Quincy Jones Featuring Ray Charles &
- 19 Madonna, Oh Father
- 20 Michelle, No More Lies
- 21 Taylor Dayne, With Every Beat Of My H
- 22 Skid Row, I Remember You
- 23 Tom Petty, Free Fallin'
- 24 Paris By Air, Voices In Your Head
- 25 EX Rolling Stones, Rock And A Hard Place
- 26 EX Roxette, Dangerous
- 27 EX The Cover Girls, We Can't Go Wrong
- 28 EX Rod Stewart, Downtown Train
- 29 EX Motley Crue, Kickstart My Heart
- 30 EX D-Mob, C'Mon And Get My Love (From
- 31 EX Young & Restless, Poison Ivy
- 32 EX New Kids On The Block, Funky Funky Ch
- 33 EX The B-52's, Room

995

Dallas P.D.: Charlie Quinn

- 1 Phil Collins, Another Day In Paradise
- 2 Billy Joel, We Didn't Start The Fire
- 3 Janet Jackson, Rhythm Nation
- 4 New Kids On The Block, This One's For
- 5 Milli Vanilli, Blame It On The Rain
- 6 Taylor Dayne, With Every Beat Of My H
- 7 Soul II Soul (Featuring Caron Wheeler),
- 8 Lou Gramm, Just Between You And Me
- 9 Michael Bolton, How Am I Supposed To
- 10 Jody Watley, Everything
- 11 Linda Ronstadt (Featuring Aaron Nev
- 12 Paula Abdul, (It's Just) The Way That
- 13 Cher, Just Like Jesse James
- 14 Tesla, Love Song
- 15 Seduction, Two To Make It Right
- 16 Richard Marx, Angelia
- 17 Babyface, Tender Lover
- 18 Jive Bunny And The Mastermixers, Swin
- 19 Technontronic Featuring Felly, Pump Up
- 20 Skid Row, I Remember You
- 21 Bad English, When I See You Smile
- 22 Kevin Paige, Don't Shut Me Out
- 23 Bon Jovi, Living In Sin
- 24 EX Chicago, What Kind Of Man Would I Be?
- 25 EX Quincy Jones Featuring Ray Charles &
- 26 EX Aerosmith, Janie's Got A Gun
- 27 EX Joe Cocker, When The Night Comes
- 28 EX Tom Petty, Free Fallin'
- 29 EX Eddie Money, Peace In Our Time
- 30 EX Milli Vanilli, All Or Nothing
- 31 EX Paula Abdul (Duet With The Wild Pair),
- 32 EX Rod Stewart, Downtown Train
- 33 EX Bad English, Price Of Love
- 34 EX The B-52's, Room
- 35 EX Tears For Fears, Woman In Chains

93Q

Houston P.D.: Randy Brown

- 1 Phil Collins, Another Day In Paradise
- 2 Billy Joel, We Didn't Start The Fire
- 3 The Cure, Lullaby
- 4 Belinda Carlisle, Leave A Light On
- 5 Lou Gramm, Just Between You And Me
- 6 Michael Bolton, How Am I Supposed To
- 7 Seduction, Two To Make It Right
- 8 Taylor Dayne, With Every Beat Of My H
- 9 Bon Jovi, Living In Sin
- 10 Soul II Soul (Featuring Caron Wheeler),
- 11 Skid Row, I Remember You
- 12 Madonna, Oh Father
- 13 The Big Supreme, Don't Walk
- 14 Vitamin Z, Can't Live Without You
- 15 Richard Marx, Angelia
- 16 Great White, The Angel Song
- 17 Jody Watley, Everything
- 18 The Cover Girls, We Can't Go Wrong
- 19 Aerosmith, Janie's Got A Gun
- 20 Eddie Money, Peace In Our Time
- 21 Expose, Tell Me Why
- 22 Quincly Jones Featuring Ray Charles &
- 23 Xymox, Imagination
- 24 Tesla, Love Song
- 25 Paula Abdul (Duet With The Wild Pair),
- 26 Babyface, Tender Lover
- 27 Gloria Estefan, Here We Are
- 28 The B-52's, Room
- 29 New Kids On The Block, This One's For
- 30 Roxette, Dangerous
- 31 EX Motley Crue, Kickstart My Heart
- 32 EX Tears For Fears, Woman In Chains
- 33 Milli Vanilli, All Or Nothing
- 34 Bad English, Price Of Love

POWER 104

Houston P.D.: Adam Cook

- 1 Phil Collins, Another Day In Paradise
- 2 Janet Jackson, Rhythm Nation
- 3 Taylor Dayne, With Every Beat Of My H
- 4 Technontronic Featuring Felly, Pump Up
- 5 Skid Row, I Remember You
- 6 Michael Bolton, How Am I Supposed To
- 7 Jody Watley, Everything
- 8 Soul II Soul (Featuring Caron Wheeler),
- 9 Madonna, Oh Father
- 10 Seduction, Two To Make It Right
- 11 Cher, Just Like Jesse James
- 12 New Kids On The Block, This One's For
- 13 Billy Joel, We Didn't Start The Fire
- 14 Babyface, Tender Lover
- 15 Quincy Jones Featuring Ray Charles &
- 16 Rod Stewart, Downtown Train
- 17 The Cover Girls, We Can't Go Wrong
- 18 Tesla, Love Song
- 19 Sybil, Don't Make Me Over
- 20 Expose, Tell Me Why
- 21 Joe Cocker, When The Night Comes
- 22 Paula Abdul (Duet With The Wild Pair),
- 23 Gloria Estefan, Here We Are
- 24 Aerosmith, Janie's Got A Gun
- 25 Roxette, Dangerous
- 26 Neneh Cherry, Heart
- 27 EX Shana, I Want You
- 28 EX Eddie Money, Peace In Our Time
- 29 EX Milli Vanilli, All Or Nothing
- 30 EX Tears For Fears, Woman In Chains
- 31 EX Michael Damian, Was It Nothing At All
- 32 EX POCO, Nothin' To Hide
- 33 EX The B-52's, Room
- 34 EX D-Mob, C'Mon And Get My Love (From

X100

San Francisco P.D.: Bill Richards

- 1 Phil Collins, Another Day In Paradise
- 2 The B-52's, Love Shack
- 3 Billy Joel, We Didn't Start The Fire
- 4 Jody Watley, Everything
- 5 Taylor Dayne, With Every Beat Of My H
- 6 Janet Jackson, Rhythm Nation
- 7 Taylor Dayne, With

Table with 2 columns: Rank and Song/Artist. Includes Janet Jackson, Rhythm Nation; Jive Bunny And The Mastermixers, Swin Chicago; Rod Stewart, Downtown Train.



Table with 2 columns: Rank and Song/Artist. Includes Phil Collins, Another Day In Paradise; Taylor Dayne, With Every Beat Of My Heart; Janet Jackson, Rhythm Nation.



Table with 2 columns: Rank and Song/Artist. Includes Phil Collins, Another Day In Paradise; Linda Ronstadt, Featuring Aaron Neville; Taylor Dayne, With Every Beat Of My Heart.



Table with 2 columns: Rank and Song/Artist. Includes Joe Cocker, When The Night Comes; Tom Petty, Free Fallin'; Tesla, Love Song.

Table with 2 columns: Rank and Song/Artist. Includes Phil Collins, Another Day In Paradise; Linda Ronstadt, Featuring Aaron Neville; New Kids On The Block, This One's For Chicago.



Table with 2 columns: Rank and Song/Artist. Includes Phil Collins, Another Day In Paradise; Milli Vanilli, Blame It On The Rain; Billy Joel, We Didn't Start The Fire.

Table with 2 columns: Rank and Song/Artist. Includes Bon Jovi, Living In Sin; New Kids On The Block, This One's For Chicago; Janet Jackson, Rhythm Nation.



Table with 2 columns: Rank and Song/Artist. Includes Lou Gramm, Just Between You And Me; Michael Damian, Was It Nothing At All; Soul II Soul, Featuring Caron Wheeler.



Table with 2 columns: Rank and Song/Artist. Includes Rod Stewart, Downtown Train; Janet Jackson, Rhythm Nation; Mötley Crüe, Kickstart My Heart.



Table with 2 columns: Rank and Song/Artist. Includes Technobronic, Featuring Felly, Pump Up; Seduction, Two To Make It Right; Phil Collins, Another Day In Paradise.



Table with 2 columns: Rank and Song/Artist. Includes Janet Jackson, Rhythm Nation; Phil Collins, Another Day In Paradise; Lou Gramm, Just Between You And Me.

Table with 2 columns: Rank and Song/Artist. Includes New Kids On The Block, This One's For; Joe Cocker, When The Night Comes; Jody Watley, Everything.



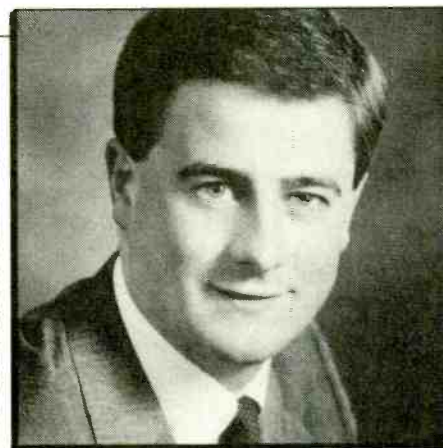
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Table with 2 columns: Rank and Song/Artist. Includes Linda Ronstadt, Featuring Aaron Neville; Don Henley, The Last Worthless Evening; Paula Abdul, (It's Just) The Way That You Love Me.



Table with 2 columns: Rank and Song/Artist. Includes Phil Collins, Another Day In Paradise; Milli Vanilli, Blame It On The Rain; Lou Gramm, Just Between You And Me.



Billboard's PD of the week

Thomas Langmyer WSYR/WYYY Syracuse, N.Y.

FOR AN AREA SO "average" that it is considered an ideal test market, Syracuse, N.Y.'s No. 1 station, WYYY (Y94), takes an increasingly unusual approach to AC. Y94 is an AC station that plays such top 40 titles as Janet Jackson's "Miss You Much" and Dino's "I Like It."

This is a Sunday afternoon sample of Y94: Peter Frampton, "I'm In You"; Ambrosia, "Biggest Part Of Me"; Milli Vanilli, "Girl I'm Gonna Miss You"; Bob Seger, "Old Time Rock & Roll"; Billy Ocean, "There'll Be Sad Songs"; Madonna, "Like A Prayer"; Eagles, "Hotel California"; B-52's, "Love Shack"; Hall & Oates, "You've Lost That Lovin' Feeling"; Phil Collins, "Just Another Day In Paradise"; Miami Sound Machine, "Bad Boys"; Bruce Hornsby, "The Valley Road"; Swing Out Sister, "Breakout"; Steve Miller Band, "Fly Like An Eagle."

OM/PD Tom Langmyer, who also oversees full-service AM WSYR, calls Y94 a station "that plays up-tempo, familiar, adult-oriented music, but is styled like a top 40. We're not heavily into dance. We're not rock. We're not into breaking new artists. But we are certainly more aggressive than a traditional AC."

That sort of AC station has gotten considerably rarer in the last few years—often being fragmented or driven out of the market altogether by a more conventional soft AC. But Y94, after being beaten by top 40 WNTQ (93Q) for the last two books, was back up 11.8-15.7 in the summer Arbitron, while 93Q was down 13.9-10.0. Langmyer thinks his format is a "thing of the '90s. We do bright AC, but we also have great personalities and do exciting fun things. That's where a lot of stations fall short," he says.

All the titles on Y94 are tested with both men and women. "If they didn't meet certain criteria, they wouldn't be on the station. I don't think that someone in our demo is going to say, 'Hey, those are top 40 artists' and not listen," Langmyer says. "There is no law in the country that says all ACs must play Barbra Streisand."

Langmyer became interested in radio at age 8 after visiting hometown WBen Buffalo, N.Y., through a YMCA program. At 13, he was on the air reading commercials. Since graduating college in 1983, he has worked at seven New York and Pennsylvania stations, including WBen.

One of his other jobs was programming WBen's rivals, the WGR/WRLT (now WGR-FM) combo and being the stations' airborne traffic reporter. "It was the spring of 1985, during an air traffic report for WGR, the plane quit and our pilot had to make an emergency landing on a golf course right near the downtown Buffalo area," he recalls. "It caused quite a commotion, but no one was hurt. At that point I figured, if I'm going to be up there, I'd better learn how to fly."

A year later, Langmyer came to Syracuse as PD of WSYR and, in 1988, was made OM/PD for the combo. Y94 had made a famous format change, dropping a still-successful album rock format for AC. "People could not believe that the No. 1 station in the market would change. But [parent company NewCity] did a lot of research and found out that the station could be a lot more profitable and yet still dominate in the market by going AC."

The fact that Syracuse has a relatively small number of major FMs, and that Y94 comes from a rock heritage, has given it some of its format flexibility. Former Y94 PD Don Kelley, now at WMJX Boston, has talked about how Van Halen's "Jump" continued to test with AC demos because so much of the WSYR-FM came stayed around. Even now, Langmyer says Y94's harder titles "have some acceptance because they came from that time. I don't think the audience considers 'Turn The Page' or 'Magic Man' AOR songs."

Kelley is only one of Y94's famous former PDs. Before him was Dr. Phil Locascio, now PD at WSB-FM Atlanta, and before him was Bob Neill, now GM at WSB-AM-FM. "I didn't have to come here to create the station from its ashes. Those guys made the station great," says Langmyer. "But my job is a challenge because other people are now sounding a hell of a lot better. This used to be a pretty sleepy town."

Langmyer says 93Q is "sounding a lot better these days. In fact, they sound a lot more like we do." He claims 93Q bought Y94's old jingle package, is mimicking its 10-in-a-row-every-hour positioning, and is softening musically, sometimes. "You don't know what 93Q is going to do. Sometimes they're Rock 40. Sometimes they're mainstream CHR. They tend to run the gamut from month to month."

Much of Y94's long-term success also stems from its gutsy morning show. Its Big Mike Fiss is a prominent figure in the community. "He's all over the place," says Langmyer. "And he's not afraid to say what he thinks. We get reactions both ways, but at least we get a reaction." In addition, one of Y94's account managers moonlights as the Dome Ranger, the guy who runs around wearing a big orange hat on national television during Syracuse Univ. football and basketball games.

Langmyer acknowledges that Syracuse, as a market, is "broad-based," which he admits gives the station some of its present flexibility. "I think we would have to be more narrow with more folks in town. But we know what we'd need to do and we're prepared to do it," he says. CARYN BRUCE

'We know what we'd need to do; we're prepared'

BROADCASTERS AIR THEIR VIEWS ON '80S RADIO BIZ

(Continued from page 22)

first classic hits FM, WZLX.) Also cited as influential was KOOL-FM Phoenix, which, besides giving many of the new FMs their name, also proved that oldies FMs could post 12-plus numbers in what had been considered a specialty format.

COUNTRY: CONTINUOUS COMPETITION

More than their other format counterparts, country programmers had a relatively homogenous view of the '80s. The decade began with an "Urban Cowboy"-inspired rash of station start-ups. The format lapsed into the doldrums in the mid-'80s and was revived shortly thereafter, when, in Mike Chapman's words, "Nashville's new artists made us alive and viable again."

The decade also began with the rise of the George Burns/Joe Somerset country approach, which fused country music with easy listening formats at KSCS Dallas, KZLA Los Angeles, and then others. In many places, Burns/Somerset and like approaches prompted similar format tightening at the market's other country FM.

Viacom VP/programming Bob McNeil recalls that the company's KIKK-FM Houston "had very little structure in the early '80s. We weren't taking advantage of the scientific advances in the format. When KILT-FM came on, KIKK had to evolve in about 20 minutes."

With a proliferation of "music guarantees" (an early-'80s fad in

many formats) and "songs-in-a-row" battles, more than one respondent tended to view the '80s not in terms of influential stations but, instead, major market rivalries: KSCS vs. KPLX; WMZQ vs. WPKX Washington, D.C., etc. "There were better battles in country than any other format," says McNeil. "The good news is that in country battles, most stations are making money in their target demos anyway."

The bad news is that while it was much more professional radio, it may not have been very exciting radio, especially for the "Urban Cowboy" listeners. The format battles, says WBAP/KSCS Dallas OM Ted Stecker, "are where the Continuous Country approach ran into trouble for the first time. As top 40 recaptured some of the musical excitement, people put away the cowboy boots and bought one glove."

Although it was only beginning to happen at decade's end, a number of respondents cited the growth of two niche country formats—traditional/gold-based country, led by KNIX-AM Phoenix's satellite format, and the somewhat younger-skewing "renegade" FM, typified by some of New-City's country outlets. WYAY Atlanta belongs to that latter group of stations, but it became the single station cited by the largest number of country respondents, not because of its programming, but for its attempt to improve signal problems by adding another FM WYAI. "Whether it's

successful doesn't matter," says McNeil. "I admire them for thinking outside the box."

HIGHS IN THE MID '80S

Despite their concern about financial pressures, there are still a lot of moments that PDs remember fondly from the '80s. Many PDs mentioned radio's response to real world events. McVay and Sneed both cite radio's coverage of the Challenger disaster, with Sneed singling out the tribute that WRBQ assembled afterward.

"For AOR, the important events of the '80s were the social spectacles like Farm Aid and Live Aid," says WNEW-FM New York PD Dave Logan. "These brought radio into the bigger arena and made it more than just a jukebox. Radio was at its best during these events."

"One of the things that awakened me was the news coverage of the San Francisco earthquake," says KPWR PD Jeff Wyatt. "Communication had gotten to the point where we can learn about something quicker than in the city where it happened, and it was kind of shocking."

Wyatt also praises 1985's Good Friday mass broadcast of "We Are The World" as "one of the most touching and haunting things I remember. Hearing nearly every signal playing the same song was enough to give you goosebumps."

Many favorite memories involve radio promotions. McCoy cites WCBS-FM's two massive New York

radio reunions. "When we got together a few days earlier, the ex-WABC guys went in one room and the ex-WMCA jocks went in another. But they did beautifully together," he says.

White recalls Kiss 108's 10th anniversary party. "We had everyone from Cher to Rod Stewart to the Fresh Prince there. I'm looking out at the lineup and the record guys and the audience, and I realized that 10 years ago, none of these guys would have said hello to me."

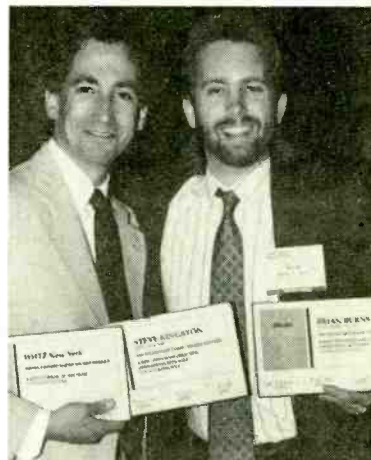
Z100's Kingston also cites a promotion—the premiere of Madonna's "Who's That Girl" film and record. But the moment that most touched him personally, he says, was driving to Washington, D.C., in 1987 and discovering that WPGC—the station he grew up with, programmed, and then left when it switched to AC in 1982—had taken its call letters and formats back. "At first I thought that there was this enormous skip and I had picked up WPLJ. I didn't realize what I was hearing until the top of the hour when I heard Clifton's voice saying, 'This is good old WPGC Morningside, Maryland.'"

Nationwide's Zapoleon talks about hearing Jonathon Brandmeier on KZZP Phoenix and realizing "that there was more than one way to do things. I first heard him when I was still working at RKO where everybody said you couldn't talk more than 30 seconds."

Sneed has a similar story, sort of,

about hearing Howard Stern for the first time. "I was with my little sister, who's from Huntsville, Ala., and we were driving back from visiting relatives in Corning, N.Y. I was amazed, but she was in shock. She kept saying how disgusting it was, but she wouldn't let anybody change the station."

Assistance in preparing this column was provided by Phyllis Stark and Craig Rosen.



At the 1989 Billboard Radio Awards, WHITZ (Z100) New York PD Steve Kingston, left, holds the fort for mainstream top 40 while former KXXR Kansas City, Mo., PD Brian Burns accepts for his influential top 40/rock station.

electric lady studios

52 West 8 Street, New York City, NY 10011

Billboard®

Compiled from a national sample of retail store and one-stop sales reports and radio playlists.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	ARTIST
1	3	4	LISTEN TO YOUR HEART C. OF WERMAN (GESSLE, PERSSON)	ROXETTE (C) EMI 50223*
2	4	6	COVER GIRL NEW KIDS ON THE BLOCK (C) COLUMBIA 38-69088	
3	1	1	MISS YOU MUCH J. JAM. T. LEWIS (T. LEWIS, J. HARRIS III)	JANET JACKSON (T) (C) (CD) A&M 1445
4	2	3	SOWING THE SEEDS OF LOVE TEARS FOR FEARS, D. BASCOMBE (C. SMITH, R. ORZABAL)	TEARS FOR FEARS (T) (C) (CD) FONTANA 874 710-7/POLYGRAM
5	9	8	WHEN I SEE YOU SMILE W. ZITS (D. WARREN)	BAD ENGLISH (C) EPI 34-02023/E.P.A.
6	5	7	LOVE IN AN ELEVATOR B. FAIRBAIRN (S. TYLER, J. PERRY)	AEROSMITH (C) GEFEN 7-22845
7	10	11	ROCK WIT'CHA L. RICHMOND (M. SIMMONS)	BOBEY BROWN (C) MCA 53652
8	6	11	DR. FEELGOOD B. ROCK (MARS, SIXX)	MOTLEY CRUE (C) ELEKTRA 7-69271
9	16	12	(IT'S JUST) THE WAY THAT YOU LOVE ME G. LEIDER (D. LEIDER)	PAULA ABDUL (C) (CD) VINYL 748-142
10	15	10	LOVE SHACK D. WAS (B-52'S)	THE B-52'S (C) REPRIS 7-22817

Electric Lady Studios congratulates the acts that gave us unprecedented chart success this Holiday Season.

Special thanks to WNEW-FM, Capital Records, and the Smithereens for making our December 5th, 1989 "Live from Electric Lady" broadcast so successful.

Electric Lady Studios continues the Hendrix tradition in the 90's with the addition of the only Focusrite console in the United States.
Reservations: (212) 677-4700.

1 ROXETTE—"Listen to Your Heart"

EMI Records

Additional production and mix by John Luongo and Gary Hellman for The Office, Inc.
Edited by John Luongo.

6 AEROSMITH—"Love in an Elevator"

Geffen Records

Additional production, mixed, and edited by John Luongo; engineered by Gary Hellman for The Office, Inc.

10 B-52's—"Love Shack"

Warner Bros./Reprise Records

Produced by Don Was and mixed by Tom Durack

REMEMBER, YOU'RE *never too far* FROM HOME...



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brilliant record,
from a beautiful artist....
the very special

DIANNE
REEVES



Presenting the first single
and title track from her glorious
forthcoming new release,

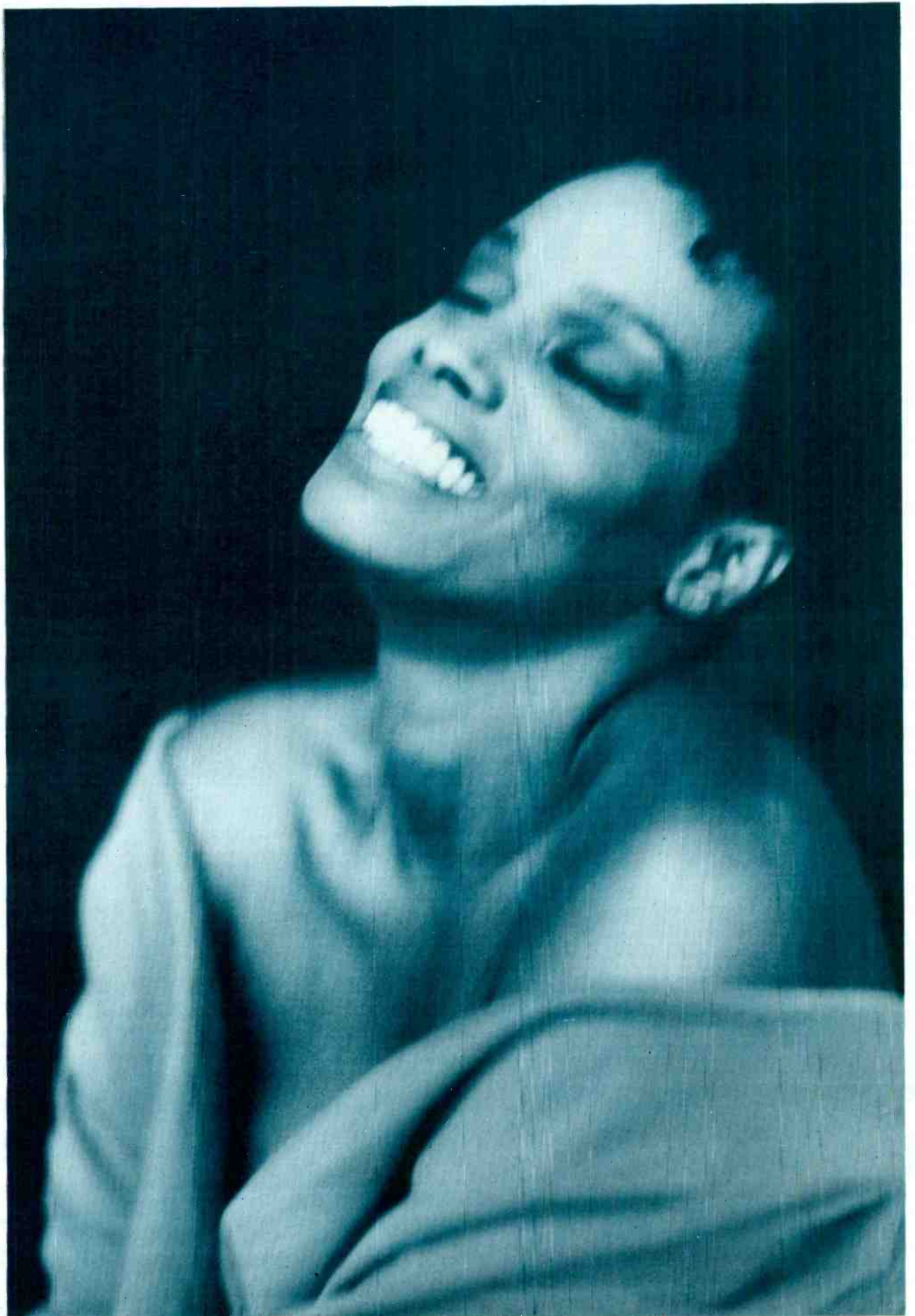
never too far



Produced by George Duke

Management : Linda Goldstein, Original Artists

EMI



FOR WEEK ENDING
JANUARY 6, 1990

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	23	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
2	2	2	14	JANET JACKSON ▲ A&M 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
3	3	3	10	LUTHER VANDROSS ● EPIC E2T 45320/E.P.A. (CD)	THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE
4	5	5	16	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
5	4	4	17	REGINA BELLE COLUMBIA FC44367 (CD)	STAY WITH ME
6	6	6	14	M C LYTE FIRST PRIORITY 91304/ATLANTIC (CD)	EYES ON THIS
7	8	8	27	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
8	7	7	25	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
9	20	20	4	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
10	9	9	10	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
11	10	10	15	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
12	12	12	10	ANGELA WINBUSH MERCURY 838 866/POLYGRAM (CD)	THE REAL THING
13	11	11	10	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH...
14	13	13	14	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
15	15	15	5	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
16	14	14	14	BIG DADDY KANE ● COLD CHILLIN' 25941 REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
17	16	16	24	THE 2 LIVE CREW ▲ SKYYWALKER 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
18	19	19	9	JERMAINE JACKSON ARISTA 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
19	21	21	8	MIKI HOWARD ATLANTIC 82024 (9.98) (CD)	MIKI HOWARD
20	22	22	8	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
21	27	27	7	QUEEN LATIFAH TOMMY BOY 1022 (8.98) (CD)	ALL HAIL THE QUEEN
22	17	17	27	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
23	26	26	5	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE!... YA KNOW IT!
24	18	18	25	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
25	30	30	7	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188/RCA (9.98) (CD)	AND IN THIS CORNER
26	29	29	15	WRECKS-N-EFFECT MOTOWN 6281 (8.98) (CD)	WRECKS-N-EFFECT
27	23	23	17	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
28	32	32	5	ROB BASE PROFILE 1285 (8.98) (CD)	THE INCREDIBLE BASE
29	25	25	9	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
30	24	24	26	DAVID PEASTON GEFEN 24228 (9.98) (CD)	INTRODUCING... DAVID PEASTON
31	28	28	33	THE O'JAYS EMI 90921 (9.98) (CD)	SERIOUS
32	35	35	42	MILLI VANILLI ▲ ARISTA 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
33	37	37	6	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
34	33	33	21	EPMD ● FRESH 92012/SLEEPING BAG (9.98) (CD)	UNFINISHED BUSINESS
35	31	31	19	THE ISLEY BROTHERS FEATURING RONALD ISLEY WARNER BROS. 25940 (9.98) (CD)	SPEND THE NIGHT
36	39	39	23	SHARON BRYANT WING 837 313/POLYGRAM (CD)	HERE I AM
37	34	34	21	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
38	45	45	9	BARRY WHITE A&M 5256 (8.98) (CD)	THE MAN IS BACK
39	40	40	10	KASHIF ARISTA 8595 (8.98) (CD)	KASHIF
40	36	36	22	ERIC GABLE ORPHEUS 75603/EMI (8.98) (CD)	CAUGHT IN THE ACT
41	42	42	22	BOBBY "BLUE" BLAND MALACO 7450 (8.98) (CD)	MIDNIGHT RUN
42	46	46	6	BY ALL MEANS ISLAND 91319 (9.98) (CD)	BEYOND A DREAM
43	41	41	17	THE TEMPTATIONS MOTOWN 6275 (8.98) (CD)	SPECIAL
44	43	43	8	TROOP ATLANTIC 82035 (9.98) (CD)	ATTITUDE
45	38	38	41	ALYSON WILLIAMS DEF JAM FC 40515/COLUMBIA (CD)	RAW
46	50	50	4	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
47	44	44	61	SURFACE ● COLUMBIA FC 44284 (CD)	2ND WAVE
48	48	48	5	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
49	49	49	24	ENTOUCH VINTERTAINMENT 60858/ELEKTRA (9.98) (CD)	ALL NITE

50	47	47	16	GUCCI CREW II GUCCI 3314/HOT PRODUCTIONS (8.98) (CD)	EVERYBODY WANTS SOME
51	61	61	7	STEADY B JIVE 1284/RCA (8.98) (CD)	GOING STEADY
52	53	53	6	ROXANNE SHANTE COLD CHILLIN' 25809/REPRISE (9.98) (CD)	BAD SISTER
53	54	54	24	SUCCESS-N-EFFECT ON TOP 9002 (8.98) (CD)	IN THA HOOD
54	52	52	20	REDHEAD KINGPIN & THE F.B.I. VIRGIN 91269 (9.98) (CD)	A SHADE OF RED
55	60	60	6	ARABIAN PRINCE ORPHEUS 75614/EMI (8.98) (CD)	BROTHER ARAB
56	56	56	6	CLUB NOUVEAU WARNER BROS. 25991 (9.98) (CD)	UNDER A NOUVEAU GROOVE
57	51	51	12	CHERYL LYNN VIRGIN 91254 (9.98) (CD)	WHATEVER IT TAKES
58	75	75	3	NICE & SMOOTH SLEEPING BAG 82013 (8.98) (CD)	NICE & SMOOTH
59	59	59	5	THE GOOD GIRLS MOTOWN 6278 (8.98) (CD)	ALL FOR YOUR LOVE
60	55	55	10	AWSOME DRE & THE HARDCORE COMMITTEE PRIORITY 57114 (8.98) (CD)	YOU CAN'T HOLD ME BACK
61	67	67	5	MAZE FEATURING FRANKIE BEVERLY CAPITOL 92810 (8.98) (CD)	LIFELINES VOLUME I
62	71	71	4	JUNGLE BROTHERS WARNER BROS. 26072 (9.98) (CD)	DONE BY THE FORCES OF NATURE
63	58	58	8	STACY LATTISAW MOTOWN 6280 (8.98) (CD)	WHAT YOU NEED
64	72	72	75	PAULA ABDUL ▲ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
65	64	64	11	VARIOUS ARTISTS ICHIBAN 1048 (8.98) (CD)	NASTY BLUES
66	66	66	9	SHIRLEY BROWN MALACO 7451 (8.98) (CD)	FIRE & ICE
67	74	74	9	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
68	65	65	9	MARVIN SEASE LONDON 838 593/POLYGRAM (CD)	THE REAL DEAL
69	91	91	3	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM - THE ALBUM
70	87	87	4	WILL DOWNING ISLAND 91286 (9.98) (CD)	COME TOGETHER AS ONE
71	62	62	5	THE MAIN INGREDIENT POLYDOR 841 249/POLYGRAM (CD)	I JUST WANNA LOVE YOU
72	78	78	4	GRANDMASTER SLICE & IZZY CHILL CREATIVE FUNK 7001/SELECT-O-HITS (8.98)	SHALL WE DANCE
73	76	76	7	SLY & ROBBIE ISLAND 91277 (8.98) (CD)	SILENT ASSASSIN
74	96	96	3	KENNY G ARISTA 8613 (13.98) (CD)	LIVE
75	69	69	62	M.C. HAMMER ▲ CAPITOL 90924 (8.98) (CD)	LET'S GET IT STARTED
76	70	70	17	FULL FORCE COLUMBIA FC 45216 (CD)	SMOOVE
77	57	57	28	STEZO FRESH 82011/SLEEPING BAG (8.98) (CD)	CRAZY NOISE
78	81	81	8	M.C. A.D.E. 4-SIGHT 5526 (8.98) (CD)	HOW MUCH CAN YOU TAKE
79	83	83	6	AFRO RICAN SKYYWALKER 109 (8.99) (CD)	AGAINST ALL ODDS
80	NEW ▶		1	DEF JEF DELICIOUS VINYL 30001 (8.98) (CD)	JUST A POET WITH SOUL
81	NEW ▶		1	ACE JUICE CAPITOL 90925 (8.98) (CD)	ACE JUICE
82	NEW ▶		1	MICHEL'LE RUTHLESS 91282/ATLANTIC (9.98) (CD)	MICHEL'LE
83	94	94	8	KEITH ROBINSON ORPHEUS 75611 (8.98) (CD)	PERFECT LOVE
84	68	68	30	KOOL MOE DEE ● JIVE 1182/RCA (9.98) (CD)	KNOWLEDGE IS KING
85	86	86	63	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
86	63	63	37	SPECIAL ED PROFILE 1280 (8.98) (CD)	YOUNGEST IN CHARGE
87	85	85	9	JOEY GILMORE PANDISC 8807 (8.98)	SO GOOD TO BE BAD
88	77	77	6	JAMES "J.T." TAYLOR MCA 6347 (9.98) (CD)	MASTER OF THE GAME
89	92	92	21	CHRISTOPHER WILLIAMS GEFEN 24220 (9.98) (CD)	ADVENTURES IN PARADISE
90	NEW ▶		1	TYLER COLLINS RCA 9642 (8.98) (CD)	GIRLS NITE OUT
91	95	95	3	THE GHETTO BOYS RAP-A-LOT 103 (8.98) (CD)	GRIP IT ON THAT OTHER LEVEL
92	100	100	8	BILLY OCEAN JIVE 1271/RCA (9.98) (CD)	GREATEST HITS
93	90	90	3	D.J. MAGIC MIKE & THE ROYAL POSSE CHEETAH 9401 (8.98) (CD)	D.J. MAGIC MIKE & THE ROYAL POSSE
94	80	80	6	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
95	89	89	3	TONY M.F. ROCK EFFECT 3000/SKYYWALKER (8.98) (CD)	LET ME TAKE YOU TO THE ROCK HOUSE
96	93	93	78	BOBBY BROWN ▲ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
97	88	88	26	PRINCE ▲ WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
98	NEW ▶		1	CALLOWAY SOLAR FZ 75310/E.P.A. (CD)	ALL THE WAY
99	79	79	14	ZAPP REPRISE 25807 (9.98) (CD)	V
100	98	98	45	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. 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.

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(FEATURING ERIC GABLE)
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ERIC GABLE

"HARD UP" - THE NEW
SINGLE FROM ERIC GABLE'S
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FOLLOW-UP TO "SHE'S GOT
A BIG POSSE" ARABIAN
PRINCE SERVES UP
"SITUATION CRITICAL"
THE NEW SINGLE FROM
HIS BOLD "BROTHER ARAB"
RELEASE.

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TERRI ROSSI'S RHYTHM SECTION

IT AIN'T OVER 'TIL IT'S OVER: On the Hot Black Singles chart, "Tender Lover" by **Babyface** (Solar) is the first No. 1 single of this decade. Although the record's point increases for both radio and retail were modest, it was able to stay well ahead of all challengers. This is two in a row for Babyface from his album of the same name, which remains at No. 1 on the Top Black Albums chart.

"IT'S GONNA BE ALRIGHT" by **Ruby Turner** (Jive) leaps 42-34, earning the Power Pick/Airplay honors. It gains 10 stations, including WMMJ Washington, D.C.; WJHM Orlando, Fla.; WQQK Nashville; and WJMO Cleveland. The single is developing nicely on station playlists. It moves into the teens at KMJQ Houston (23-16), KRNB Memphis (23-13), and KATZ St. Louis (22-14).

POWER PLAY: The runner-up for the Power Pick/Airplay award follows by just a couple of points. "Special" by the **Temptations** (Motown) is on 96 stations, gaining five adds, including WVEE Atlanta, WBSK Norfolk, Va. (formerly WRAP), and KDAY Los Angeles. Next in radio point gain was the Hot Shot Debut from the last chart of 1989, "Where Do We Go From Here" by **Stacy Lattisaw & Johnny Gill** (Motown). In addition to a great point increase from radio playlist conversions, this single was added at 23 stations for a total of 81 out of the 103 reporters. And the third runner-up in radio points is "Your Sweetness" by the **Good Girls** (Motown). Eighty-five stations list the single; some of the six new adds are WATV Birmingham, Ala.; WXVI Montgomery, Ala.; and WBLX Mobile, Ala. Congratulations to **James Cochran** and **Eric Thrasher**, Motown's co-nationals, and the entire promo staff!

MORE BIG NUMBERS: Of the records already on the chart, two performed well, gaining new station adds. "Your Precious Love" by **Tamika Patton & Eric Gable** (Orpheus) received 21 new reports for a total of 57. It is propelled 91-72. Some of the new reports are WAMO Pittsburgh; WXYV Baltimore; WPEG Charlotte, N.C.; WJTT Chattanooga, Tenn.; and WJMI Jackson, Miss. "Touch" by **Chuckii Booker** (Atlantic) gets 16 new reports, moving the single 64-50. It is new at WTLC Indianapolis, WHUR and WRKS Washington, D.C., and WMYK Richmond, Va.

TERENCE TRENT D'ARBY is back on the black charts with "To Know Someone Deeply, Is To Know Someone Softly" (Columbia), debuting at No. 60. Columbia execs have created a two-pronged approach for this project. "This Side Of Love" is the choice for pop radio, and "Softly" will go to black radio. "Softly" has been getting airplay from the album and it received reports from many stations as an album cut. This week, 15 come in for a total of 56 stations.

HOT BLACK SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 19 REPORTERS	SILVER ADDS 33 REPORTERS	BRONZE/ SECONDARY ADDS 51 REPORTERS	TOTAL ADDS 103 REPORTERS	TOTAL ON CHART
WHERE DO WE GO FROM HERE STACY LATTISAW MOTOWN	2	12	9	23	81
YOUR PRECIOUS LOVE TAMIKA PATTON ORPHEUS	5	7	9	21	57
GAS FACE 3RD BASS DEF JAM	5	6	10	21	22
SECRET WISH S.O.S. BAND TABU	4	9	6	19	25
TOUCH CHUCKII BOOKER ATLANTIC	4	4	8	16	84
TO KNOW SOMEONE... T. TRENT D'ARBY COLUMBIA	3	6	6	15	56
GYRLZ, THEY LOVE ME HEAVY D. & THE BOYZ	2	5	8	15	30
I GET THE THE JOB DONE BIG DADDY KANE COLD CHILLIN'	1	3	9	13	39
STAY HERE, STAY NEAR RHONDA CLARK TABU	2	2	9	13	36
PROMISES, PROMISES CHRISTOPHER WILLIAMS GEFLEN	2	4	6	12	77

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.

GOING GOLD FOR THE NEW YEAR

EPMD
New Single
"YOU HAD TOO MUCH TO DRINK, HOLMES"
FRE 80138
From the album "Unfinished Business"
FRE 92012
Shipping Next Week!

NICE & SMOOTH
New Single
"FUNKY FOR YOU"
FRE 80139
From the album "NICE & SMOOTH"
LPRE 82013
Shipping in 2 weeks!

Joyce Sims
"ALL ABOUT LOVE"
SLX-40151
From the album "All About Love"
TLX 52017
Charting Single & LP

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FOR WEEK ENDING JANUARY 6, 1990

Billboard Hot Black Singles SALES & AIRPLAY™

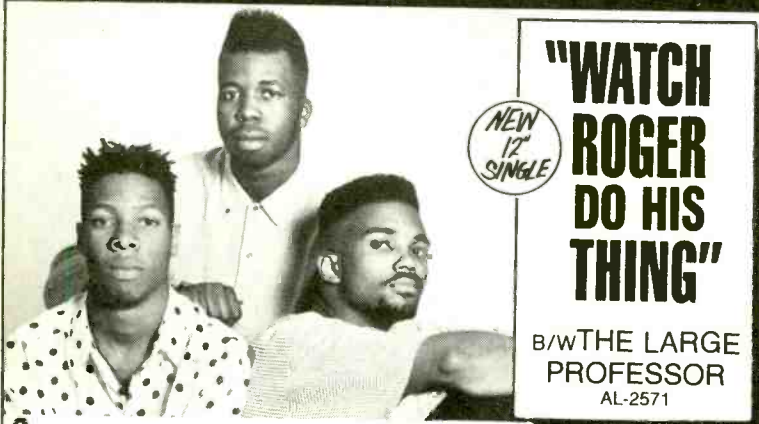
A ranking of the top 40 black singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot Black Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	1	ALL OF MY LOVE	THE GAP BAND	5
2	4	TENDER LOVER	BABYFACE	1
3	7	RHYTHM NATION	JANET JACKSON	2
4	5	LET'S GET IT ON	BY ALL MEANS	4
5	11	I'LL BE GOOD TO YOU	QUINCY JONES	3
6	6	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	10
7	13	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	6
8	9	WHATCHA GONNA DO?	TYLER COLLINS	8
9	8	YO MISTER	PATTI LABELLE	16
10	2	IT'S THE REAL THING	ANGELA WINBUSH	19
11	16	MAKE IT LIKE IT WAS	REGINA BELLE	7
12	3	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	18
13	20	SERIOUS HOLD ON ME	O'JAYS	11
14	18	TURN IT OUT	ROB BASE	26
15	17	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	9
16	25	REAL LOVE	SKYY	12
17	19	BLAME IT ON THE RAIN	MILLI VANILLI	14
18	12	FOOLISH HEART	SHARON BRYANT	13
19	15	HERE AND NOW	LUTHER VANDROSS	20
20	26	WALK ON BY	SYBIL	15
21	14	LOVE HAS GOT TO WAIT	ERIC GALE	31
22	23	CHA CHA CHA	MC LYTE	35
23	29	OWWWW!	CHUNKY A	28
24	28	FRIENDS B-4 LOVERS	FULL FORCE	24
25	32	NO FRIEND OF MINE	CLUB NOUVEAU	21
26	38	I WANNA BE RICH	CALLOWAY	17
27	21	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	30
28	33	DON'T CHA' THINK	AFTER 7	29
29	34	RIGHT AND HYPE	ABSTRAC'	23
30	10	KNOCKIN' ON HEAVEN'S DOOR	RANDY CRAWFORD	42
31	—	SCANDALOUS!	PRINCE	27
32	39	SPECIAL	THE TEMPTATIONS	22
33	37	YOUR SWEETNESS	GOOD GIRLS	25
34	35	ME SO HORNY	THE 2 LIVE CREW	67
35	27	DON'T TAKE IT PERSONAL	JERMAINE JACKSON	57
36	—	DR. SOUL	FOSTER/MCELROY	61
37	—	CAN WE SPEND SOME TIME	SURFACE	33
38	—	BACK TO LIFE	SOUL II SOUL	74
39	—	NO MORE LIES	MICHEL'LE	36
40	36	SOMEBODY FOR ME	HEAVY D. & THE BOYZ	77

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT BLACK POSITION
1	3	RHYTHM NATION	JANET JACKSON	2
2	1	TENDER LOVER	BABYFACE	1
3	7	I'LL BE GOOD TO YOU	QUINCY JONES	3
4	6	LET'S GET IT ON	BY ALL MEANS	4
5	9	SILKY SOUL	MAZE FEATURING FRANKIE BEVERLY	6
6	12	MAKE IT LIKE IT WAS	REGINA BELLE	7
7	2	ALL OF MY LOVE	THE GAP BAND	5
8	11	ALL NITE	ENTOUCH FEATURING KEITH SWEAT	9
9	17	I WANNA BE RICH	CALLOWAY	17
10	13	SERIOUS HOLD ON ME	O'JAYS	11
11	15	REAL LOVE	SKYY	12
12	14	WHATCHA GONNA DO?	TYLER COLLINS	8
13	20	WALK ON BY	SYBIL	15
14	4	FOOLISH HEART	SHARON BRYANT	13
15	21	BLAME IT ON THE RAIN	MILLI VANILLI	14
16	24	SPECIAL	THE TEMPTATIONS	22
17	25	YOUR SWEETNESS	GOOD GIRLS	25
18	23	RIGHT AND HYPE	ABSTRAC'	23
19	22	NO FRIEND OF MINE	CLUB NOUVEAU	21
20	26	SHOULD HAVE BEEN YOU	MICHAEL COOPER	32
21	29	SCANDALOUS!	PRINCE	27
22	28	FRIENDS B-4 LOVERS	FULL FORCE	24
23	27	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	10
24	5	AIN'T NUTHIN' IN THE WORLD	MIKI HOWARD	18
25	30	DON'T CHA' THINK	AFTER 7	29
26	8	YO MISTER	PATTI LABELLE	16
27	32	CAN WE SPEND SOME TIME	SURFACE	33
28	18	HERE AND NOW	LUTHER VANDROSS	20
29	33	IT'S GONNA BE ALRIGHT	RUBY TURNER	34
30	31	OWWWW!	CHUNKY A	28
31	34	OPPOSITES ATTRACT	PAULA ABDUL	37
32	10	I JUST WANNA LOVE YOU	THE MAIN INGREDIENT	30
33	35	HEAVEN	MILES JAYE	39
34	38	NO MORE LIES	MICHEL'LE	36
35	37	HOT LITTLE LOVE AFFAIR	KEISHA JACKSON	44
36	—	JAZZIE'S GROOVE	SOUL II SOUL	40
37	16	IT'S THE REAL THING	ANGELA WINBUSH	19
38	—	PROMISES, PROMISES	CHRISTOPHER WILLIAMS	45
39	40	(I'LL BE YOUR) DREAM LOVER	RICHARD ROGERS	38
40	—	WHAT CAN I DO	PIECES OF A DREAM	47

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FOR WEEK ENDING JANUARY 6, 1990

Billboard HOT RAP SINGLES™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	3	3	9	THE D.O.C. & THE DOCTOR RUTHLESS 0-96523/ATLANTIC (C)	◆ THE D.O.C. 2 weeks at No. 1
2	4	4	10	BEEPERS NASTYMIX 76980 (C)	◆ SIR MIX-A-LOT
3	2	2	16	NEW JACK SWING SOUND OF NEW YORK 4654/MOTOWN (C)	WRECKS-N-EFFECT
4	7	7	18	ME SO HORNY SKYYWALKER 127 (C) (M)	◆ THE 2 LIVE CREW
5	1	1	12	SOMEBODY FOR ME UFTOWN 23982/MCA (C)	◆ HEAVY D. & THE BOYZ
6	6	6	11	STEPPIN' INTO THE A.M. DEF JAM 44-68802/COLUMBIA (C)	◆ 3RD BASS
7	9	9	9	FRANKLY SPEAKING PRIORITY 7274 (C) (M)	◆ AWESOME DRE/HARD CORE
8	8	8	8	F.B.I. RHYME SYNDICATE 49-73102/E.P.A. (C)	◆ DONALD-D
9	10	10	8	SHE'S GOT A BIG POSSE ORPHEUS 72259 (C)	◆ ARABIAN PRINCE
10	12	12	6	TURN IT OUT PROFILE 7275 (C)	ROB BASE
11	5	5	14	CHA CHA CHA FIRST PRIORITY 0-96529/ATLANTIC (C)	◆ MC LYTE
12	16	16	4	EXPRESSION NEXT PLATEAU 50101 (M)	◆ SALT-N-PEPA
13	13	13	5	PRINCIPAL'S OFFICE DELICIOUS VINYL 0-96511 (C)	◆ YOUNG M.C.
14	11	11	12	JUST A FRIEND COLD CHILLIN' 0-21342/WARNER BROS. (C)	◆ BIZ MARKIE
15	14	14	12	FIVE DOLLAR HIGH GUCCI 12141/HOT PRODUCTIONS (C)	◆ GUCCI CREW II
16	19	19	4	PUMP IT HOTTIE VIRGIN 96516 (C)	◆ REDHEAD KINGPIN & THE F.B.I.
17	18	18	5	POISON IVY PANDISC 036 (C)	THE YOUNG AND THE RESTLESS
18	NEW	1	1	BUDDY TOMMY BOY 943 (C) (M)	◆ DE LA SOUL
19	21	21	4	GOING STEADY JIVE 1286/RCA (C)	◆ STEADY B
20	17	17	4	SHALL WE DANCE CREATIVE FUNK 1701/SELECT-O-HITS	◆ GRANDMASTER SLICE & IZZY CHILL
21	15	15	28	BUST A MOVE DELICIOUS VINYL 1005/ISLAND (C)	◆ YOUNG M.C.
22	22	22	6	TRUE FEELINGS RCA 9044 (M)	BLACK ROCK 'N' RON
23	24	24	3	I GET THE JOB DONE COLD CHILLIN' 0-21389/WARNER BROS. (C)	◆ BIG DADDY KANE
24	NEW	1	1	JUICY SOUND OF NEW YORK 4682/MOTOWN (C)	WRECKS-N-EFFECT
25	29	29	3	STOP THAT TRAIN SELECT 62352 (C)	◆ CHUBB ROCK
26	30	30	3	NOTHING CAN STOP US ARISTA 9865	◆ SERIOUS-LEE-FINE
27	20	20	10	I THINK I CAN BEAT MIKE T. JIVE 1278/RCA (C)	◆ JAZZY JEFF/FRESH PRINCE
28	25	25	12	RHYME FIGHTER CAPITOL 15497	◆ MELLOW MAN ACE
29	26	26	4	OWWWW! MCA 23987 (C)	◆ CHUNKY A
30	23	23	7	DANCE TO THE DRUMMER'S BEAT DELICIOUS VINYL 1007 (C) (M)	◆ BODY & SOUL

Products with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. (C) Cassette single availability. (M) Cassette maxi-single availability. (CD) Compact disk single availability.

BLACK SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
1-2-3 (CRGI, BMI)	BMI/AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP)
AIN'T NOTHIN' LIKE THE LOVIN' WE GOT (Criterion, ASCAP/Field Day, ASCAP)	I JUST WANNA LOVE YOU (Knight Crew, BMI/American League, BMI)
AIN'T NUTHIN' IN THE WORLD (Chicago Bros., BMI)	I THINK I CAN BEAT MIKE TYSON (Zomba, ASCAP)
ALL ABOUT LOVE (Beach House, ASCAP/Tawanne Lamont, ASCAP)	I WANNA BE RICH (Hip Trip, BMI/Calloco, BMI/Screen Gems-EMI, BMI/Jig-A-Watt Jams, BMI) WBM
ALL NIGHT LONG (Willesden, BMI)	I WANNA BE WHERE YOU ARE (Harrindur, BMI/Delite, BMI/Tortoise Feather, BMI/Thornsong, BMI)
ALL NITE (Deep Sound, ASCAP/Bliss 69, ASCAP/Ventertainment, ASCAP)	IT'S GONNA BE ALRIGHT (Zomba, ASCAP) WBM
ALL OF MY LOVE (Rajaca, BMI/Day Ta Day, ASCAP/Good Choice, BMI)	IT'S THE REAL THING (Angel Notes, ASCAP/WB, ASCAP) WBM
BABY DON'T FOOL AROUND (Alva, BMI/Songcase, BMI)	JAZZIE'S GROOVE (Virgin, ASCAP)
BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	JUICY (Cal-Gene, BMI/Virgin Songs, BMI)
BEEPERS (Locked Up, ASCAP)	JUST A FRIEND (Cold Chillin', ASCAP/Biz Markie, ASCAP/WB, ASCAP)
BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	JUST CALL MY NAME (Def Jam, ASCAP/Pure Love, ASCAP/Minding, ASCAP)
BODY REACTION (Father Thunder, BMI/Bullwhip, ASCAP)	JUST LOUNGIN' (Fat Brothers, BMI/Rooney Tunes, BMI/Tin Pan Apple, BMI/Pri, ASCAP)
BUDDY (Tee Girl, BMI/We Blows Up, BMI/EMI, BMI/Kama Sutra, BMI/Ducktur, BMI/Kenix, ASCAP)	KNOCKIN' ON HEAVEN'S DOOR (Ram's Horn, ASCAP)
BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	LET'S GET IT ON (Jobete, ASCAP/Stoned Diamond, BMI) CPP
CAN I? (Stone Gate, BMI/Finesse, BMI)	LOVE HAS GOT TO WAIT (Music Corp. Of America, BMI/Gunhouse, BMI)
CAN WE SPEND SOME TIME (Colgems-EMI, ASCAP) WBM	MAKE IT LIKE IT WAS (For Our Children/Zomba, ASCAP)
CHA CHA CHA (First Priority, BMI/Top Billin', ASCAP/MCA, ASCAP/Music Corp. Of America, BMI)	ME SO HORNY (Pac-Jam, BMI)
DAY TO DAY (Virgo One, ASCAP/Lawson, ASCAP/SBK Rude Tymz, ASCAP/Been Stung, BMI)	MUSIC MAN (Eye B.C.R. & I, BMI/Brunswick, BMI)
DON'T CHA' THINK (Hip Trip, BMI/Kear, BMI/Green Skirt, BMI)	NEW JACK SWING (Virgin Songs, BMI/Cal-Gene, BMI) CPP
DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	NO FRIEND OF MINE (Jay King IV, BMI/Clarity, BMI)
DON'T TAKE IT PERSONAL (CBS, ASCAP/Multi Culler, ASCAP/Colgems-EMI, ASCAP) CPP/WBM	NO MORE LIES (Ruthless Attack, ASCAP)
DR. SOUL (Two Tuff-Enuff, BMI/Top Billin', ASCAP/MCA, ASCAP)	NOT THRU BEING WITH YOU (Flyte Tyme, ASCAP)
ELECTRIC BOOGIE (Solomonic, ASCAP)	OOH CHILD (SBK Unart, BMI/Kama Sutra, BMI/Sleeping Sun, BMI)
EVERY MOMENT (Gateway Music House, ASCAP)	OPPOSITES ATTRACT (Virgin, ASCAP/Ollie Leiber, ASCAP) CPP
EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	OWWWW! (Black Lion, ASCAP/Captain Z, ASCAP/Hollywood, BMI) WBM
EXPRESSION (Next Plateau, ASCAP/Sons Of K-oss, ASCAP)	PERSONALITY (Music Corp. Of America, BMI/GG Loves Music, BMI)
FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP)	PIPE DREAMS (Juiced Up, ASCAP/Def Jam, ASCAP/Sam I Am, ASCAP)
FRIENDS B-4 LOVERS (Forcelful, BMI/Willesden, BMI)	PRINCIPAL'S OFFICE (Varry White, ASCAP/Young Man Moving, ASCAP)
GRLZ, THEY LOVE ME (EMI April, ASCAP/Across 110th Street, ASCAP/E-Z-Duz-It, ASCAP/E.M. Mari International, ASCAP)	PROMISES, PROMISES (Julian Caine, ASCAP/Vertim, ASCAP/Wokie, ASCAP/Whole Nine Yards, ASCAP)
HEARTBEAT (Sugarbiscuit, ASCAP)	PUMP UP THE JAM (BMC, ASCAP/Bogam, ASCAP/Colgems-EMI, ASCAP) WBM
HEAVEN (Abana, BMI/Virgin Songs, BMI) CPP	REAL LOVE (Skyyzoo, ASCAP)
HERE AND NOW (EMI April, ASCAP/Ollie Brown Sugar, ASCAP/DLE, ASCAP)	RHYTHM NATION (Black Ice, BMI/Flyte Tyme, ASCAP) WBM
HOME (Warner-Tamerlane, BMI) WBM	RIGHT AND HYPE (Cal-Gene, BMI/Virgin Songs, BMI) CPP
HOT LITTLE LOVE AFFAIR (CBS, ASCAP)	SAVE THE CHILDREN (Ashtray, BMI/Harold T. Payne, BMI)
I CHOOSE YOU (TONIGHT) (Dujuan, BMI/Aruba, ASCAP)	
I GET THE JOB DONE (Cal-Gene, BMI/Virgin Songs,	

SHEET MUSIC AGENTS
 are listed for piano/vocal sheet music copies and may not represent mixed folio rights.

CLM Cherry Lane
 CPP Columbia Pictures
 HL Hal Leonard
 WBM Warner Bros.
 MSC Music Sales Corp.

Motown And BET Jam In Jamaica

Motown Records and Black Entertainment Television teamed for a special "Soul By The Sea" concert and taping in Jamaica Nov. 26-Dec. 2. The show featured Stevie Wonder, the Boys, Guy, Stacy Lattisaw, and other Motown artists. BET also taped its popular "Video Soul" program with host Donnie Simpson on the island; the Jamaican concert and "Video Soul" aired on the cable channel the week of Dec. 25.



Girls Talk. DeMonica, Shireen, and Joyce of the Good Girls chat with Donnie Simpson during a segment of "Video Soul."



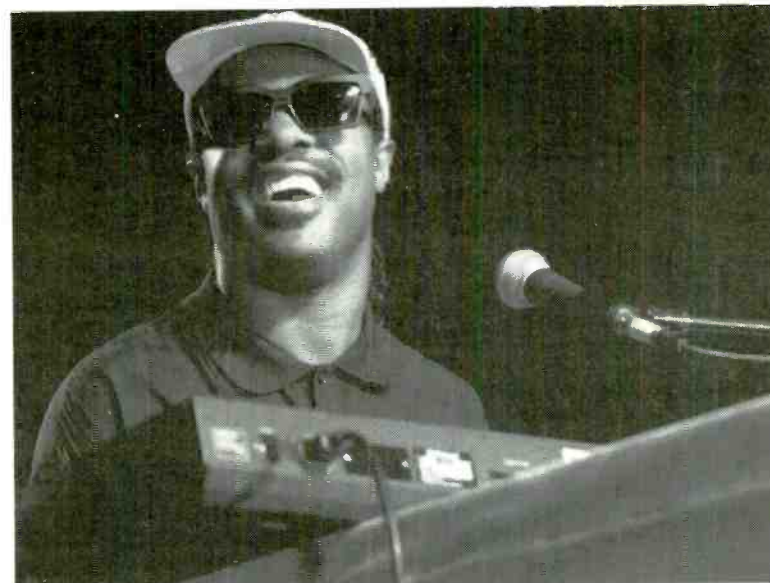
Where The Boys Are. The Boys perform on a seaside stage during the taping of Motown's "Soul By The Sea" concert.



Fly Guy & Girl. Members of supergroup Guy and "Video Soul" host Donnie Simpson visit with Stacy Lattisaw in a poolside break. Shown, from left, are Teddy Riley, Damian Hall, Simpson, Lattisaw, and Aaron Hall.



Donny & Johnny. New Edition member Johnny Gill, whose solo album is upcoming, cheeses it up with pal Donnie Simpson.



Working Wonder. The one and only Stevie Wonder wows the crowd with his tuneful performance.



Executive Exchange. Something amusing catches the attention of both singer/songwriter/Motown VP Smokey Robinson and Motown president Jheryl Busby.



Jamaica—No Problem. Motown VP of video and artist development Traci Jordan gets into the groove of island living with pals Bill Dern, president of Taj Records, left, and Aaron Walton, national director of marketing for Pepsi, which sponsored the event.

NAACP IMAGE AWARDS HONOR BUSBY, OTHERS

(Continued from page 27)

artist), Ziggy Marley & the Melody Makers (best reggae artist/group), and Bobby Bland (best blues artist).

A number of artists were on hand to accept their awards, including Anita Baker, who garnered the award for best album of the year for her multiplatinum "Giving You The Best That I Got." Baker expressed her appreciation by noting that audiences "have accepted me as I am, allowed me to do what I do and be myself [musically]." Several noted black music performers acted as presenters, including Vesta, Jermaine Jackson, Miki Howard, Al Jarreau, and Tone Loc.

The evening's musical highlights were provided by Virgin's Soul II Soul, M.C. Hammer, and the Winans, who performed a tribute to talk

show host, producer, and actress Oprah Winfrey, winner of the entertainer-of-the-year award. A special salute to veteran entertainer Sammy Davis Jr. (also present to receive his Hall Of Fame award) featured renowned tap dancers the Nicholas Brothers and Savion Glover.

The evening's proceedings also included the announcement of the resignation of Willis Edwards as president of the Beverly Hills-Hollywood, Calif., chapter of the NAACP, the organization's branch responsible for staging the annual awards, which have now been televised for four consecutive years. Edwards, who has served as president of the chapter for the past seven years, is replaced by Sandra Evers-Manly. DAVID NATHAN

GAP BAND RETURNS ON 'ROUND TRIP'

(Continued from page 27)

have changed so it doesn't make sense to do music to keep up with any trend."

Although the Gap Band has been most successful with up-tempo material, the group's ballad-oriented tunes have also made an impact in the past. "Yearning For Your Love," with Charlie Wilson's unique vocal style, became a firm favorite with urban listeners after its 1980 release. "We know that all our female listeners have been waiting since 'Yearning' for a cut like 'Wednesday Lover,' and that really is one of our best ballads,"

says Ronnie.

The Gap Band has spent some time touring overseas during the past few years, cementing a loyal following in Japan and Europe. They plan a major U.S. tour this spring.

"We're appreciative that we've had another chance to do this and to have been supported by radio and by the public," says Ronnie. "We're really happy that our careers have not been destroyed because of the hiatus or the bad records that came out during the last few years."

HOT DANCE MUSIC™

CLUB PLAY

Compiled from a national sample of dance club playlists.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	9	RHYTHM NATION A&M SP-12335 3 weeks at No. 1	◆ JANET JACKSON
2	3	3	7	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M	◆ SEDUCTION
3	2	2	10	LOVE ON TOP OF LOVE-KILLER KISS CAPITOL V-15508	◆ GRACE JONES
4	5	5	7	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
5	6	6	8	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	D-MOB
6	7	7	7	BABY DON'T SAY GOODBYE EPIC 49 731 01/E.P.A.	DEAD OR ALIVE
7	9	9	8	IT'S GONNA BE ALRIGHT JIVE 1290-1-JD/RCA	RUBY TURNER
8	4	4	11	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
9	11	11	7	JUST KEEP ROCKIN' DESIRE 889 971-1/POLYGRAM	DOUBLE THE TROUBLE & THE REBEL MC
10	8	8	9	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
11	18	18	5	1-2-3 COLUMBIA 44 731 36	THE CHIMES
12	15	15	6	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
13	22	22	5	I'M NOT THE MAN I USED TO BE I.R.S. 23996/MCA	◆ FINE YOUNG CANNIBALS
14	20	20	6	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	KYZE
15	21	21	4	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
16	19	19	6	ROCK TO THE BEAT/MOVE YOUR BODY WING 873 143-1/POLYGRAM	101
17	26	26	3	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
18	29	29	4	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
19	16	16	9	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
20	12	12	9	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	◆ ERASURE
21	27	27	6	MOVE YOUR BODY D.J. INTERNATIONAL DJ-991	TYREE FEATURING J.M.D.
22	31	31	5	COLD WORLD ATLANTIC 0-86267	STEVE "SILK" HURLEY FEATURING JAMIE PRINCIPLE
23	36	36	3	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
★★★ POWER PICK ★★★					
24	44	44	3	SUENO LATINO CAPITOL V-15538	SUENO LATINO FEATURING CAROLINA DAMAS
25	14	14	10	TURN IT OUT ATLANTIC 0-86284	HOME BOYS ONLY
26	13	13	12	PICK UP THE PIECES (TO MY HEART) ARISTA ADI-9857	CINDY VALENTINE
27	40	40	3	CONTACT COLUMBIA PROMO	BIG AUDIO DYNAMITE
28	41	41	3	DON'T YOU WANT MY LOVE BIG BEAT BB-0010	◆ JOMANDA
29	42	42	3	TURN IT OUT (GO BASE) PROFILE PRO-7275	ROB BASE
30	45	45	3	NOTHING CHANGES PROFILE PRO-7272	UROHAUZ
31	39	39	3	LULLABY ELEKTRA 0-66664	THE CURE
★★★ HOT SHOT DEBUT ★★★					
32	NEW	1	1	JAZZIE'S GROOVE VIRGIN 0-96517	SOUL II SOUL
33	24	24	7	LET'S FALL IN LOVE/BLEEDING BABIES CURB CRB-10308	REAL LIFE
34	33	33	6	ELEKTRIC DANCE ELEKTRON SOUND ES-007-C	JUNGLE CREW
35	17	17	15	PUMP UP THE JAM SBK V-19701	◆ TECHNOTRONIC FEATURING FELLY
36	10	10	12	SUGAR DADDY WARNER BROS. 0-21320	◆ THOMPSON TWINS
37	37	37	5	PUMP IT HOTTIE VIRGIN 0-96516	REDHEAD KINGPIN & THE F.B.I.
38	43	43	3	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
39	46	46	4	TELL ME WHEN THE FEVER ENDED MERCURY 876 405-1/POLYGRAM	ELECTRIBE 101
40	32	32	6	NASTY SLEEPING BAG SLX-40150	DAVE TECH NICE
41	NEW	1	1	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
42	49	49	5	IS THAT WHAT YOU CALL LOVE MCA 23989	LATTANZI
43	28	28	9	WARRIOR/HAPPY VIRGIN 0-96519	◆ PUBLIC IMAGE LTD.
44	NEW	1	1	CAN'T TAKE IT CAPITOL V-15517	KEITH THOMPSON
45	23	23	14	GIT ON UP D.J. INTERNATIONAL DJ990	◆ FAST EDDIE
46	NEW	1	1	STOP THIS CRAZY THING (REMIX) TOMMY BOY TB 940	COLDCUT
47	25	25	12	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
48	NEW	1	1	FEEL IT FOR YOU RCA 9132-1-RD	ALTERNATIONS
49	NEW	1	1	OPPOSITES ATTRACT VIRGIN 0-96528	PAULA ABDUL (DUET WITH THE WILD PAIR)
50	NEW	1	1	DON'T GIVE UP EPIC 49 73117/E.P.A.	MAJOR WEEKS

12-INCH SINGLES SALES

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

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
★★ NO. 1 ★★					
1	1	1	14	PUMP UP THE JAM SBK V-19701 7 weeks at No. 1	◆ TECHNOTRONIC FEATURING FELLY
2	2	2	7	RHYTHM NATION A&M SP-12335	◆ JANET JACKSON
3	3	3	6	TWO TO MAKE IT RIGHT VENETTA VE-7031/A&M	◆ SEDUCTION
4	4	4	11	OVER AND OVER ATLANTIC 0-86282	PAJAMA PARTY
5	6	6	9	LOVE ON TOP OF LOVE - KILLER KISS CAPITOL V-15508	◆ GRACE JONES
6	5	5	12	NEW JACK SWING SOUND OF NEW YORK MOT-4654/MOTOWN	◆ WRECKS-N-EFFECT
7	10	10	8	SWING THE MOOD ATCO 0-96512	◆ JIVE BUNNY AND THE MASTERMIXERS
8	14	14	8	TENDER LOVER SOLAR 429-74502/E.P.A.	◆ BABYFACE
9	16	16	6	LET THE RHYTHM PUMP ATLANTIC 0-86273	DOUG LAZY
10	8	8	11	SOMEBODY FOR ME UPTOWN 23982/MCA	◆ HEAVY D. & THE BOYZ
11	17	17	9	GET BUSY JIVE 1274-1-JD/RCA	◆ MR. LEE
12	18	18	5	WALK ON BY NEXT PLATEAU NP5011W	◆ SYBIL
13	9	9	18	ME SO HORNY SKYYWALKER GR-127	◆ THE 2 LIVE CREW
14	15	15	9	BABY DON'T SAY GOODBYE EPIC 49 73101/E.P.A.	DEAD OR ALIVE
15	11	11	11	LOVE SHACK REPRISE 0-21318/WARNER BROS.	◆ THE B-52'S
16	7	7	21	FRENCH KISS EPIC 49 68875/E.P.A.	LIL LOUIS
17	38	38	3	JAZZIE'S GROOVE VIRGIN 0-96517	SOUL II SOUL
18	13	13	9	BLAME IT ON THE RAIN ARISTA ADI-9905	◆ MILLI VANILLI
19	23	23	5	C'MON AND GET MY LOVE FFRR 886 799-1/POLYGRAM	D-MOB
20	28	28	4	NO MORE LIES RUTHLESS 0-96521/ATCO	◆ MICHEL'LE
21	12	12	15	I LOVE THE BASS ENIGMA 75524-0	◆ BARDEUX
22	19	19	9	OUR LOVE (IT'S OVER) ACTIVE ACT-3063/SELECT	DEE HOLLOWAY
23	30	30	5	TURN IT OUT (GO BASE) PROFILE PRO-7275	ROB BASE
24	33	33	3	OPPOSITES ATTRACT VIRGIN 0-96507	PAULA ABDUL (DUET WITH THE WILD PAIR)
25	31	31	7	DOWN IN IT TVT 2611	◆ NINE INCH NAILS
26	20	20	12	PERSONAL JESUS/DANGEROUS SIRE 0-21328/REPRISE	◆ DEPECHE MODE
27	27	27	13	IF YOU LEAVE ME NOW LMR 7000	JAYA
★★★ POWER PICK ★★★					
28	49	49	3	WHATCHA GONNA DO WITH MY LOVIN' VIRGIN 0-96507	◆ INNER CITY
29	22	22	9	WITH EVERY BEAT OF MY HEART ARISTA ADI-9896	◆ TAYLOR DAYNE
30	26	26	8	GIT ON UP D.J. INTERNATIONAL DJ990	◆ FAST EDDIE
31	21	21	21	BACK TO LIFE VIRGIN 0-96537	◆ SOUL II SOUL (FEATURING CARON WHEELER)
32	42	42	3	PUMP IT HOTTIE VIRGIN 0-96516	REDHEAD KINGPIN & THE F.B.I.
33	32	32	5	LET'S GET IT ON ISLAND 0-96522	◆ BY ALL MEANS
34	34	34	5	OWWWW! MCA 23987	◆ CHUNKY A
35	40	40	3	WISHING ON A STAR VIRGIN 0-96510	FRESH 4 FEATURING LIZZ.E
36	43	43	3	COLD WORLD ATLANTIC 0-86267	STEVE "SILK" HURLEY FEATURING JAMIE PRINCIPLE
★★★ HOT SHOT DEBUT ★★★					
37	NEW	1	1	1-2-3 COLUMBIA 44 731 36	THE CHIMES
38	NEW	1	1	I'LL BE GOOD TO YOU QWEST 0-21408/WARNER BROS.	◆ QUINCY JONES
39	NEW	1	1	TOUCH ME WITH YOUR HEART MICMAC 524	EILEEN FLORES
40	39	39	4	FOR THOSE WHO LIKE TO GROOVE PROFILE PRO-7270	TWIN HYPE
41	29	29	11	DRAMA!/SWEET,SWEET BABY SIRE 0-21356/REPRISE	◆ ERASURE
42	36	36	5	ELECTRIC BOOGIE MANGO 7832/ISLAND	◆ MARCIA GRIFFITHS
43	24	24	22	DON'T MAKE ME OVER NEXT PLATEAU NP50107	◆ SYBIL
44	46	46	4	STOMP (MOVE JUMP JACK YOUR BODY) WARNER BROS. 0-21339	KYZE
45	45	—	2	BREAKAWAY ATLANTIC 0-86255	DONNA SUMMER
46	NEW	1	1	SCANDALOUS WARNER BROS. 0-21422	PRINCE
47	NEW	1	1	RIGHT FROM THE START REPRISE 0-21280/WARNER BROS.	INDIA
48	47	47	13	I WANT YOU VISION VR-1225	SHANA
49	25	25	11	GET ON YOUR FEET EPIC 49 68877/E.P.A.	◆ GLORIA ESTEFAN
50	NEW	1	1	I WANNA BE RICH SOLAR 429 74503/E.P.A.	CALLOWAY

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Hi-NRG Sounds Losing Momentum Among Clubgoers, Consumers?

BY LARRY FLICK

NEW YORK—Hi-NRG, a type of dance music with a very fast, energetic beat that has survived since the disco era, is losing popularity in the clubs. Partly due to a lack of domestic hi-NRG recordings, moreover, the genre is not carried by most retailers, and its future is open to question in some quarters.

A Billboard survey of approximately 60 dance music shops showed that only 55% of them carry a selection of hi-NRG singles (with hi-NRG defined as songs ranging from 125 to 135 beats per minute). Of those stores, 95% carry a selection dominated by imports.

"There is no such thing as a homegrown Hi-NRG scene in this country anymore," says Joe Chesher, manager of the Record Range in Boston. "There is so little decent domestic product coming out these days. Most of the quality NRG comes from Italy and France these days. And, unfortunately, at import prices, it's impossible to move these records with anyone other than people who are looking for something specific. Very few of my customers are willing to randomly sample an NRG record."

Dennis Wakill, owner of Decadance, an outlet based in New York that specializes in 12-inch dance singles, disagrees. He says the sales of hi-NRG singles provide approximately 75% of the store's revenue.

"[Hi-NRG] has been much maligned in the clubs, especially here in New York," says Wakill. "Despite the fact that it has become an underground thing again, it works very well for us."

Considering its cult status, the question may not be why has the popularity of hi-NRG waned, but rather why has hi-NRG decreased as a viable form of dance music in this country?

Part of the problem seems to stem from the uncertain image and definition of hi-NRG. The retail, label, and club representatives interviewed for this article all agreed that hi-NRG music usually ranges approximately between 125 and 135 beats per minute. But further definitions of the genre were cloudy and subjective, including terms like "bright and bouncy," "percussive," and "bland."

Among the few remaining U.S.

hi-NRG artists are ZYX Records' Paul Zone, a singer/songwriter/producer who is popular in the U.K. and France; Nick John, Megatone Records; Ernest Kohl, who records for Wide Angle; and Paul Lekakis, Sire Records.

European hi-NRG acts with substantial followings here include Hazell Dean, Boytronic, Shooting Party, Seventh Avenue, Big Fun, London Boys, Eria Fachin, Sonia, Shy Rose, Green Olives, and Dead Or Alive.

In contrast to the approximately five or six labels and distributors specializing in hi-NRG abroad, there is only one stateside label catering exclusively to hi-NRG: Megatone Records in San Francisco. President and co-founder Marty Blechman believes that a generally "unhealthy attitude" from virtually all factions of the industry is causing the lack of interest in hi-NRG.

"Getting [hi-NRG] stocked in retail is very difficult right now," he says. "Retail watches the charts, and the charts are ruled by radio, and radio is not paying any attention to NRG. They want everyone to sound like Paula Abdul. There's good NRG music being made, it's just not getting the kind of play it deserves. Still, I'm hopeful that people will eventually want something faster than 110 beats per minute."

Not everyone shares Blechman's optimism. One A&R executive at a major label says, "Although you will always have records that are influenced by hi-NRG, like those produced by Stock, Aitken & Waterman, you will never see a true hi-NRG recy-

ord on the charts again. Everything about the sound is too dated to succeed."

He continues: "Hi-NRG has become a low A&R priority with the majors simply because most of what is written is inferior in quality. Artists are just not inspired to write good hi-NRG songs. It has become a European form of music, and one that doesn't translate as well here as it used to."

Some observers say that hi-NRG music was the force that kept non-rock dance music alive after the "death to disco" movement during the late '70s.

Singer/author David Diebold chronicles the genre's rise out of the San Francisco club scene in his book "Tribal Rites." His research credits local performers like Sylvester and club jocks like Patrick Cowley with creating a quick-tempoed brand of music that took the attitude of disco and gave it a more electronic feel.

"The network of clubs, music promoters, musicians, and producers in San Francisco flourished during the early 1980s," he says. "Hi-NRG snowballed and, once again, dance music became a major force in the industry."

There are people who believe that hi-NRG is still a major force in dance music. In fact, a portion of the dance music community gathered last year to honor the best of the genre during the first Hi-NRG Music Awards.

"It was our chance to prove that Hi-NRG still had some kick in it," says Casey Jones, one of the show's founders. "The turnout could have been better, but the spirit was there."

The majority opinion, however, is that hi-NRG is fading as a mainstream form of U.S. dance music. Purists from the genre's San Francisco heyday are calling it the end

of an era in music, but others refuse to give up.

"There will always be people committed to it as a genre," Blechman says.



THE CHIMES

NEW ON THE CHARTS

James Locke (drums and keyboards), Mike Pedgen (bass), and Pauline Henry (vocals) are the principals in the latest export from the progressive U.K. soul scene, the Chimes, currently represented on Billboard's Club Play and 12-inch Singles Sales charts with "1-2-3."

Locke and Pedgen decided to form a band after touring as the rhythm section for ex-Parliament keyboardist Bernie Worrell. When fruitless auditions failed to yield a singer, friends put them in touch with the North London-based Henry. After hearing her voice over the phone, the Scottish-based duo flew Henry to Edinburgh for

a live audition that led to the formation of the Chimes.

The band's Columbia debut single, "1-2-3," (which previews a forthcoming album) was produced by the hot Soul II Soul production duo of Jazzie B and Nellee Hooper, but the band says the comparisons end there. "We have an affinity with Soul II Soul in terms of feelings and tempos we try to put across in songs, but there are differences. Whereas they may begin with a groove or a production angle, our songs start as an idea played on piano. Also, they're DJ-based and we're very much a band." **BILL COLEMAN**

'Aretha Of Rap' Melds Musical Styles Latifah Rules On New Album

BY BRUCE HARING

NEW YORK—The Aretha Franklin of rap used to play power forward.

Queen Latifah Owens was one of the stars of Irvington, N.J.'s high school basketball team in the mid-'80s, leading her team to two straight state championships.

Now she faces a similar challenge with her debut album for Tommy Boy, "All Hail The Queen," a work that melds rap, reggae, R&B, and house. Contributors include DJ Mark The 45 King, 'Louie Louie' Vega, Monie Love, De La Soul, Stetsasonic's Daddy-O, and KRS-1 from Boogie Down Productions.

"I used to sing in school plays, talent shows, and things like that," says Latifah, a 20-year-old whose soft voice embodies her Arabic name, which means "delicate and sensitive." Royalty has nothing to do with the Queen appellation, Latifah says. "It has to do with how I feel spiritually."

A high school friendship with DJ Mark and a stint as a human beat box for two girlfriends known as

Ladies Fresh inspired Latifah to try writing her own rhymes. "We all had this dream about making a record and living the lifestyle of the rich and famous," she says, laughing.

The first stabs at achieving that dream in a recording studio resulted in a track called "Step Off," described by Latifah as "a rap record with reggae singing on it." WRKS-FM DJ Red Alert heard the demo, but Latifah admits, "he liked the singing more than the rapping."

Undaunted, Latifah continued recording, eventually laying down "Princess Of The Posse." This time, the demo found its way to Fab 5 Freddy, host of MTV's "Yo MTV Raps," and the Tommy Boy A&R department. A few phone calls later, Latifah had a record deal.

Two 12-inch singles have paved the way for "All Hail The Queen," which offers Latifah's aggressive sound leaping out of the speakers in the same manner Aretha's vocals seem to overpower her recordings.

The current single, "Ladies First," a duet with popular U.K. rapper Monie Love, has just been unleashed. The track sports an accompanying videoclip directed by Fab 5 Freddy and featuring cameos from a number of female rappers. A tour is on the horizon. Album sales are reported to have passed 200,000, so it seems basketball will have to wait.

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3. MOVE TO MOVE KON KAN ATLANTIC
4. I'M NOT THE MAN I USED TO BE FINE YOUNG CANNIBALS I.R.S.
5. BUDDY DE LA SOUL TOMMY BOY

Breakouts: Titles with future chart potential, based on club play or sales reported this week.

TO OUR READERS

Dance Trax is on vacation this week. It will return in the next issue.

Event 'Sponsorship' Is The Answer, Says PS

BY MOIRA McCORMICK

CHICAGO—The future of corporate sponsorship, in the opinion of Paul Stanley, president of event marketing firm PS Productions, is in the sponsor's ownership of concert tours and entertainment events. Not too coincidentally, that concept of "sponsorship" is the specialty of Stanley's Chicago-based company. The term itself is PS' trademark.

"Sponsorship gives the sponsor more control, and is more cost-efficient than standard corporate sponsorship arrangements," says Stanley, who has negotiated such deals for the Ford Motor Co., Chrysler, and Virginia Slims. The sponsor is able to expand the tour or event into more

markets with the same budget, because profits can be put right back into the sponsorship, explains Stanley.

"A sponsorship," Stanley continues, "puts all the financial liabilities on the sponsor, but this is traditionally a paper liability, because program costs are then offset to different degrees through ticket revenues, merchandising revenues, and other potential revenues that revert back to the sponsor."

Stanley, a native of Michigan, founded PS Productions in the '70s in Detroit as a management firm and recording company. PS evolved into a full-fledged concert promotion concern with Stanley at the helm; at the same time, he headed his own retail

advertising agency.

In 1980, Stanley engineered his first corporate sponsorship between Ford and a Detroit band called the Rockets, which, on a small scale, he notes, beat the ground-breaking Rolling Stones/Jovan partnership by several months. "Ford was having image trouble with college consumers," says Stanley, "and its objective was to enhance its image with that group through event sponsorship." The Ford-Rockets sponsorship was, in fact, a sponsorship, he says. The Rockets' minitour of four Michigan universities was deemed a success by both the band and Ford, according to Stanley.

PS went on to establish itself with other traditionally structured corporate sponsorship deals, not all music oriented. Those that have come under the musical heading have included Dodge Trucks Presents Kenny Rog-

ers in 1982 (135 markets in 12 months); the nationwide talent contest Wrangler Country Showdown, endorsed in commercial spots by such artists as Willie Nelson, Ricky Skaggs, Frizzell & West, and Janie Fricke; Chrysler Presents Hall & Oates On Liberty Island in 1985; the Benson & Hedges Command Performance concert series, featuring Larry Carlton and the Yellowjackets (1987) and Herbie Hancock and Chick Corea together (1988); and 1987's AT&T College Comedy Tour, with Larry "Bud" Melman, Rita Rudner, and Emo Phillips.


Other events have been arranged as sponsorship deals, including Chrysler Presents: The Liberty Tour in 1985, which doubled as a fund-raiser for the Statue of Liberty and featured '60s acts like Paul Revere & the Raiders, Spirit, Tommy James & the Shondells, and David Ruffin & Eddie

Kendricks; and the Virginia Slims Fun Fest, a sponsorship held in three spring-break locales, featuring Exposé.

Until its demise, Rockbill was PS' biggest competition, according to Stanley, who acknowledges Rockbill's higher profile in the sponsorship field. "But all along we were working with big corporations," he says. "People knew who we were." Now, he says, Contemporary Productions in St. Louis is PS' most formidable competitor, although the two companies also collaborated on a touring production of "The Wizard Of Oz."

"There are a lot of companies around now that say they do corporate sponsorship," Stanley notes, "but not all are competent. That can cast sponsorship in general in an unfavorable light. We like competition; all we ask is they know what they're

(Continued on page 38)



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A 'Vivid' Homecoming For The Holidays; Archive Jive; Dash Of Dallas; Venue News

THE HIGH ROLLERS and rock'n'roll couch potatoes had made their date to watch the **Rolling Stones** close their "Steel Wheels" tour the week before Christmas with a live television concert from lovely Atlantic City, N.J. in the convention center next to the Trump Castle and Casino. But the Beat opted for a solid rock dose down on New York's frigid Bowery, watching another band that has been playing stadiums all fall, bringing it all back home for the holidays.

"Good evening, ladies and gentlemen," the lead singer shouted. "We are 'Dare To Dog All.' And we're going to do a cover." With that, singer **Corey Glover** and the other members of **Living Colour** launched into their own "Cult Of Personality" at CBGB, which was packed wall-to-wall despite the pseudonym used for the night's bill and attempts to keep this homecoming gig low-key.

After opening for the Stones on the hottest tour of the year, reaching platinum-plus sales with their Epic debut "Vivid," and before taping their MTV New Year's Eve concert, the members of Living Colour had landed back where they began. "This place brings back so many memories," guitarist **Vernon Reid** told the crowd. "This was the house that made us."

A gaggle of Epic execs were due at the second night's show but among those present at this party were Epic promotion VP **Harvey Leeds**, MTV's **Steve Leeds**, exec editor **Bill Flanagan** of **Musician** magazine, and Living Colour's managers **Jim Grant** and **Roger Cramer**.

"This is the 275th show since 'Vivid' was released," shouted Glover. "Do we look worse for wear?" Perhaps. But they did not sound it. Foregoing familiar stadium routine, the band reached into a song bag that featured both pre-"Vivid" favorites and tunes due on their next album in the fall of 1990. The band dug into a thundering groove, alternately pounding out Zeppelin-ish rhythms, slipping into reggae-ish funk, and soaring on Glover's vocals into stellar rock'n'soul.

Among the highlights of the set was a wrenching version of "Open Letter To A Landlord"—and it helped explain why the members of Living Colour were down on the Bowery this evening, and why perhaps they represent the best of rock's spirit heading into the '90s. But the Beat hears that the guys in Living Colour—who live in a city where a few erect luxury towers and thousands sleep in the streets—declined to play a date associated with **Donald Trump**.

ON THE BEAT: Video dance whiz **Paula Abdul** will be

among the presenters of the Sixth Annual Television Academy Hall of Fame awards Jan. 7 in Los Angeles, joining **Gene Kelly** in saluting **Fred Astaire**, one of this year's six honorees. **Frank Sinatra** will present an award to **Perry Como**. Fox Broadcasting will televise the show Jan. 24 . . . The top Christmas season seller at **Baker & Taylor** in Chicago was not by the Stones, **Billy Joel**, **Phil Collins**, or **Eric Clapton**, says national director of audio **Steve Harkins**. It was the new "Johnny & The Leisure Suits" by WLUP morning man **Jonathon Brandmeier**, featuring such gems as "You Won't See Me On MTV" and "We're All Crazy In Chicago."



by Thom Duffy

LIVE FROM THE ARCHIVE: "This song is by the next DJ," **Penn Jillette** said, dropping **Lou Reed's** noise opera "Metal Machine Music" on the turntable. It wasn't the easiest song to dance to. But with celebrity DJs like **Penn & Teller**, **Reed**, **Laurie Anderson**, **Matt Dillon**, and **Nile Rodgers**, most weren't at the benefit party for the **Archive of Contemporary Music** just to dance.

The archive, a burgeoning collection of more than 280,000 post-1950 recordings, was celebrating in the raw space of its new home in New York's Greenwich Village recently. Founded by director **Bob George**, the archive operates through donations and research fees from the music industry; call 212-964-2296.

TEXAS BEAT: The fourth annual **Dimensions Of Dallas** music seminar drew a crop of regional acts and national A&R scouts to the city Dec. 7-10 for panels and showcases. With **BMI's Jodie Williams** and **Kurt Denny** at the helm, and publicity by **Teresa LaBarbera-Whites** and her PR firm **The Edge**, area clubs including **Dallas Alley**, **Club Clearview**, **The Venue**, **Poor David's Pub**, and **Rhythm Room** opened their doors to some of Dallas' most promising bands, including **Last Rites**, **Three On A Hill**, **About Nine Times**, and the **Nelsons**. Four bands including **Ten Hands** were featured at an **ASCAP** showcase at **Club Dada**.

ON THE ROAD: The **B-52's**, one of the pop comeback stories of '89, will close their "Cosmic Thing" tour at **Radio City Music Hall** Feb. 6 and 7 . . . Start spreading the news: **Frank Sinatra** will open the new **Knickerbocker Arena** Jan. 30 in Albany, N.Y.

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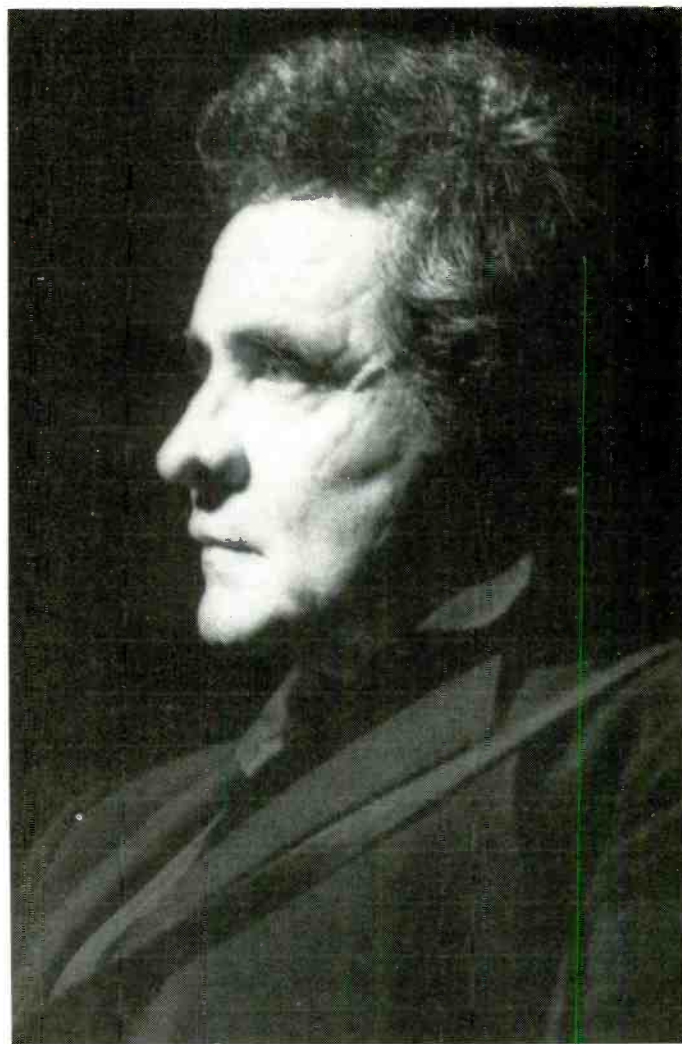


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Stones Top 1989 Box-Office Tally

NEW YORK—That the Rolling Stones were the driving force in the 1989 concert business is beyond dispute. But the extent to which they dominated the box office is revealed in the list of the year's top concert grosses as reported to Amusement Business magazine during the period Nov. 22, 1988-Nov. 28, 1989.

Of the year's top 20 concert stands in North America, the Stones took 12. The Who were far behind with four, while Neil Diamond, Barry Manilow, the Grateful Dead, and Michael Jackson (on the final leg of his "Bad" tour) snagged one each.

Following is the top 20 Boxscore list. Each entry provides gross ticket sales, headliner and support act(s), total attendance, total capacity and number of show(s), ticket scale, promoter, venue, city, and date(s).

1) \$9,166,937
The Rolling Stones
Guns 'N Roses
Living Colour
 360,069, four sellouts, \$30.50, BCL Group, L.A. Memorial Coliseum & Sports Arena, Los Angeles, Oct. 18-19 & 21-22.

2) \$7,871,842
The Rolling Stones
Living Colour
Dou Dou n' Diaye Rose & Troupe
 263,313, four sellouts, \$30, BCL Group, Shea Stadium, Flushing, N.Y., Oct. 25-26 & 28-29.

3) \$5,243,672
The Who
 223,135, four sellouts, \$23.50, Metropolitan Entertainment, Giants Stadium, East Rutherford, N.J., June 29-30 and July 2-3.

4) \$4,648,338
The Rolling Stones
Living Colour
 163,308, three sellouts, \$28.50, BCL Group, Sullivan Stadium, Foxboro, Mass., Sept. 29 and Oct. 1 & 3.

5) \$3,735,610
The Rolling Stones
Living Colour
Mar Magette
 124,524, two sellouts, \$30, BCL Group, Shea Stadium, Flushing, N.Y., Oct. 10-11.

6) \$3,498,000
Neil Diamond
 193,898, 10 sellouts, \$20 & \$18, Avalon Attractions, The Great Western Forum, Inglewood, Calif., June 28-

30, July 2, 5-10.
 7) \$3,410,886
The Rolling Stones
Living Colour
 119,856, two sellouts, \$28.50, BCL Group, Cotton Bowl Stadium, Fair Park, Dallas, Nov. 10-11.

8) \$3,368,752
 (\$3,961,652 Canadian)
The Rolling Stones
Living Colour
 121,897, two sellouts, \$32.50, BCL Group, Exhibition Place, Canadian National Exhibition, Toronto, Ontario, Sept. 3-4.

9) \$3,347,518
The Rolling Stones
Living Colour
 117,603, two sellouts, \$28.50, Bill Graham Presents, Stadium, Oakland-Alameda County Coliseum, Oakland, Calif., Nov. 4-5.

10) \$3,181,143
The Rolling Stones
Living Colour
 110,556, two sellouts, \$28.50, BCL Group, Philadelphia Veterans Stadium, Philadelphia, Aug. 31-Sept. 1.

11) \$3,177,150
Barry Manilow
 77,079, 83,600, 44 shows, 22 sellouts, \$50, \$42.50 & \$35, Stiletto/Nederlander Organization, Gershwin Theatre, New York, April 18-23, 26-30, May 3-7, 10-14, 19-22.

12) \$3,146,704
The Who
 110,004, three sellouts, \$32.50 & \$25.50, Joseph Entertainment Group, Alpine Valley Music Theatre, East Troy, Wis., July 21-23.

13) \$3,065,058
 (\$3,579,908 Canadian)
The Rolling Stones
Living Colour
 110,591, two sellouts, \$32.50, BCL Group, British Columbia Place Stadium, Vancouver, British Columbia, Nov. 1-2.

14) \$3,054,488
The Rolling Stones
Living Colour
 107,175, 110,000, two shows, one sellout, \$29.50, BCL Group, Orange Bowl, Miami, Nov. 15-16.

15) \$2,988,142
The Rolling Stones
Living Colour
 105,267, two sellouts, \$28.50, BCL

Group, Robert F. Kennedy Memorial Stadium, Washington, D.C., Sept. 24-25.

16) \$2,941,882
The Rolling Stones
Living Colour
 105,995, three sellouts, \$32.50 & \$26.50, BCL Group, Alpine Valley Music Theatre, East Troy, Wis., Sept. 8-9 & 11.

17) \$2,548,325
The Who
 101,933, 118,000, two shows, \$25, Bill Graham Presents, Stadium, Oakland-Alameda County Coliseum, Oakland, Calif., Aug. 29-30

18) \$2,510,176
The Who
 106,816, two sellouts, \$23.50, Don Law Co., Sullivan Stadium, Foxboro, Mass., July 12 & 14.

19) \$2,423,603
Michael Jackson
 93,198, six sellouts, \$27.50, Eric/Chandler/Avalon Attractions, Los Angeles Memorial Coliseum & Sports Arena, Los Angeles, Nov. 13, 1988, and Jan. 16-18 & 26-27.

20) \$2,401,539
Grateful Dead
Los Lobos
 115,743, two sellouts, \$21, Metropolitan Entertainment, Giants Stadium, East Rutherford, N.J., July 9-10.

'SPONSORSHIP'

(Continued from page 36)

doing." Stanley moved PS Productions to Chicago two and a half years ago. "I'd done everything I could do in Detroit," he says. "I wanted to relocate to a big city, but not to New York."

PS Productions' most recent sponsorship deal was not a sponsorship arrangement but did involve a major star, Barry Manilow, in an agreement with Procter & Gamble, promoting five P&G soap brands—Era, Ivory, Joy, Oxydol, and Downy. The P&G-sponsored leg of the Barry Manilow On Broadway tour began Sept. 29 in Kansas City, Mo., and concluded Dec. 31 in Los Angeles. The sponsorship was conceived as "a leverage marketing strategy, to build grocery store traffic, enhance brand awareness, and generate incremental sales," he says.

In each market, radio stations and supermarkets were tied in. Grocery customers could fill out forms located at store displays and become eligible to win tickets, dinners, hotel packages, albums, and more.

"P&G achieved its objectives, which were to reach the target audience of 20-54-year-old women," says Stanley. "Radio stations got supermarket exposure, the stores sold more product, the people got a great show. And," he quips, "Barry's clothes have never been cleaner."

Stanley is keeping mum on PS Productions' plans for 1990, explaining that dealings with corporate sponsors are proprietary. He says he expects a healthy agenda of sponsorships—and sponsorships. "I see sponsorship becoming a common element in music marketing," he says.

AMUSEMENT BUSINESS®		Gross Ticket Price(s)		Attendance Capacity		Promoter	
ARTIST(S)	Venue	Date(s)					
THE ROLLING STONES LIVING COLOUR	SkyDome Toronto, Ont.	Dec. 3-4	\$3,282,757 (\$3,801,433 Canadian) \$32.75	117,446 sellout		BCL Group	
THE ROLLING STONES LIVING COLOUR	Pontiac Silverdome Pontiac, Mich.	Dec. 9-10	\$2,956,834 \$31	100,234 sellout		BCL Group	
THE ROLLING STONES LIVING COLOUR	Hoosier Dome Indianapolis, Ind.	Dec. 6-7	\$2,533,955 \$28.50	89,078 sellout		BCL Group	
BILLY JOEL	Centrum in Worcester Worcester, Mass.	Dec. 6, 8- 9, 12-13	\$1,621,958 \$22.50	72,087 sellout		Don Law Co.	
KENNY & CHRISTMAS KENNY ROGERS GARTH BROOKS	Westbury Music Fair Westbury, N.Y.	Dec. 5-11	\$715,641 \$31	25,830 sellout		Music Fair Prods.	
THE MAGIC OF DAVID COPPERFIELD	Fox Theatre Detroit, Mich.	Dec. 7-10	\$656,160 \$22.50/\$19.50/ \$17/\$14.50	30,753 43,470 sellout		Brass Ring Prods.	
MOTLEY CRUE WARRANT	Centrum In Worcester Worcester, Mass.	Dec. 15-16	\$521,528 \$19.50	26,745 sellout		Don Law Co.	
MOTLEY CRUE WARRANT	Meadowlands Arena East Rutherford, N.J.	Dec. 10	\$373,883 \$20/\$18.50	19,075 sellout		Metropolitan Entertainment	
ANDY WILLIAMS CHRISTMAS SHOW	O'Keefe Center Toronto, Ont.	Dec. 6-8	\$325,273 (\$376,016 Canadian) \$39.50/\$32.50	11,505 16,000		Concert Prods. International	
ANDREW DICE CLAY EDDIE GRIFFIN	Great Western Forum Inglewood, Calif.	Dec. 14	\$319,140 \$22.50	14,941 sellout		Avalon Attractions	
EARTHQUAKE RELIEF BENEFIT: GRATEFUL DEAD	Oakland Alameda County Coliseum Oakland, Calif.	Dec. 6	\$310,280 \$20	15,515 sellout		Bill Graham Presents Rex Foundation	
MOTLEY CRUE WARRANT	Capital Centre Landover, Md.	Dec. 5	\$300,496 \$18.50	16,243 sellout		Cellar Door Prods.	
JULIO IGLESIAS	James L. Knight Center Miami, Fla.	Dec. 8-9	\$290,272 \$36	8,742 10,174		Arie Kaduri Agency	
BARRY MANILOW	Fox Theatre Detroit, Mich.	Dec. 12-13	\$285,058 \$32.50	8,771 9,412		Brass Ring Prods.	
MOTLEY CRUE WARRANT	Market Square Arena Indianapolis, Ind.	Dec. 2	\$281,505 \$16.50	16,086 sellout		Sunshine Promotions	
HEAVY D & THE BOYZ KOOL MOE DEE EPMD MC LYTE WRECKS-N-EFFECT, REDHEAD KINGPIN	Joe Louis Arena Detroit, Mich.	Dec. 3	\$261,144 \$19.50	13,837 15,904		Brass Ring Prods.	
STEVIE RAY VAUGHAN & DOUBLE TROUBLE/JEFF BECK	Cow Palace San Francisco, Calif.	Dec. 3	\$258,759 \$21/\$19.50	13,178 sellout		Bill Graham Presents	
THE ALEXANDOV RED ARMY SONG & DANCE ENSEMBLE	Fox Theatre Detroit, Mich.	Dec. 1-3	\$249,177 \$30/\$27.50/ \$22.50/\$20	9,053 14,034		Brass Ring Prods.	
NEW KIDS ON THE BLOCK DINO COVER GIRLS	Freeman Coliseum San Antonio, Texas	Dec. 9	\$203,600 \$19.50	10,773 sellout		Stone City Attractions PACE Concerts	
HURRICANE HUGO BENEFIT: THE STATLER BROTHERS GEORGE JONES THE JUDDS BARBARA MANDRELL RONNIE MILSAP, RICKY SKAGGS	Veterans Memorial Coliseum Jacksonville, Fla.	Dec. 13	\$201,740 \$20	10,087 sellout		Varnell Enterprises	
MANHEIM STEAMROLLER	Midland Theatre Kansas City, Mo.	Dec. 15-17	\$193,593 \$22.50/\$18.50	10,193 10,768 sellout		Sound Trak	
THE JUDDS DON WILLIAMS	Front Row Theatre Cleveland, Ohio	Nov. 18-19	\$190,360 \$23.75/\$22.75	8,624 9,588 sellout		in-house	
THE NYLONS	Oscar Mayer Theatre Madison, Wis.	Nov. 30, Dec. 1-4	\$172,385 \$17.75/\$15.75	10,250 sellout		Cloud 9 Prods.	
BARRY MANILOW	Richfield Coliseum Richfield, Ohio	Dec. 14	\$163,503 \$17.50	9,618 sellout		Belkin Prods.	
MOTLEY CRUE WARRANT	George I. Lewis Arena, Portland, Maine	Dec. 14	\$160,125 \$17.50	9,150 sellout		Frank J. Russo	
STEVIE RAY VAUGHAN & DOUBLE TROUBLE/JEFF BECK	ARCO Arena Sacramento, Calif.	Dec. 2	\$153,311 \$20/\$18.50	8,184 sellout		Bill Graham Presents	

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Dayne Goes With Pop Flow On 'Fate'

Both Artist & Arista Album Are More 'Streamlined'

BY BILL COLEMAN

NEW YORK—It has been an exciting couple of years for Long Island, N.Y., native Leslie Wundermann—better known as Taylor Dayne. Her 1987 debut album was certified platinum, she garnered four top 10 pop singles, opened for Michael Jackson on the U.K. leg of his "Bad" tour, and was nominated for three Grammys, two American Music Awards, and 11 New York Music Awards, of which she won five. Not bad for a young lady who not too long ago made a living singing in a local Russian restaurant.

Dayne is currently riding the wave's high crest with her critically acclaimed sophomore release for Arista, "Can't Fight Fate," produced by Ric Wake. The album already has spawned the top 10 pop smash single "With Every Beat Of My Heart."

On this latest venture, Dayne has tailored not only her sound but her appearance. "Before, I think you had this real loud, brassy, vixen type of woman," Dayne says. "I had big red lips, big hair, big music, big sound, a big mouth, big voice—everything was B-I-G! Now, it's more streamlined, toned down, real focused and clean, which ties in with the album's musical approach."

"Can't Fight Fate" has a decidedly more pop-inflected, rock'n'soul approach, with an emphasis placed on the guitars and a fiery horn section, than her primarily synth-based debut, "Tell It To My Heart," which placed Dayne high up on the dance/pop diva pedestal. "The album concept itself is definitely leaning more toward a rock tone," she says, "but music itself is going more in that direction. Rock top 40 is breaking ground and coming through and I want to be there. I like that music and have been singing it all my life. I want to do it and I'm going to because I can."

Is Dayne afraid her club base will feel alienated by this new direction? "I don't believe in ever disappointing my fans because, obviously, I'm where I am because of their support. 'Can't Fight Fate' is a natural progression, a building process, and I know they'll go with it. It's still me, the vocals are there, it's just as strong but has more of a live feel and is still just as danceable." "With Every Beat Of My Heart" is currently 10 on Billboard's Club Play chart.

Surprisingly, the next single release from "Can't Fight Fate" will be the ballad "Love Will Lead You Back." As for Arista's unusual decision to come with a slow song as opposed to an expected dance release, executive VP Bill Berger says, "The album itself is much more a sophisticated up-tempo record than a 'dance' record. We feel confident enough with Taylor's music and her abilities to come next with a ballad, which in itself can be viewed as a marketing strategy."

"I think the most significant and noticeable change will be in Taylor's videos, which are leaning less dance as well," he adds. "As we get further into the marketing campaign, we're going to use more consumer-press advertising in hip, sophisticated-type magazines like L.A. Style and Details

to definitely change Taylor's image. With whatever direction we want to go next, we're confident her talents can carry it."

On the strength of her distinguished soul-inflected vocals, Arista has been laying the groundwork for Dayne to be "the next Tina Turner."

What does the singer herself think about being placed in such company? Says Dayne: "I think it's an incredible compliment, but I would hate to know what Tina thinks. Would I want to take her place? Well, I'll take my own place, thank you very much. I love her and I think what she's done is create her own place in music. I'll just get up there, too, and sing along with the best of them. There's a place for everyone."

Auditions and rehearsals for a new

touring band to support "Can't Fight Fate" are imminent. The band will retain two members from Dayne's 15-month "Tell It To My Heart" tour as well as adding hit songwriter Diane Warren (who wrote three of the tracks on the new album) to provide accompanying vocals.

Dayne doesn't seem to worry about maintaining the successful direction that her career has taken thus far. "The whole feeling of being this wild woman and taking the world by storm is over," she says. "I've done that, now it's time to go a little deeper and get away from that shadow. I'm really happy and positive, there's been a lot of growth for me personally and musically, and now I'm able to take risks. I'm into getting out there and getting my feet wet."

TALENT IN ACTION

BILLY JOEL

The Centrum, Worcester, Mass.

WHAT MORE COULD THIS veteran hit maker ask for? Billy Joel opened his U.S. tour here Dec. 6 during the same week his new Columbia Records album, "Storm Front," and the single "We Didn't Start The Fire" both climbed to No. 1 on the charts. Joel delivered a sharp and surprisingly informal 2½-hour show that was wildly received by the first of a string of sold-out arena audiences. Joel has sold out multiple dates in several markets, including five here.

Charting a course through his career, including such nonhit chestnuts as "Scenes From An Italian Restaurant" and "Goodnight Saigon," Joel neatly bounced from musical style to style, shifting instruments and moods nearly every song. He did not attempt to create the oft-clichéd frenzied buildup of many arena shows by accelerating the pace of his set through the evening. That may have been a calculated risk—or an early-tour testing of the waters. However, it lent the evening a refreshingly lighthearted air.

Joel's new backing sextet, retaining only guitarist David Brown and drummer Liberty DeVito from previous bands, is certainly his most versatile. And it was more than up to the task of keeping pace with this tour's rock'n'roll emphasis, especially on the likes of "You May Be Right," "Big Shot," "Angry Young Man," and "We Didn't Start The Fire." Newcomer Crystal Taliefero, formerly with John Mellencamp, helped heat things up with her fiery vocals and sax work; Boston-area native Mindy Jostyn helped add textures on guitar, violin, and harmonica on many midtempo and slower songs, most notably "The Downeaster Alexa."

Joel, who kept the theatrics and arena moves to a delightful minimum, has an extended tour before him that, judging by its opening night, will be a delight for fans and performers alike.

DAVID WYKOFF

PHILIP AABERG

NIGHTNOISE
LIZ STORY

The Bottom Line, New York

KICKING OFF this year's string of holiday shows at the Bottom Line—including the return of the Carolling Carollers and Flo & Eddie's year-end extravaganza—this Nov. 28 stop on Windham Hill's "Winter's Solstice" tour was a timely treat.

Starring Philip Aaberg and Nightnoise along with former label mate (and current RCA Novus artist) Liz Story, the evening featured music from the two multi-artist "Winter's Solstice" compilations, with additional offerings from the artists' catalogs. Making it all work was a fluid shifting of featured musicians that countered any tendency toward the monotony of which the contemplative instrumental genre is so often accused.

The night's format was established immediately with a three-keyboard soundscape proffered by Aaberg, Story, and Nightnoise vocalist/keyboardist/whistle-blower Triona Ni Dhomhnaill. Billy Oskay, violinist for the Celtic-flavored Nightnoise, flutist Brian Dunning, and guitarist Micheal O'Domhnaill (Triona's brother) joined them, with Triona eventually switching to penny whistle and singing a Gaelic Christmas carol, her soft midrange voice adorned by an evocative quaver.

Solo high points of the set included a juxtaposition of piano styles—Story's emotional roller-coaster ride through speed and density changes countering Aaberg's controlled volume and interior spacing. Meanwhile, Nightnoise's version of Van Morrison's "Moondance" was buoyed by Dunning's flighty, Tull-like "wet" flute part. "The Cricket's Wicket," an extended suite (and Nightnoise album track), was a beautiful group finale to this seasonal show.

JIM BESSMAN

Billboard

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Singles Feared To Erode Album Sales

(Continued from page 5)

sale and not a single sale."

Roy Wunsch, senior VP at CBS Records/Nashville, says his label's policy will be to release the first single from an album in both vinyl and cassette but become extremely selective on subsequent singles. Jimmy Bowen, the newly appointed chief of Capitol Nashville and former head of Universal Records, also takes a cautious approach: "Cassette singles are doing pretty damn good, but if it keeps someone from buying the album, then I don't want it."

Even in cases where cassette singles are creating incremental sales, the labels seem to fear them. Notes Mike Martinovich, VP of marketing for CBS/Nashville: "Cassette singles

are not cannibalizing 7-inch vinyl, but the question is whether they're cannibalizing full-length albums."

MCA Records plans to test the cannibalization theory in the near future. On some projects, the label will release third and fourth singles as cassettes, while not releasing them on other comparable projects.

In the first phase of the test, MCA has just secured the rights to release the John Hiatt/Rosanne Cash duet off the Nitty Gritty Dirt Band's latest album but will not issue it as a cassette single. Walt Wilson, MCA Nashville VP of marketing and sales, notes that vinyl will be available commercially (mainly for jukeboxes) and that radio will be serviced with vinyl and CD versions of the single.

Explaining the decision not to issue a cassette single, Wilson says, "People could just buy that single and not go out and buy the album. If we see a noticeable pickup in sales on that album, it'll be directly attributed to [radio play of the duet]."

Because of still-weak country singles sales, all of the label execs surveyed admit they view singles mainly as promotional devices to stimulate album sales. Some country labels, in fact, have stopped releasing commercial singles until they see how much airplay a particular song gets.

Since most accounts do not carry more than the top 10 or 15 hits, Wunsch reasons that "you really wouldn't need it at the retail level for up to two months after you ship it to radio." CBS and several other labels use that period to decide whether to follow with commercial copies.

The growth of cassette singles is only starting to bolster the country singles market. "In some cases, they're adding incremental sales," says Bob Saporiti, Nashville VP of

promotion for Warner Bros. Records. "Most of [the percentage growth] is just cutting into vinyl, though."

Similarly, Paul Luck, VP/GM, PolyGram/Nashville, reports a "tremendous increase" in cassette single sales in the last four months. "For our current happening product, cassette singles are now equal to or beyond 7-inch vinyl." Still, he adds, total singles sales "don't quite equal" the sales levels of hit singles earlier in the decade.

The ratios of cassette to vinyl singles sales vary widely on releases that include both configurations. For example, 40,000 of the 70,000 singles sales on the first Travis Tritt release on Warner Bros. were cassettes. But Martinovich notes that at least three hot CBS artists are selling more vinyl than cassette.

Overall, says RCA's Goodman, sales of country singles range from about 100,000 units for a "good hit record" to 150,000-200,000 for an exceptional hit. Saporiti says cassette singles are coming into the mix "more and more" for such top Warner Bros. artists as Randy Travis, whose singles sales usually fall into the 175,000-200,000 range.

Despite these respectable numbers on hits and the continuing demand for 45s among jukebox operators, some labels have toyed with the idea of eliminating vinyl singles altogether. At Capitol, where cassette singles are now outselling 45s, VP of country promotion Paul Lovelace notes, "For a little while—about 20 minutes—we cut out the sale of vinyl, but we got a great deal of concern coming back from our distribution that we were getting a lot of grief from the jukebox industry." Capitol quickly returned to issuing vinyl on a portion of its singles.

RCA Rides Restless 'Train'

BY EDWARD MORRIS

NASHVILLE—RCA Records has started an extended campaign to promote Restless Heart's new "Fast Movin' Train" album to accounts and consumers. The album will be commercially available Jan. 30, and the title single is at No. 34 on the chart this week. The video version of the single was released in early December.

Included in the campaign are a tour of selected accounts; a 900 call-in promotion; free distribution of "Fast Movin' Train" cassette singles to Restless Heart's fan club; a special album-cover poster that accounts can customize to announce prices, in-stores, and other activities; ads in consumer and trade magazines; and a Restless Heart performance at the BMG Distribution convention Jan. 7.

To whip up enthusiasm for the project, the label announced sales figures on Restless Heart's earlier albums to branch personnel, BMG Distribution, and accounts. According to these figures, the group's "Wheels" album has sold 700,000 units, and "Big Dreams In A Small Town," the follow-up, has passed the 450,000 mark.

Stressing the steadiness of the act's sales, the label says 250,000 copies of "Wheels" and 40,000 copies of "Big Dreams" have been sold

since the last single from each of these albums peaked on the charts.

The trade advertising segment will continue into February. Consumer ads will run in Music City News and Tune In magazines, among others. The Tune In tie-in, which will be worked in 20 radio markets, will ask readers to register to win an Amtrak train trip grand prize.

In late February, the 900 call-in portion will get under way and is scheduled to run for six to eight weeks. Callers will hear daily updated recorded messages from the members of Restless Heart and will be automatically registered to win prizes, the chief one of which is a party at the winner's home with Restless Heart as guests.

Spot buys on The Nashville Network, Country Music Television, and VH-1 will announce the call-in.

Beginning Jan. 8, Restless Heart will do a tour of various accounts in Dallas, Los Angeles, Cleveland, Pittsburgh, and Raleigh, N.C., during which the group will give brief performances. It will be the only country act to showcase at the BMG Distribution meet.

Recently, Restless Heart switched its management to Mores, Nanas & Golden, which also handles RCA acts K.T. Oslin and Baillie & the Boys.



Silver Surprise. Orchestra leader Bill Walker receives plaques from friends and industry leaders at a surprise party in honor of his 25 years in show business. Pictured, from left, are Mae Boren Axton, songwriter; Walker; Mary Reeves Davis, widow of Jim Reeves; and Mrs. Walker.

Shenandoah Had Plenty Of Company As No. 1 Charting Act It Wasn't Lonely At The Top In '89

WHO'S NO. 1? As Highway 101's "Who's Lonely Now" kicks off the New Year as the first Billboard Hot Country Singles chart-topper of 1990, let's take a final look at last year's charts and some standout performances. Guess which act topped the singles chart for the most weeks? **Shenandoah.** The Columbia Records group spent four weeks at No. 1, starting with "Church On Cumberland Road" (two weeks at No. 1) and encoring at the chart summit with "Sunday In The South" and "Two Dozen Roses." **Keith Whitley** spent two weeks atop the chart with his RCA single "I'm No Stranger To The Rain" and added another week with "I Wonder Do You Think Of Me." Hitting the top with a total of three different singles were **Rodney Crowell**, the **Judds**, **Randy Travis**, **Alabama**, and **George Strait**. 1989 began with **K.T. Oslin** at No. 1 and ended with **Ronnie Milsap** in the top slot. Milsap scored with two No. 1s, as did **Earl Thomas Conley**, **Ricky Van Shelton**, **Reba McEntire**, **Steve Wariner**, **Kathy Mattea**, **Eddy Raven**, **Dolly Parton**, and **Clint Black**, the only newcomer with a pair of No. 1 hits. Those, besides Oslin, who enjoyed a week at the top were **Dan Seals**, **Dwight Yoakam**, the **Desert Rose Band**, **Rosanne Cash**, **Ricky Skaggs**, **Patty Loveless**, **Holly Dunn**, **Vern Gosdin**, **Willie Nelson**, and **Garth Brooks**, the hot new Capitol Records artist who garnered his first No. 1.

That's a lot of talent sprinting for that coveted No. 1 spot—and the race is on for 1990 honors. In strong position to hit the top of the singles chart in the coming weeks are **Lorrie Morgan**, **Billy Joe Royal**, **Whitley**, **Crowell**, **Gosdin**, **Nelson**, **Skip Ewing**, **Tanya Tucker**, **Black** (shooting for his third straight out of the gate), **Wariner**, **Lionel Cartwright**, the **Desert Rose Band**, **Shelton**, the **Judds**, **Baillie & the Boys**, **Alabama**, **Mattea**, **Strait**, **Eddie Rabbitt**, **Charley Pride**, the **Forester Sisters**, **Jann Browne**, **Merle Haggard**, the **Oak Ridge Boys**, **Southern Pacific & Carlene Carter**, **Restless Heart**, **Skaggs**, **Parton**, **Exile**, **McEntire**, **Ronnie McDowell**, **Conway Twitty**, **Zaca Creek**, **Trader-Price**, **Johnny Lee**, **Paul Overstreet**, **Mary Chapin Carpenter**, **Marsha Thornton**, **Loveless**, **Raven**, **Michael Martin Murphey**, and **Tish Hinojosa**. And, they're off! The race is on and here comes **Pride** in the backstretch/Gosdin going to the inside/The Judds are holding back there, and trying not to fall/Statlers out of the running/O'Kanes scratched for another start/The race is on/and it looks like **Lorrie** . . . and the winner wins it all. (Apologies to "The Race Is On" writer **Don Rollins** and publishers **Tree International** and **Glad Music**.)

AXTON YOU SHALL RECEIVE: Mae Boren Axton's latest newsletter is crammed with info. Here's a sample from the woman who co-wrote "Heartbreak Hotel": "Son Hoyt Axton is now on the silver screen, playing Father Levesque in 'We're No Angels.' Hoyt also stars in the TV movie 'Til Death Do Us Part,' due to air in February on the USA cable network . . . Forever young **Dick Clark** just turned 60 in years but is still 20 in dreams and energies . . . Congratulations to **Willie Nelson** for being one of the first four to be honored with awards as Grammy Legends, at the Pantages Theater, Hollywood, on CBS-TV . . . I want to say thanks to all of you for being the good people you are. And I'm asking you to consider this note, accompanied by a whole lot of love and good wishes for a happy holiday season, as



by Gerry Wood

my Christmas card to you. You see, I have a few more days to go—in bed—from a back and head injury in a fall in a local restaurant."

That's the word from one of the great ladies and class acts in American entertainment. Get well soon, Mae. Nashville needs your heart and spirit.

MAILBAG: From Washington, D.C., and the desk of **Lt. Bill Kaval**, U.S. Capitol Police: "Dear Gerry. Enjoy reading your column in Billboard each week. You're usually right on the ball, but the Dec. 2 column is a different story. I don't agree with your statement 'Elvis skipped country music, so we'll skip Elvis . . . NOT TRUE. You know better than that! As a fan, friend, and family friend (I was in the same yearbook—high school—as Priscilla, she in Germany, me in England—overseas brat), Elvis did not skip country music. Actually, pop and country skipped (screwed) Elvis, not the other way around. Take care. Sincerely, Bill Kaval."

Only Gerry Wood could write about **Elvis Presley** and country music and get in trouble with the U.S. Capitol Police. Actually, Lt. Kaval, you're right—my remarks about skip were flip. Nashville and the Grand Ole Opry never knew what to do with this exceptional, unique talent, although most of his best music was cut in Memphis and Nashville. Legend has it that Elvis was treated less than cordially during his one and only appearance on the Opry. And one major country music publisher took the time to personally plead with country stations not to program Presley songs. That adds to the irony of the Country Music Hall of Fame's catalog devoting an entire section to Elvis artifacts, and was, in fact, the gist of the flip skip blip.



10 New Faces To Show At CRS Meet Gathering Includes ASCAP, Canadian Music Shows

NASHVILLE—Ten acts that made significant chart breakthroughs in 1989 will be featured on the Country Radio Seminar's New Faces Show, March 3 at the Opryland Hotel here. In addition, three other new acts will perform at the ASCAP luncheon for seminar registrants, March 2. And, on March 3, the Canadian Country Music Assn. will hold a luncheon at which three other new performers will appear.

The New Faces artists are Daniele Alexander and the Kentucky Headhunters, Mercury/PolyGram; Suzy

Bogguss and Wild Rose, Capitol; Jann Browne, Curb; Mary Chapin Carpenter, CBS; Lionel Cartwright, MCA; the Lonesome Strangers, HighTone; Lorrie Morgan, RCA; and Travis Tritt, Warner Bros.

Working the ASCAP luncheon will be Alan Jackson, Arista; Billy Hill, Reprise; and Garth Brooks, Capitol.

The Canadian artists the CCMA will unveil are George Fox and the duo of Gary Fjellgaard & Linda Kidder.

Johnny Cash, Willie Nelson, Waylon Jennings, and Kris Kristofferson—collectively known as the Highwaymen—will participate in the seminar's opening ceremonies March 1. The four are scheduled to release a follow-up album to their 1985 "Highwayman" collection early this year.

TNNR (The Nashville Network Radio) will sponsor a hot-dog-and-beer lunch for seminar participants, also March 1.

A complete schedule and registration information is available from Country Radio Broadcasters at 50 Music Square West, Nashville, Tenn. 37203, or by calling 615-327-4487.



Sky Riding. Riders In The Sky visit WUBE Cincinnati to play for the station's Waking Crew morning show. Shown standing, from left, are Roger Naylor, WUBE; Ranger Doug, Riders In The Sky; Bill Whyte, WUBE; Too Slim, Riders In The Sky; and Jackie White, WUBE. Shown seated is Riders In The Sky's Woody Paul.

FOR WEEK ENDING JANUARY 6, 1990

Billboard TOP COUNTRY ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
Compiled from a national sample of retail store and one-stop sales reports.					
★★ NO. 1 ★★					
1	1	1	12	RANDY TRAVIS WARNER BROS. 25988 (8.98) (CD)	NO HOLDIN' BACK
2	2	2	34	CLINT BLACK ● RCA 9668-1 (8.98) (CD)	KILLIN' TIME
3	5	5	9	THE CHARLIE DANIELS BAND EPIC 45316/CBS (CD)	SIMPLE MAN
4	3	3	29	DOLLY PARTON COLUMBIA 44384/CBS (CD)	WHITE LIMOZEEN
5	6	6	13	SAWYER BROWN CAPITOL/CURB 92358/CAPITOL (8.98) (CD)	THE BOYS ARE BACK
6	4	4	15	REBA MCENTIRE MCA 8034 (8.98) (CD)	REBA LIVE
7	8	8	64	RICKY VAN SHELTON ● COLUMBIA 44221/CBS (CD)	LOVING PROOF
8	7	7	12	DWIGHT YOAKAM REPRISE 25989/WARNER BROS. (8.98) (CD)	JUST LOOKIN' FOR A HIT
9	9	9	46	SHENANDOAH COLUMBIA 44468/CBS (CD)	THE ROAD NOT TAKEN
10	11	11	34	GARTH BROOKS CAPITOL 90897 (8.98) (CD)	GARTH BROOKS
11	10	10	29	LORRIE MORGAN RCA 9594-1 (8.98) (CD)	LEAVE THE LIGHT ON
12	12	12	45	HANK WILLIAMS, JR. ● WARNER/CURB 25834/WARNER BROS. (8.98) (CD)	GREATEST HITS III
13	18	18	11	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
14	13	13	20	KEITH WHITLEY RCA 9809 (8.98) (CD)	I WONDER DO YOU THINK OF ME
15	15	15	45	GEORGE STRAIT ● MCA 42266 (8.98) (CD)	BEYOND THE BLUE NEON
16	17	17	21	WILLIE NELSON COLUMBIA 45046 (CD)	A HORSE CALLED MUSIC
17	16	16	8	RODNEY CROWELL COLUMBIA 45242/CBS (CD)	KEYS TO THE HIGHWAY
18	14	14	24	VERN GOSDIN COLUMBIA 45104/CBS (CD)	ALONE
19	20	20	68	K.T. OSLIN ▲ RCA 8369 (8.98) (CD)	THIS WOMAN
20	19	19	33	KENNY ROGERS REPRISE 1-25792/WARNER BROS. (8.98) (CD)	SOMETHING INSIDE SO STRONG
21	28	28	8	THE KENTUCKY HEADHUNTERS MERCURY 838 744-1 (CD)	PICKIN' ON NASHVILLE
22	24	24	137	RANDY TRAVIS ▲ ³ WARNER BROS. 25568-1 (8.98) (CD)	ALWAYS & FOREVER
23	22	22	65	PATTY LOVELESS MCA 42223 (8.98) (CD)	HONKY TONK ANGEL
24	21	21	30	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (8.98) (CD)	ABSOLUTE TORCH AND TWANG
25	26	26	37	THE JUDDS ● CURB/RCA 9595/RCA (8.98) (CD)	RIVER OF TIME
26	23	23	44	BILLY JOE ROYAL ATLANTIC 91064 (8.98) (CD)	TELL IT LIKE IT IS
27	25	25	46	ALABAMA ● RCA 8587-1 (8.98) (CD)	SOUTHERN STAR
28	29	29	72	THE JUDDS ▲ RCA/CURB 8318-1/RCA (8.98) (CD)	GREATEST HITS
29	30	30	75	RANDY TRAVIS ▲ WARNER BROS. 25738 (8.98) (CD)	OLD 8 X 10
30	27	27	33	REBA MCENTIRE ● MCA 6294 (8.98) (CD)	SWEET SIXTEEN
31	33	33	37	KATHY MATTEA MERCURY 836 950 1 (CD)	WILLOW IN THE WIND
32	32	32	33	NITTY GRITTY DIRT BAND UNIVERSAL 12500/MCA (10.98) (CD)	WILL THE CIRCLE BE UNBROKEN, VOL. II
33	31	31	81	KEITH WHITLEY ● RCA 6494-1 (8.98) (CD)	DON'T CLOSE YOUR EYES
34	36	36	7	RICKY VAN SHELTON COLUMBIA 45269/CBS (CD)	SINGS CHRISTMAS
35	35	35	12	HIGHWAY 101 WARNER BROS. 25992 (8.98) (CD)	PAINT THE TOWN
36	38	38	125	PATSY CLINE ▲ ² MCA 12 (8.98) (CD)	GREATEST HITS
37	37	37	21	MARY CHAPIN CARPENTER COLUMBIA 44228/CBS (CD)	STATE OF THE HEART
38	41	41	148	RICKY VAN SHELTON ▲ COLUMBIA 40602/CBS (CD)	WILD EYED DREAM

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
39	34	34	11	ANNE MURRAY CAPITOL 92072 (8.98) (CD)	GREATEST HITS, VOL. II
40	39	39	19	TANYA TUCKER CAPITOL 91814 (8.98) (CD)	GREATEST HITS
41	40	40	88	RODNEY CROWELL COLUMBIA 44076/CBS (CD)	DIAMONDS & DIRT
42	42	42	9	THE STATLER BROTHERS MERCURY 838 231-1 (CD)	STATLER BROTHERS LIVE - SOLD OUT
43	43	43	15	THE OAK RIDGE BOYS MCA 42311 (8.98) (CD)	AMERICAN DREAMS
44	45	45	185	RANDY TRAVIS ▲ ² WARNER BROS. 1-25435 (8.98) (CD)	STORMS OF LIFE
45	47	47	6	KENNY ROGERS REPRISE 25973/WARNER BROS. (8.98) (CD)	CHRISTMAS IN AMERICA
46	44	44	202	ALABAMA ▲ ³ RCA AHL 1-7170 (8.98) (CD)	GREATEST HITS
47	46	46	11	PAUL OVERSTREET RCA 9717-1 (8.98) (CD)	SOWIN' LOVE
48	48	48	119	GEORGE STRAIT ▲ MCA 42035 (8.98) (CD)	GREATEST HITS, VOL. 2
49	49	49	127	K.T. OSLIN ▲ RCA 5924-1 (8.98) (CD)	80'S LADIES
50	52	52	10	MARTY STUART MCA 42312 (8.98) (CD)	HILLBILLY ROCK
51	51	51	216	GEORGE STRAIT ▲ MCA 5567 (8.98) (CD)	GEORGE STRAIT'S GREATEST HITS
52	53	53	100	VERN GOSDIN COLUMBIA 40982/CBS (CD)	CHISELED IN STONE
53	56	56	34	THE CHARLIE DANIELS BAND ▲ EPIC 38795/CBS (CD)	A DECADE OF HITS
54	50	50	26	RICKY SKAGGS EPIC 45027/CBS (CD)	KENTUCKY THUNDER
55	54	54	12	SKIP EWING MCA 42301 (8.98) (CD)	THE WILL TO LOVE
56	66	66	42	ROSANNE CASH COLUMBIA 45054/CBS (CD)	HITS 1979 - 1989
57	57	57	28	SUZY BOGGUSS CAPITOL 90237 (8.98) (CD)	SOMEWHERE BETWEEN
58	75	75	37	STEVE WARINER MCA 42272 (8.98) (CD)	I GOT DREAMS
59	55	55	81	K.D. LANG SIRE 25724/WARNER BROS. (8.98) (CD)	SHADOWLAND
60	60	60	11	DANIELE ALEXANDER MERCURY 838 352 (CD)	FIRST MOVE
61	58	58	293	HANK WILLIAMS, JR. ▲ ² WARNER/CURB 60193/WARNER BROS. (8.98) (CD)	GREATEST HITS, VOLUME I
62	65	65	26	MERLE HAGGARD EPIC 44283/CBS (CD)	5:01 BLUES
63	61	61	18	DON WILLIAMS RCA 9656-1 (8.98) (CD)	ONE GOOD WELL
64	62	62	42	BAILLIE AND THE BOYS RCA 8454 (8.98) (CD)	TURN THE TIDE
65	68	68	9	SHELBY LYNNE EPIC 44260/CBS (CD)	SUNRISE
66	63	63	23	HOLLY DUNN WARNER BROS. 25939 (8.98) (CD)	THE BLUE ROSE OF TEXAS
67	59	59	12	NANCI GRIFFITH MCA 6319 (8.98) (CD)	STORMS
68	RE-ENTRY	87		BILLY JOE ROYAL ● ATLANTIC 90658-1 (8.98) (CD)	THE ROYAL TREATMENT
69	64	64	342	WILLIE NELSON ▲ ² COLUMBIA KC 237542/CBS (CD)	GREATEST HITS
70	70	70	41	LYLE LOVETT MCA/CURB 42263/MCA (8.98) (CD)	LYLE LOVETT AND HIS LARGE BAND
71	NEW ▶		1	SOUNDTRACK COLUMBIA 45331/CBS (CD)	NEXT OF KIN
72	74	74	42	GEORGE JONES EPIC 44078/CBS (CD)	ONE WOMAN MAN
73	RE-ENTRY	8		JANIE FRICKIE COLUMBIA 45087/CBS (CD)	LABOR OF LOVE
74	72	72	24	CANYON 16TH AVENUE 70556 (8.98) (CD)	RADIO ROMANCE
75	71	71	25	LIONEL CARTWRIGHT MCA 42276 (8.98) (CD)	LIONEL CARTWRIGHT

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. 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.

Billboard. POWER PLAYLISTS

Sample Playlists of the Nation's Largest Country Radio Stations

WMZQ
98.7FM 1390AM
P.D.: Gary McCartie

1	2	Highway 101, Who's Lonely Now
2	4	Keith Whitley, It Ain't Nothin'
3	5	Billy Joe Royal, Till I Can't Take It Anymore
4	7	Glenn Campbell, She's Gone, Gone, Gone
5	8	Rodney Crowell, Many A Long & Lonesome Highway
6	9	Skip Ewing, It's Your Again
7	3	Holly Dunn, There Goes My Heart Again
8	11	Tanya Tucker, My Arms Stay Open All Night
9	12	Willie Nelson, There You Are
10	13	Steve Warner, When I Could Come Home To You
11	19	Clint Black, Nobody's Home
12	1	Lorrie Morgan, Out Of Your Shoes
13	14	Nitty Gritty Dirt Band, When It's Gone
14	17	The Desert Rose Band, Start All Over Again
15	16	Lionel Cartwright, In My Eyes
16	18	Ricky Van Shelton, Statue Of A Fool
17	10	Shenandoah, Two Dozen Roses
18	21	Baillie And The Boys, I Can't Turn The Tide
19	22	The Judds, One Man Woman
20	25	Ronnie Milsap, A Woman In Love
21	24	Vern Gosdin, That Just About Does It
22	23	Kathy Mattea, Where've You Been
23	27	Eddie Rabbit, On Second Thought
24	26	Alabama, Southern Star
25	6	Don Williams, I've Been Loved By The Best
26	29	Skip Ewing, It Wasn't His Child
27	28	Jennifer McCarter & The McCarters, Quit While I
A28	—	Charley Pride, Amy's Eyes
A29	—	The Forester Sisters, Leave It Alone
30	23	Garth Brooks, It Tomorrow Never Comes

ATLANTA'S COUNTRY LEADER KICKS
101.5 fm
P.D.: Neil McGinley

1	3	Lorrie Morgan, Out Of Your Shoes
2	4	Ronnie Milsap, A Woman In Love
3	5	Holly Dunn, There Goes My Heart Again
4	6	Highway 101, Who's Lonely Now
5	7	Billy Joe Royal, Till I Can't Take It Anymore
6	10	Keith Whitley, It Ain't Nothin'
7	9	Vern Gosdin, That Just About Does It
8	11	Willie Nelson, There You Are
9	12	The Charlie Daniels Band, Simple Man
10	13	Rodney Crowell, Many A Long & Lonesome Highway
11	14	Glenn Campbell, She's Gone, Gone, Gone
12	16	Clint Black, Nobody's Home
13	15	Tanya Tucker, My Arms Stay Open All Night
14	19	The Judds, One Man Woman
15	20	The Desert Rose Band, Start All Over Again
16	18	K.T. Oslin, Didn't Expect It To Go Down This Way
17	21	Ricky Van Shelton, Statue Of A Fool
18	23	Steve Warner, When I Could Come Home To You
19	24	Baillie And The Boys, I Can't Turn The Tide
20	27	Alabama, Southern Star
21	25	Skip Ewing, It's Your Again
22	28	Kathy Mattea, Where've You Been
23	26	Nitty Gritty Dirt Band, When It's Gone
A26	—	Shenandoah, Two Dozen Roses
A27	—	George Strait, Overnight Success
A28	—	Merle Haggard, If You Want To Be My Woman
A29	—	The Forester Sisters, Leave It Alone
—	—	Restless Heart, Fast Movin' Train

STEREO WFMS FM 95.5
...is Country Music
P.D.: Russ Schell

1	2	Lorrie Morgan, Out Of Your Shoes
2	4	Highway 101, Who's Lonely Now
3	5	Billy Joe Royal, Till I Can't Take It Anymore
4	6	Glenn Campbell, She's Gone, Gone, Gone
5	7	Vern Gosdin, That Just About Does It
6	9	Keith Whitley, It Ain't Nothin'
7	1	Ronnie Milsap, A Woman In Love
8	10	The Charlie Daniels Band, Simple Man
9	11	Rodney Crowell, Many A Long & Lonesome Highway
10	13	Willie Nelson, There You Are
11	15	Steve Warner, When I Could Come Home To You
12	14	Nitty Gritty Dirt Band, When It's Gone
13	17	Skip Ewing, It's Your Again

INDIANAPOLIS
P.D.: Russ Schell

1	2	Lorrie Morgan, Out Of Your Shoes
2	4	Highway 101, Who's Lonely Now
3	5	Billy Joe Royal, Till I Can't Take It Anymore
4	6	Glenn Campbell, She's Gone, Gone, Gone
5	7	Vern Gosdin, That Just About Does It
6	9	Keith Whitley, It Ain't Nothin'
7	1	Ronnie Milsap, A Woman In Love
8	10	The Charlie Daniels Band, Simple Man
9	11	Rodney Crowell, Many A Long & Lonesome Highway
10	13	Willie Nelson, There You Are
11	15	Steve Warner, When I Could Come Home To You
12	14	Nitty Gritty Dirt Band, When It's Gone
13	17	Skip Ewing, It's Your Again

104 WJZR
P.D.: Les Acree

1	2	Shenandoah, Two Dozen Roses
2	1	Garth Brooks, It Tomorrow Never Comes
3	3	Ronnie Milsap, A Woman In Love
4	6	Highway 101, Who's Lonely Now
5	7	Billy Joe Royal, Till I Can't Take It Anymore
6	8	Vern Gosdin, That Just About Does It
7	5	Holly Dunn, There Goes My Heart Again
8	13	Steve Warner, When I Could Come Home To You
9	11	Kenny Rogers, The Love I've Been Through
10	12	Travis Tritt, Country Club
11	14	Lorrie Morgan, Out Of Your Shoes
12	4	Don Williams, I've Been Loved By The Best
13	17	Nitty Gritty Dirt Band, When It's Gone
14	10	Eddy Raven, Bayou Boys
15	19	Tanya Tucker, My Arms Stay Open All Night
16	20	The Charlie Daniels Band, Simple Man
17	21	Baillie And The Boys, I Can't Turn The Tide
18	22	Charley Pride, Amy's Eyes
19	9	Patty Loveless, The Lonely Side Of Love
20	26	Clint Black, Nobody's Home
21	25	The Kentucky Headhunters, Walk Softly On This H
22	24	Sawyer Brown, The Race Is On
23	27	Kathy Mattea, Where've You Been
24	28	Ricky Van Shelton, Statue Of A Fool
25	30	Curtis Wright, She's Got A Man On Her Mind
26	29	Lionel Cartwright, In My Eyes
27	1	Paul Overstreet, All The Fun
28	32	The Statler Brothers, A Hurt I Can't Handle
29	18	Randy Travis, It's Just A Matter Of Time
30	33	George Strait, Overnight Success

KPLX 99.5
P.D.: Bobby Kraig

1	2	Highway 101, Who's Lonely Now
2	1	Ronnie Milsap, A Woman In Love
3	4	Glenn Campbell, She's Gone, Gone, Gone
4	6	The Charlie Daniels Band, Simple Man
5	7	Billy Joe Royal, Till I Can't Take It Anymore
6	8	Keith Whitley, It Ain't Nothin'
7	3	Shenandoah, Two Dozen Roses
8	10	Lorrie Morgan, Out Of Your Shoes
9	11	Willie Nelson, There You Are
10	12	Skip Ewing, It's Your Again
11	5	Don Williams, I've Been Loved By The Best
12	9	Randy Travis, It's Just A Matter Of Time
13	14	Clint Black, Nobody's Home
14	15	Tanya Tucker, My Arms Stay Open All Night
15	16	Vern Gosdin, That Just About Does It
16	18	Ricky Van Shelton, Statue Of A Fool
17	19	Steve Warner, When I Could Come Home To You
18	23	Baillie And The Boys, I Can't Turn The Tide
19	20	Alabama, Southern Star
20	25	Skip Ewing, It's Your Again
21	28	Kathy Mattea, Where've You Been
22	24	Nitty Gritty Dirt Band, When It's Gone
23	22	Eddie Rabbit, On Second Thought
24	25	Shenandoah, Two Dozen Roses
A26	—	George Strait, Overnight Success
A27	—	Merle Haggard, If You Want To Be My Woman
A28	—	The Forester Sisters, Leave It Alone
A29	—	Restless Heart, Fast Movin' Train

DALLAS
P.D.: Bobby Kraig

1	2	Highway 101, Who's Lonely Now
2	1	Ronnie Milsap, A Woman In Love
3	4	Glenn Campbell, She's Gone, Gone, Gone
4	6	The Charlie Daniels Band, Simple Man
5	7	Billy Joe Royal, Till I Can't Take It Anymore
6	8	Keith Whitley, It Ain't Nothin'
7	3	Shenandoah, Two Dozen Roses
8	10	Lorrie Morgan, Out Of Your Shoes
9	11	Willie Nelson, There You Are
10	12	Skip Ewing, It's Your Again
11	5	Don Williams, I've Been Loved By The Best
12	9	Randy Travis, It's Just A Matter Of Time
13	14	Clint Black, Nobody's Home
14	15	Tanya Tucker, My Arms Stay Open All Night
15	16	Vern Gosdin, That Just About Does It
16	18	Ricky Van Shelton, Statue Of A Fool
17	19	Steve Warner, When I Could Come Home To You
18	23	Baillie And The Boys, I Can't Turn The Tide
19	20	Alabama, Southern Star
20	25	Skip Ewing, It's Your Again
21	28	Kathy Mattea, Where've You Been
22	24	Nitty Gritty Dirt Band, When It's Gone
23	22	Eddie Rabbit, On Second Thought
24	25	Shenandoah, Two Dozen Roses
A26	—	George Strait, Overnight Success
A27	—	Merle Haggard, If You Want To Be My Woman
A28	—	The Forester Sisters, Leave It Alone
A29	—	Restless Heart, Fast Movin' Train



by Marie Ratliff

THE CHARLIE DANIELS BAND has tapped into the basic emotions of America's blue-collar population with "Simple Man" (Epic). The album has rocketed to a strong No. 3 on the Top Country Album chart in only nine weeks, while the title song from the package sits at No. 12 on the Hot Country Singles chart. With new fans discovering the group, an earlier CDB package, "A Decade Of Hits," is also moving back up the album chart and is bulleted at No. 53.

"IT REALLY SURPRISED ME," says MD Dan O'Brian, WIRK West Palm Beach, Fla., of Charley Pride's "Amy's Eyes" (16th Avenue). "I thought it was a real good record but I didn't feel it would get the response it's been getting. This is the first Charley Pride record we've played in probably five or six years. To our younger core audience, it's almost like he's a brand-new artist."

"It's a song that has a lot to say," says MD Pat Martin, WTSO Madison, Wisc. "I have two little girls of my own and I can really relate to it, and so can most of our audience. It's such a sentimental song—and the response is there." "Amy's Eyes" is currently charted at No. 31.

Another relatable song, says Martin, is Paul Overstreet's "Seein' My Father In Me" (RCA). "It's a typical Paul Overstreet masterpiece," he says. "It's the type of song that not only shows him for the talent he is, but also shows that he is one of the strongest songwriters in the country." Overstreet has the Hot Shot Debut at No. 61.

FIRST-TIMER SHOWS WELL: New recording artist Tish Hinojosa, whose debut A&M record "Til U Love Me Again" is charted at No. 77, is getting good response in the Boston area, according to WCAV MD Mark Burns. "We're already getting some real good phones on it," he says. "She performed here and impressed a lot of people with her style. This is a country record in the mold of a Highway 101 or someone like that. I think she has a great future."

Burns also notes good response on Gene Watson's "The Great Divide" (Warner Bros.), currently charted at No. 44. "This guy delivers a country song so well; he's pulling some real good phones."

MD J.C. Simon, KFMS Las Vegas, Nev., is impressed with Watson's stylistic delivery. "I don't think anybody could have done that song but him, I wouldn't have cared for it by anybody else."

"EXILE HAS A SMASH with 'Keep It In The Middle Of The Road' [Arista]," says MD John Saville, WYVZ Hartford, Conn. "It's a real instrumental and vocal showcase. We need a lot more of this kind of hot up-tempo song. The tempo of new releases seems to drag in winter, but that's not the case with this one." Exile is charted at No. 46.

Saville adds that his younger audience has discovered Marsha Thornton through her MCA release "A Bottle Of Wine And Patsy Cline." "It had an outstanding test of 100% positive on our 'Make It Or Break It' show. Our listeners obviously like it a whole lot." Thornton's single debuts at No. 73 on the Hot Country Singles chart.

COUNTRY SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
86 ACROSS THE ROOM FROM YOU (Darn Write, BMI/Airhead, BMI)	BMI/Acuff-Rose, BMI
90 ALL THE FUN (Scarlett Moon, BMI) CLM	BMI/Alley
96 AN AMERICAN FAMILY (Famous, ASCAP/Bob Corbin, ASCAP) CPP	BMI/Alley
31 AMY'S EYES (Loose Ends, ASCAP/Prater, ASCAP)	BMI/Alley
93 BAYOU BOYS (Morganactive, ASCAP/You & I, ASCAP/WB, ASCAP/Two Sons, ASCAP/RavenSong, ASCAP) CPP/WBM	BMI/Alley
99 A BETTER LOVE NEXT TIME (Johnny Christopher, BMI/Chris Wood, BMI)	BMI/Alley
71 BLACK AND WHITE (Prestoons, ASCAP/Curb, ASCAP)	BMI/Alley
100 BLUE BLOODED WOMAN (Kayteekay, ASCAP/Tom Collins, BMI/Murrah, BMI) CPP	BMI/Alley
73 A BOTTLE OF WINE AND PATSY CLINE (Willesden, BMI/PolyGram International, ASCAP)	BMI/Alley
88 BREAKING NEW GROUND (Kayteekay, ASCAP/Dixie Caroline, ASCAP/Cholampy, SESAC/PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	BMI/Alley
37 THE CENTER OF MY UNIVERSE (Bellamy Bros., ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP	BMI/Alley
74 CHAINS (Silverline, BMI/Andite Invasion, BMI/Cross Keys, ASCAP)	BMI/Alley
55 COUNTRY CLUB (Triumvirate, BMI) HL	BMI/Alley
87 CRAZY DRIVER (Old Dreams, BMI)	BMI/Alley
75 DARKNESS OF THE LIGHT (Second Base, BMI/Ponskoggin, BMI/Scottland, BMI)	BMI/Alley
47 DIDN'T EXPECT IT TO GO DOWN THIS WAY (Wooden Wonder, SESAC) HL	BMI/Alley
45 DON'T LEAVE HER LONELY TOO LONG (Songs Of PolyGram, BMI) HL	BMI/Alley
34 FAST MOVIN' TRAIN (MCA, ASCAP/Emerald River, ASCAP)	BMI/Alley
85 FEELINGS FOR EACH OTHER (Door Knob, BMI)	BMI/Alley
64 GHOST TOWN (PolyGram International, ASCAP/Songs DeBurgo, ASCAP/Chappell & Co., ASCAP/Serenity Manor, ASCAP/Chris Wald, ASCAP/Hopi Sound, ASCAP)	BMI/Alley
57 GOOD AS GONE (Suzi Bob, ASCAP/Suzi Joe, ASCAP)	BMI/Alley
44 THE GREAT DIVIDE (Tennessee Hills, BMI/Three Story, ASCAP) WBM	BMI/Alley
65 HEART FROM A STONE (BMG, ASCAP/Black Rhapsody, ASCAP) HL	BMI/Alley
40 HEARTBREAK HURRICANE (PolyGram International, ASCAP/Amanda-Lin, ASCAP) HL	BMI/Alley
43 HE'S ALIVE (New Pax Music Press, ASCAP)	BMI/Alley
56 HE'S GOTTA HAVE ME (Tree, BMI/Zomba, ASCAP) HL	BMI/Alley
58 I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH) (Stone Agate, BMI) CPP	BMI/Alley
20 I CAN'T TURN THE TIDE (Colgems-EMI, ASCAP) WBM	BMI/Alley
95 IF I EVER FALL IN LOVE AGAIN (Warner-Elektra-Asylum, BMI/Gloria Sklerov, BMI/Dorff, BMI) CPP/WBM	BMI/Alley
35 IF TOMORROW NEVER COMES (Evanlee, ASCAP/Major Bob, ASCAP)	BMI/Alley
36 IF YOU WANT TO BE MY WOMAN (Owen Publications, BMI)	BMI/Alley
27 IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN (MCA, ASCAP/Ten Ten, ASCAP) HL	BMI/Alley
84 I'M SO AFRAID OF LOSING YOU AGAIN (Unichappell,	BMI/Alley
16 IN MY EYES (Silverline, BMI/Long Run, BMI) WBM	BMI/Alley
40 IT AIN'T NOthin' (Milhouse, BMI) HL	BMI/Alley
50 IT'S JUST A MATTER OF TIME (Trio, BMI/Alley, BMI/Iza, BMI) HL	BMI/Alley
8 IT'S YOU AGAIN (Acuff-Rose, BMI/Milene, ASCAP) CPP	BMI/Alley
76 I'VE BEEN A FOOL (Checkmate, BMI)	BMI/Alley
32 I'VE BEEN LOVED BY THE BEST (PolyGram International, ASCAP/Ranger Bob, ASCAP/Careers, BMI) CPP/HL	BMI/Alley
46 KEEP IT IN THE MIDDLE OF THE ROAD (Tree, BMI/Pacific Island, BMI)	BMI/Alley
67 LATELY ROSE (Trader-Price, BMI/Starstruck Angel, BMI)	BMI/Alley
30 LEAVE IT ALONE (Careers, BMI/BMG Songs, ASCAP) HL/PPP	BMI/Alley
80 LET IT BE YOU (Cross Keys, ASCAP/Silverline, BMI) HL/WBM	BMI/Alley
82 LICENSE TO STEAL (Jeh, ASCAP/BMG, ASCAP)	BMI/Alley
41 LITTLE GIRL (W.B.M., SESAC)	BMI/Alley
49 THE LONELY SIDE OF LOVE (Songs Of PolyGram, BMI/Blue Fire, BMI) HL	BMI/Alley
83 LOVE IS A HARD ROAD (Diamond Dog, ASCAP/Love This Town, ASCAP/Song Auction, ASCAP)	BMI/Alley
81 MAMA'S DAILY BREAD (Toni Dae, BMI/Recording Room, ASCAP)	BMI/Alley
5 MANY A LONG & LONESOME HIGHWAY (Coolwell, ASCAP/Willin' David, BMI/Blue Sky Rider, BMI)	BMI/Alley
9 MY ARMS STAY OPEN ALL NIGHT (Screen Gems-EMI, BMI/Scarlett Moon, BMI/MCA, ASCAP/Don Schlitz, ASCAP) HL/WBM/CLM	BMI/Alley
97 MY SWEET LOVE AIN'T AROUND (Acuff-Rose, BMI/Hiram, BMI) CPP	BMI/Alley
68 NEVER ALONE (Benefit, BMI/Chelcatt, BMI/Atlantic, BMI)	BMI/Alley
70 NEVER HAD IT SO GOOD (Getarealjob, ASCAP/Obie Diner, BMI/Bug, BMI) HL	BMI/Alley
33 NO MATTER HOW HIGH (ESP, BMI)	BMI/Alley
11 NOBODY'S HOME (Howlin'Hits, ASCAP) CPP	BMI/Alley
89 OH PRETTY WOMAN (Acuff-Rose, BMI/Opryland, BMI)	BMI/Alley
26 ON SECOND THOUGHT (Eddie Rabbit, BMI)	BMI/Alley
19 ONE MAN WOMAN (Irving, BMI) CPP	BMI/Alley
2 OUT OF YOUR SHOES (Ha-Deb, ASCAP/Patti Ryan, ASCAP/Mickey James, ASCAP)	BMI/Alley
25 OVERNIGHT SUCCESS (Acuff-Rose, BMI) CPP	BMI/Alley
29 QUIT WHILE I'M BEHIND (Farm Hand, ASCAP/Debaris, BMI/EMI April, ASCAP/Ide Of March, ASCAP) HL	BMI/Alley
72 QUITTIN' TIME (Grog, ASCAP)	BMI/Alley
66 THE RACE IS ON (Tree, BMI/Glad, BMI) HL	BMI/Alley
54 RADIO ROMANCE (Warner-Tamerlane, BMI/Englishtown, BMI/Milene, ASCAP) CPP/WBM	BMI/Alley
78 ROUTE 66 (Londontown, ASCAP)	BMI/Alley
91 SEEIN' MY FATHER IN ME (Scarlett Moon, BMI)	BMI/Alley
91 SELFISH MAN (Little Bill, BMI)	BMI/Alley
52 SHE'S A LITTLE PAST FORTY (Tree, BMI/Pacific Island, BMI) HL	BMI/Alley
6 SHE'S GONE, GONE, GONE (Tree, BMI) HL	BMI/Alley
38 SHE'S GOT A MAN ON HER MIND (David 'N' Will, ASCAP/WB, ASCAP/Two Sons, ASCAP) WBM	BMI/Alley
48 SHOULDA, COULDA, WOULDA LOVED YOU (Les	BMI/Alley
12 SIMPLE MAN (Cabin Fever, BMI/Miss Hazel, BMI) WBM	BMI/Alley
94 SOMETHINGS GOT A HOLD ON ME (Americanada, ASCAP) HL	BMI/Alley
51 SOONER OR LATER (W.B.M., SESAC/Screen Gems-EMI, BMI)	BMI/Alley
22 SOUTHERN STAR (Tom Collins, BMI/Collins Court, ASCAP) CPP	BMI/Alley
17 START ALL OVER AGAIN (Bar None, BMI/Bug, BMI) HL	BMI/Alley
18 STATUE OF A FOOL (Sure Fire, BMI)	BMI/Alley
39 TELL ME WHY (Sweet Bird, BMI/Silverline, BMI) WBM	BMI/Alley
7 THAT JUST ABOUT DOES IT (Hidden Lake, BMI/Hookem, ASCAP) CPP	BMI/Alley
24 THERE GOES MY HEART AGAIN (Zomba, ASCAP/Willesden, BMI/Forest Hills, BMI) CPP	BMI/Alley
10 THERE YOU ARE (Almo, ASCAP/Brio Blues, ASCAP/Irving, BMI/Eaglewood, BMI) CPP	BMI/Alley
10 THREE FLAMES (Oaria Varia, BMI)	BMI/Alley
79 TIL LOVE COMES AGAIN (AMR, ASCAP/New Haven, BMI) CPP	BMI/Alley
77 TIL U LOVE ME AGAIN (Almo, ASCAP/Manazo, ASCAP)	BMI/Alley
3 TILL I CAN'T TAKE IT ANYMORE (Alley, BMI/Trio, BMI/Eden, BMI) HL	BMI/Alley
42 TIME'S UP (Screen Gems-EMI, BMI/Moon & Stars, BMI/Silverline, BMI/Cross Keys, ASCAP) HL/WBM	BMI/Alley
63 TRASHY WOMEN (Groper, BMI/Rhythm Wrangler, BMI)	BMI/Alley
23 TWO DOZEN ROSES (Colgems-EMI, ASCAP/Beginner, ASCAP) WBM	BMI/Alley
62 THE VOVS GO UNBROKEN (ALWAYS TRUE TO YOU) (Gary Burr, ASCAP/Zena, ASCAP) CPP/HL	BMI/Alley
28 WALK SOFTLY ON THIS HEART OF MINE (Bill Monroe, BMI)	BMI/Alley
14 WHEN I COULD COME HOME TO YOU (Steve Warner, BMI/Irving, BMI/Tom Collins, BMI/Murrah, BMI) CPP	BMI/Alley
13 WHEN IT'S GONE (Jim Boy, ASCAP/Bughouse, ASCAP/Don Schlitz, ASCAP/Almo, ASCAP) CPP/HL	BMI/Alley
21 WHERE'VE YOU BEEN (Wrensong, ASCAP/Cross Keys, ASCAP/CBS, ASCAP) HL/WBM	BMI/Alley
53 WHO'S GONNA KNOW (Maypop, BMI/James Griffin, BMI/Lucy's Boy, BMI)	BMI/Alley
1 WHO'S LONELY NOW (Cross Keys, ASCAP) HL	BMI/Alley
15 A WOMAN IN LOVE (David 'N' Will, ASCAP/Front Burner, ASCAP)	BMI/Alley
98 WONDERFUL TONIGHT (Chappell & Co., ASCAP) HL	BMI/Alley
59 YELLOW ROSES (Velvet Apple, BMI) CPP	BMI/Alley
69 YOU CAN'T FLY LIKE AN EAGLE (Karnicky Hall, BMI/21st Avenue, BMI/Mecan, BMI/Southern Gold, ASCAP)	BMI/Alley
92 YOU MUST NOT BE DRINKING ENOUGH (Danny Kortchmar, ASCAP) WBM	BMI/Alley

HOT COUNTRY SINGLES ACTION

RADIO MOST ADDED

	GOLD ADDS 33 REPORTERS	SILVER ADDS 56 REPORTERS	BRONZE/ SECONDARY ADDS 57 REPORTERS	TOTAL ADDS 146 REPORTERS	TOTAL ON
SOONER OR LATER					
EDDY RAVEN UNIVERSAL	6	18	33	57	69
LITTLE GIRL					
REBA MCENTIRE MCA	7	15	22	44	106
SEEIN' MY FATHER IN ME					
PAUL OVERSTREET RCA	4	11	22	37	39
NO MATTER HOW HIGH					
THE OAK RIDGE BOYS MCA	8	13	15	36	119
FAST MOVIN' TRAIN					
RESTLESS HEART RCA	10	12	6	28	115
A BOTTLE OF WINE & PATSY...					
MARSHA THORNTON MCA	1	7	14	22	24
QUITTIN' TIME					

Billboard® HOT COUNTRY SINGLES™

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THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	3	3	14	★★ NO. 1 ★★ WHO'S LONELY NOW P.WORLEY, E.SEAY (K.BROOKS, D.COOK)	HIGHWAY 101 WARNER BROS. 7-22779
2	2	2	18	OUT OF YOUR SHOES B.BECKETT (J.WOOD, P.RYAN, S.SPIVEY)	◆ LORRIE MORGAN RCA 9016-7
3	4	4	15	TILL I CAN'T TAKE IT ANYMORE N.LARKIN (C.OTIS, J.BURTON)	◆ BILLY JOE ROYAL ATLANTIC 7-88815
4	5	5	13	IT AIN'T NOTHIN' G.FUNDIS, K.WHITLEY (T.HASELDEN)	◆ KEITH WHITLEY RCA 9059-7
5	7	7	13	MANY A LONG & LONESOME HIGHWAY R.CROWELL, T.BROWN (R.CROWELL, W.JENNINGS)	◆ RODNEY CROWELL COLUMBIA 38-73042/CBS
6	6	6	15	SHE'S GONE, GONE, GONE J.BOWEN, G.CAMPBELL (H.HOWARD)	GLEN CAMPBELL UNIVERSAL 66024
7	9	9	15	THAT JUST ABOUT DOES IT B.MONTGOMERY (M.D.BARNES, V.GOSDIN)	◆ VERN GOSDIN COLUMBIA 38-69084/CBS
8	11	11	14	IT'S YOU AGAIN J.BOWEN, S.ewing (S.ewing, M.geiger, W.mullis)	SKIP EWING MCA 53732
9	14	14	11	MY ARMS STAY OPEN ALL NIGHT J.CRUTCHFIELD (P.OVERSTREET, D.SCHLITZ)	TANYA TUCKER CAPITOL 44469
10	12	12	14	THERE YOU ARE F.FOSTER (M.REID, K.FLEMING)	◆ WILLIE NELSON COLUMBIA 38-73015/CBS
11	16	16	8	NOBODY'S HOME J.STROUD, M.WRIGHT (C.BLACK)	CLINT BLACK RCA 9078-7
12	13	13	13	SIMPLE MAN J.STROUD (C.DANIELS, J.GAVIN, C.HAYWARD, T.DIGREGARIO)	◆ THE CHARLIE DANIELS BAND EPIC 34-73030/CBS
13	15	15	14	WHEN IT'S GONE R.SCRUGGS, NITTY GRITTY DIRT BAND (J.FADDEN, D.SCHLITZ)	◆ NITTY GRITTY DIRT BAND UNIVERSAL 66023
14	17	17	12	WHEN I COULD COME HOME TO YOU J.BOWEN (S.WARINER, R.MURRAH)	STEVE WARINER MCA 53738
15	1	1	16	A WOMAN IN LOVE R.MILLSAP, R.GALBRAITH, T.COLLINS (D.MILLETT, C.WRIGHT)	◆ RONNIE MILSAP RCA 9027-7
16	18	18	13	IN MY EYES T.BROWN, S.SMITH (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA 53723
17	19	19	10	START ALL OVER AGAIN P.WORLEY, E.SEAY (C.HILLMAN, S.HILL)	THE DESERT ROSE BAND MCA/CURB 53746/MCA
18	21	21	7	STATUE OF A FOOL S.BUCKINGHAM (J.CRUTCHFIELD)	◆ RICKY VAN SHELTON COLUMBIA 38-73077/CBS
19	22	22	7	ONE MAN WOMAN B.MAHER (P.KENNERLEY)	THE JUDDS CURB/RCA 9077-7/RCA
20	23	23	10	I CAN'T TURN THE TIDE K.LEHNING (M.BONAGURA, K.BAILLIE, C.BICKHARDT)	◆ BAILLIE AND THE BOYS RCA 9076-7
21	28	28	7	WHERE'VE YOU BEEN A.REYNOLDS (J.VEZNER, D.HENRY)	◆ KATHY MATTEA MERCURY 876 262-7
22	27	27	5	SOUTHERN STAR B.BECKETT, ALABAMA (R.MURRAH, S.DEAN, R.ALVES)	ALABAMA RCA 9083-7
23	10	10	17	TWO DOZEN ROSES R.HALL, R.BYRNE (R.BYRNE, M.MCANALLY)	SHENANDOAH COLUMBIA 38-69061/CBS
24	8	8	16	THERE GOES MY HEART AGAIN H.DUNN, C.WATERS (L.WILSON, W.PERRY, J.DIFFIE)	◆ HOLLY DUNN WARNER BROS. 7-22796
25	30	30	6	OVERNIGHT SUCCESS J.BOWEN, G.STRAIT (S.D.SHAFFER)	GEORGE STRAIT MCA 53755
26	31	31	5	ON SECOND THOUGHT R.LANDIS (E.RABBITT)	◆ EDDIE RABBITT UNIVERSAL 66025
27	29	29	11	IF YOUR HEART SHOULD EVER ROLL THIS WAY AGAIN B.HALVERSON, R.BENNETT (A.CUNNINGHAM, MURWIN)	◆ JO-EL SONNIER RCA 9014-7
28	25	25	15	WALK SOFTLY ON THIS HEART OF MINE THE KENTUCKY HEADHUNTERS (B.MONROE, J.LANDERS)	◆ THE KENTUCKY HEADHUNTERS MERCURY 874 744-7
29	32	32	11	QUIT WHILE I'M BEHIND P.WORLEY, E.SEAY (B.CASWELL, V.THOMPSON)	JENNIFER MCCARTER & THE MCCARTERS WARNER BROS. 7-22763
30	36	36	7	LEAVE IT ALONE W.WALDMAN (B.LLOYD, R.FOSTER)	THE FORESTER SISTERS WARNER BROS. 7-22773
31	34	34	10	AMY'S EYES J.BRADLEY (T.BROWN, J.P.HUNT)	◆ CHARLEY PRIDE 16TH AVENUE 70435
32	20	20	17	I'VE BEEN LOVED BY THE BEST D.WILLIAMS, G.FUNDIS (B.MCDILL, P.HARRISON)	◆ DON WILLIAMS RCA 9017-7
33	42	42	4	NO MATTER HOW HIGH J.BOWEN (E.STEVENS, J.SCARBURY)	◆ THE OAK RIDGE BOYS MCA 53757
34	44	44	4	FAST MOVIN' TRAIN S.HENDRICKS, T.DUBOIS, RESTLESS HEART (D.LOGGINS)	◆ RESTLESS HEART RCA 9115-7
35	24	24	18	IF TOMORROW NEVER COMES A.REYNOLDS (K.BLAZY, G.BROOKS)	◆ GARTH BROOKS CAPITOL 44430
36	41	41	6	IF YOU WANT TO BE MY WOMAN M.HAGGARD, M.YEARY, K.SUESOV (M.HAGGARD)	MERLE HAGGARD EPIC 34 73076/CBS
37	37	37	9	THE CENTER OF MY UNIVERSE T.BROWN (D.BELLAMY, H.BELLAMY, D.SCHLITZ)	THE BELLAMY BROTHERS MCA/CURB 53719/MCA
38	38	38	9	SHE'S GOT A MAN ON HER MIND C.WRIGHT, III, J.CHARLTON (C.WRIGHT, B.SPENCER)	CURTIS WRIGHT AIRBORNE 75746/MCA
39	39	39	7	TELL ME WHY S.FISHELL (G.DAVIES, H.STINSON)	◆ JANN BROWNE CURB 10568
40	45	45	5	HEARTBREAK HURRICANE R.SKAGGS, S.BUCKINGHAM (J.RUSHING, L.CORDLE)	RICKY SKAGGS EPIC 34 73078/CBS
41	52	52	3	LITTLE GIRL J.BOWEN, R.MCENTIRE (K.FRANCESCHI, Q.POWERS)	REBA MCENTIRE MCA 53763
42	43	43	6	TIME'S UP SOUTHERN PACIFIC, J.E.NORMAN (W.WALDMAN, H.STINSON, K.WELCH)	SOUTHERN PACIFIC & CARLENE CARTER WARNER BROS. 7-22714
43	49	49	5	HE'S ALIVE R.SKAGGS (NOT LISTED)	◆ DOLLY PARTON COLUMBIA 38-73200/CBS
44	47	47	7	THE GREAT DIVIDE P.WORLEY, E.SEAY, G.BROWN (J.LINDLEY, R.TRAVIS)	GENE WATSON WARNER BROS. 7-22751
45	48	48	8	DON'T LEAVE HER LONELY TOO LONG R.BENNETT, T.BROWN (M.STUART, KOSTAS)	MARTY STUART MCA 53751
46	51	51	4	KEEP IT IN THE MIDDLE OF THE ROAD T.DUBOIS, R.SHARP (S.LEMAIRE, J.PENNINGTON)	◆ EXILE ARISTA 9911
47	26	26	12	DIDN'T EXPECT IT TO GO DOWN THIS WAY H.SHEDD (K.T.OSLIN)	◆ K.T.OSLIN RCA 9029-7
48	46	46	7	SHOULDA, COULDA, WOULDVA LOVED YOU P.MCMARIN (L.TAYLOR, L.WILSON, R.MOORE)	◆ LES TAYLOR EPIC 34 73063/CBS
49	35	35	18	THE LONELY SIDE OF LOVE T.BROWN (KOSTAS)	PATTY LOVELESS MCA 53702
50	33	33	16	IT'S JUST A MATTER OF TIME R.PERRY (B.BENTON, B.HENDRICKS, C.OTIS)	◆ RANDY TRAVIS WARNER BROS. 7-28841

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
51	84	84	3	★★★ POWER PICK/AIRPLAY ★★★ SOONER OR LATER B.BECKETT (S.LONGACRE, B.FOSTER, B.LABOUNTY)	EDDY RAVEN UNIVERSAL 66029
52	58	58	6	SHE'S A LITTLE PAST FORTY B.KILLEN, R.MCDOWELL, J.MEADOR (R.MCDOWELL, B.KILLEN, J.PENNINGTON)	RONNIE MCDOWELL CURB 10558
53	59	59	5	WHO'S GONNA KNOW J.BOWEN, C.TWITTY, D.HENRY (R.MAINEGRA, J.GRIFFIN, R.YANCEY)	CONWAY TWITTY MCA 53759
54	55	55	7	RADIO ROMANCE R.CHANCEY (M.POWELL, R.NIELSON, J.WHITE)	◆ CANYON 16TH AVENUE 70437
55	40	40	19	COUNTRY CLUB G.BROWN (C.JONES, D.LORD)	◆ TRAVIS TRITT WARNER BROS. 7-22882
56	60	60	6	HE'S GOTTA HAVE ME N.LARKIN (D.PFRIMMER, C.HARTFORD)	THE GIRLS NEXT DOOR ATLANTIC 7-88791
57	62	62	6	GOOD AS GONE J.BOWEN, C.HARDY (J.B.BARNHILL, D.MILLER, J.H.HUNTER)	JOE BARNHILL UNIVERSAL 66032
58	64	64	5	I CAN'T HELP MYSELF (SUGAR PIE HONEY BUNCH) B.HILL (E.HOLLAND, L.DOZIER, B.DOZIER)	BILLY HILL REPRISE 3842/WARNER BROS.
59	53	53	20	YELLOW ROSES R.SKAGGS (D.PARTON)	DOLLY PARTON COLUMBIA 38-69040/CBS
60	54	54	20	ALL THE FUN J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9015-7
61	NEW		1	★★★ HOT SHOT DEBUT ★★★ SEEN' MY FATHER IN ME J.STROUD (P.OVERSTREET, T.DUNN)	◆ PAUL OVERSTREET RCA 9116-7
62	57	57	20	THE VOWS GO UNBROKEN (ALWAYS TRUE TO YOU) J.E.NORMAN (G.BURR, E.KAZ)	◆ KENNY ROGERS REPRISE 7-22828/WARNER BROS.
63	66	66	5	TRASHY WOMEN J.J.WALKER (C.WALL)	JERRY JEFF WALKER TRIED & TRUE 1698/RYKO
64	74	74	3	GHOST TOWN E.KILROY (R.M.BOURKE, C.BLACK, A.ROBERTS)	ZACA CREEK COLUMBIA 38-73096/CBS
65	68	68	5	HEART FROM A STONE J.KENNEDY (B.N.CHAPMAN, M.GERMINO)	◆ SUSI BEATTY STARWAY 1206-7
66	61	61	19	THE RACE IS ON R.L.SCRUGGS, M.MILLER (D.ROLLINS)	◆ SAWYER BROWN CAPITOL/CURB 44431/CAPITOL
67	75	75	3	LATELY ROSE J.BOWEN (C.PRICE, D.PRICE, E.PRICE)	◆ TRADER-PRICE UNIVERSAL 66031
68	63	63	17	NEVER ALONE T.BROWN (V.GILL, R.CASH)	VINCE GILL MCA 53717
69	76	76	3	YOU CAN'T FLY LIKE AN EAGLE M.LLOYD, M.DANIEL (T.DENNIS, C.GANTRY, B.KING, T.VINCENT)	JOHNNY LEE CURB 10573
70	50	50	19	NEVER HAD IT SO GOOD J.JENNINGS, M.C.CARPENTER (M.C.CARPENTER, J.JENNINGS)	◆ MARY CHAPIN CARPENTER COLUMBIA 38-69050/CBS
71	56	56	10	BLACK AND WHITE R.CROWELL, R.CASH (P.SMITH)	ROSANNE CASH COLUMBIA 38-73054/CBS
72	NEW		1	QUITTIN' TIME J.JENNINGS, M.C.CARPENTER (R.ROYER, R.LINN)	MARY CHAPIN CARPENTER COLUMBIA 38-73202/CBS
73	NEW		1	A BOTTLE OF WINE AND PATSY CLINE O.BRADLEY (L.GRAVELLE, T.ROCCO)	◆ MARSHA THORNTON MCA 53762
74	NEW		1	CHAINS T.BROWN (H.BYNUM, B.RENEAU)	◆ PATTY LOVELESS MCA 53764
75	79	79	4	DARKNESS OF THE LIGHT J.LGIN (T.HARRELL, L.SCOTT)	HARRELL & SCOTT ASSOCIATED ARTISTS 505
76	77	77	4	I'VE BEEN A FOOL R.RUFF (S.WINSLOW)	LEAH MARR OAK 1084
77	83	83	3	TIL U LOVE ME AGAIN S.BERLIN (T.HINOJOSA)	◆ TISH HINOJOSA A&M 1468
78	NEW		1	ROUTE 66 S.GIBSON, J.E.NORMAN (B.TROUP)	MICHAEL MARTIN MURPHEY WARNER BROS. 7-22666
79	71	71	19	TIL LOVE COMES AGAIN J.BOWEN, R.MCENTIRE (B.REGAN, E.HILL)	REBA MCENTIRE MCA 53694
80	73	73	23	LET IT BE YOU R.SKAGGS, S.BUCKINGHAM (K.WELCH, H.STINSON)	◆ RICKY SKAGGS EPIC 34 68995/CBS
81	86	86	3	MAMA'S DAILY BREAD E.PRESTIDGE (T.DAE, M.LANTRIP)	JILL HOLLIER WARNER BROS. 7-22700
82	78	78	4	LICENSE TO STEAL D.JOHNSON, M.CARMAN (R.MOORE, M.ANTHONY)	REBECCA HOLDEN TRA-STAR 1234
83	67	67	6	LOVE IS A HARD ROAD M.MORGAN (N.MONTGOMERY, M.MORGAN)	IRENE KELLEY MCA 53756
84	NEW		1	I'M SO AFRAID OF LOSING YOU AGAIN L.JACKSON (D.FRAZIER, A.LOWENS)	ASHLEY EVANS DOOR KNOB 338
85	NEW		1	FEELINGS FOR EACH OTHER G.KENNEDY (M.E.WALTON, JR., H.GRAY)	MARILYN MUNDY DOOR KNOB 336
86	NEW		1	ACROSS THE ROOM FROM YOU M.DANIEL (D.WHITE)	PHIL COHRON AIR 182
87	NEW		1	CRAZY DRIVER B.L.ENGEMANN, S.KONOR (G.POTTERTON)	DALICE COUNTRY PRIDE 0021
88	65	65	17	BREAKING NEW GROUND J.STROUD (C.JACKSON, J.SALLEY)	◆ WILD ROSE UNIVERSAL 66018
89	89	89	3	OH PRETTY WOMAN T.BONE BURNETT (R.ORBISON, W.DEES)	ROY ORBISON VIRGIN 7-99159
90	NEW		1	THREE FLAGS B.DYSON (B.J.BURNETTE, D.ROYAL)	BILLY JOE BURNETTE BADGER 1004
91	NEW		1	SELFISH MAN T.DEE (M.GARMAN)	DWAYNE CREWS KILLER 124
92	69	69	14	YOU MUST NOT BE DRINKING ENOUGH E.GORDY, JR., R.L.SCRUGGS (D.KORTCHMAR)	EARL THOMAS CONLEY RCA 8973-7
93	80	80	21	BAYOU BOYS B.BECKETT (F.J.MEYERS, T.SEALS, E.RAVEN)	EDDY RAVEN UNIVERSAL 66016
94	72	72	5	SOMETHINGS GOT A HOLD ON ME A.HENSON (J.ROGERS)	JAMES ROGERS SOUNDWAVES 4830
95	92	92	15	IF I EVER FALL IN LOVE AGAIN J.E.NORMAN, S.DORFF (S.DORFF, G.SKLEROV)	◆ ANNE MURRAY WITH KENNY ROGERS CAPITOL 44432
96	88	88	21	AN AMERICAN FAMILY J.BOWEN (B.CORBIN)	THE OAK RIDGE BOYS MCA 53705
97	91	91	13	MY SWEET LOVE AIN'T AROUND W.WALDMAN (H.WILLIAMS)	SUZIE BOGGUSS CAPITOL 44450
98	87	87	8	WONDERFUL TONIGHT H.SHEDD (E.CLAFFTON)	BUTCH BAKER MERCURY 876 226-7
99	82	82	25	A BETTER LOVE NEXT TIME M.HAGGARD, M.YEARY (J.CHRISTOPHER, B.WOOD)	MERLE HAGGARD EPIC 34 68979/CBS
100	81	81	12	BLUE BLOODED WOMAN S.HENDRICKS, K.STEGALL (JACKSON, MURRAH, K.STEGALL)	◆ ALAN JACKSON ARISTA 9892

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1989 ★ ENTERTAINMENT IN

ISSUE DATE	TRADE EVENT	SPOTLIGHT	DEAD-LINE	ISSUE DATE	TRADE EVENT
JANUARY					
6		VIDEO DECADE	12/12	5	MINNESOTA MUSIC AWARDS
13	WINTER CES January 6-9 Las Vegas	WINTER CES	12/19	12	
20	Pre-MIDEM	AUSTRALIA	12/26	19	
27	MIDEM January 21-25 Cannes, France	MELODIA-USSR MUSIC PUBLISHING CANADA	1/2	26	Pre-NAIRD Latin Music Conf. May 23 Lo Nuestro Latin Awards May 24 Miami
FEBRUARY					
3		VH-1 5th ANNIVERSARY	1/9	2	
10			1/16	9	SUMMER CES June 2-5 Chicago
17		ART LABOE	1/23	16	
24		"B" MOVIE VIDEO JOHNNY CASH 35th ANNIVERSARY	1/30	23	
MARCH					
3		MIAMI SOUND MACHINE	2/6	7	
10	NARM March 10-13 Los Angeles		2/13	14	
17	ITA March 14-17 Palm Springs WINTER MUSIC CONFERENCE March 13-17 Ft. Lauderdale	INDEPENDENT LABELS PRO MANUFACTURING NARM '90	2/20	21	NEW MUSIC SEMINAR July 14-18 NYC
24		ARISTA 15th ANNIVERSARY	2/27	28	
31		INTERNATIONAL TOURING FRENCH VIDEO TOP CONCERT VENUES	3/6		
APRIL					
7	GOSPEL April 2-6 Nashville	GOSPEL	3/13	4	
14		CURB RECORDS ANNIVERSARY	3/20	11	VSDA August 5-8 Las Vegas
21		SELL-THROUGH VIDEO/SPORTS SAM PHILLIPS	3/27	18	
28		U.K. ACADEMY OF COUNTRY MUSIC 25th	4/3	25	

DUSTY CALENDAR ★ 1989

SPDTLIGHT	DEAD-LINE
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ISSUE DATE	TRADE EVENT	SPDTLIGHT	DEAD-LINE
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MAY

MINNESOTA MUSIC AWARDS WORLD MUSIC	4/10
VIEW FROM THE TOP/BILLBOARD 95th	4/17
HEAVY METAL/ HARD ROCK	4/24
LO NUESTRO LATIN AWARDS	5/1

SEPTEMBER

1		8/7
8		8/14
15	NAB September 12-15 Boston	RADIO PROGRAMMING SERVICES 8/21
22		HOLIDAY VIDEO SHOPPING GUIDE 8/28
29		COMPACT DISK 9/4

JUNE

JAPAN	5/8
SUMMER CES	5/15
BLACK MUSIC	5/22
INXS 10th ANNIVERSARY	5/29
GERMANY, AUSTRIA, SWITZERLAND	6/5

OCTOBER

6		9/11
13	COUNTRY MUSIC WEEK October 8-12 Nashville	COUNTRY MUSIC 9/18
20	AES October 12-15 Los Angeles	AES '90 9/25
27		10/02

JULY

JAZZ LOU RAWLS	6/12
CHILDREN'S ENTERTAINMENT	6/19
NEW MUSIC SEMINAR	6/26
FRANCE	7/3

NOVEMBER

3		NEW AGE 10/9
10		CLASSICAL MUSIC 10/16
17	AVC Los Angeles	SPECIAL INTEREST VIDEO 10/23
24		RAP MUSIC 10/30

AUGUST

	7/10
VSDA '90	7/17
	7/24
TOP RETAIL MUSIC MARKETS	7/31

DECEMBER

1		SCANDINAVIA 11/6
8		ITALY 11/13
15		11/20
22		THE YEAR IN MUSIC 1990 11/27
29		NO ISSUE THIS WEEK

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TOP JAZZ ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	Compiled from a national sample of retail store and one-stop sales reports.	
			ARTIST	TITLE
			LABEL & NUMBER/DISTRIBUTING LABEL	
			★★ NO. 1 ★★	
1	1	11	DAVID BENOIT GRP 9595 (CD)	5 weeks at No. 1 WAITING FOR SPRING
2	2	19	HARRY CONNICK, JR. COLUMBIA SC45319 (CD)	SOUNDTRACK: "WHEN HARRY MET SALLY ..."
3	4	9	MICHEL CAMILO EPIC 45295/E.P.A. (CD)	ON FIRE
4	3	7	SOUNDTRACK GRP 2002 (CD)	THE FABULOUS BAKER BOYS
5	7	5	FRANK MORGAN ANTILLES 91320/ISLAND (CD)	MOOD INDIGO
6	5	11	EARL KLUGH WARNER BROS. 26018 (CD)	SOLO GUITAR
7	8	7	CHET BAKER ENJA 79600/MESA/BLUEMOON (CD)	MY FAVOURITE SONGS: THE LAST GREAT CONCERT
8	6	23	GEORGE BENSON WARNER BROS. 25907 (CD)	TENDERLY
9	9	7	RICK MARGITZA BLUE NOTE 92279/CAPITOL	COLOR
10	11	3	AHMAD JAMAL ATLANTIC 82029 (CD)	PITTSBURGH
11	10	33	DR. JOHN WARNER BROS. 25889 (CD)	IN A SENTIMENTAL MOOD
12	12	3	MICHEL PETRUCCIANI BLUE NOTE 92563 (CD)	MUSIC
13	13	3	ANDRE PREVIN, JOE PASS & RAY BROWN TELARC 83302 (CD)	AFTER HOURS
14	NEW▶		WYNTON MARSALIS COLUMBIA FC 45287 (CD)	CRESCENT CITY CHRISTMAS CARD
15	15	3	SOUNDTRACK COLUMBIA SC 45358 (CD)	STRAIGHT NO CHASER

TOP CONTEMPORARY JAZZ ALBUMS™

1	2	9	VARIOUS ARTISTS GRP 9596 (CD)	1 week at No. 1 HAPPY ANNIVERSARY, CHARLIE BROWN
2	6	3	QUINCY JONES QWEST 26020/WARNER BROS. (CD)	BACK ON THE BLOCK
3	1	11	GROVER WASHINGTON, JR. COLUMBIA OC 45253 (CD)	TIME OUT OF MIND
4	3	13	DAVE GRUSIN GRP 9592 (CD)	MIGRATION
5	7	7	RANDY CRAWFORD WARNER BROS. 26002 (CD)	RICH AND POOR
6	5	23	LOU RAWLS BLUE NOTE 91937/CAPITOL (CD)	AT LAST
7	4	17	JEAN LUC PONTY COLUMBIA FC 45252 (CD)	STORYTELLING
8	8	13	LEE RITENOUR GRP 9594 (CD)	COLOR RIT
9	12	3	KENNY G ARISTA 8613 (CD)	LIVE
10	10	25	PAT METHENY GEFEN 24245/WARNER BROS. (CD)	LETTER FROM HOME
11	11	11	GREG MATHIESON HEADFIRST 215/K-TEL (CD)	FOR MY FRIENDS
12	9	29	TUCK & PATTI WINDHAM HILL JAZZ 0116/A&M (CD)	LOVE WARRIORS
13	13	5	FATBURGER INTIMA 73503/ENIGMA (CD)	TIME WILL TELL
14	16	5	SADAO WATANABE ELEKTRA 60906 (CD)	FRONT SEAT
15	17	9	ANDY NARELL WINDHAM HILL JAZZ 0120/A&M (CD)	LITTLE SECRETS
16	18	5	GARY HERBIG HEADFIRST 31311/K-TEL (CD)	FRIENDS TO LOVERS
17	15	29	MILES DAVIS WARNER BROS. 25873 (CD)	AMANDLA
18	21	3	VARIOUS ARTISTS LUAKA BOP/SIRE 26019/WARNER BROS. (CD)	BRAZIL CLASSICS 2: O SAMBA
19	NEW▶		HUGH MASEKELA RCA 3070 (CD)	UPTOWNSHIP
20	19	39	JOE SAMPLE WARNER BROS. 25781 (CD)	SPELLBOUND
21	20	3	KENNY GARRETT ATLANTIC 82046 (CD)	PRISONER OF LOVE
22	14	17	STANLEY TURRENTINE BLUE NOTE 90261/CAPITOL (CD)	LA PLACE
23	NEW▶		KAZUMI WATANABE GRAMAVISION 79415/MESA/BLUEMOON (CD)	KILOWATT
24	24	11	MILES DAVIS COLUMBIA C2X 45332 (CD)	AURA
25	22	7	TONINHO HORTA VERVE FORECAST 839 734/POLYGRAM (CD)	MOONSTONE

Alboms with the greatest sales gains during the last two weeks. (CD) Compact disk available.
 ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Jazz BLUE NOTES



by Jeff Levenson

SING SING A SONG OF THANKS: After Frank Morgan's auspicious start as a Wunderkind saxophonist in and around Los Angeles during the '50s, when he was heralded as the bebop king who could lead the minions onward, the young jazz man fell prey to years of debilitating self-doubt and drug addiction. His long prison terms denied him the chance to achieve saxophone stardom.

In 1985, after Morgan left the San Quentin house of detention (one hopes for good), Contemporary rescued him with a multirecord deal and an opportunity to reaffirm his place as jazz's preeminent bop altoist. Thus, this putative heir apparent to Charlie Parker stepped into the spotlight with some crowning efforts. His most recent album, "Mood Indigo" on Antilles, may be his most heartfelt communique yet. On it he unabashedly waxes poetic with love and gratitude toward those who supported him.

In keeping with this spirit of appreciation, Morgan performed at Sing Sing penitentiary a week before Christmas. Why would a man who has finally tasted freedom after 30 years in and out of prison choose to return behind bars, even for a brief stay? "It's part of my general program for opening up my heart, as a human, as an artist," he said the day before his unusual performance. "I want my music to reach the people, especially the people who need to be reached. I know what the prisoner's plight is, what it's like to be abandoned by friends and family. It's going to spook me out a little, but after I play I'll be talking with the inmates. It will be great to let them know that anyone can improve themselves, can live differently."

"This is a good opportunity for me to really ac-

knowledge all the good things that have happened to me. You know, people who forget the past are destined to repeat it. I try not to forget that. My program is to give thanks."

MEDIA WATCH: Whitney Balliett, one of the great jazz writers of all time—lyrical, elegant, richly metaphorical (even if his tastes are a bit conservative)—referred to Miles Davis in a recent New Yorker piece as a "trumpet player of the second rank," and as a man who "looks as if he were tallying the various imponderables that have kept him from becoming the genius he believes himself to be." Can't say I agree, but I wonder how many esteemed critics of Balliett's rank

From bars to bop and back: Morgan's jailhouse jazz

(there may be only three or four) could get away with such sacrilegious depositions. Has Balliet always felt that way? Or is he backlashing against Miles' autobiographical pronouncements (some in print, some on national television) in recent months?

SHORT TAKES: Spike Lee has just finished filming his first major television special, "Spike & Co.: Do It A Cappella." Slated for broadcast in the spring on PBS' "Great Performances" series, the program spotlights some formidable talents—Take 6, Mint Juleps, Lady-smith Black Mambazo, Sweet Honey In The Rock, Rockapella, True Image, and the Persuasions . . . Capitol Records has scheduled six more titles for its midline "Collectors Series" featuring middle-of-the-road artists who some people think represent the full category of jazz. They include Louis Prima, the Andrew Sisters, Les Paul & Mary Ford, and Sammy Davis Jr. . . . A&M will release two jazz-giant titles in January: Cecil Taylor, with his first major-label effort in years; and Max Roach and Dizzy Gillespie, captured together in Paris last year.



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TOP CLASSICAL ALBUMS™

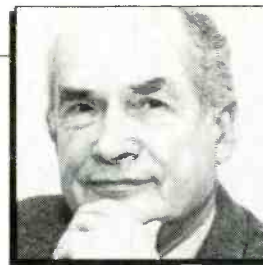
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
			Compiled from a national sample of retail store sales reports.	
1	1	17	★ ★ NO. 1 ★ ★ HOROWITZ AT HOME DG 427-772	15 weeks at No. 1 VLADIMIR HOROWITZ
2	3	149	HOROWITZ IN MOSCOW DG 419-499	VLADIMIR HOROWITZ
3	2	17	TUTTO PAVAROTTI LONDON 425-681	LUCIANO PAVAROTTI
4	6	89	VERDI & PUCCINI: ARIAS CBS MK-37298	KIRI TE KANAWA
5	5	17	BIZET: CARMEN PHILIPS 422-366	JESSYE NORMAN (OZAWA)
6	8	11	BRAHMS/BRUCH: VIOLIN CONCERTOS ANGEL CDC-49429 NADJA SALERNO-SONNENBERG	
7	7	19	THE SUNDAY BRUNCH ALBUM CBS MFK-45547	VARIOUS ARTISTS
8	4	13	BEETHOVEN: SYMPHONIES 4 & 5 ANGEL CDC 49656 LONDON CLASSICAL PLAYERS (NORRINGTON)	
9	10	11	THE UNKNOWN PUCCINI CBS MK-44981	PLACIDO DOMINGO
10	11	9	BEETHOVEN: SYMPHONIES 1-9 ANGEL A26-49852 LONDON CLASSICAL PLAYERS (NORRINGTON)	
11	9	21	GERSHWIN: PORGY AND BESS ANGEL CDS-49568 WHITE, HAYMON, EVANS (RATTLE)	
12	12	11	DVORAK: VIOLIN CONCERTO CBS MK-44923	MIDORI
13	19	81	THE MOVIES GO TO THE OPERA ANGEL CDM-69596	VARIOUS ARTISTS
14	18	9	BIZET: CARMEN HIGHLIGHTS PHILIPS 426-040 JESSYE NORMAN (OZAWA)	
15	13	13	BEETHOVEN: SYMPHONY NO. 7 ANGEL CDC 49816 LONDON CLASSICAL PLAYERS (NORRINGTON)	
16	14	7	BUSONI: PIANO CONCERTO TELARC CD-80207	GARRICK OHLSSON
17	16	17	MAHLER: SYMPHONY NO. 3 DG 427-328 NEW YORK PHILHARMONIC (BERNSTEIN)	
18	17	23	HANSON: SYMPHONIES 1 & 2 DELOS CD-3073 SEATTLE SYMPHONY (SCHWARZ)	
19	20	83	HOROWITZ PLAYS MOZART DG 423-287	VLADIMIR HOROWITZ
20	21	5	RILEY: SALOME DANCES FOR PEACE NONESUCH 79217	KRONOS QUARTET
21	15	13	GLASS: SOLO PIANO CBS MK-45576	PHILIP GLASS
22	22	3	ADAMS: FEARFUL SYMMETRIES NONESUCH 79218 ORCHESTRA OF ST. LUKE'S (ADAMS)	
23	23	3	PAGANINI: 24 CAPRICES CBS MK-44944	MIDORI
24	24	11	BRUCKNER: SYMPHONY NO. 8 DG 427-611 VIENNA PHILHARMONIC (KARAJAN)	
25	RE-ENTRY		BEETHOVEN: SYMPHONY NO. 9 L'OISEAU LYRE 425-517 ACADEMY OF ANCIENT MUSIC (HOGWOOD)	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	5	★ ★ NO. 1 ★ ★ ANYTHING GOES ANGEL CDC-49848 CRISWELL, GROENENDAAL, VON STADE (MCGLINN)	3 weeks at No. 1
2	3	7	HAPPY TRAILS TELARC CD-80191	CINCINNATI POPS (KUNZEL)
3	2	25	1712 OVERTURE TELARC CD-80210	P.D.Q. BACH
4	5	13	SALUTE TO HOLLYWOOD PHILIPS 422-385	BOSTON POPS (WILLIAMS)
5	4	15	CHILLER TELARC CD-80189	CINCINNATI POPS (KUNZEL)
6	9	3	SONGS OF INSPIRATION LONDON 425-431	KIRI TE KANAWA
7	6	11	ANYTHING GOES CBS MK-45574	YO-YO MA, STEPHANE GRAPPELLI
8	7	9	SHOW BOAT HIGHLIGHTS ANGEL CDC-49847 VON STADE, HADLEY, STRATAS (MCGLINN)	
9	8	39	VICTORY AT SEA TELARC CD-80175	CINCINNATI POPS (KUNZEL)
10	10	75	JAMES GALWAY'S GREATEST HITS RCA 7778-RC	JAMES GALWAY
11	NEW		A LITTLE CHRISTMAS MUSIC ANGEL CDC-49909	THE KING'S SINGERS
12	12	5	INNERVOICES RCA 7888-RC	RICHARD STOLTZMAN
13	11	45	UTE LEMPER SINGS KURT WEILL LONDON 425-204	UTE LEMPER
14	13	21	THE SEA HAWK RCA 7890-RG	NATIONAL PHILHARMONIC (GERHARDT)
15	RE-ENTRY		SHOW BOAT ANGEL A2-49108 VON STADE, HADLEY, STRATAS (MCGLINN)	

● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units.

Classical
KEEPING
SCORE



by Is Horowitz

ALLIES AGAIN: The "Ode To Freedom" concert in Berlin Dec. 23-24, celebrating the breakdown of East-West barriers, was to be recorded live by Deutsche Grammophon. Leonard Bernstein was to conduct a truly international orchestra, with players from East and West Germany and the four allied powers participating. The Bavarian Radio Orchestra, the Staatskapelle Dresden, London Symphony, Orchestre de Paris, Leningrad Philharmonic, and New York Philharmonic were all sending musician representatives.

There is only one piece that fits the concert's theme, and that's Beethoven's Ninth Symphony. Soloists, who also have diverse geographic roots, were June Anderson, Waltraud Meyer, Klaus Koenig, and Jan-Hendrik Rootering. DG plans to rush the recording to market as soon as possible, in any case no later than March, promises VP Karen Moody.

DG recording activity in New York reached a peak as the year drew to a close. Young violinist Gil Shaham cut the Paganini Concerto No. 1 with the New York Philharmonic conducted by Giuseppe Sinopoli, to be paired with a performance of the Saint-Saens Violin Concerto No. 3 by the same principals. The Orpheus Chamber Orchestra was recording Mozart at Purchase, a Schubert/Schumann package was undertaken with cellist Matt Haimovitz and pianist James Levine, a pair of Prokofiev quartets with the Emerson Quartet, and further work on a Kathleen Battle-Itzhak Perlman set with the St. Luke's Chamber Orchestra.

Moody reports that sessions for its "Candide" recording, with Bernstein on the podium, have now been completed in London. The project is expected to be the focus of one of the label's major promotional efforts of 1990.

And Moody now looks hopefully to spring for the release of "Tales Of Hoffmann," a case history of scheduling frustrations that can afflict major opera productions. The project, begun in 1986, has Seiji Ozawa conducting the Orchestre National de France, with Placido Domingo among the soloists. Editing time in Hamburg remains something of bottleneck, it's said, but "Tales" is now expected to squeeze through very soon.

PASSING NOTES: Chandos' first studio recording with the Chicago Symphony, Nov. 25-26, had Neeme Järvi conduct Mussorgsky's "Pictures At An Exhibition" and Scriabin's "Poem Of Ecstasy." A Kodaly program is being mulled as the next Chicago-Järvi project

Bernstein conducts 'Ode To Freedom' concert in Berlin

for Chandos. The label's very first recording with the Chicago and Järvi, a live taping of Franz Schmidt's Symphony No. 2, has just been released.

Producer Thomas Frost is completing editing of the last recording by the late Vladimir Horowitz, which Sony Classical will be rushing out early in the New Year. Another Sony rush release is the Berlin Philharmonic-Daniel Barenboim benefit concert taping to aid East Germans (Keeping Score, Dec. 23).

Public radio station KNPR Las Vegas has put together a one-hour report on Sony Classical which it will air Jan. 7, during the run of the Consumer Electronics Show. Plans for the introduction of DAT and laserdisk will be discussed by label chief Gunther Breest, and lots of music played. KNPR has recently switched to classics full-time.

Bernard Haitink, who recently conducted Beethoven's "Fidelio" for Philips in Dresden, with Jessye Norman as Leonore, will receive an honorary doctorate from the Univ. of Amsterdam Jan. 8... Concertos by Dvorak, Haydn, and Schnittke are on the recording agenda of Soviet cellist Natalia Gutman, recently signed by EMI Classics.

RCA VICTOR RED SEAL
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Nipper News

“All the News That Fits His Prints”

NEW RECORDING FROM CELLO "GREAT"



60155-2-RC

Gramophone Magazine has stated that Ofra Harnoy is "phenomenal... one of the cello's 'greats'."

Ofra Harnoy has established herself internationally as one of this generation's leading cellists. Since making her professional debut in 1975 she has appeared as soloist with numerous major orchestra's at sold-out concerts in the U.S., Canada, Europe and Japan.

This uniquely talented cellist's two recordings on RCA Victor Red Seal of Vivaldi Concertos for Cello and Bassoon (7774-2-RC) and Prokofiev and Schubert Sonatas (7845-2-RC) have been noted for their remarkable combination of breathtaking technique and fervent emotional expression.

Ofra Harnoy follows the success of these acclaimed recordings with her newest release, Vivaldi Cello Concertos, Vol. 2 (60155-2-RC) with the Toronto Chamber Orchestra, conducted by Paul Robinson, and featuring world-premiere recordings of three works.



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HOT LATIN TRACKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	TITLE
				Compiled from national Latin radio airplay reports.	
①	2	2	11	EMMANUEL CBS	★★ NO. 1 ★★ LA CHICA DE HUMO 2 weeks at No. One
2	1	1	20	LOS BUKIS FONOVISIA	COMO FUI A ENAMORARME DE TI
3	3	3	7	ISABEL PANTOJA RCA	SE ME ENAMORA EL ALMA
4	4	4	14	ROBERTO CARLOS CBS	SI ME VAS A OLVIDAR
⑤	13	13	6	DANIÉLA ROMO CAPITOL-EMI LATIN	QUIERO AMANECER CON ALGUIEN
6	5	5	7	RICARDO MONTANER TH-RODVEN	◆ LA CIMA DEL CIELO
7	8	8	15	ANA GABRIEL CBS	NO DIGAS NO
8	6	6	15	DYANGO CAPITOL-EMI LATIN	EL QUE MAS TE HA QUERIDO
9	7	7	14	CHAYANNE CBS	◆ FUISTE UN TROZO DE HIELO EN LA ...
10	9	9	5	MARISELA ARIOLA	DEMASIADO TARDE
⑪	15	15	4	GIPSY KINGS ELEKTRA	VAMOS A BAILAR
12	10	10	9	LOS YONICS FONOVISIA	FRENTE A FRENTE
⑬	33	33	3	KAOMA EPIC	◆ LAMBADA
⑭	19	19	7	LUIS MIGUEL WEA LATINA	SEPARADOS
15	11	11	21	LUCERITO MELODY	CUENTAME
16	17	17	11	MIRIAN HERNANDEZ CAPITOL-EMI LATIN	EL HOMBRE QUE YO AMO
⑰	NEW▶		1	★★★ HOT SHOT DEBUT ★★★ TERESA GUERRA TH-RODVEN	◆ LAMBADA-LORANDO SE FUE
18	12	12	12	JOSE LUIS RODRIGUEZ POLYGRAM	RODANDO CAMINOS
19	14	14	15	FRANCO DE VITA CBS	◆ LOUIS
⑳	21	21	10	ROCIO DURCAL ARIOLA	POR QUE TANTA SOLEDAD
21	16	16	9	LUCIA MENDEZ CBS	NOS ABURRIREMOS JUNTOS
⑳				★★★ POWER PICK ★★★ RAPHAEL CBS	MARAVILLOSO, CORAZON, MARAVILLOSO
23	22	22	6	FRANKIE RUIZ TH-RODVEN	TU ERES
⑳	RE-ENTRY		26	JOSE JOSE RCA	PIEL DE AZUCAR
25	18	18	12	VICENTE FERNANDEZ CBS	POR TU MALDITO AMOR
⑳	32	32	4	WILLIE CHIRINO CBS	UN ARTISTA FAMOSO
27	25	25	8	PABLO RUIZ CAPITOL-EMI LATIN	◆ HAWAI
28	27	27	3	LISSETTE CAPITOL-EMI LATIN	AMANTES POR ATRACCION
29	24	24	26	LOS BUKIS MELODY	A DONDE VAYAS
30	28	28	9	LA PATRULLA 15 RINGO	LA NEGRA
31	20	20	13	YURI CBS	◆ NO PUEDO MAS
⑳	NEW▶		1	JUAN LUIS GUERRA Y LA 440 KAREN	COMO AVEJA AL PANAL
⑳	35	35	8	BRONCO FONOVISIA	UN FIN SEMANA
⑳	NEW▶		1	LOS HISPANOS TW-RECORDS	PIDE QUE HAY
35	23	23	19	LUIS MIGUEL WEA LATINA	FRIA COMO EL VIENTO
36	30	30	3	FRANCO CAPITOL-EMI LATIN	NENA
37	36	36	4	BRAULIO CBS	CUANDO SE ACABA LA MAGIA
38	37	37	9	GLORIA ESTEFAN EPIC	OYE MI CANTO
39	26	26	10	BRONCO FONOVISIA	QUE NO QUEDE HUELLA
40	34	34	3	PAOLO SALVATORE CAPITOL-EMI LATIN	LAMBADA

○ Products with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly but appears in the magazine bi-weekly.

Latin Notas



by Carlos Agudelo

MIJARES, THE TALENTED Mexican singer who is at the forefront of his country's modern pop movement, presented his fourth album, "Un Hombre Discreto," on the Capitol/EMI Latin label during the opening of his cabaret act at the Premier in Mexico City. The album has the imprint of Oscar Lopez, an accomplished Argentinian producer whose experience goes as far back as his work with the rock-in-Spanish movement in his native country several years ago. Lopez controls all the elements, to produce a perfectly balanced setting for Mijares' strong and crafty voice. The singer goes from straight ballads to rock-oriented tunes with great aplomb, balancing his album between the romantic and the up-tempo modes. As for the cabaret act, the Mexicans' expert use of computers for synchronization of music, sound, and lighting, although risky, has paid off in almost flawless shows such as Mijares'. Particularly impressive was the lighting, with good use of lasers and other gadgets that became almost a show by themselves. Last but not least, EMI's handling of the whole affair was very professional. The gathering, which the company used as an opportunity to convene, gave the impression of a well-oiled mechanism.

MODERN MUSIC VENTURES FROM Houston, owner/operator of Sugar Hill Recording studios, has signed an agreement with PolyGram Records to supply Latin music talent. PolyGram will manufacture, distribute, and promote the artists' records worldwide. The deal represents the pairing of a professional company that has been around for a while, with a bilingual staff, a landmark recording studio, and the ability to find and produce new Latin and crossover acts, with a multina-

tional operation. Discos MM, under the direction of chief producer Art Gottschalk, has worked with several such acts before, some of which will presumably be presented to PolyGram for consideration.

ANSONIA RECORDS, a company with an illustrious career and an outstanding catalog, is celebrating its 40th anniversary. Special proclamations by New York Mayor Edward Koch and City Council President Andrew Stein have been issued to commemorate the event. Ansonia was founded by Ralph Perez, a Puerto Rican who established himself in New York in the '20s. After having worked with U.S. companies, including Decca, where he started an outstanding Latin catalog, Perez formed his

Mijares performs cuts from new album in Mexico City

own company in 1949. All through the '50s, the golden era of Latin music, Perez was able to attract and record some of the hottest Latin music talent of all time. After he passed away, his son-in-law, Herman Glass, and then his daughter, Mercedes Perez Glass, took over the business. Today Ansonia, based in East Rutherford, N.J., is rereleasing its valuable catalog in compact form. Four records have already been issued (Angel Vioria; Rafael Allert Julito Rodriguez trio; Joyas Musicales with La Sonora Matancera and Cuarteto Marcano; and Trio Matamoros, among others) and as many as 25 are planned for next year, according to Perez Glass.

FOR THE RECORD: The new labels contracted by Sonotone for distribution are Bronco (Bobby Valentin, Willie Rosario, Lenny Perez, Jose Medina), Mirka, Trebol, Viva (Conjunto Quisqueya), Famma, and WM Enterprises. ... The artists present at the Supersabado TV show Nov. 18 in Puerto Rico were Wilfrido Vargas, Conjunto Quisqueya, Bobby Valentin, Willie Rosario, Carlos Mata, Yordano, Eliza Rego, Proyecto Puerto Rico, Caridad Canelón, Rafu Warner, Dagmar, Ruben, and Altamira Band.

Gospel LECTERN



by Bob Darden

NINETEEN EIGHTY-NINE was a particularly fertile time for gospel music. Contemporary urban black gospel made its strongest inroads yet. Traditional black gospel maintained and even expanded its base of support in some areas. Public recognition of both forms was at an all-time high. And the music! When it comes to music, 1989 was a particularly fine year.

In the Dec. 23 issue, I offered a personal top-10 list of the year's best inspirational releases. Here, now, are one man's highly subjective choices for the best 10 spiritual releases of the year, arranged alphabetically:

1. **The Rev. F.C. Barnes & the Rev. Janice Brown**, "Live" (Atlanta International Records). Shades of Mahalia Jackson!
2. **Al Green**, "I Get Joy" (A&M Records). It shows!
3. **Lavine Hudson**, "Intervention" (Reunion Records). Newcomer of the year.
4. **Charles May Ensemble**, "Singing From The Heart" (Arrival Records). Unbridled emotionalism and excitement.
5. **Mighty Supreme Voices**, "I Need Your Help" (J&B Records). Stax/Volt revisited.
6. **Nicholas**, "Live In Memphis" (Command Records). Gospel's Ashford & Simpson.
7. **Dorothy Norwood**, "A Mother's Son" (I AM Records). Great songs, great singer.
8. **Beau Williams**, "Wonderful" (Light Records). Does wonderfully well on both contemporary and traditional gospel.
9. **BeBe & CeCe Winans**, "Heaven" (Sparrow Records). Heavenly it is!
10. **The Winans**, "Live At Carnegie Hall" (Selah/

Qwest Records). The big brothers don't do too bad, either.

HERE ARE SOME OTHER WHOLLY subjective awards for 1989:

- Christmas Album Of The Year: **Michael W. Smith's** transcendent "Christmas" for Reunion Records. It will endure.
- Live Show And Live Album Of The Year: **Amy Grant**, **Michael W. Smith** and **Gary Chapman**, "Moment In Time" for Reunion.
- Young People's Album: **Scott Anderson's** bouncy "Somebody Loves You" for Pan-Trax Records.
- Comeback Album Of The Year: **David Meece's**

Personal favorites from a fine year in spiritual music

powerful "Learning To Trust" for Star Song. His best album ever.

- Best Mainstream Release With Spiritual Overtones: **Van Morrison's** "Avalon Sunset" for Mercury Records. (Runner-up: **King's X**.)
- Band of the '90s: **The Choir**.
- Underrated Release Of 1989: The Choir's "Wide-Eyed Wonder" (Myrrh).
- Chutzpah Award: **Carman's** "Revival In The Land" for Benson Records. Nobody tells a tale like Carman!

BENSON AND CBS Records have shipped copies of **Dolly Parton's** "He's Alive" to Christian bookstores. Parton's towering treatment of **Don Francisco's** masterpiece has been gaining momentum since she performed it live at the Country Music Awards. Francisco was recently featured on "The 700 Club," talking about "He's Alive." He currently records for Window Records in Fort Collins, Colo.

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Billboard IN THIS SECTION

V6 THE DECADE IN VIDEO

By JIM McCULLAUGH

Billboard's widescreen Home Entertainment Editor rings the bell for the dramatic decade that gave birth to spiraling new industries and a video lifestyle still sweeping the fast-changing world of the '90s.

V8 THE DECADE IN HEADLINES

Compiled by JIM McCULLAUGH

Billboard was the only entertainment trade magazine to cover the video explosion from the very beginning. Video's exciting history can be told in headlines and "leads" that reveal the week-by-week, month-by-month flight of the industry comet.

V10 THE FIRST 10 YEARS AND BEYOND

Compiled by ANATH WHITE & JIM McCULLAUGH

A wave of talent both executive and artistic has contributed to home video's rise to the forefront of American business success stories. Many participants in decade developments offer their recollections, assessments and highlights of 10 years that changed the world, along with educated glimpses into the video near-future.

V38 HOME-VIDEO SCRAPBOOK

The industry pulled out all stops in the '80s—and then some—in pursuit of pizzazz to boost its wares at VSDA, CES, NARM, and around the retail galaxy. Promoting the vitality in video brought out the ham and the glam that has made the video decade as exciting a curtain-raiser as a 10-year long movie premiere, as humorous as a candid snapshot of oft-dignified execs caught forever in mid-sell.

V68 ENDTAPE

The '80s are over, and these are our last words on the subject. In the end, the home-video decade was a movie unto itself, as wild and unpredictable as a horserace, as exhilarating as reaching the cloud-covered summit of a mountain that did not yet exist 10 short years ago. Here then is our postscript to the rollercoaster '80s.

VIDEO DECADE CHART INDEX

TOP SALES VIDEOCASSETTES	V16
TOP RENTAL VIDEOCASSETTES	V20
TOP KID VIDEOCASSETTES	V24
TOP MUSIC VIDEOCASSETTES	V26
TOP VIDEODISKS	V28
TOP HEALTH & FITNESS VIDEOCASSETTES	V30
TOP RECREATIONAL SPORTS VIDEOCASSETTES	V32
TOP SELF IMPROVEMENT VIDEOCASSETTES	V34

VIDEO DECADE CREDITS: *Publisher, John Babcock Jr.; Special Issues Editors, Ed Ochs & Robyn Wells; Editor, Jim McCullaugh; Assistant Editor, Anath White; Chart analysis editorial by Jim McCullaugh; Editorial Assistance, Kastle Lund, Deborah Russell, Janet DiMartino; All charts under the direction of Michael Ellis, Director of Research; Design/Chart Pages, Anne Richardson-Daniel & Miriam King Bebb; Design/Feature Pages, Steve Stewart; Cover photography by Steve Stewart; Front and inside covers, Steve Stewart.*

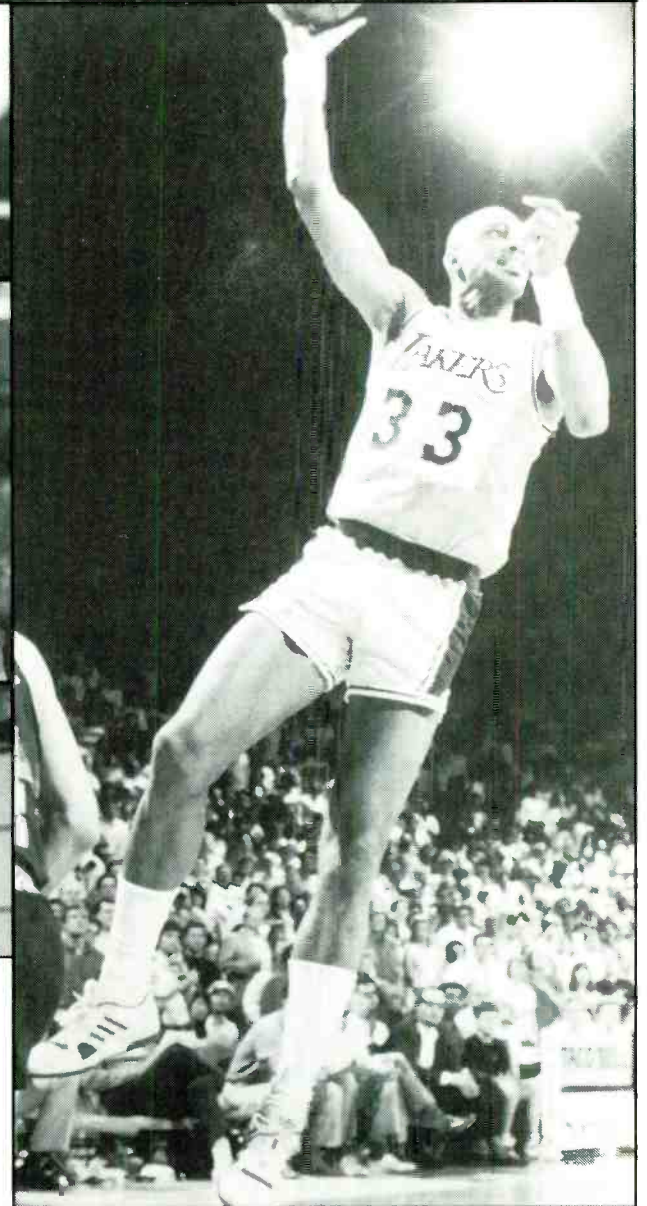
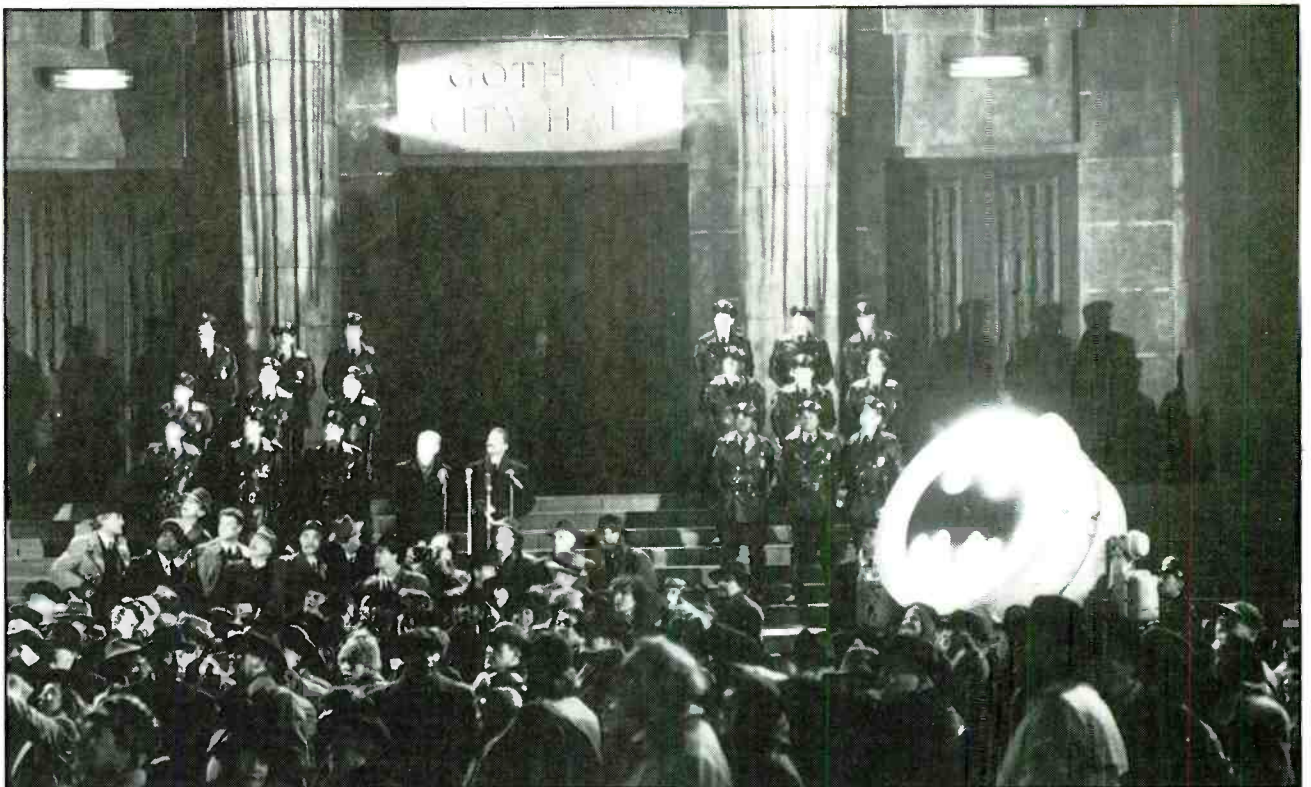


CHART EXPLANATION

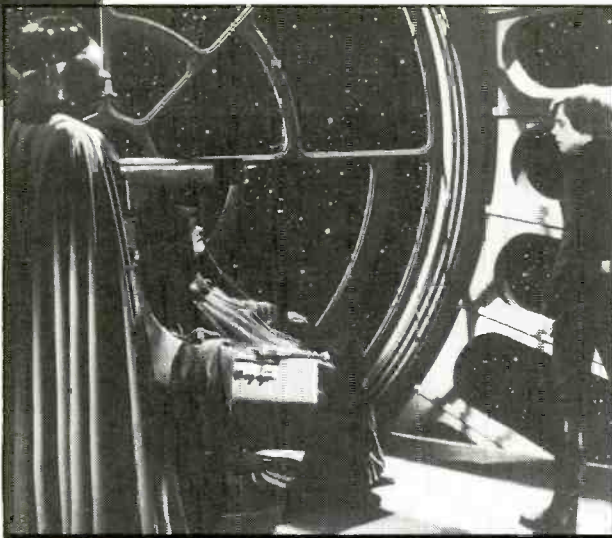
The 1989 Year-End Video Charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period, which is Nov. 19, 1988 through Nov. 11, 1989 for all video charts.

Final year-end chart positioning is based on a point system. Points are given to each video title for each week on the chart, in a complex inverse relation to the chart position.

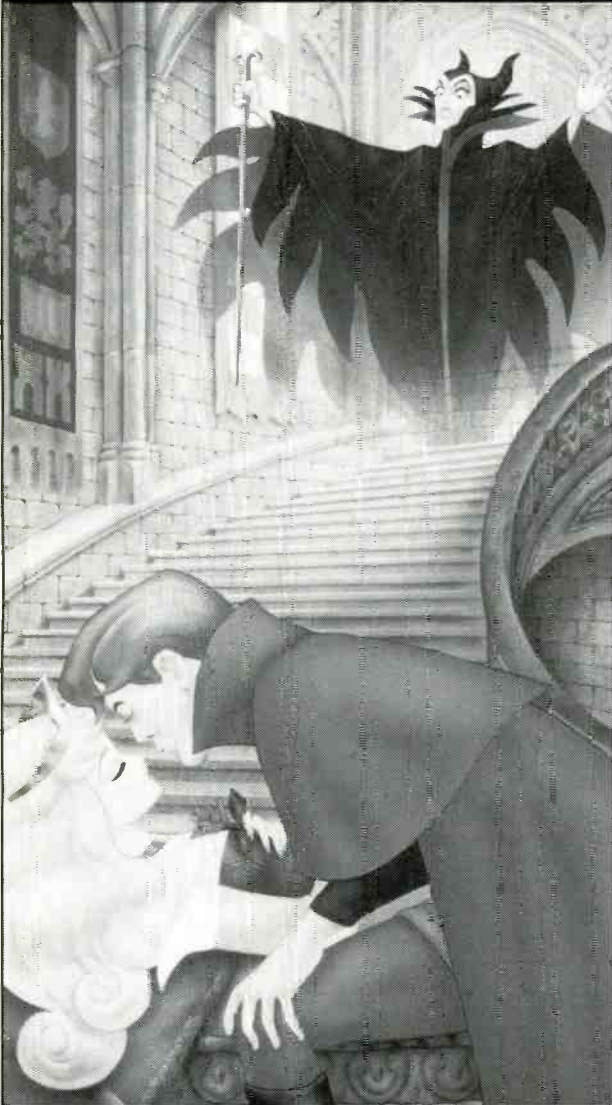
The year-end charts represent the accumulation of all points—based on the number of weeks on the chart plus positions attained—that respective video titles have received for their chart performances during the eligibility period.

Each chart has its own unique point system, with points assigned to each rank on a chart based on the actual average number of points a video receives at that position on the computer worksheet for the chart. (These point totals do not appear on the charts printed in the magazine.)

ABOUT THIS ISSUE: *"The Video Decade" is a genre-by-genre compendium of Billboard year-end video charts from 1980-1989. Some charts do not yet exist in 1980 and are tabulated here from the date each chart first printed. The charts are titled as they presently appear in Billboard. Each chart features the top 10 entries for that year in chronological order, except for 1989. The full-length year-end charts for 1989 run at the end of each category.*



Looking into the home-video universe from Darth Vader's perch in "Return Of The Jedi," the future seems limitless.

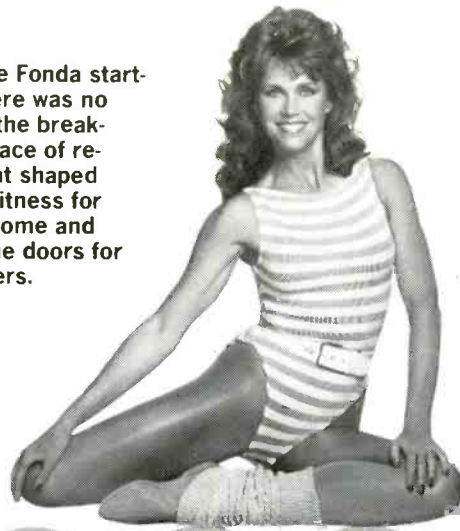


"Sleeping Beauty" awakens to new life in home video, joining "Alice In Wonderland" and "Peter Pan" in the Disney legacy time-release plan.



Michael Jackson is king of dance in "Smooth Criminal" segment from "Moonwalker"—and millions of video children dance with him.

Once Jane Fonda started up, there was no stopping the breakthrough pace of releases that shaped health & fitness for years to come and opened the doors for many others.



**An Introduction By
JIM McCULLAUGH**
Home Entertainment Editor

1980-1990

THE VIDEO DECADE

It would be easy to describe the evolution of the home video industry during the 1980s with statistics, techno-talk and acronyms... VCR penetration... falling price of hardware... new plateaus on rental and sell-through product... projections now for overseas markets... the optical format... best case/worst case scenarios.

Indeed, it was a decade of acronyms, techno-talk and buzzwords—VSDA, NAVD, first sale, VHS, Beta, 8mm, combiplayers, CD-plus-graphics, camcorders, and depth-of-copy.

And perhaps the one number that sums it all up is that home video revenue is now twice that of theatrical box office. What began in the late '70s and early '80s as a 'nice little ancillary business' is now big business.

The truth is, however, the growth of the home video decade—which has changed forever how consumers, producers, directors, actors, actresses, program suppliers, distributors, and retailers—view the world—is a lot more detailed and more human than that.

The period between 1980 and 1990 in home video was an unfolding drama itself—comprised of hardworking and ambitious people with dreams, ideas, and goals. Their collective efforts, stories and observations are as thrilling, dramatic and as offbeat at times as any of the material marketed on either the big or small screen.

What's fascinating about the home video decade is how many different inter-connecting individuals, industries, and professions it has touched. For each, there's been a highly significant impact.

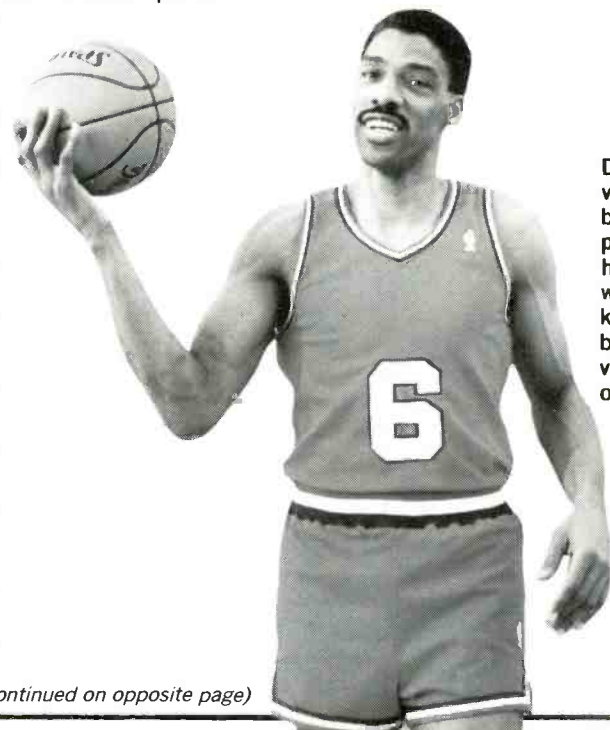
In addition, home video has been a 10-year self-identification process. The world now realizes that home video is not films, not books, not records, not packaged goods, and not theme parks.

Home video is different parts entertainment, language, experience, celluloid heroes, relaxation, stress relief, escape, information... equal parts sizzle and steak.

And in the 10-year-mix, Billboard Magazine takes some measure of credit for being a significant player and contributor, too. Having covered the entertainment business for more than 90 years, Billboard was in the unique position of telling the home-video story week-in/week-out. It reported and covered the story of Andre Blay licensing 100 films from 20th Century Fox in 1977 and creating Magnetic Video. As the video industry grew, so did Billboard's coverage.

In addition, Billboard created the industry's first sales charts in 1980 while a rental chart was begun in 1982. As the decade wore on, other charts as well as expanded editorial coverage grew—right up to stories about the cassettes—"E.T.: The Extra-Terrestrial" and "Batman"—that would be kings of the decade.

"There's a lesson here to be learned by Hollywood," says veteran home-video executive Jim Jimirro, a former Walt Disney executive now head of independent program-supplier



Dr. J (Julius Irving) put down his basketball and picked up the home-video beat with "Dr. J's Basketball Stuff," boosting sports-video vitality another notch.

(Continued on opposite page)

J2 Communciations, "Those of us who were interested in the video business did it over the objections of the Hollywood community. If the studios could have gone to Washington and prohibited the importation of videocassette players, they would have done it. There was that much resistance. The lesson is that when people criticize the infrastructure of our business for being provincial and always wanting to maintain the status quo, that's a fair and accurate criticism which should be put in perspective. The next time there's a new delivery system, everyone won't bury their head in the sand. In the final analysis it's good for business."

"A lot of people can't remember, but theatrical executives were saying 'we're not going to put our movies out on the small screen.' They did everything they could—luckily unsuccessfully—to kill this business. If you allow the new and the innovative in, it benefits everyone in the final analysis."

"I hate to bring up old wounds but the preservation of the right of first sale was a momentous occasion in the history of home video. Had there not been such a tremendous swell of video retailers, even in those days, to defeat the attempt to repeal the right of first sale, there wouldn't be an industry. I wouldn't want to hypothesize as to what would have happened if it had gone the other way," says Mickey Granberg, one of the major forces behind the Video Software Dealers Assn., now the industry's major trade group. "It is a very exciting thing to be involved in, particularly these days when things are lush and we can hire lobbyists. In those days it was sheer power of the people. It was tough but a lot of fun," she adds.

"As a professional," says director John Carpenter, who has made such films as "The Thing," "The Prince Of Darkness," and "They're Alive," "home video has become this enormously huge, important and powerful market that suddenly developed out of nowhere. Films are making more money in home video than in theatrical in many cases. It's had a profound effect on the business."

"I think of home video as movies premiering all over again," says producer Herbert Ross who has made such films as "Airport," "The Poseidon Adventure," and "The Flower Drum Song." "It's the most exciting thing that's ever happened to the motion picture industry," he adds.

"Home video has brought back a dormant audience to movie theaters," says producer Jerry Bruckheimer, who with partner Don Simpson has made films like "Top Gun."

Says producer/director Steven Spielberg: "I openly worried that the burgeoning videocassette industry might satisfy the appetites of people who go to the movies, and I feared that, as happened in the '50s and '60s in television, the consumer would choose to spend more time in front of the box than in front of the large screens that I and others had designed for. I was very wrong, thank God."

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It's often said that six months in the home video industry is long-range planning, while a year is considered a lifetime. If that's the case, relive 10 lifetimes with only a sampling of some of the home video industry-related headlines in Billboard during the decade 1980-1990.

JANUARY 1980

"Home Video Stars At Las Vegas CES"—Home video is anticipated to have its most dramatic and visible impact to date on the future of the entire home entertainment business.

"CBS Adopts RCA's Viddisk"—CBS has adopted the RCA SelectaVision videodisk system as the "first step" in producing its own video software.

"Retailers Hop Aboard Home Video Bandwagon"—The conventional record store's interest in the fast developing home-video software market underwent a major growth spurt at the WCES.

"WEA Videocassette Sales Policy Bared"—A prerecorded videocassette sales formula that sets new industry guidelines for prompt and tardy payments and "stock balancing" has been sent to all accounts by WEA.

FEBRUARY 1980

"Rally To Videotape"—Despite the general lack of manufacturer marketing support to date, U.S. record/tape/accessories retailers are increasingly stocking and selling more and more blank videotape.

"CBS Video Enterprises Division Is Now Official"—CBS has formally created its Video Enterprises Division to manufacture and market video software, with Cy Leslie, the founder of Pickwick, as its president.

"Videocassettes Unlicensed Says Berman"—The increasing flow of videocassettes featuring music, made up in large part of specially edited promotional tapes originally produced for record companies, is beginning to worry publishers.

MARCH 1980

"5 New MagnaVision Cities"—Indicating that the firm is "exactly where it expected to be at this point in time," Magnavox is making its MagnaVision optical videodisk player available in five additional markets this month.

"Stereo Tape For Videocassette Bared"—With stereo sound unavailable on videocassettes, Media Home Entertainment is creating audio stereo tapes to run in synchronization with the videotape.

"ITA Reflects Home Video Explosion: Tape, Disk Future Rosy"—Explosive video developments paced the jam-packed 10th annual ITA seminar.

"RIAA/Video Division Is Established"—The RIAA is establishing RIAA/Video, a new division that will work in the field of video rights and represent companies involved in videocassettes and videodisks.

"Capitol Entering Home Video Mart With Knack Tape"—Capitol Records will release a Knack concert videocassette to spearhead its initial thrust into the prerecorded home video market.

JULY 1980

"Video Spurs RCA, PRT British Tie"—The promise and potential of the video market in Britain, for both tapes and disks, is thought to be a major factor in the deal which unites RCA Records U.K. and Precision Records & Tapes.

"AFM Pay For Video Software Up In Air"—Negotiations between the AFM and the recording industry regarding video software productions are snagged on the issue of whether videocassettes and disks should be separated from cable and pay TV usage so far as wages and royalty payments are concerned.

"Video Settlement To Beatles Publisher"—Three manufacturers and distributors of prerecorded videotapes have agreed, in separate out of court settlements, to pay more than \$50,000 to Northern Songs Ltd. for unauthorized use of 37 Beatles copyrights on nine programs.

"Pioneer Says Videodisks Selling Well"—The early returns from U.S. Pioneer's videodisk dealers are encouraging.

AUGUST 1980

"Home Video Makers Urge Nominal Royalties"—Publishers have been warned they could negotiate the home video market "out of existence" if their royalty demands in the industry's emerging state exceed the ability of producers and/or manufacturers to pay.

"Home Video Industry Awaits Strike Mediation Results"—The Screen Actors Guild strike—began July 21 and reportedly costing the movie and TV industry \$40 million per week—goes to federal mediation in Los Angeles Monday (4). Payment for

supplemental use on home video products is the major sore point.

"Strike Stops Home Video"—The strike by members of the SAG and AFTRA, now entering its third week, has stymied the first made-for-home video entertainment production of Magnetic Video Corp.

"Walt Disney To Tackle Rent/Sell Video Quandary"—When Walt Disney Home Video enters the consumer videocassette market this month with 10 feature films and three cartoon features, it believes it will have the thorny rent/sell issue licked.

SEPTEMBER 1980

"Studios Mull Renting Videocassette Lines"—Unauthorized rentals of prerecorded videocassettes—a serious problem for suppliers in the young home video business—are stimulating most major studios now to devise rental programs.

A Billboard Video History THE DECADE IN HEADLINES



OCTOBER 1980

"Laserdisk Drops Price"—U.S. Pioneer, whose Laserdisk optical videodisk player just moved into stores here, will introduce a lower-priced version next year.

NOVEMBER 1980

"Pay TV And Home Video Issue Stymies AFM Pact"—The striking AFM is still reeling from the film producers' surprise introduction of the pay television/home video issue into the negotiations. The AFM has filed charges with the National Labor Relations Board and talks have been postponed indefinitely.

"Record Clubs Will Market RCA And CBS Videodisks"—Home video may breathe new life into the record club business. Both CBS and RCA have plans to use their record clubs to market videodisks, and although RCA will be first with the disk, CBS may be first with the club.

"Home Video Market Has Bright Future"—By 1990 record/tape producers and marketers will share in a projected \$10 to \$15 billion home video marketplace.

DECEMBER 1980

"NARM Strengthens Video Stance With New Program"—NARM has developed a special 10-part video program.

"RCA, CBS Map Videodisk Campaigns"—The RCA SelectaVision videodisk steamroller will rumble through 5,000 retail outlets across the country the week of March 22, 1981, to the accompaniment of a television ad blitz.

"Pickwick In Video Splurge"—Pickwick International's rack-jobbing division is now serving more than 400 outlets nationally with home video software.

"Sansui Showing VHD Prototype At CES"—Sansui will show

a prototype VHD player at WCES in Las Vegas.

JANUARY 1981

"Vid Moves Pace CES"—The release of two first-run movies to the home video market by Magnetic Video; specific details of Warner Home Video's multi-product video music release; and Walt Disney moving to strengthen its video rental program paced early video software developments at the WCES.

"Disney Sues Retailer Over Video Accord"—A Federal District Court suit that tests the legality of the recent Walt Disney Productions and Telecommunications "home video dealer" agreement has been filed in Los Angeles.

"RCA Viddisk, Player Ready"—RCA will begin shipping SelectaVision videodisks and players to its distributors.

FEBRUARY 1981

"Videocassette Suppliers Liberalizing Discounts"—Prerecorded videocassette suppliers, apparently responding to increased competition and the threat posed by the videodisk, are offering liberalized dealer and distributor pricing policies for 1981.

"Northern Songs Widening Videotape C'right Defense"—At least 15 prerecorded videotape manufacturers/distributors or retail outlets face possible legal actions by Northern Songs Ltd., on alleged infringements of Beatles copyrights.

"All-Format Release For CBS Video"—The first simultaneous release of an original music production on videodisk, videocassette and LP is forthcoming from MGM/CBS Home Video and CBS Records.

"10 Publishers Suing Over Copyrights In Home Video"—In two separate U.S. District Court actions in New York, 10 music publishers have brought copyright infringement actions regarding "20 Years Of Rock & Roll" videocassette.

"Labels Seen Lagging On Video Programming"—As original cable TV and home video programming develops as a major industry, the record industry may be lagging behind in capitalizing on the potential of the new video technologies.

MARCH 1981

"Most RCA Viddisks At \$20"—Seventy-five percent of the 100 titles in the initial RCA SelectaVision videodisk catalog will list for less than \$20, with the vast majority squeaking in at \$19.98.

"20th To Notify Theaters Of Home Video Releases"—20th Century Fox, clarifying its home video policy, will now let its theater exhibitors know well in advance what movies are being targeted when for home video release.

"Everybody's Rents Video"—Everybody's Records' Canyon Rd. store, Portland, Ore., is believed to be the first U.S. record/tape/accessories chain retailer to set up a membership video software rental program.

"Stark Bolsters Video At Camelot, Grapevine"—The Camelot Music and Grapevine record chains, owned by Stark Record and Tape Service, Inc., will greatly bolster their video software commitment next month.

"See Smaller Tape Format In Home Video's Future"—ITA attendees were told that VHS and Beta were "dinosaurs" and that quarter-inch machines would dominate in a few years.

APRIL 1981

"Picture Unclear As RCA Launches Viddisk System"—The public failed to break down store doors on the first days of the RCA videodisk launch, but dealers around the country maintain it's too early to tell whether the disk is a hit or a miss.

"Home Video Takes Stage Center At NARM Meet"—The integration of video software into record stores was a common theme at NARM convention.

MAY 1981

"Video License Check List: Fox Office Notes 11 Song C'right Points"—The Harry Fox Agency has advised its music publisher clients of a check list of "relevant questions to be asked of producers and manufacturers of video product when licenses are requested."

"Pioneer Forms U.S. Video Subsidiary"—Giant Pioneer Electronics Corp. of Tokyo, parent of U.S. Pioneer audio, has formed a new subsidiary in this country—Pioneer Video Inc.

JUNE 1981

"WEA Vid Rental Plan To Cover World Mart"—WCI is moving into videocassette rental in the fall, apparently on a global basis, with distribution through WEA International's web.

"MCA Movies In VHD Fold"—Two videodisk technology ri-

(Continued on page V-40)

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STEVEN SPIELBERG

I openly worried that the burgeoning videocassette industry might satisfy the appetites of people who go to the movies, and I feared that, as happened in the '50s and '60s in television, the consumer would choose to spend more time in front of the box than in front of the large screens that I and others had designed for. I was very wrong, thank God.

I've so often heard producers and executives say, "If it weren't for the audiences that discovered our film on video, we'd still be in the red."

I like to think of movies as the hardcover novel that precedes the paperback book, or videocassette, a year latter.

JACK VALENTI, Motion Picture Assn. of America

I was never opposed to the entrance of the VCR into the market. But I most assuredly was strenuously in favor of a copyright royalty fee on machines and blank tapes, these fees to go to copyright owners to compensate them for copying of their works.

The good news about VCRs worldwide: They created a thriving new market that never existed before. The bad news: piracy losses caused by VCRs is near the one billion dollar mark throughout the world.

But, I vote for VCRs in spite of piracy. It is another delivery option for the consumer, and the consumer is always right.

R.E. "TED" TURNER

Home video has been the ultimate democratization of the media. Viewers have the power and the freedom to make individual viewing choices in the privacy of their homes. They can pick what they want to watch, when they want to watch it and who they want to watch it with. For TBS, it's been an additional source of income, which, in turn, we're utilizing for the production of even more original quality programming.

Home video now plays a pivotal role in every aspect of making entertainment decisions. More people rent or buy home videos than go to the movies, and every movie produced—both for theater and television—now considers the potential of additional revenue from home video.

The past 10 years have been the tip of the iceberg. In the next five or six years, we expect VCR penetration will be around 95%. Owning a VCR will become a household fixture like the television. Hopefully, the flexibility and convenience it provides for people will have some positive developments such as increased viewing of educational and informational programming, as opposed to today's concentration on entertainment.

MICHAEL NESMITH

The most important development of the '80s has been the emergence of the self-programmed environment. Home video is the threshold to that but the real revolution has just begun... As computers, telephones and entertainment software come together, we'll begin to see the face of the '90s.

There presently exists a network of computers linked by telephone which will be used more for home entertainment. This network (computers to telephones) will be the heart of the new self-programmed environment. Television will be replaced by the (computer) monitor. All the standards programming that's available now will be utilized by this system but data bases and other sources will be key.

This creates an important question for the creative community: How, for example, to create a film when the viewer has the option to see the action from the point of view of any of the players in the film and not just from that of the standard (director-chosen) protagonist? This will overturn the traditional way of making movies.

The viewer will be able to create his/her own artificial environment. Simulators are the leading edge of this development... and cyberspace... Cyberspace is used now for fun (playing games). In the future we'll have to create four to six simultaneously-running realities making reality simulations.

The zapper will be used not for changing channels but instead for switching to different points of view (within the same program or information source).

In the '90s the computer will redefine music in the same way as TV. We'll be able to do to music what we'll do with film: it will be user-controlled... People will be able to self-mix, perhaps putting the voice (from an existing recording) on one track, while listening to the bass alone on another, etc. Digitizing will allow mix and match (e.g., you might decide to listen to Madonna's voice singing a Phil Collins' song).

In the '90s we will really enter the Information Age we've been hearing about. It will be enriching and more fun—more quality fun... In the '90s, knowledge will not be accumulation of data but knowing the right questions to ask...

SAM PULEO, CBS/Fox Home Video

The Past: From its infancy in the early '80s, the video industry has been through an incredible "rental boom" because we've had 50 years of theatrical films to draw from. Retailers

The Decade in Quotes THE FIRST 10 YEARS AND BEYOND

purchased every video released and video store customers rented anything the retailer had available.

The Present: The present is still holding great things for the entire industry. Video specialty stores are continuing their strong hold on the rental market. Plus the growth in the industry has come from sell-through because of the price point which is ideal for mass merchants. Video specialty stores, in general, are just beginning to take an active role in promoting their product.

The Future: The '90s will bring a boom of a different kind. I foresee the future as strong as the '80s but the retailer must achieve a balance between strong rental product and sell-through. With over 28,000 VCRs sold every day, there are new potential customers for both the rental and sale markets that the retailer must capture.

JIM JIMIRRO, J2 Communications

What's noteworthy in the late '70s and early '80s is realizing how ineffective we all were as prophets. Nobody really knew what was going to happen. We thought we were making predictions. People were saying how wonderful it would be if we could get to 25% VCR penetration. Of course, it's triple that.

We've seen the emergence of two separate businesses and they're completely different in terms of how consumer behavior works. One is the whole idea and process of going to the movies, a transitory experience over an afternoon or an evening, which I think has almost nothing to do with the whole other kind of consumer experience of buying a videocassette or giving it as a gift. And if you look at video from the consumer point of view there are two different types of business, rental and sale. For the consumer, since the packaging is the same, there's the illusion that it's the same business.

That's what is exciting about the '90s. The rental business will always be there but the opportunity now for sell-through is practically beginning in terms of what will be sold and where it will be sold and to whom will product appeal to.

MICKEY GRANBERG, VSDA

I hate to bring up old wounds but the preservation of the right of first sale was a momentous occasion in the history of home video. Had there not been such a tremendous swell of video retailers, even in those days, to defeat the attempt to repeal the right of first sale, there wouldn't be an industry. I wouldn't want to hypothesize as to what would have happened if it had gone the other way. The studios looked at it as an unfortunate event. But history has proven that it was a wonderful thing for everybody... studios, distributors, retailers, consumers, actors, and actresses. Look at the effect it's had on the bottom line of studios. It goes to show we don't always know what's best for us. And in many ways a lot of the people trying to build the business then were unsophisticated but they were right.

It is a very exciting thing to be involved in, particularly these days when things are lush and we can hire lobbyists. In those days it was sheer power of the people. It was tough but a lot of fun.

STUART SNYDER, International Video Entertainment

During the past 10 years, we as an industry have experienced many interesting developments. Today, video is an established and growing business, but at one time we had to fight for respect. Having spent my early years in theatrical distribution, I remember the on-going discussions (battles) between theatrical and video executives attempting to gain a better understanding of each others' businesses. At first, neither did and no one wanted to embrace this video "fad." Some fad!

For video, nothing had come easy. There was the first sale doctrine issue; breadth vs. depth; and, of course, pay-per-view. Despite our growing pains, we entertain millions, although still in our infancy as an industry. Video plays a key role as an entertainment choice. Video stores have developed into movie theaters, with one exception, the screen is in the consumer's home. No other delivery system enables the viewer the luxury of rewind, fast forward, stop and replay. The popcorn is cheap, the air conditioning is at perfect setting, no six-foot giant chooses the seat directly in front of you, and the local high school football team isn't carrying on a group discussion. That is home video.

Today, more people enjoy their movie entertainment at home than in theaters. Even more important is the fact that both industries not only coexist but benefit from one another. It's easy to understand how video benefits from theatrical exposure, but, in reverse, video revenues have now surpassed those of theatrical and help enable Hollywood producers to make more movies and to be more profitable doing so. Movies are clearly the entertainment choice of the '80s.

WALTER S. WISEMAN, Major Video Concepts Inc.

During the first half of video's first decade, the question was "Is this a real business?" Studios were reluctant to embrace home video and even we, as distributors, questioned the ultimate magnitude of this industry. In fact, we purchased Major Video Concepts in 1982 from Herb Fischer (now senior VP of sales & marketing for MGM/UA) and his brother-in-law, not because we believed in the tremendous growth potential, but because we saw it as a natural adjunct to our electronics distribution business. Herb is always quick to remind me of how many times I said this industry would never be a "real" business. I'm, obviously, very happy I was wrong.

The real challenges are not the ones of the past decade but the ones ahead of us.

BEN M. TENN, Best Film & Video Corp.

My first video experience in June 1980 was a clear indication I was about to become part of an extraordinary industry.

At CES in 1980, I had the honor and responsibility of announcing that Disney was entering the video business.

I showed up at the convention with a typed press release, listing 10 movies and three cartoons that were to be released in October.

Within one hour, two distributors, ZBS and Commtron, tried to place orders worth over \$500,000, right on the spot—and even pay for it in advance—without knowing any prices or terms. From that moment, change and a fast pace became the constant...

In the early years I remembered dealers and distributors asking for more product as their customers were starved for programming. Today, there is a gigantic industry glut of programming.

I remember when Beta equalled over 40% of the industry; today it equals less than 1% of sales. I also remember when sell-through was less than 1% of our industry. Today, it represents over 40% of consumer dollars, and the percentage is growing.

Today over 60,000,000 videocassettes will be shipped in less than 60 days, and somehow, over 100,000 retail stores and millions of direct mail catalogs can somehow sell all of it.

Today, Best Film & Video can sell more than that of an exercise or a travel or a sports video program.

I remember when consumers could not rent enough movies fast enough, and dealers charged \$5 per night. Today, consumers continue to rent millions of movies a year, yet the rental business shows no signs of growth for the future.

I remember when rackjobbers were the potential "Bad Boys" of the industry—yet today they are proving to be the driving force behind the dramatic growth of sell-through in our industry.

I remember when under 100 people controlled a billion dollar industry, and when all of us could sit together in one room, to discuss industry issues.

WARREN LIEBERFARB, Warner Home Video

In the last decade, we've seen not only a revolution in home entertainment, but also in lifestyle as well. Video cameras, video rentals, video workouts and more—new at the start of the '80s—are now a natural and commonplace part of everyday life.

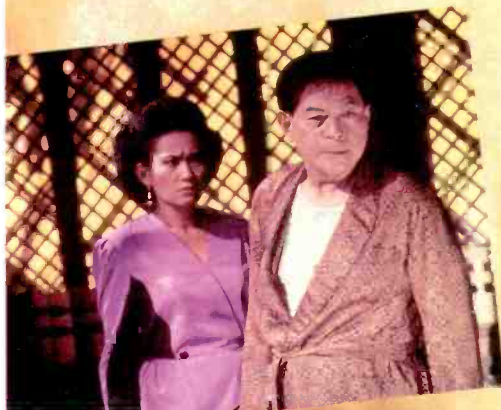
The revolution will continue. For one thing, consumer collectibility of movies will be an even stronger force in the marketplace. With leisure time shrinking (37% since 1973 for the average American household) owning a favorite movie will become even more attractive. It lets the viewer pick the most convenient time to watch, even to enjoy a film over several sittings if necessary. And, with increasing work obligations and family demands, particularly in dual-income households, controlling leisure time becomes a priority. This will help maintain home video as the No. 1 source of entertainment.

The format of choice for the growing audience of movie owners will be laserdisk. With its superior sound and image, random-access capability, downward trend toward sell-through pricing (due in part to laserdisk's long-term cost efficiency), durability and ease of storage, laserdisk could very well do for the home video industry what the audio CD has done for the record industry in spurring sales of prerecorded programming.

The Decade In Quotes continues on page V-12

THE PHILIPPINE UPRISING.

The horror. The triumph.
The story that set the world aflame.



The Filipino rebellion comes vividly to life in this explosive epic that dramatizes the violent events leading to the downfall of the Marcos dictatorship and the elevation of Corazon Aquino to power.

- An action-packed thriller torn from today's headlines
- Stars GARY BUSEY ("Lethal Weapon," "The Buddy Holly Story")
- Written by DAVID WILLIAMSON ("The Year of Living Dangerously")
- A VIDEO EXCLUSIVE—a powerful rental!
- National promotion and advertising campaign

ORDER THIS
VIDEO WINNER
you can win, too!
See details below.

WIN A SONY VIDEO WALKMAN... COMPLIMENTS OF J2!



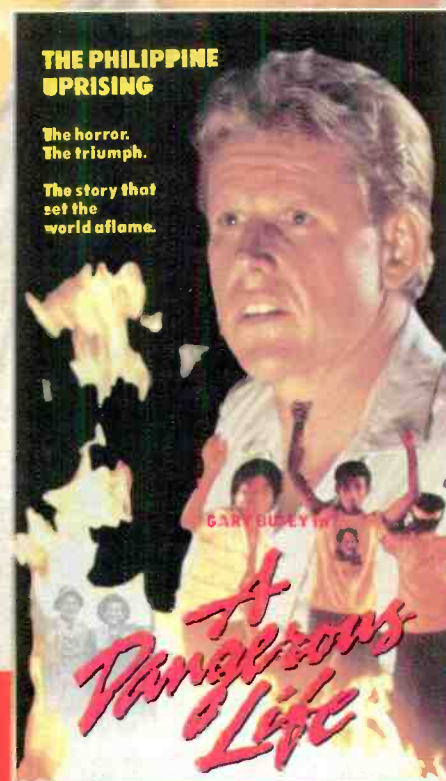
We want you to see for yourself what a great film (and great rental) A DANGEROUS LIFE is, so we'll be sending 10,000 video trailers to video rental outlets across the country. Five of them carry a special message informing the recipient that he or she has won a Sony Video Walkman—a \$1300.00 RETAIL VALUE! Watch for yours! If you don't receive your A DANGEROUS LIFE video trailer, call Holly at (213) 474-5252.



PREORDER: February 22 RELEASE: March 15
#J2-0069, stereo, 163 minutes \$79.95 suggested retail

Sony Video Walkman giveaway open to video rental outlets only.

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DECADE IN QUOTES

(Continued from page V-10)

BILL MECHANIC, Walt Disney Home Video

The biggest phenomenon of the '80s was the rise and acceptance of the VCR and prerecorded cassettes taking over as primary usage for rental and sale.

I think Disney contributed a lot not only with product but with marketing. The first consumer advertising for a rental cassette on TV was "Down And Out In Beverly Hills" in 1986. That was the first time anyone really put money and a campaign behind a rental title. For sell-through it was a little bit on "Pinocchio" and a lot on "Sleeping Beauty."

Distribution is going to undergo more changes than anything the consumer will see. We're going through a period of consolidation with both racks and video distributors. You're getting fewer people controlling more of the business.

The retail patterns seem to be there. Business in rental—through specialists taking about 75%—is well established. I don't see that falling much but I think people have to get better about that.

In terms of sell-through the outlets have expanded. I don't see that contracting a whole lot.

We'll see major growth in the '90s in the overseas markets. Most of those markets haven't begun to reach the maturity levels of the U.S. market. They haven't had the aggressive marketing and media we have had. Sell-through is just getting going in most countries. We'll be opening more foreign subsidiaries. The growth opportunities are maybe somewhat greater in terms of percentages. But the U.S., however, remains as challenging a market as there is since there is no limit as to what can be done. You can't get jaded since the challenge is what do you do next, how do you make it bigger, how do you not accept plateauing, and what ideas have not been used.

BOB DeLELLIS, CBS/Fox Video

You have to give credit to Paramount. When they began pricing movies for sell-through, that was a bold and major move in the business. We think we got the sell-through ball rolling as well with our Five Star collection approach. We were among the first to go out with an extensive promotion on an annualized, not seasonal, basis. Behind Five Star we did a multi-million dollar TV campaign. Those were major developments since they actually outlined the future of the business in that there were two facets—rental and sell-through. Look what has happened with sell-through since.

During the last two years the "depth of copy" issue, which we helped define, was profound since it attacked the stagnation on the rental side. We had our approach, others had theirs. But I think we helped the retailer bring in depth. It kept the consumer flowing into the store. The latest surveys indicate that there isn't too much stagnation on machinery any more. The activity may dwindle somewhat but I think the average rentals of films by the 60 odd million people out there is quite high. We have to keep the rental business alive and healthy.

One of the disappointments in the '80s is not a better percentage of video specialists getting into sell-through. Sell-through has been a real active business in the last three to four years. But it's the type of business where it's never too late to enter sell-through.

The business will stay very healthy but I have two major concerns. What I don't want this business to become is a hits only sale business. It's great to have interjections of "Batman" and "Who Framed Roger Rabbit," but there are so many great films out there. They should be made available and promoted to the public in some shape and form. We have a lot of retailers who are still in and out people. They'll get a hit for two months, discount it, take advantage of the traffic, and then get out and wait another year to see what happens. We need true consistency to maintain the collector mode. The hits pull it, but there's thousands of other great movies. That's the momentum we have to maintain.

ROBERT BLATTNER, MCA Home Video

The single biggest change from the point of view of someone involved with a studio running a home video division is really the whole way in which we conduct our business. Everyone knows we're a big business but now we have to be even more clever and smart about how we sell and market our product. Fundamentally we are still selling movies and original programming, but how we do it has changed dramatically.

Ten years ago it was a nice little business and although we all worked very hard—with the benefit of hindsight—it's amazing how much more difficult this business is and how much harder you have to work. It's a lot bigger and we're out there now fighting for shelf space, fighting for the attention of the consumer, fighting to get our product placed, trying to get the attention of sales reps.

Home video has now gotten to the size where it has its own

dynamics and they are not necessarily the same as theatrical dynamics. Ten years ago if you knew how a film had done and the genre you pretty much had an idea how you would do in home video. The challenge there was not trying to let the business get too far ahead of you. I'm not sure anyone was concerned with market share then. How much importance do you attach to market share in a business that's growing over 100% a year. Does it matter? Who would even know and how could you measure it? By the time you started asking the questions and had the results the size of the market had changed. Today, concepts like market share are important. How do we sell the extra 10,000 copies of a rental title? How do we sell the extra couple of hundred thousand copies of a sell-through title? What is it that we can do to make people want to buy "The Land Before Time" in addition to or instead of the other sell-through titles available at Christmas? That's our challenge now.

Now we are not only more sophisticated in how we sell and market—and in many senses more like a packaged goods business with all the elements of an entertainment company—but we are different from theatrical. Certain actors and actresses have a greater appeal in home video than they necessarily would have just from box office. That's a phenomenon that's developed over the past 10 years because of home video. Obviously, a hit at the box office is a hit in home video and a hit that struggles at the box office has trouble in home video, but there are differences. It's no longer this one-to-one translation. The dynamics of what two thirds of American people who have VCRs like to watch is not necessarily the dynamics of movie goers.

As to the future, what do you do when the days of 30% growth are clearly behind us? No one wants to look at stagna-



tion. The rate of new VCR owners is growing at a much diminished rate. Stores are not growing dramatically. How do you get a title that would sell 400,000 pieces today to sell 700,000 pieces in a meaningful way? What do you do to drive the market to that next level? That's the biggest challenge for the next three to five years.

One of the major things about "E.T." is that it changed the business forever, because it was the first time a lot of people bought their first cassette. The difference between having no cassettes and buying one is much greater than buying two, three four or five. Buying a cassette became a reasonable purchase option.

BILL DEARE, Director**"Harry And The Hendersons," "Elephant Parts"**

I was one of the fortunate directors to be doing videos and music videos before people even knew what they were. They were called "pop clips," not music video clips. When Michael Nesmith and I did "Rio" and "Crusin'," we approached them as mini-movies. As a movie filmmaker, I tried to bring the movie aspect to video. We always tried to tell a story and we looked for a lighter interpretation. The one thing that a music video did that a record couldn't was bring a definitive interpretation to a song. The record conjures different images. The video defines for that moment the visual interpretation. We often toyed with the opportunity of putting out more than one video for the same song. So many people think in terms of the video becoming unidentifiable but the audience is a little more sophisticated than that. Why not put out two or three videos on a very popular song and explore the multiple interpretations that a record enjoys?

Home video, meaning the accessibility of all these feature films, has become a language that you can use just like you would use books in a library. We routinely in the motion picture business look at a star or a potential talent by renting a certain number of videos that person is in. We use video as a language. We used to use memos or resumes. Now you can send living, breathing, speaking proof of whether this person or idea is go-

ing to work. We look at it for actors, stunts, for production designers and directors of photography. It's become a shortcut. I routinely visit colleagues in other places, and I'll throw cassettes into my suitcase because there are things I want to show them.

JON PEISENGER, Vestron Video

One of benchmarks from personal experience would have to be "Michael Jackson's Thriller." I recall it as if it were yesterday. A late night phone call from a lawyer in L.A. during the last week of October 1983 telling us that Michael was working on this idea for a longform video and would we have an interest in working with him. Over the course of the next 48 hours we not only crafted the deal but crafted what the one-hour video program was going to look like. During the next six weeks there was a mad dash to bring it to market...the whole marketing process going on simultaneously while it was being shot and edited.

We really used this program to blaze a lot of trails for the video industry which are now taken for granted. It was the first pre-recorded video that Handleman carried in turn that was stocked by K mart. The success of the tape caused them to stock video deeper and make a more substantial commitment to it. Look what they represent today. It was a great challenge and like everything in video at that time it was a lot of fun. You were making up the rules as you went along.

DAVID FISHMAN, Arthur D. Little

In 1977 I almost had my head handed to me for predicting that by the early '80s, many people would be watching movies in their homes. It's so important a trend now we tend to take it for granted. Seventy percent of U.S. homes have VCRs. I hope the home video industry appreciates the growth. If the steel industry had been experiencing the same kind of growth, they would have thought they all died and went to heaven. In a way it's a dream everyone had 40 years ago with super 8mm. That never really worked out. Today you've got the world at your fingertips and you don't have to worry about a projector or a dirty wall for a screen.

HERBERT ROSS, Producer

I think of home video as movies premiering all over again. When "Flower Drum Song" came onto the home video market, I flew to Honolulu where the film was shot and had a great world premiere. I went into all the stores and signed all the cassettes that were bought. It became an event. What was an event in the theaters is now an event in your own home. It's the most exciting thing that's ever happened to the motion picture industry.

And the people are discovering the type of picture that I did... the love story, the beautiful woman, glamor, escape film. We used to wonder at certain times why the fan mail would suddenly increase to an incredible amount. Home video. We now get an average of 750-1,000 letters a month because of home video. That's unheard of. I remember distinctly when "Airport" was released on home video that we had to put on two extra secretaries just to answer the mail. I also try to work with the home video companies to preserve the integrity of the release. I fight for color and sound. I think it's more important today to give people the picture it was.

It's the most exciting thing that's ever happened to me. What's fascinating is that I am getting the same type of fan mail on films like "Pillow Talk," "Magnificent Obsession," "Madame X" in the '80s that I was getting in the '60s and '70s. It's thrilling. About 14 of my movies are out there.

DR. HENRY HEIMLICH, "The Home First Aid Video"

Home video is a marvelous teaching mechanism for the entire population. Very few people can take a course in person for a few days. With a video you can visualize various treatments and preventions in a way that cannot be brought forth well in any other medium. Viewers can have it repeated as often as they wish. If you see something once it may not stick with you. The entire family can also be exposed to it together. In our video we cover accidental poisoning. If the children see this along with the parents they can understand what parents are saying later on. Children also understand that a treatment may have to be done. It creates preparedness and takes the fear out.

DICK LONGWELL, Walt Disney

The most amazing thing has been the unbelievable acceptance of video on the part of consumers. They've embraced it and they love it. There was a day when I never felt home video could pass theatrical revenues.

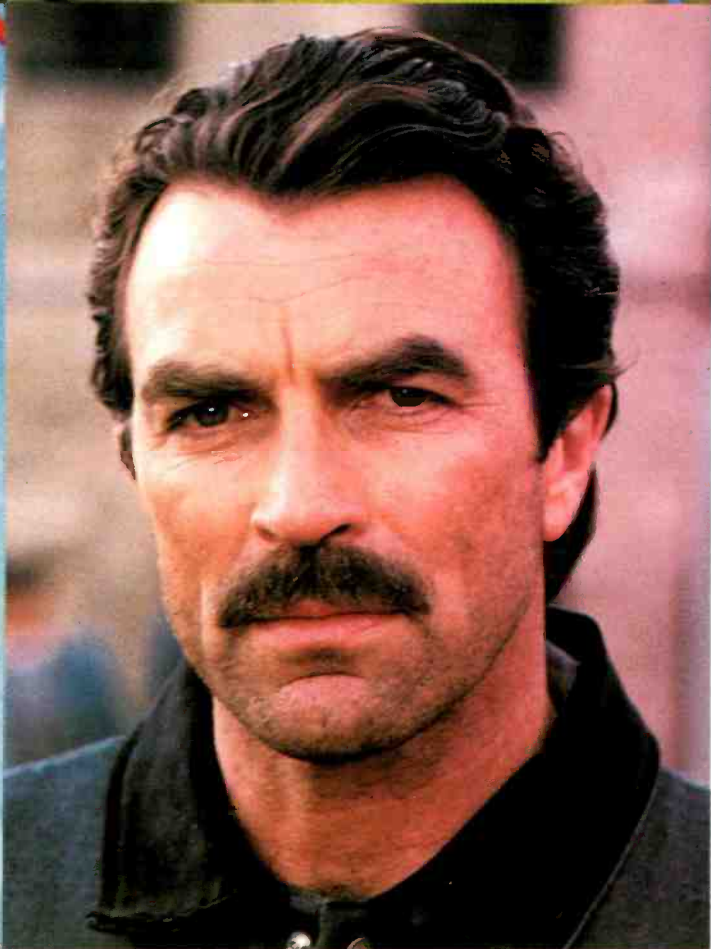
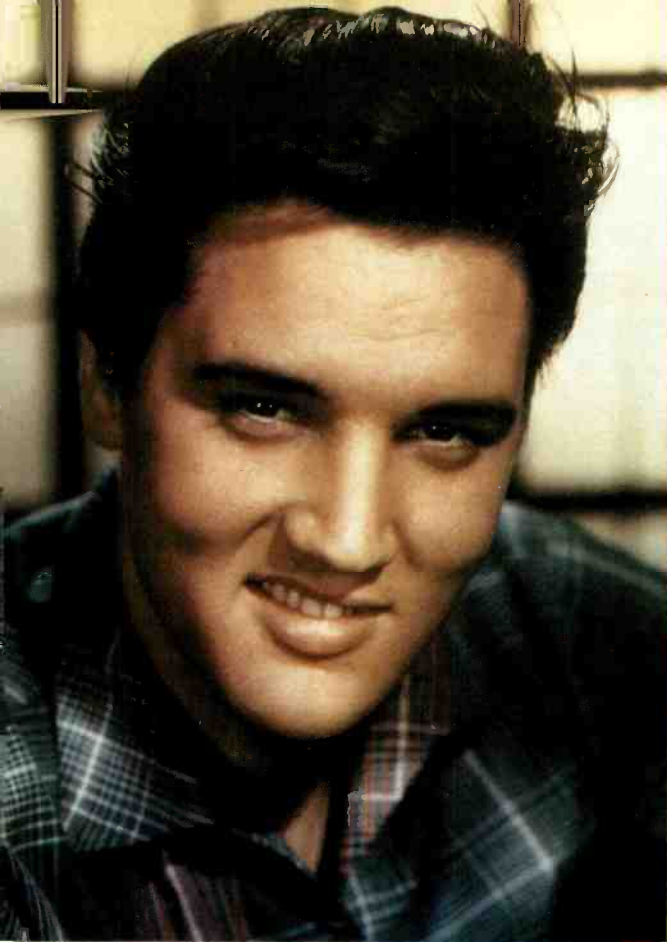
When I first started it was almost an exclusive mom and pop business. It's gotten so much more sophisticated. There are so many professional retailers out there and I think you have to credit them for raising awareness and desire on the consumers part. Distributors have also gotten more sophisticated.

As we look to the future I want to see the retailer continue to bring excitement to the consumer. It's difficult to remain at a fever pitch all the time. We have to continue to work hard to

(Continued on page V-44)

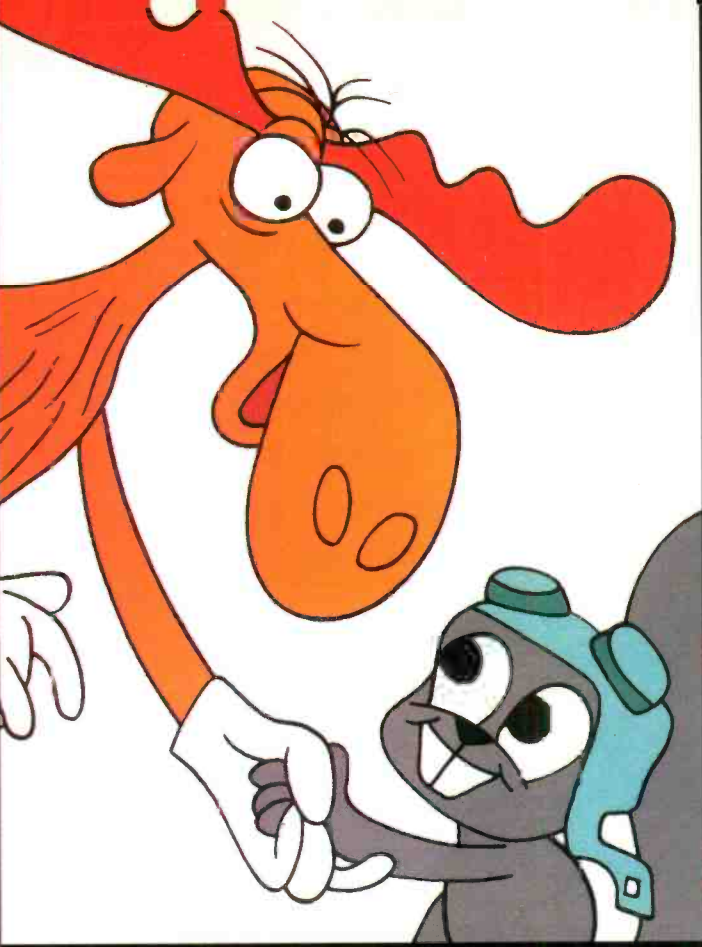
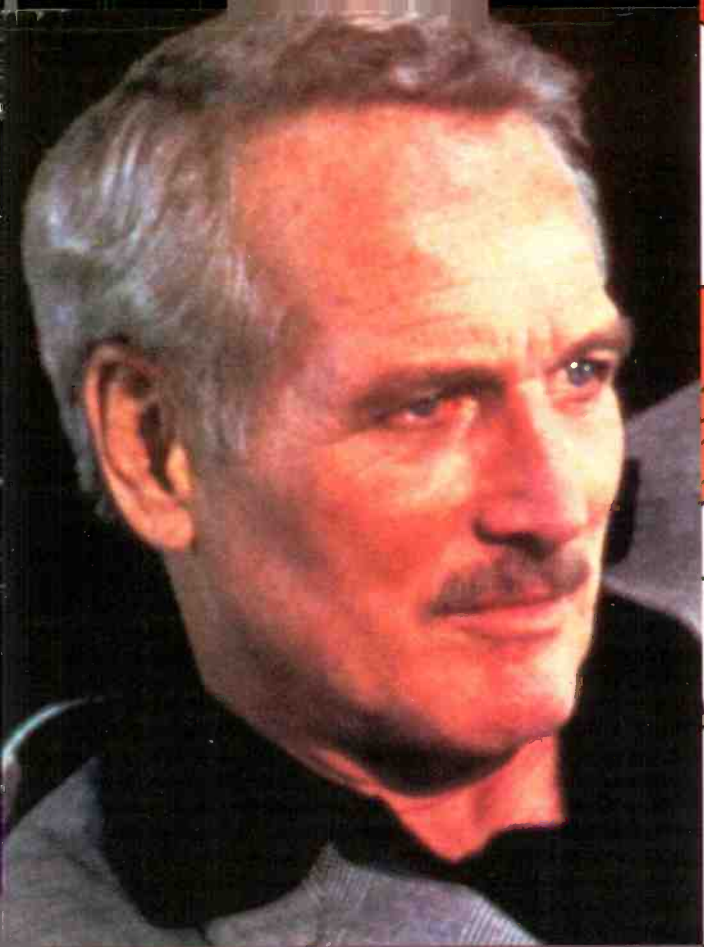
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For Making
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The brightest stars, the biggest titles, all backed by the best marketing and sales programs in the business! With your support, Buena Vista Home Video finishes up the decade as the #1 home video company in 1988 *and* 1989! And now we're set to carry



n Store For The 90's!

that proud tradition into the 90's and beyond with an incredible variety of product. For both rental and sell-through, you can count on us to help you build your business! And together, our future is brighter than ever!



Reach For The Stars On Buena Vista Home Video

1980

Pos. TITLE—Distributor

1. THE GODFATHER—Paramount Home Video
2. SATURDAY NIGHT FEVER—Paramount Home Video
3. SUPERMAN—Warner Home Video
4. M*A*S*H—Magnetic Video
5. THE GODFATHER, PART II—Paramount Home Video
6. BLAZING SADDLES—Warner Home Video
7. 10—Warner Home Video
8. GREASE—Paramount Home Video
9. THE SOUND OF MUSIC—Magnetic Video
10. HALLOWEEN—Media Home Entertainment

1981

Pos. TITLE—Distributor

1. AIRPLANE—Paramount Home Video
2. CADDYSHACK—Warner Home Video
3. 9 TO 5—Magnetic Video
4. SUPERMAN—Warner Home Video
5. ALIEN—Magnetic Video
6. STAR TREK—Paramount Home Video
7. FAME—CBS Home Video
8. ORDINARY PEOPLE—Paramount Home Video
9. ELEPHANT MAN—Paramount Home Video
10. POPEYE—Paramount Home Video

1982

Pos. TITLE—Manufacturer

1. CLASH OF THE TITANS—MGM/UA Home Video
2. AN AMERICAN WEREWOLF IN LONDON—MCA Dist. Corp.
3. ATLANTIC CITY—Paramount Home Video
4. STIR CRAZY—Columbia Pictures Home Ent.
5. JAZZ SINGER—Paramount Home Video
6. BLUE LAGOON—Columbia Pictures Home Ent.
7. KRAMER VS. KRAMER—Columbia Pictures Home Ent.
8. CASABLANCA—CBS/Fox Video
9. RAGING BULL—CBS/Fox Video
10. JANE FONDA'S WORKOUT—Karl Video Corp.

1983

Pos. TITLE—Manufacturer

1. JANE FONDA'S WORKOUT—Karl Video Corp.
2. STAR TREK II: THE WRATH OF KHAN—Paramount Home Video
3. AN OFFICER AND A GENTLEMAN—Paramount Home Video
4. THE COMPLETE BEATLES—MGM/UA Home Video
5. ROCKY III—CBS/Fox Home Video
6. PLAYBOY VOL. 1—CBS/Fox Home Video
7. POLTERGEIST—MGM/UA Home Video
8. STAR WARS—CBS/Fox Home Video
9. BLADE RUNNER—Embassy Home Entertainment
10. ROAD WARRIOR—Warner Home Video

'AIRPLANE!'



Billboard, recognizing the sales potential of movies on tape, started its 40-position **Top Videocassette Sales Chart** in 1980. One has to remember that the 'sales' business was very different five to 10 years ago. During those years there was no low-priced sell-through but there were those consumers who were ready, willing and able to plunk down \$80-\$100 for a movie for their Betamax.

Paramount Home Video topped the 1980 listing with the first installment of "The Godfather." "The Godfather, Part II" was No. 5.

The wild and wacky comedy "Airplane!" from Paramount Home Video took top sales honors in 1981.

1982 proved to be a significant chart year for several reasons. First, it showed how potent releasing a classic—"Casablanca" (No. 8)—could be for the industry, and second, it demonstrated the power of non-theatrical video. Even then, few would have guessed just how big the Jane Fonda (No. 10) health & fitness phenomenon would become. And who would have guessed that "Raging Bull" (No. 9) would wind up in '89 on many film critics' lists as the best picture of the decade.

"Jane Fonda's Workout" on Karl Video Corp. left few doubters in 1983 as it was the No. 1 seller of that year.

"Star Trek II: The Wrath Of Khan" from Paramount Home Video soared to the No. 2 posi-

tion that year. That title was significant since Paramount, the first major studio to lower the retail price to \$39.95 on a blockbuster, demonstrated that if prices came down, sales would go up at warp speed.

The Orwellian year rolled around and Fonda once again aerobicized herself to the top. Among the messages that year in sales video: Fonda was becoming a health & fitness video institution; Michael Jackson (No. 3) made everyone believe that music video was "the next big thing" as evidenced by Vestron's and Duran Duran's (No. 5) success; and others could get successfully get on the exercise bandwagon as did Debbie Reynolds (No. 8).

1985 rolled around and, again, Fonda rolled over the sales charts, coming in at No. 1, No. 2, and No. 6. RCA/Columbia Pictures Home Video's MusicVision label's "We Are The World—The Video Event" checked in at No. 9.

In 1987, Fonda once again took the top two sales positions. No question by now that Jane was not alone in the health & fitness area. Kathy Smith and Callan Pinckney emerged as new contenders who would both prove to have much staying power.

Walt Disney Home Video, with ever expanding marketing and distribution strength, managed to shake Fonda from her perch in 1988 with "Lady And The Tramp." The studio repeated in 1989 with "Cinderella."

1986

Pos. TITLE—Distributor

1. JANE FONDA'S NEW WORKOUT—Karl Lorimar Home Video
2. JANE FONDA'S WORKOUT—Karl Lorimar Home Video
3. PINOCCHIO—Walt Disney Home Video
4. BEVERLY HILLS COP—Paramount Home Video
5. THE SOUND OF MUSIC—CBS/Fox Video
6. JANE FONDA'S PRIME TIME WORKOUT—Karl Lorimar Home Video
7. CASABLANCA—CBS/Fox Video
8. GONE WITH THE WIND—MGM/UA Home Video
9. THE WIZARD OF OZ—MGM/UA Home Video
10. THE BEST OF JOHN BELUSHI—Warner Home Video

1987

Pos. TITLE—Distributor

1. JANE FONDA'S LOW IMPACT AEROBIC WORKOUT—Lorimar Home Video
2. JANE FONDA'S NEW WORKOUT—Lorimar Home Video
3. SLEEPING BEAUTY—Walt Disney Home Video
4. TOP GUN—Paramount Home Video
5. CALLANETICS—MCA Home Video
6. THE SOUND OF MUSIC—CBS/Fox Video
7. KATHY SMITH'S BODY BASICS—JCI Video
8. INDIANA JONES AND THE TEMPLE OF DOOM—Paramount Home Video
9. STAR TREK III—THE SEARCH FOR SPOCK—Paramount Home Video
10. STAR TREK II—THE WRATH OF KHAN—Paramount Home Video

(Continued on page V-18)

Top Videocassette Sales

1984

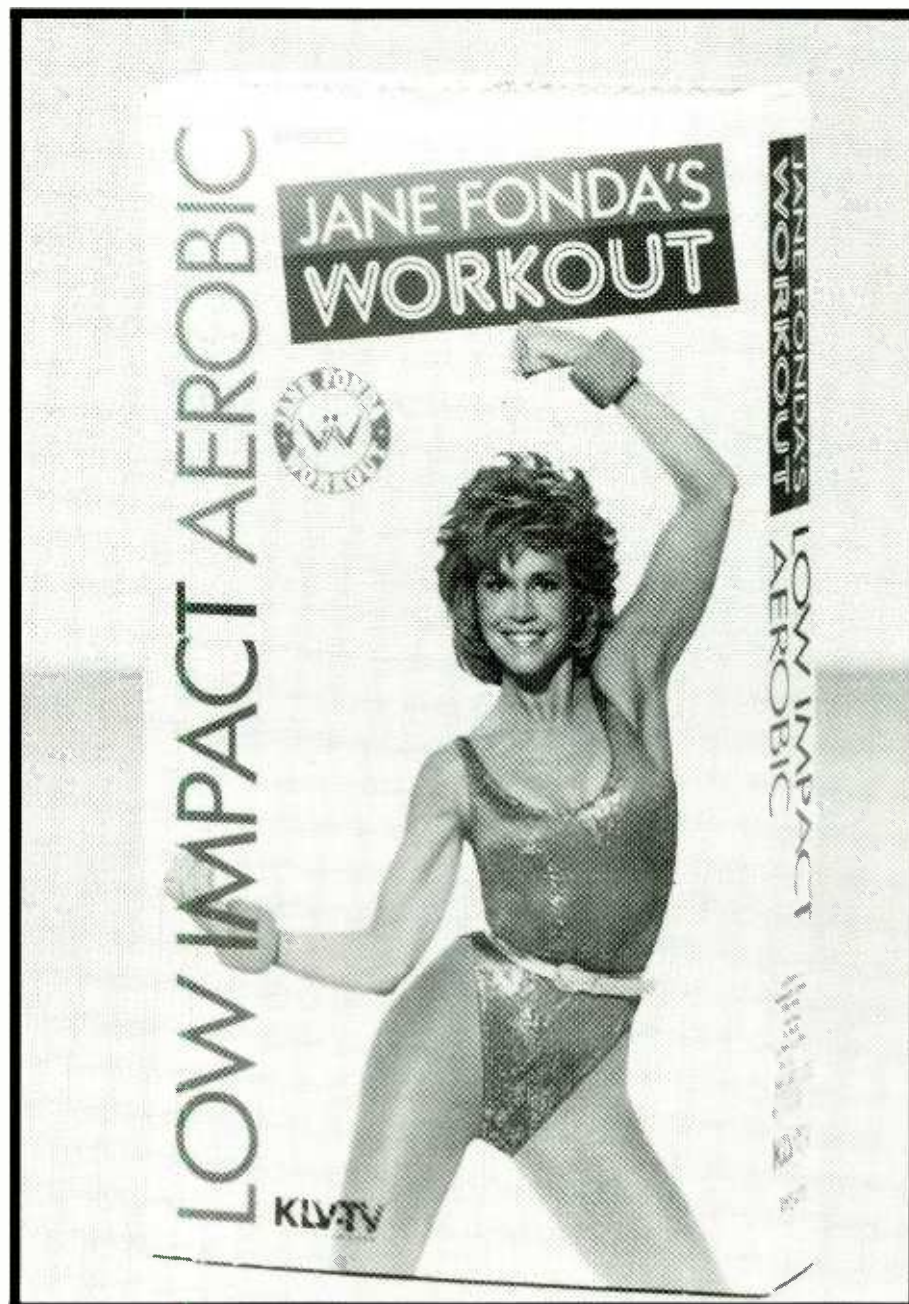
Pos. TITLE—Manufacturer

1. JANE FONDA'S WORKOUT—Karl Video Corp.
2. RAIDERS OF THE LOST ARK—Paramount Home Video
3. MAKING MICHAEL JACKSON'S THRILLER—Vestron
4. FLASHDANCE—Paramount Home Video
5. DURAN DURAN—Thorn/EMI Home Video
6. RISKY BUSINESS—Warner Home Video
7. 48 HRS.—Paramount Home Video
8. DO IT DEBBIE'S WAY—Raymax Productions
9. TRADING PLACES—Paramount Home Video
10. THE JANE FONDA WORKOUT CHALLENGE—Karl Video Corp.

1985

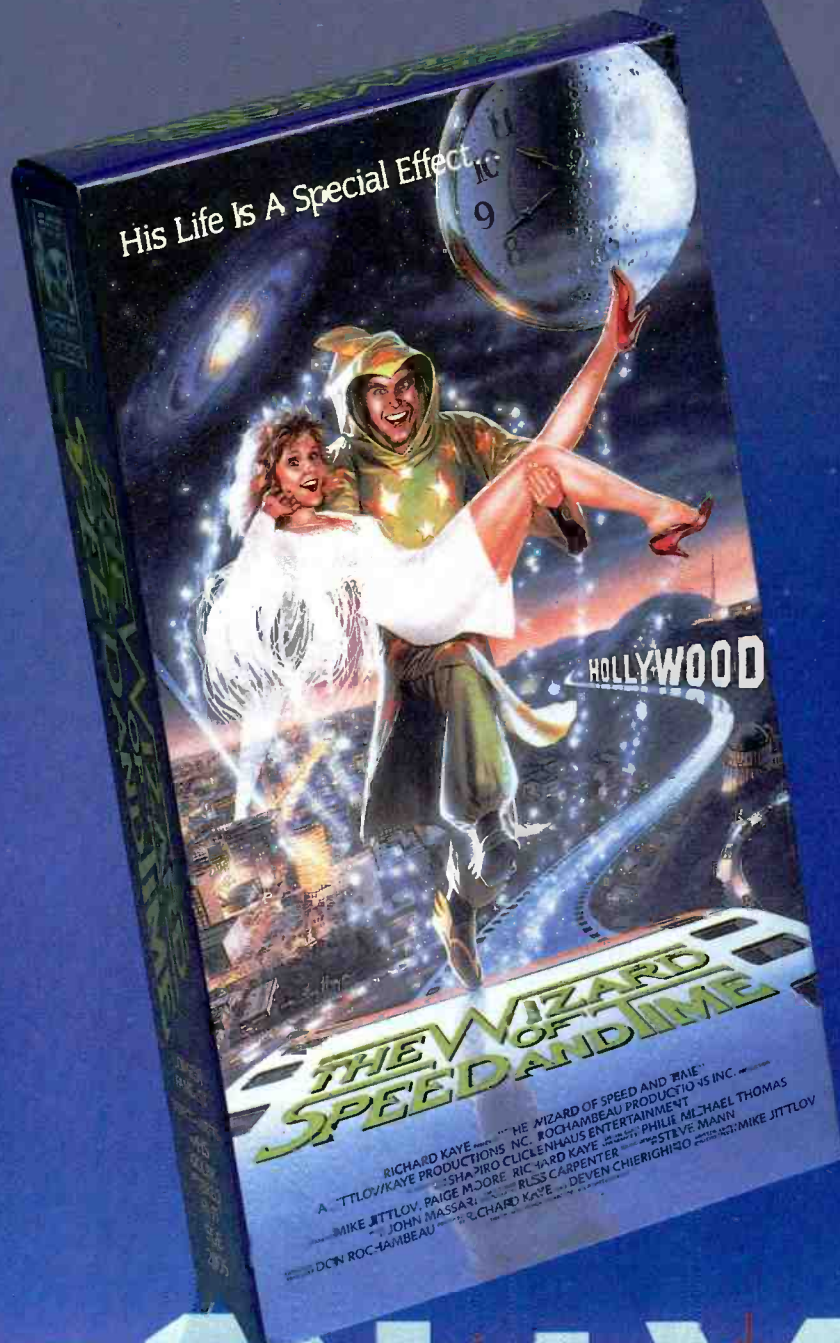
Pos. TITLE—Distributor

1. JANE FONDA'S WORKOUT—Karl-Lorimar Home Video
2. PRIME TIME—Karl-Lorimar Home Video
3. STAR TREK II—THE SEARCH FOR SPOCK—Paramount Home Video
4. PURPLE RAIN—Warner Home Video
5. GONE WITH THE WIND—MGM/UA Home Video
6. THE JANE FONDA WORKOUT CHALLENGE—Karl-Lorimar Home Video
7. RAIDERS OF THE LOST ARK—Paramount Home Video
8. RAQUEL, TOTAL BEAUTY AND FITNESS—Thorn/EMI Home Video
9. WE ARE THE WORLD—THE VIDEO EVENT—MusicVision
10. WHAM! THE VIDEO—CBS/Fox Music Video



'JANE FONDA'S LOW IMPACT AEROBIC WORKOUT'

THE WIZARD OF SPEED AND TIME



“★★★★½”

—Nat Segaloff, BOSTON HERALD

“HE IS, I THINK, A GENIUS.”

—Regis Philbin, EYEWITNESS NEWS

Based on the short which won:

- ★ FIRST PRIZE AT THE FIRST LOS ANGELES FILM FESTIVAL.
- ★ FIRST PRIZE, EXPERIMENTAL ANIMATION AT THE MIAMI INTERNATIONAL FILM FESTIVAL.
- ★ GRAND PRIZE OF THE ASPEN FILM FESTIVAL.
- ★ FINALIST FOR ACADEMY AWARD® NOMINATION.

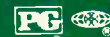
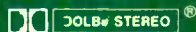


HOLLYWOOD

RICHARD KAYE PRESENTS "THE WIZARD OF SPEED AND TIME"
A JITTLOV/KAYE PRODUCTIONS INC., ROCHAMBEAU PRODUCTIONS INC. PRODUCTION
IN ASSOCIATION WITH SHAPIRO GLICKENHAUS ENTERTAINMENT

STARRING MIKE JITTLOV, PAIGE MOORE, RICHARD KAYE SPECIAL GUEST APPEARANCE BY PHILIP MICHAEL THOMAS
MUSIC BY JOHN MASSARI DIRECTOR OF PHOTOGRAPHY RUSS CARPENTER SCENARIO DESIGN BY STEVE MANN

EXECUTIVE PRODUCED BY DON ROCHAMBEAU PRODUCED BY RICHARD KAYE AND DEVEN CHERIGHINO WRITTEN, EDITED AND DIRECTED BY MIKE JITTLOV



ORDER DATE: JANUARY 16 STREET DATE: FEBRUARY 1
1989, COLOR, 92 MIN., DOLBY STEREO HI-FI, COMEDY FANTASY, # 2005 Closed captioned

Suggested List Price \$89.98 (Higher in Canada)

AVAILABLE ON LASER VIDEODISC FROM IMAGE ENTERTAINMENT



Top Videocassette Sales

(Continued from page V-16)

1988

Pos. TITLE—Manufacturer

1. LADY AND THE TRAMP—Walt Disney Home Video
2. CALLANETICS—MCA Home Video
3. JANE FONDA'S LOW IMPACT AEROBIC WORKOUT—Lorimar Home Video
4. STAR TREK IV—THE VOYAGE HOME—Paramount Home Video
5. START UP WITH JANE FONDA—Lorimar Home Video
6. AN AMERICAN TAIL—MCA Home Video
7. JANE FONDA'S NEW WORKOUT—Lorimar Home Video
8. PINK FLOYD THE WALL—MGM/UA Home Video
9. DIRTY DANCING—Vestron Video
10. SLEEPING BEAUTY—Walt Disney Home Video

1989

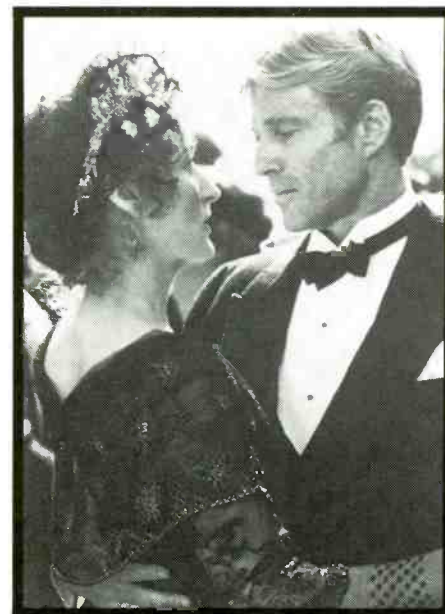
Pos. TITLE—Artist—Label

- 1 CINDERELLA—Walt Disney Home Video
- 2 E.T. THE EXTRA-TERRESTRIAL—MCA Home Video
- 3 JANE FONDA'S COMPLETE WORKOUT—Warner Home Video
- 4 MOONWALKER—CBS Music Video Enterprises
- 5 CALLANETICS—MCA Home Video
- 6 DIRTY DANCING—Vestron Video
- 7 THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION—MGM/UA Home Video
- 8 LETHAL WEAPON—Warner Home Video
- 9 U2 RATTLE AND HUM—Paramount Home Video
- 10 PINK FLOYD: DELICATE SOUND OF THUNDER—CBS Music Video Enterprises
- 11 MICHAEL JACKSON: THE LEGEND CONTINUES...—Vestron Musicvideo
- 12 LADY AND THE TRAMP—Walt Disney Home Video
- 13 BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988—CBS Music Video Enterprises
- 14 JANE FONDA'S LOW IMPACT AEROBIC WORKOUT—Warner Home Video
- 15 DOCTOR ZHIVAGO—MGM/UA Home Video
- 16 PLAYBOY WET AND WILD—HBO Video
- 17 SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT



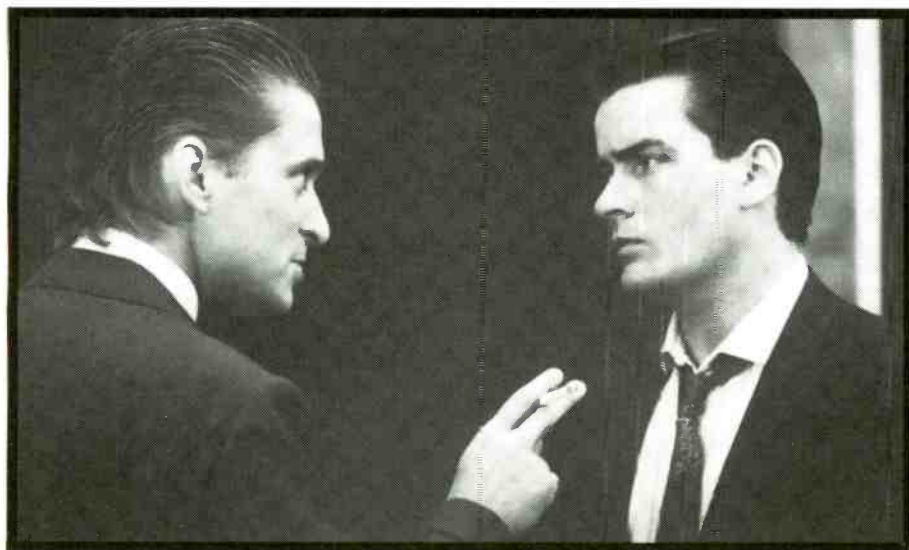
'CINDERELLA'

- Video Enterprises
- 32 BEETLEJUICE—Warner Home Video
 - 33 SHIRLEY MacLAINE'S INNER WORKOUT—Vestron Video
 - 34 RAIDERS OF THE LOST ARK—Paramount Home Video
 - 35 RUSH: A SHOW OF HANDS—PolyGram Music Video
 - 36 GEORGE MICHAEL—FAITH—CBS Music Video Enterprises
 - 37 THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS—HBO Video
 - 38 THE LAND BEFORE TIME—MCA Home Video
 - 39 BEN-HUR—MGM/UA Home Video
 - 40 FATAL ATTRACTION—Paramount Home Video
 - 41 THE GODFATHER—Paramount Home Video
 - 42 PLAYMATE OF THE YEAR VIDEO CENTERFOLD 1989—HBO Video
 - 43 GHOSTBUSTERS—RCA/Columbia Pictures Home Video
 - 44 ROBOCOP—Orion Home Video
 - 45 SLEEPING BEAUTY—Walt Disney Home Video
 - 46 DAZZLING DUNKS AND BASKETBALL BLOOPERS—CBS-



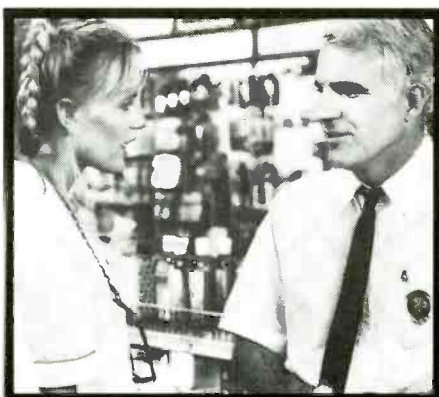
'OUT OF AFRICA'

- 53 THE BEST OF GILDA RADNER—Warner Home Video
- 54 THE UNTOUCHABLES—Paramount Home Video
- 55 PLATOON—Vestron Video
- 56 ANGELA LANSBURY: POSITIVE MOVES—Wood Knapp Video
- 57 NUTS ABOUT CHIP 'N' DALE—Walt Disney Home Video
- 58 RAQUEL: LOSE 10 LBS. IN 3 WEEKS—HBO Video
- 59 ANTHRAX: OIDIYNIKUFESIN N.F.V.—Island Visual Arts
- 60 THE GODFATHER PART II—Paramount Home Video
- 61 INDIANA JONES AND THE TEMPLE OF DOOM—Paramount Home Video
- 62 JANE FONDA'S NEW WORKOUT—Warner Home Video
- 63 MARY POPPINS—Walt Disney Home Video
- 64 THE TEN COMMANDMENTS—Paramount Home Video
- 65 AN AMERICAN TAIL—MCA Home Video
- 66 WHITE CHRISTMAS—Paramount Home Video
- 67 THE COLOR PURPLE—Warner Home Video
- 68 THE LOST BOYS—Warner Home Video
- 69 I LOVE LUCY: VOL. 1—CBS-Fox Video
- 70 VIDEO CENTERFOLD—35TH ANNIVERSARY PLAYMATE—HBO Video
- 71 PUBLIC ENEMY: FIGHT THE POWER—LIVE—CBS Music Video Enterprises
- 72 FULL METAL JACKET—Warner Home Video
- 73 NEW ORDER: SUBSTANCE 1989—Warner Reprise Video
- 74 IT'S A WONDERFUL LIFE—Hal Roach Studios Film Classics, Inc.
- 75 MEET THE RAISINS—Atlantic Video
- 76 DEBBIE GIBSON: LIVE IN CONCERT—Atlantic Video
- 77 \$19.98 HOME VID CLIFF'EM ALL! (METALLICA)—Elektra Entertainment
- 78 PLAYBOY VIDEO CENTERFOLD—DUTCH TWINS—HBO Video
- 79 DISNEY SINGALONG SONGS: VERY MERRY XMAS SONGS—Walt Disney Home Video
- 80 WOODSTOCK—Warner Home Video
- 81 DAFFY DUCK'S QUACKBUSTERS—Warner Home Video
- 82 WHO FRAMED ROGER RABBIT—Touchstone Home Video
- 83 DUCKTALES: LOST WORLD WANDERERS—Walt Disney Home Video
- 84 THE PRINCESS BRIDE—Nelson Home Entertainment
- 85 ALICE IN WONDERLAND—Walt Disney Home Video
- 86 RAFFI IN CONCERT WITH THE RISE AND SHINE BAND—A&M Video
- 87 PLAYMATES OF THE YEAR—THE '80'S—HBO Video
- 88 KATHY SMITH'S ULTIMATE VIDEO WORKOUT—JCI Video
- 89 KATHY SMITH'S STARTING OUT—Fox Hills Video
- 90 DEF LEPPARD: IN THE ROUND IN YOUR FACE—PolyGram Music Video
- 91 JANE'S ADDICTION: THE FAN'S VIDEO—Warner Reprise Video
- 92 DUCKTALES: DUCK TO THE FUTURE—Walt Disney Home Video
- 93 HOW THE GRINCH STOLE CHRISTMAS!—MGM/UA Home Video
- 94 STAR TREK II: THE WRATH OF KHAN—Paramount Home Video
- 95 KATHY SMITH'S BODY BASICS—JCI Video
- 96 DUCKTALES: DAREDEVIL DUCKS—Walt Disney Home Video
- 97 STAR TREK III: THE SEARCH FOR SPOCK—Paramount Home Video
- 98 MICKEY AND THE GANG—Walt Disney Home Video
- 99 MICKEY AND THE BEANSTALK—Walt Disney Home Video
- 100 *BATTERIES NOT INCLUDED—MCA Home Video



'WALL STREET'

- VIDEO—HBO Video
- 18 DEF LEPPARD: HISTORIA—PolyGram Music Video
 - 19 THE SOUND OF MUSIC—CBS-Fox Video
 - 20 KATHY SMITH'S FAT BURNING WORKOUT—Fox Hills Video
 - 21 MICHAEL JORDAN: COME FLY WITH ME—CBS-Fox Video
 - 22 PINK FLOYD THE WALL—MGM/UA Home Video
 - 23 PLAYMATE VIDEO CALENDAR 1989—HBO Video
 - 24 PLAYBOY'S SEXY LINGERIE—HBO Video
 - 25 SUPER CALLANETICS—MCA Home Video
 - 26 GOOD MORNING VIETNAM—Touchstone Home Video
 - 27 START UP WITH JANE FONDA—Warner Home Video
 - 28 METALLICA: 2 OF ONE—Elektra Entertainment
 - 29 THE BEST OF EDDIE MURPHY: SATURDAY NIGHT LIVE—Paramount Home Video
 - 30 TOP GUN—Paramount Home Video
 - 31 NEW KIDS ON THE BLOCK: HANGIN' TOUGH—CBS Music



'ROXANNE'



'MOONSTRUCK'

- Fox Video
- 47 BATMAN: THE MOVIE—Playhouse Video
 - 48 BEVERLY HILLS COP II—Paramount Home Video
 - 49 DISNEY'S SING ALONG SONGS: FUN WITH MUSIC—Walt Disney Home Video
 - 50 BAMBI—Walt Disney Home Video
 - 51 STAR TREK IV—THE VOYAGE HOME—Paramount Home Video
 - 52 MICKEY COMMEMORATIVE EDITION—Walt Disney Home Video

'BATMAN'



BIG BUCKS WITH THE BEARS.

To celebrate the Easter gift-giving season we've designed a profit-packed, eye-catching, compact display of 36 Care Bear videos...4 each of 9 titles. Each title has a suggested list price of \$14.95 and runs 45 minutes. Whether you sell or rent...there are Big Bucks with the Bears!

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Product and display are packed together as a compact shipping container. Just open and it's ready for business.

Contact your Fries Home Video Distributor for any additional details.

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 **FRIES HOME VIDEO**
a subsidiary of Fries Entertainment Inc.



Dimensions:
60" high (w/header card)
14½" wide and 11½" deep.

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1982

Pos. TITLE—Manufacturer

1. CLASH OF THE TITANS—MGM/UA Home Video
2. AN AMERICAN WEREWOLF IN LONDON—MCA Dist.
3. ARTHUR—Orion Pictures/Warner Home Video
4. STAR WARS—CBS/Fox Video
5. FORT APACHE, THE BRONX—Vestron Video
6. FOR YOUR EYES ONLY—CBS/Fox Video
7. ON GOLDEN POND—CBS/Fox Video
8. STRIPES—Columbia Pictures Home Ent.
9. CANNONBALL RUN—Vestron Video
10. SUPERMAN II—Warner Home Video

1983

Pos. TITLE—Manufacturer

1. AN OFFICER AND A GENTLEMAN—Paramount Home Video
2. STAR TREK II: THE WRATH OF KHAN—Paramount Home Video
3. THE ROAD WARRIOR—Warner Home Video
4. ROCKY III—CBS/Fox Home Video
5. POLTERGEIST—MGM/UA Home Video
6. FIRST BLOOD—Thorn/EMI
7. DAS BOOT (THE BOAT)—RCA/Columbia Pictures Home Video
8. NIGHT SHIFT—Warner Home Video
9. BLADE RUNNER—Embassy Home Entertainment
10. SOPHIE'S CHOICE—CBS/Fox Home Video



'BULL DURHAM'

As the home video business began to clearly separate into two businesses—sales and rentals—Billboard began its **Top Videocassette Rentals** chart in 1982. While some consumers were buying videos, retailers were experiencing the "rental turns" phenomenon.

As with sales, rental cassettes tended to follow their box-office pattern. Big movies were big renters. But it also became obvious as the '80s wore on that films that performed poorly at the box office would do much better on home video. Some of best renters were not box-office megahits—a trend that also continues to the present.

The big winner in 1982 was MGM/UA Home Video's mythological spectacle "Clash Of The Titans," followed by MCA's "An American Werewolf In London," Orion Pictures/Warner Home Video's "Arthur," CBS/Fox Video's "Star Wars" and Vestron Video's "Fort Apache, The Bronx."

In 1983 it was a one-two punch by Paramount Home Video with "An Officer And A Gentleman" showing the way, followed by "Star Trek II: The Wrath Of Khan." At No. 3 was the the second in the Mad Max trilogy, Warner Home Video's "The Road Warrior." "Rocky III" from CBS/Fox Home Video was No. 4, while MGM/UA's "Poltergeist" was No. 5.

Paramount Home Video grabbed the top spot in 1984 with the first of the Indiana

Jones blockbuster series "Raiders Of The Lost Ark." Warner came in at second with "Risky Business," followed by Paramount's "Flashdance," Paramount's "48 HRS.," and RCA/Columbia's "Tootsie."

In 1985 RCA/Columbia topped the rental heap with "The Karate Kid," followed by Thorn/EMI/HBO Video's "The Terminator," Warner Home Video's "Police Academy," CBS/Fox Video's "Romancing The Stone," and CBS/Fox Video's "Revenge Of The Nerds."

In 1986 it was all MCA Home Video's "Back To The Future." Paramount's "Beverly Hills Cop" was No. 2, Vestron's "Prizzi's Honor" was No. 3, Paramount's "Witness" No. 4, and RCA/Columbia's "Ghostbusters" was No. 5.

CBS/Fox Video's "Short Circuit" topped the rental scales in 1987, followed by Paramount's "Top Gun," HBO Video's "Back To School," Paramount's "Indiana Jones And The Temple Of Doom," and Touchstone's "Down And Out In Beverly Hills."

In 1988, Vestron copped best rental honors with "Dirty Dancing," followed by Warner Home Video's "Lethal Weapon," Paramount's "Fatal Attraction," Paramount's "The Untouchables," and Warner Home Video's "The Witches Of Eastwick."

Taking top rental honors in 1989 was CBS/Fox Video's "Big."

1985

Pos. TITLE—Manufacturer

1. THE KARATE KID—RCA/Columbia Pictures Home Video
2. THE TERMINATOR—Thorn/EMI/HBO Video
3. POLICE ACADEMY—Warner Home Video
4. ROMANCING THE STONE—CBS/Fox Video
5. REVENGE OF THE NERDS—CBS/Fox Video
6. THE NATURAL—RCA/Columbia Pictures Home Video
7. STARMAN—RCA/Columbia Pictures Home Video
8. THE EMPIRE STRIKES BACK—CBS/Fox Video
9. BACHELOR PARTY—CBS/Fox Video
10. SPLASH—Touchstone Home Video

1986

Pos. TITLE—Distributor

1. BACK TO THE FUTURE—MCA Dist. Corp.
2. BEVERLY HILLS COP—Paramount Home Video
3. PRIZZI'S HONOR—Vestron
4. WITNESS—Paramount Home Video
5. GHOSTBUSTERS—RCA/Columbia Pictures Home Video
6. RAMBO: FIRST BLOOD PART II—HBO/Cannon Video
7. RETURN OF THE JEDI—CBS/Fox Video
8. COCOON—CBS/Fox Video
9. MASK—MCA Dist. Corp.
10. GREMLINS—Warner Home Video

(Continued on page V-22)

Top Videocassette Rentals

1984

Pos. TITLE—Manufacturer

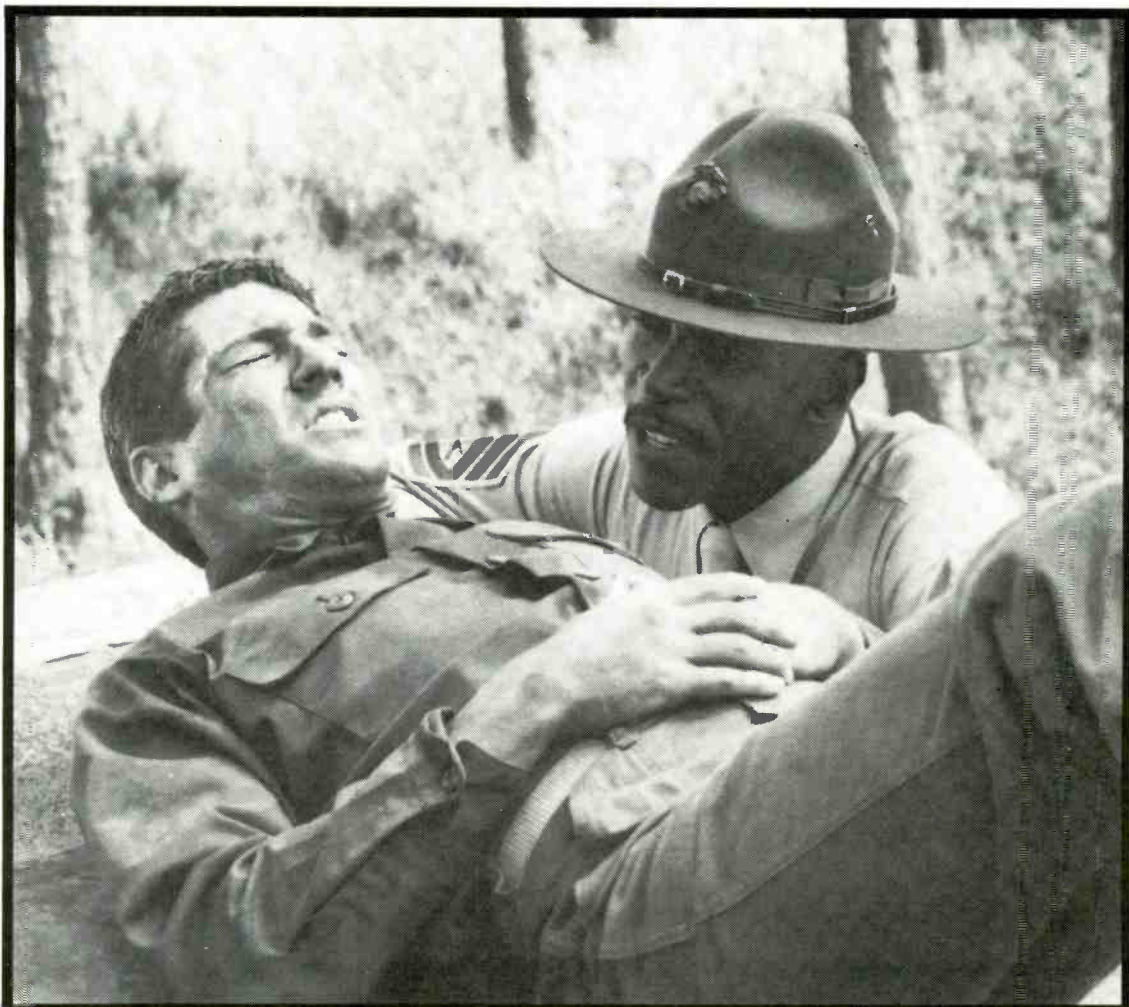
1. RAIDERS OF THE LOST ARK—Paramount Home Video
2. RISKY BUSINESS—Warner Home Video
3. FLASHDANCE—Paramount Home Video
4. 48 HRS.—Paramount Home Video
5. TOOTSIE—RCA/Columbia Pictures Home Video
6. MR. MOM—Vestron
7. SUDDEN IMPACT—Warner Home Video
8. TRADING PLACES—Paramount Home Video
9. BLUE THUNDER—RCA/Columbia Pictures Home Video
10. MAKING MICHAEL JACKSON'S THRILLER—Vestron



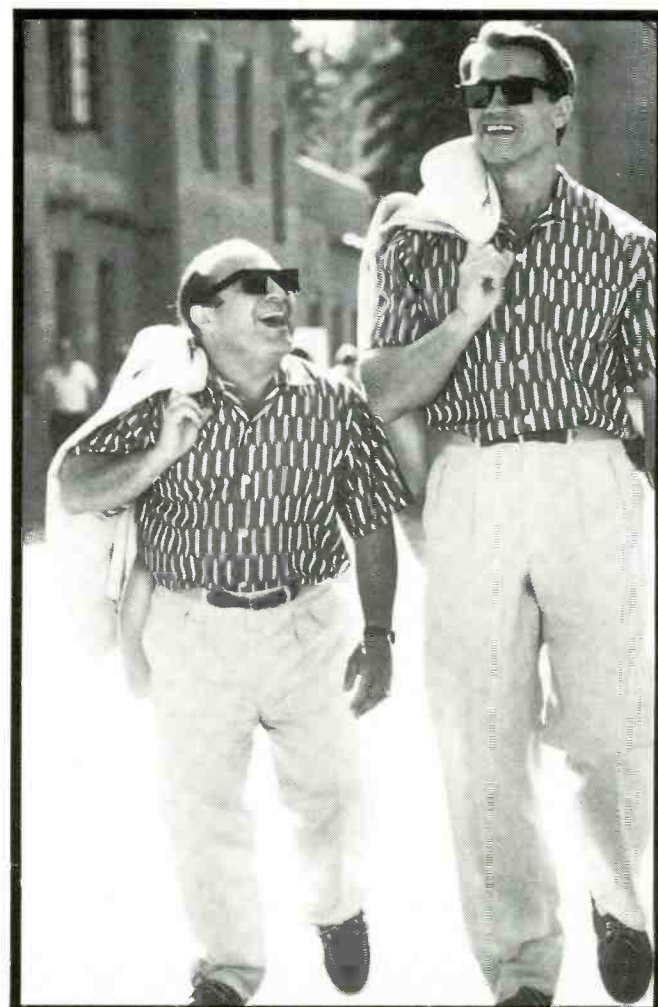
'CLASH OF THE TITANS'



'WORKING GIRL'



'AN OFFICER AND A GENTLEMAN'



'TWINS'

**Michael
Dudikoff**

**Robert
Vaughn**

**Donald
Pleasence**

**Herbert
Lom**

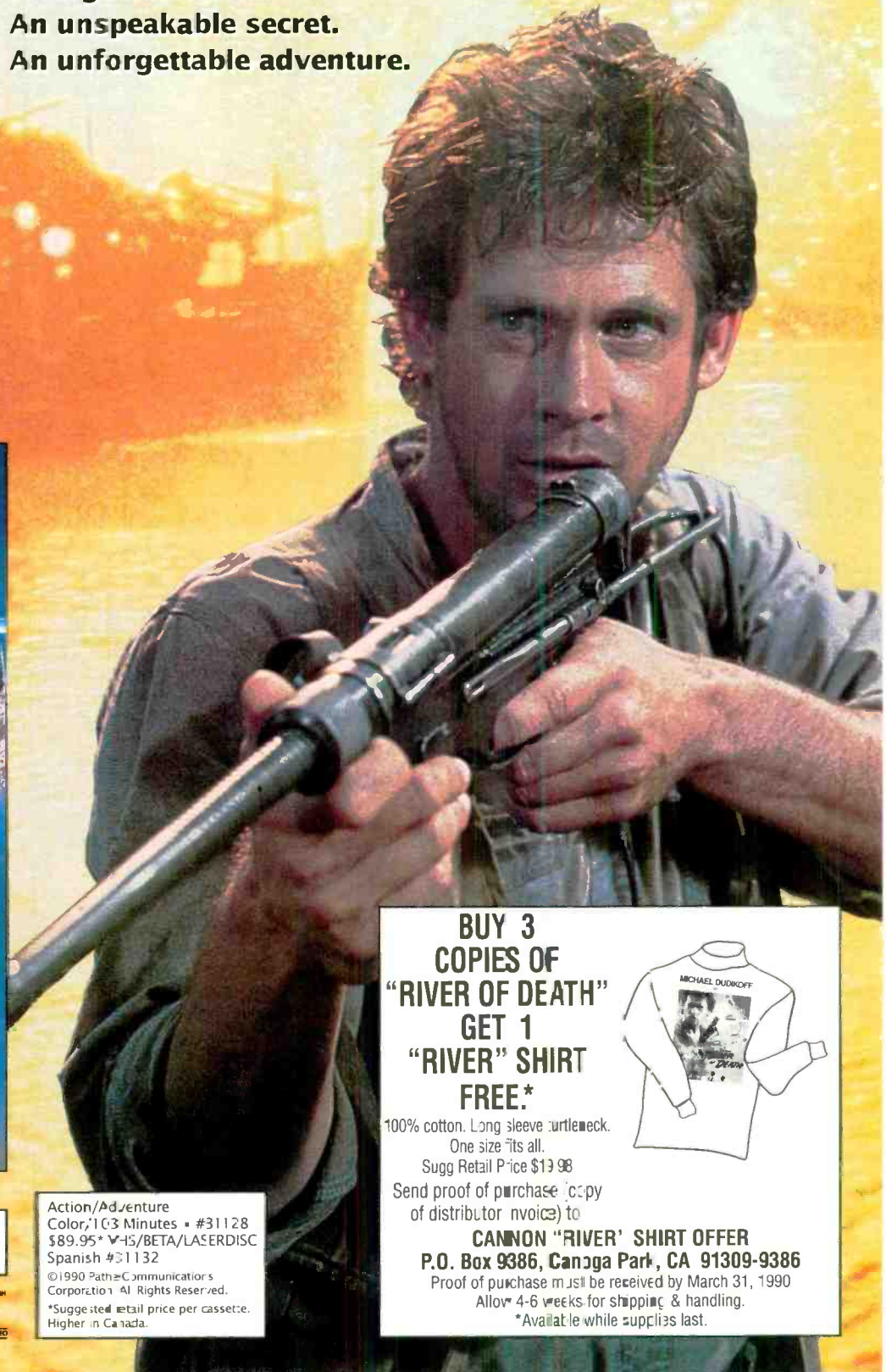
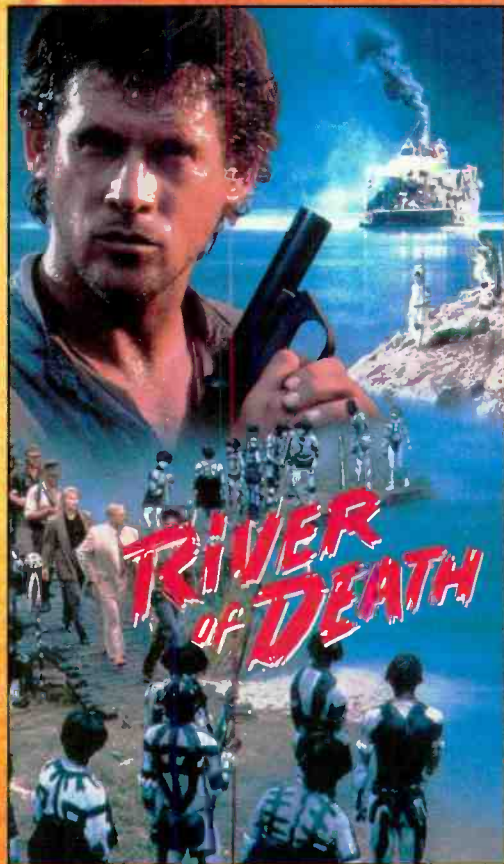
**L.Q.
Jones**

RIVER OF DEATH

SELLING POINTS

- Action superstar MICHAEL DUDIKOFF starred in such video hits as "American Ninja 1 & 2," "Avenging Force," and "Patton Leader." He was also voted "Macho Star of the Year" by international critics.
- Other works by acclaimed author Alistair MacLean include "The Guns of Navarone" and "Ice Station Zebra."

**A forgotten world.
An unspeakable secret.
An unforgettable adventure.**



ORDER DUE DATE: February 15, 1990
STREET DATE: March 7, 1990

Action/Adventure
Color, 113 Minutes • #31128
\$89.95* VHS/BETA/LASERDISC
Spanish #31132
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*Suggested retail price per cassette.
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One size fits all.
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Proof of purchase must be received by March 31, 1990
Allow 4-6 weeks for shipping & handling.
*Available while supplies last.

**CANNON
VIDEO**



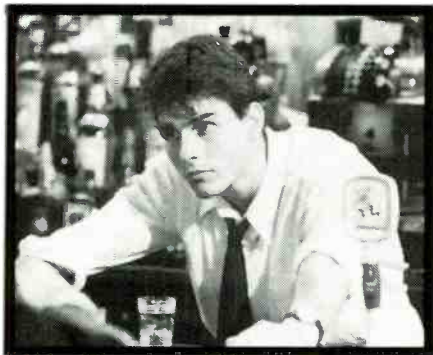
AVAILABLE THROUGH
 WARNER HOME VIDEO

Top Videocassette Rentals (Continued from page V-20)
1987

- Pos. TITLE—Distributor
1. **SHORT CIRCUIT**—CBS/Fox Video
 2. **TOP GUN**—Paramount Home Video
 3. **BACK TO SCHOOL**—HBO Video
 4. **INDIANA JONES AND THE TEMPLE OF DOOM**—Paramount Home Video
 5. **DOWN AND OUT IN BEVERLY HILLS**—Touchstone Home Video
 6. **THE COLOR OF MONEY**—Touchstone Home Video
 7. **FERRIS BUELLER'S DAY OFF**—Paramount Home Video
 8. **STAND BY ME**—RCA/Columbia Pictures Home Video
 9. **RUTHLESS PEOPLE**—Touchstone Home Video
 10. **ALIENS**—CBS/Fox Video

1988

- Pos. TITLE—Manufacturer
1. **DIRTY DANCING**—Vestron Video
 2. **LETHAL WEAPON**—Warner Home Video
 3. **FATAL ATTRACTION**—Paramount Home Video
 4. **THE UNTOUCHABLES**—Paramount Home Video
 5. **THE WITCHES OF EASTWICK**—Warner Home Video
 6. **NO WAY OUT**—HBO Video
 7. **OUTRAGEOUS FORTUNE**—Touchstone Home Video
 8. **ROBOCOP**—Orion Home Video
 9. **STAKEOUT**—Touchstone Home Video
 10. **TIN MEN**—Touchstone Home Video



'COCKTAIL'



'SHORT CIRCUIT 2'



'A FISH CALLED WANDA'

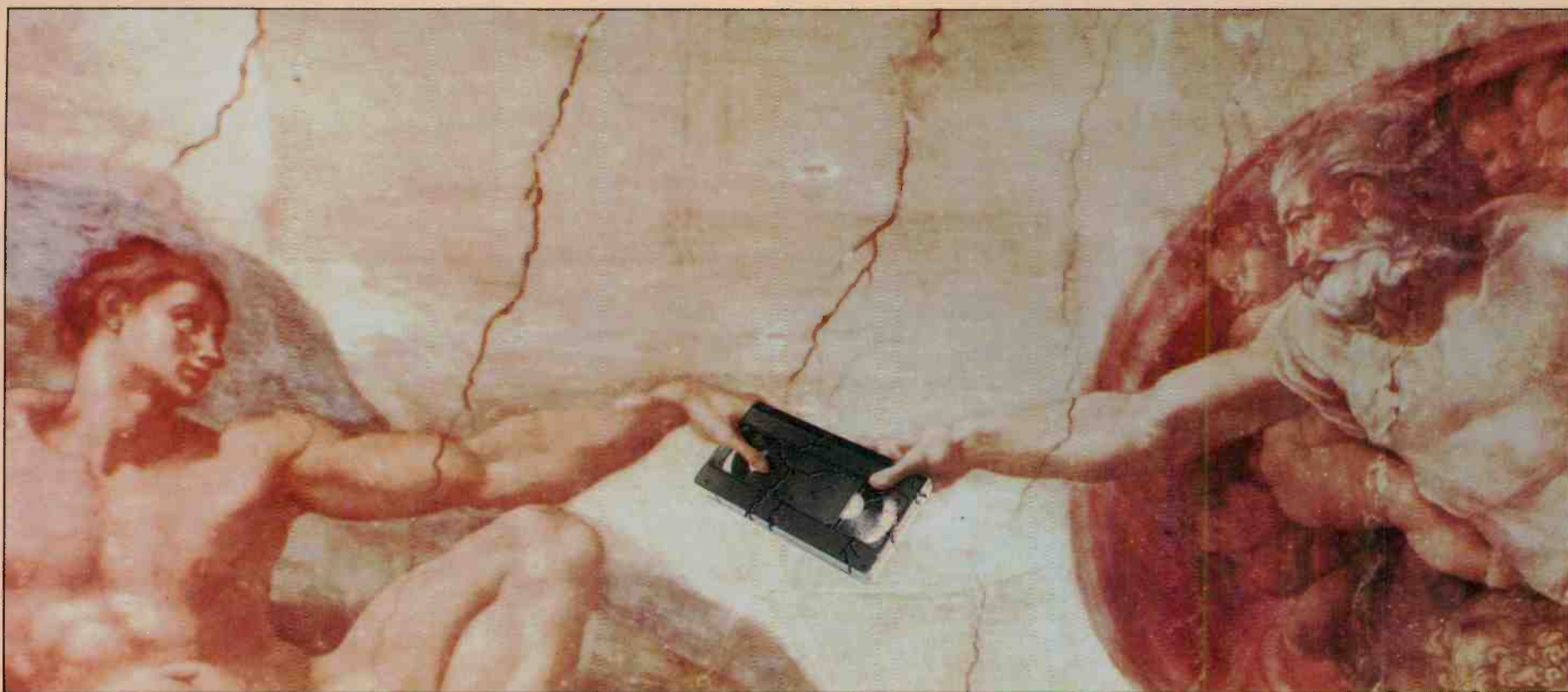
1989

- Pos. TITLE—Artist—Label
1. **BIG**—CBS-Fox Video
 2. **DIE HARD**—CBS-Fox Video
 3. **A FISH CALLED WANDA**—CBS-Fox Video
 4. **THREE MEN AND A BABY**—Touchstone Home Video
 5. **BETLEJUICE**—Warner Home Video
 6. **COMING TO AMERICA**—Paramount Home Video
 7. **COCKTAIL**—Touchstone Home Video
 8. **TWINS**—MCA Home Video
 9. **BULL DURHAM**—Orion Home Video
 10. **CROCODILE DUNDEE II**—Paramount Home Video
 11. **THE ACCUSED**—Paramount Home Video
 12. **DIRTY ROTTEN SCOUNDRELS**—Orion Home Video
 13. **BIG BUSINESS**—Touchstone Home Video
 14. **GORILLAS IN THE MIST**—MCA Home Video
 15. **E.T. THE EXTRA-TERRESTRIAL**—MCA Home Video
 16. **RED HEAT**—IVE
 17. **YOUNG GUNS**—Vestron Video
 18. **ABOVE THE LAW**—Warner Home Video
 19. **THE ACCIDENTAL TOURIST**—Warner Home Video
 20. **COLORS**—Orion Home Video
 21. **TEQUILA SUNRISE**—Warner Home Video
 22. **MIDNIGHT RUN**—MCA Home Video
 23. **DANGEROUS LIAISONS**—Warner Home Video
 24. **THE DEAD POOL**—Warner Home Video
 25. **WILLOW**—RCA/Columbia Home Video
 26. **MY STEPMOTHER IS AN ALIEN**—RCA/Columbia Home Video
 27. **MARRIED TO THE MOB**—Orion Home Video
 28. **MISSISSIPPI BURNING**—Orion Home Video

29. **THE PRESIDIO**—Paramount Home Video
30. **TUCKER: THE MAN AND HIS DREAMS**—Paramount Home Video
31. **BETRAYED**—MGM/UA Home Video
32. **SHOOT TO KILL**—Touchstone Home Video
33. **SHORT CIRCUIT 2**—RCA/Columbia Home Video
34. **THE GREAT OUTDOORS**—MCA Home Video
35. **CHILD'S PLAY**—MGM/UA Home Video
36. **THE NAKED GUN**—Paramount Home Video
37. **ALIEN NATION**—CBS-Fox Video
38. **MYSTIC PIZZA**—Virgin Vision
39. **MOONSTRUCK**—MGM/UA Home Video
40. **BEACHES**—Touchstone Home Video
41. **COCOON: THE RETURN**—CBS-Fox Video
42. **BILOXI BLUES**—MCA Home Video
43. **RAIN MAN**—MGM/UA Home Video
44. **FUNNY FARM**—Warner Home Video
45. **THE SEVENTH SIGN**—RCA/Columbia Home Video
46. **THE 'BURBS**—MCA Home Video
47. **THE UNBEARABLE LIGHTNESS OF BEING**—Orion Home Video
48. **EVERYBODY'S ALL-AMERICAN**—Warner Home Video
49. **TRUE BELIEVER**—RCA/Columbia Pictures Home Video
50. **RAMBO III**—IVE
51. **BILL & TED'S EXCELLENT ADVENTURE**—Nelson Home Entertainment
52. **MASQUERADE**—CBS-Fox Video
53. ***BATTERIES NOT INCLUDED**—MCA Home Video
54. **PLANES, TRAINS, AND AUTOMOBILES**—Paramount Home Video
55. **LICENSE TO DRIVE**—CBS-Fox Video
56. **THE LAST TEMPTATION OF CHRIST**—MCA Home Video
57. **CROSSING DELANCY**—Warner Home Video
58. **DEEPSTAR SIX**—IVE
59. **A CRY IN THE DARK**—Warner Home Video
60. **EIGHT MEN OUT**—Orion Home Video
61. **PUNCHLINE**—RCA/Columbia Pictures Home Video
62. **CLEAN AND SOBER**—Warner Home Video
63. **BRIGHT LIGHTS, BIG CITY**—MGM/UA Home Video
64. **BLOODSPORT**—Warner Home Video
65. **THE FLY II**—CBS-Fox Video
66. **BAT 21**—Media Home Entertainment
67. **SHE'S HAVING A BABY**—Paramount Home Video
68. **WHO'S HARRY CRUMB?**—RCA/Columbia Home Video
69. **MONKEY SHINES**—Orion Home Video
70. **A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER**—Media Home Entertainment
71. **OFF LIMITS**—CBS-Fox Video
72. **ARTHUR 2 ON THE ROCKS**—Warner Home Video
73. **SKIN DEEP**—Media Home Entertainment
74. **THE GOOD MOTHER**—Touchstone Home Video
75. **HIGH SPIRITS**—Media Home Entertainment
76. **STAND AND DELIVER**—Warner Home Video
77. **HER ALIBI**—Warner Home Video
78. **BROADCAST NEWS**—CBS-Fox Video
79. **FRANTIC**—Warner Home Video
80. **COUSINS**—Paramount Home Video
81. **RETURN TO SNOWY RIVER**—Walt Disney Home Video
82. **HEATHERS**—New World Video
83. **CINDERELLA**—Walt Disney Home Video
84. **IRON EAGLE II**—IVE
85. **DEAD RINGERS**—Media Home Entertainment
86. **SHAKEDOWN**—MCA Home Video
87. **THE JANUARY MAN**—CBS-Fox Video
88. **FLETCH LIVES**—MCA Home Video
89. **POLTERGEIST III**—MGM/UA Home Video
90. **CADDYSHACK II**—Warner Home Video
91. **MOON OVER PARADOR**—MCA Home Video
92. **THE BLOB**—RCA/Columbia Home Video
93. **THE SERPENT AND THE RAINBOW**—MCA Home Video
94. **THE BOOST**—HBO Video
95. **WAXWORK**—Vestron Video
96. **I'M GONNA GIT YOU SUCKA**—MGM/UA Home Video
97. **KINJITE: FORBIDDEN SUBJECTS**—Cannon Video
98. **ELVIRA MISTRESS OF THE DARK**—New World Video
99. **HERO AND THE TERROR**—Media Home Entertainment
100. **WORKING GIRL**—CBS-Fox Video



'BIG'



*“And on the seventh day...
He rented.”*

COMMUNION
CATCH ME IF YOU CAN
THE FOURTH WAR
BORIS & NATASHA
LIMIT UP
QUEEN OF HEARTS



HOME ENTERTAINMENT

1986

- Pos. TITLE—Distributor
1. PINOCCHIO—Walt Disney Home Video
 2. DUMBO—Walt Disney Home Video
 3. ROBIN HOOD—Walt Disney Home Video
 4. THE CARE BEARS MOVIE—Vestron
 5. BUGS BUNNY'S WACKY ADVENTURES—Warner Home Video
 6. ALICE IN WONDERLAND—Walt Disney Home Video
 7. PETE'S DRAGON—Walt Disney Home Video
 8. THE SWORD IN THE STONE—Walt Disney Home Video
 9. WINNIE THE POOH AND THE BLUSTERY DAY—Walt Disney Home Video
 10. WINNIE THE POOH AND TIGGER TOO—Walt Disney Home Video

1987

- Pos. TITLE—Distributor
1. SLEEPING BEAUTY—Walt Disney Home Video
 2. PINOCCHIO—Walt Disney Home Video
 3. ALICE IN WONDERLAND—Walt Disney Home Video
 4. DUMBO—Walt Disney Home Video
 5. ROBIN HOOD—Walt Disney Home Video
 6. THE SWORD IN THE STONE—Walt Disney Home Video
 7. WINNIE THE POOH AND TIGGER TOO—Walt Disney Home Video
 8. WINNIE THE POOH AND THE BLUSTERY DAY—Walt Disney Home Video
 9. HERE'S MICKEY!—Walt Disney Home Video
 10. WINNIE THE POOH AND THE HONEY TREE—Walt Disney Home Video

1988

- Pos. TITLE—Manufacturer
1. LADY AND THE TRAMP—Walt Disney Home Video
 2. AN AMERICAN TAIL—MCA Home Video
 3. SLEEPING BEAUTY—Walt Disney Home Video
 4. PINOCCHIO—Walt Disney Home Video
 5. ALICE IN WONDERLAND—Walt Disney Home Video
 6. DUMBO—Walt Disney Home Video
 7. HERE'S MICKEY!—Walt Disney Home Video
 8. DISNEY'S SING ALONG SONGS: HEIGH-HO!—Walt Disney Home Video

Since children's video developed into the largest home video category after feature films, Billboard inaugurated its **Top Kid Videocassettes** chart in 1986. It might well have been named the Walt Disney chart.

In 1986, that studio had 80% of the chart. Leading the way was "Pinocchio," followed by "Dumbo" and "Robin Hood."

Vestron's "The Care Bears Movie" came in at No. 4, followed by Warner Home Video's "Bugs Bunny's Wacky Adventures."

Disney had the rest of the chart with "Alice In Wonderland," "Pete's Dragon," "The Sword In The Stone," "Winnie The Pooh And The Blustery Day," and "Winnie The Pooh And Tigger Too."

Walt Disney was in the unique position of arguably having the best "vault" in Hollywood when it came to children's and family fare. It seems all Disney has to do is dip into an almost bottomless archive and unleash bestseller after bestseller.

That, of course, would prove to be the case in the future, but a number of firms have developed significant children's programming and catalogs. Among a few are Family Home Entertainment, Media Home Entertainment/Hi-Tops, CBS/Fox, MCA, RCA/Columbia, MGM/UA, and Warner with their classics and cartoon collections.

Disney's lovable characters will always sell well, but the '90s should see its share of challenges from the likes of "Teenage Mutant Ninja Turtles" and others.

In addition, any number of specialty producers and independent companies have been making extraordinary children's fare which is going through more highly narrow distribution channels.

In 1987, it was a clean sweep for Disney. "Sleeping Beauty" took the No. 1 spot, followed by "Pinocchio," "Alice In Wonderland," "Dumbo," "Robin Hood," "The Sword In The Stone," "Winnie The Pooh And Tigger Too," "Winnie The Pooh And The Blustery Day," "Here's Mickey!" and "Winnie The Pooh And The Honey Tree."

In 1988, Disney took the top spot again with "Lady And The Tramp," as well as 90% of the chart. At No. 2 was MCA's "An American Tail," followed by "Sleeping Beauty," "Pinocchio," "Alice In Wonderland," "Dumbo," "Here's Mickey!," "Disney's Sing Along Songs: Heigh-Ho!," "Winnie The Pooh And Tigger Too," and "Mickey And Minnie."

The top title in 1989? You guessed it! Disney's "Cinderella."

5. TEEN MUTANT NINJA TURTLES: HEROES . . . —Family Home Entertainment
6. WINNIE THE POOH AND TIGGER TOO—Walt Disney Home Video
7. TEEN MUTANT NINJA TURTLES: HOT RODDING . . . —Family Home Entertainment
8. MICKEY COMMEMORATIVE EDITION—Walt Disney Home Video
9. AN AMERICAN TAIL—MCA Home Video
10. RAFFI IN CONCERT WITH THE RISE & SHINE BAND—A&M Video
11. ALICE IN WONDERLAND—Walt Disney Home Video
12. TEEN MUTANT NINJA TURTLES: THE SHREDDER . . . —Family Home Entertainment
13. WINNIE THE POOH AND THE HONEY TREE—Walt Disney Home Video
14. DISNEY'S SING ALONG SONGS: HEIGH-HO!—Walt Disney Home Video
15. WINNIE THE POOH AND THE BLUSTERY DAY—Walt Disney Home Video
16. NUTS ABOUT CHIP 'N' DALE—Walt Disney Home Video
17. THE JETSONS MEET THE FLINTSTONES—Hanna-Barbera Home Video
18. DISNEY'S SING ALONG SONGS: YOU CAN FLY!—Walt Disney Home Video
19. DISNEY'S SING ALONG SONGS: FUN WITH MUSIC—Walt Disney Home Video
20. MICKEY AND THE BEANSTALK—Walt Disney Home Video
21. BONGO—Walt Disney Home Video
22. THE THREE CABALLEROS—Walt Disney Home Video
23. MICKEY AND THE GANG—Walt Disney Home Video
24. BEN AND ME—Walt Disney Home Video
25. DUCKTALES: LOST WORLD WANDERERS—Walt Disney Home Video

Top Kid Videocassettes

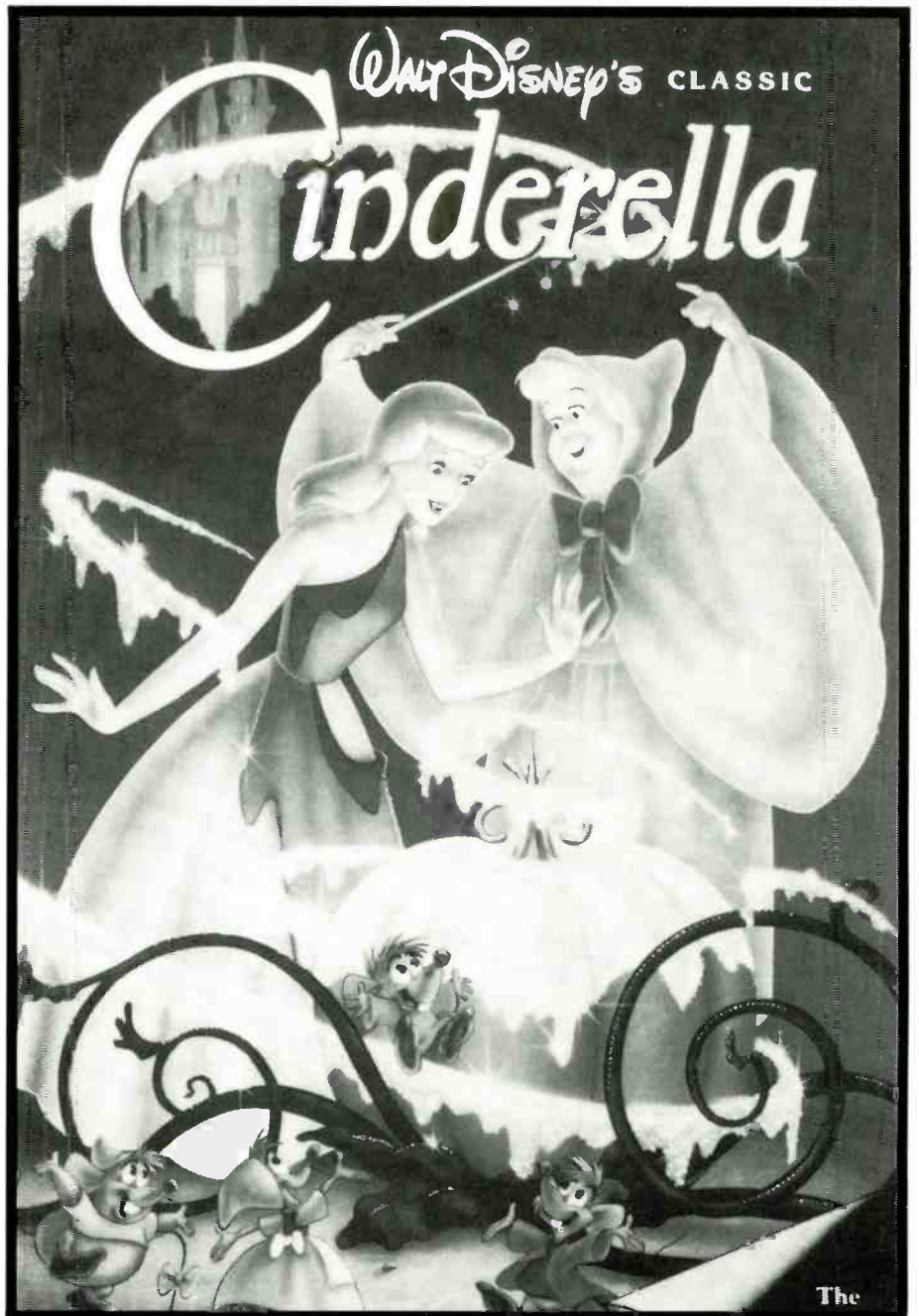
9. WINNIE THE POOH AND TIGGER TOO—Walt Disney Home Video
10. MICKEY AND MINNIE—Walt Disney Home Video

1989

- Pos. TITLE—Artist—Label
1. CINDERELLA—Walt Disney Home Video
 2. LADY AND THE TRAMP—Walt Disney Home Video
 3. SLEEPING BEAUTY—Walt Disney Home Video
 4. DUMBO—Walt Disney Home Video



'LADY AND THE TRAMP'



'CINDERELLA'

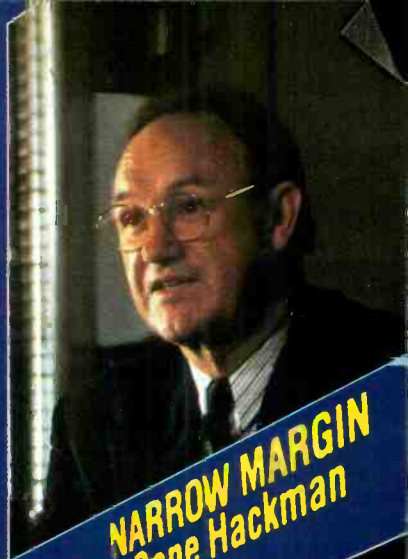
THE STARS SHINE ON IVE



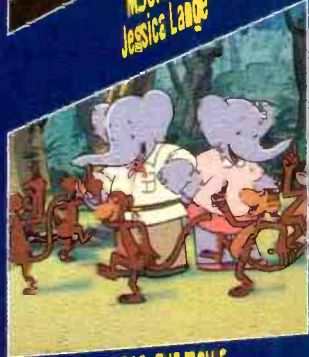
MUSIC BOX
Jessica Lange



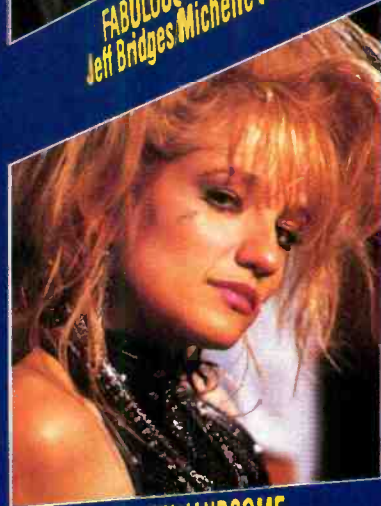
FABULOUS BAKER BOYS
Jeff Bridges Michelle Pfeiffer



NARROW MARGIN
Gene Hackman



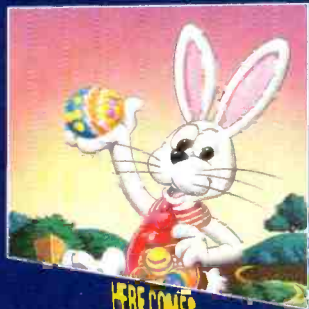
BABAR, THE MOVIE



JOHNNY HANDSOME
Ellen Barkin



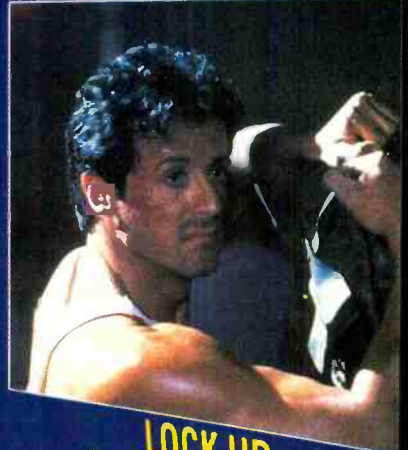
JOHNNY HANDSOME
Mickey Rourke



HERE COMES
PETER COTTONTAIL



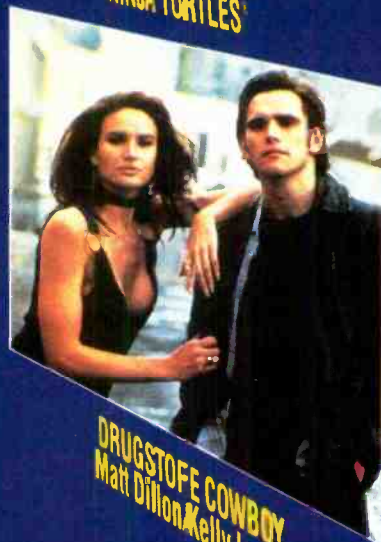
TEENAGE MUTANT
NINJA TURTLES



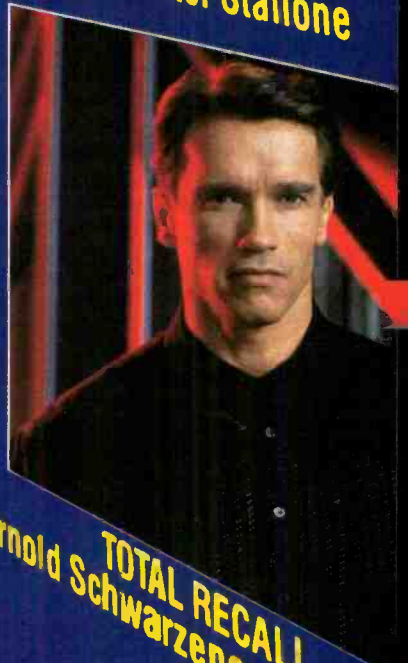
LOCK UP
Sylvester Stallone



MILLENNIUM
Eric Kristofferson



DRUGSTOFE COWBOY
Matt Dillon Kelly Lynch



TOTAL RECALL
Arnold Schwarzenegger

IVE INTERNATIONAL
VIDEO
ENTERTAINMENT
INC.

1985

Pos. TITLE—Distributor

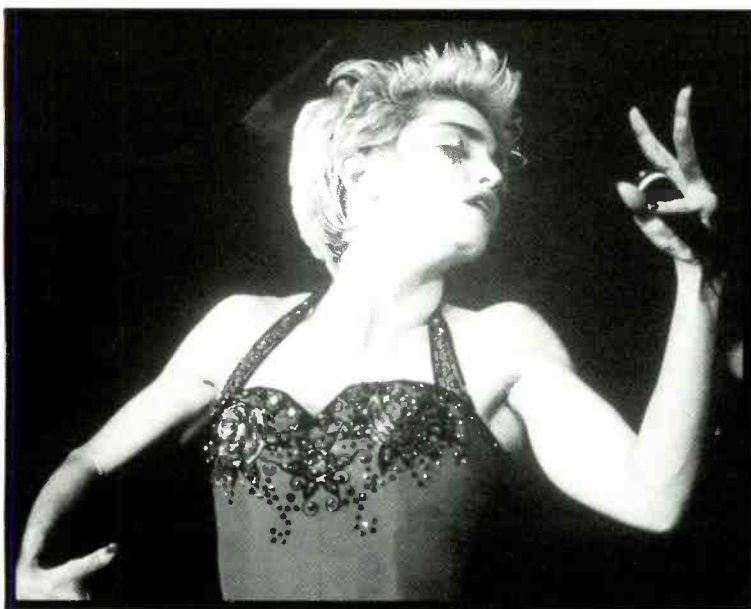
1. MADONNA—Warner Music Video
2. WHAM! THE VIDEO—CBS/Fox Video Music
3. PRIVATE DANCER—Sony Video Software
4. DANCE ON FIRE—MCA Dist. Corp.
5. ALL NIGHT LONG—MusicVision
6. PRINCE & THE REVOLUTION LIVE—Warner Music Video
7. WE ARE THE WORLD—THE VIDEO EVENT—MusicVision
8. U2 LIVE AT RED ROCKS—MCA Dist. Corp.
9. ANIMALIZE LIVE UNCENSORED—MusicVision
10. SING BLUE SILVER—Thorn/EMI/HBO Home Video

1986

Pos. TITLE—Distributor

1. THE VIRGIN TOUR—MADONNA LIVE—Warner Music Video
2. MOTOWN 25: YESTERDAY, TODAY, FOREVER—MGM/UA Home Video
3. NO JACKET REQUIRED—Atlantic Video
4. THE #1 VIDEO HITS—MusicVision
5. JOHN LENNON LIVE IN NEW YORK—Sony Video Software
6. THE BEATLES LIVE—READY STEADY GO!—Sony Video Software
7. WHAM! THE VIDEO—CBS/Fox Video
8. PRINCE & THE REVOLUTION LIVE—Warner Music Video
9. I CAN'T WAIT—MusicVision
10. DICK CLARK'S BEST OF BANDSTAND—Vestron Music Video

MADONNA



Billboard unveiled its **Top Music Videocassettes** chart in 1985 and the first queen of longform was "Madonna" on Warner Music Video. Back then, there wasn't a whole lot of simultaneous release of music videos with albums. In fact, it would be several years before the industry would see more simultaneous release, as well as such other profound changes as lower pricing, labels taking over the marketing of such product, and combo record/video chains devoting the space to the category.

One thing that was true in 1985 as it is today, however. Big artists have a big home video following.

The balance of 1985's top 10 were CBS/Fox Video Music's "Wham! The Video," Sony's "Private Dancer," MCA's "Dance On Fire," MusicVision's "All Night Long," Warner's "Prince & The Revolution Live," MusicVision's "We Are The World—The Video Event," MCA's "U2 Live At Red Rocks," MusicVision's "Animalize Live Uncensored."

1986 saw a repeat winner with "The Virgin Tour—Madonna Live" on Warner Home Video, followed by MGM/UA Home Video's "Motown 25: Yesterday, Today, Forever," Atlantic Video's "No Jacket Required," MusicVision's "Whitney Houston—The #1 Video Hits," Sony Video Software's "John Lennon Live In New York," Sony's "The Beatles Live—Ready Steady Go!" CBS/Fox Video Music's "Wham!

The Video," Warner Home Video's "Prince & The Revolution Live," MusicVison's "I Can't Wait," and Vestron Music Video's "Dick Clark's Best Of Bandstand."

In 1987, reflecting the enormous popularity of hard rock and heavy metal, "Bon Jovi—Breakout" from Sony Video Software led the way.

Rounding out the top 10 were A&M Video's "Janet Jackson Control—The Videos," Elektra's "Mötley Crue Uncensored," Warner Reprise Video's "Live Without A Net," MusicVision's "Whitney Houston—The #1 Video Hits," A&M Video's "Every Breath You Take—The Videos," MusicVision's "U2 Live At Red Rocks," A&M Video's "R.E.M. Succumbs," PolyGram's "Kiss Exposed" and Warner Reprise Video's "David Lee Roth."

In 1988, heavy metal once again ruled the roost with Elektra's "\$19.98 Home Vid Cliff 'Em All" powering its way the top. In second place was PolyGram's "Slippery When Wet," followed by CBS/Fox Music Video's "Aerosmith's Video Scrapbook," A&M Video's "Sting: The Videos Part 1," Elektra Entertainment's "One Night Of Rapture," Virgin Music Video's "CV," 6 West Home Video's "So Far," Geffen Home Video's "Whitesnake: The Trilogy," Atlantic Video's "Kick—The Video Flick" and Elektra's "The Cure In Orange."

And the 1989 winner? "Metallica."

1989

Pos. TITLE—Artist—Label

1. \$19.98 HOME VID CLIFF'EM ALL! (METALLICA)—Elektra Entertainment
2. DEF LEPPARD: HISTORIA—PolyGram Music Video
3. MOONWALKER—CBS Music Video Enterprises
4. FAITH—CBS Music Video Enterprises
5. BRUCE SPRINGSTEEN ANTHOLOGY: 1978-1988—CBS Music Video Enterprises
6. A SHOW OF HANDS—PolyGram Music Video
7. MADONNA CIAO ITALIA: LIVE FROM ITALY—Warner Reprise Video
8. DELICATE SOUND OF THUNDER—CBS Music Video Enterprises
9. OJDIVNIKUFESIN N.F.V.—Island Visual Arts
10. MICHAEL JACKSON: THE LEGEND CONTINUES...—Vestron Musicvideo
11. OUT OF THE BLUE—Atlantic Video
12. ROY ORBISON AND FRIENDS—HBO Video
13. LIVE IN CONCERT—THE 'OUT OF THE BLUE' TOUR—Atlantic Video
14. METALLICA: 2 OF ONE—Elektra Entertainment
15. SLIPPERY WHEN WET—PolyGram Video
16. AEROSMITH'S 3 X 5—Geffen Home Video
17. 12 WASTED YEARS—MPI Home Entertainment
18. HANGIN' TOUGH—CBS Music Video Enterprises
19. NEIL DIAMOND'S GREATEST HITS—LIVE—CBS Music Video Enterprises
20. PUBLIC ENEMY: FIGHT THE POWER—LIVE—CBS Music Video Enterprises

Top Music Videocassettes



BON JOVI

1987

Pos. TITLE—Distributor

1. BON JOVI—BREAKOUT—Sony Video Software
2. JANET JACKSON CONTROL—THE VIDEOS—A&M Video
3. MOTLEY CRUE UNCENSORED—Elektra Entertainment
4. LIVE WITHOUT A NET—Warner Reprise Video
5. WHITNEY HOUSTON—THE #1 VIDEO HITS—MusicVision
6. EVERY BREATH YOU TAKE—THE VIDEOS—A&M Video
7. U2 LIVE AT RED ROCKS—MusicVision
8. R.E.M. SUCCUMBS—A&M Video
9. KISS EXPOSED—PolyGram Video
10. DAVID LEE ROTH—Warner Reprise Video

1988

Pos. TITLE—Manufacturer

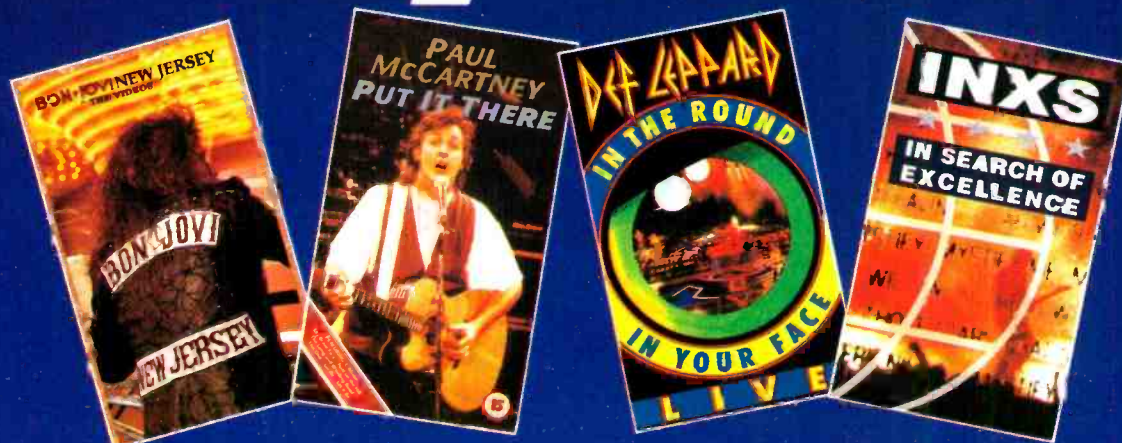
1. \$19.98 HOME VID CLIFF'EM ALL! (Metallica)—Elektra Entertainment
2. SLIPPERY WHEN WET—PolyGram Video
3. AEROSMITH'S VIDEO SCRAPBOOK—CBS/Fox Music Video
4. STING: THE VIDEOS PART I—A&M Video
5. ONE NIGHT OF RAPTURE—Elektra Entertainment
6. CV—Virgin Music Video
7. SO FAR—6 West Home Video
8. WHITESNAKE: THE TRILOGY—Geffen Home Video
9. KICK—THE VIDEO FLICK—Atlantic Video
10. THE CURE IN ORANGE—Elektra Entertainment

METALLICA





Putting Stars In Your Eyes!



World Class Artists
through the first
World Class Network



POLYGRAM MUSIC VIDEO
INTERNATIONAL

Just Watch Us In The Nineties!

1985

Pos. TITLE—Distributor

1. THE EMPIRE STRIKES BACK—CBS/Fox Video
2. ROMANCING THE STONE—CBS/Fox Video
3. PURPLE RAIN—Warner Home Video
4. THE KARATE KID—RCA/Columbia Pictures Home Video
5. POLICE ACADEMY—Warner Home Video
6. SPLASH—Touchstone Home Video
7. GONE WITH THE WIND—MGM/UA Home Video
8. STAR TREK III—THE SEARCH FOR SPOCK—Paramount Home Video
9. GREYSTOKE—THE LEGEND OF TARZAN, LORD OF THE APES—Warner Home Video
10. THE NEVERENDING STORY—Warner Home Video

1986

Pos. TITLE—Distributor

1. BACK TO THE FUTURE—MCA Dist. Corp.
2. BEVERLY HILLS COP—Paramount Home Video
3. GHOSTBUSTERS—RCA/Columbia Pictures Home Video
4. RETURN OF THE JEDI—CBS/Fox Video
5. COCOON—CBS/Fox Video
6. WITNESS—Paramount Home Video
7. SILVERADD—RCA/Columbia Pictures Home Video
8. MASK—MCA Dist. Corp.
9. THE KILLING FIELDS—Warner Home Video
10. MURPHY'S ROMANCE—RCA/Columbia Pictures Home Video

1987

Pos. TITLE—Distributor

1. TOP GUN—Paramount Home Video
2. OUT OF AFRICA—MCA Home Video
3. INDIANA JONES AND THE TEMPLE OF DOOM—Paramount Home Video
4. ALIENS—CBS/Fox Home Video
5. BACK TO THE FUTURE—MCA Home Video
6. CROCODILE DUNDEE—Paramount Home Video
7. FERRIS BUELLER'S DAY OFF—Paramount Home Video
8. THE KARATE KID PART II—RCA/Columbia Pictures Home Video
9. SLEEPING BEAUTY—Walt Disney Home Video
10. STAND BY ME—RCA/Columbia Pictures Home Video

1988

Pos. TITLE—Manufacturer

1. DIRTY DANCING—Vestron Video
2. ROBOCOP—Orion Home Video
3. LETHAL WEAPON—Warner Home Video
4. PLATOON—HBO Video
5. STAR TREK IV—THE VOYAGE HOME—Paramount Home Video
6. THE UNTOUCHABLES—Paramount Home Video
7. BEVERLY HILLS COP II—Paramount Home Video
8. THE PRINCESS BRIDE—Image Entertainment
9. LADY AND THE TRAMP—Walt Disney Home Video
10. PREDATOR—CBS/Fox Video

Although the format was in dormant cycle in the mid-1980s, Billboard, recognizing the inevitability of the optical audio and video format, triggered its **Top Videodisks** chart in 1985.

Even up to the present day, although the market player base has begun to significantly grow, this chart has been usually dominated by action/adventure and sci-fi spectacles, those with lots of effects and sound, since they tend to showcase on the format.

Leading the way in 1985 was CBS/Fox Video's "The Empire Strikes Back," followed by the same studio's "Romancing The Stone." Warner Home Video's "Purple Rain" was No. 3, followed by RCA/Columbia's "The Karate Kid," and Warner Home Video's "Police Academy."

Rounding out the top 10 were Touchstone's "Splash," MGM/UA Home Video's "Gone With The Wind," Paramount's "Star Trek III—The Search For Spock," Warner Home Video's "Greystoke—The Legend Of Tarzan," and Warner Home Video's "The Never Ending Story."

"Back To The Future" from MCA led the way in 1986, followed by Paramount's "Beverly Hills Cop," RCA/Columbia's "Ghostbusters," CBS/Fox Video's "Return Of The Jedi," CBS/Fox Video's "Cocoon," Paramount's "Wit-

ness," RCA/Columbia's "Silverado," MCA's "Mask," Warner Home Video's "The Killing Fields," and RCA/Columbia's "Murphy's Romance."

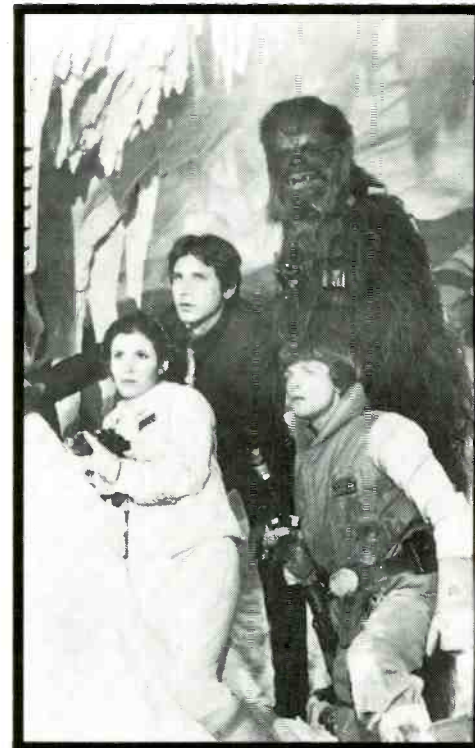
Paramount's "Top Gun" took top honors in 1987, followed by MCA's "Out Of Africa," Paramount's "Indiana Jones And The Temple Of Doom," CBS/Fox Video's "Aliens," MCA Home Video's "Back To The Future," Paramount's "Crocodile Dundee," Paramount's "Ferris Bueller's Day Off," RCA/Columbia's "The Karate Kid," Walt Disney's "Sleeping Beauty" and RCA/Columbia's "Stand By Me."

In 1988, Vestron took top honors with "Dirty Dancing."

Rounding out the top 10 was Orion's "RoboCop," Warner's "Lethal Weapon," HBO Video's "Platoon," Paramount's "Star Trek IV—The Voyage Home," Paramount's "The Untouchables," Paramount's "Beverly Hills Cop II," Image Entertainment's "The Princess Bride," Walt Disney's "Lady And The Tramp," and CBS/Fox Video's "Predator."

The 1989 winner? CBS/Fox Video's "Die Hard."

'THE EMPIRE STRIKES BACK'



Top Videodisks



'DIE HARD'

1989


Pos. TITLE—Artist—Label

- | | |
|---|---|
| 1 DIE HARD—Pioneer/Image Ent. | 11 DANGEROUS LIAISON—Warner Home Video |
| 2 BEETLEJUICE—Warner Home Video | 12 CROCODILE DUNDEE II—Paramount Home Video |
| 3 THE WIZARD OF OZ—Pioneer LDCA, Inc. | 13 DOCTOR ZHIVAGO—MGM/JA Home Video |
| 4 COMING TO AMERICA—Pioneer LDCA, Inc. | 14 THE LAST EMPEROR—National Home Entertainment |
| 5 E.T. THE EXTRA TERRESTRIAL—MCA Home Video | 15 MIDNIGHT RUN—MCA Home Video |
| 6 MOONSTRUCK—MGM/UA Home Video | 16 THE DEAD POOL—Warner Home Video |
| 7 CINDERELLA—Walt Disney Home Video | 17 *BATTERIES NOT INCLUDED—MCA Home Video |
| 8 BIG—Pioneer/Image Ent. | 18 WILLOW—Image Entertainment |
| 9 THE ACCIDENTAL TOURIST—Warner Home Video | 19 THREE MEN AND A BABY—Touchstone Home Video |
| 10 A FISH CALLED WANDA—Image Entertainment | 20 EMPIRE OF THE SUN—Warner Home Video |

'DIRTY DANCING'

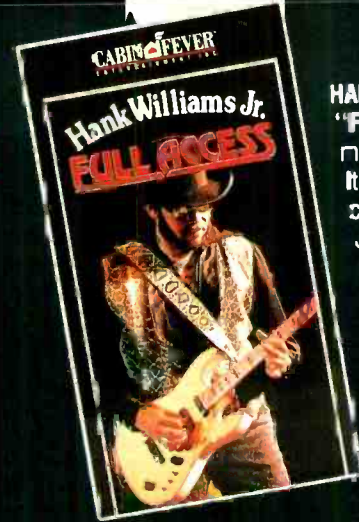


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ORDINARY MUSIC VIDEOS!
GIVE 'EM...
MUSIC LEGENDS!**



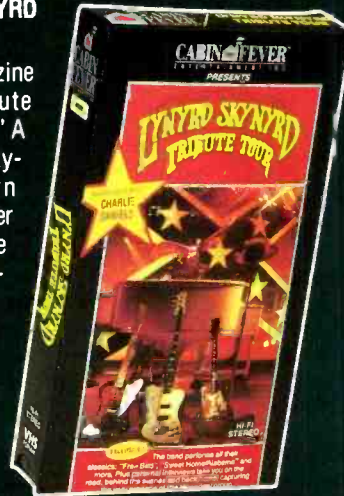
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ENTERTAINMENT, INC.

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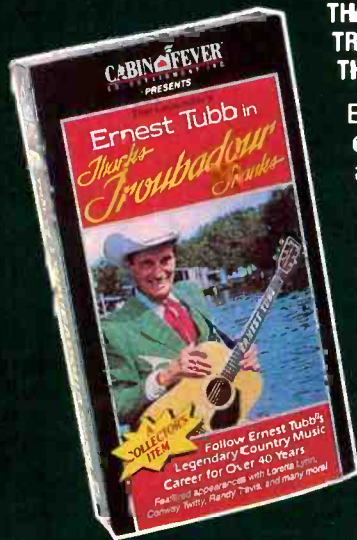
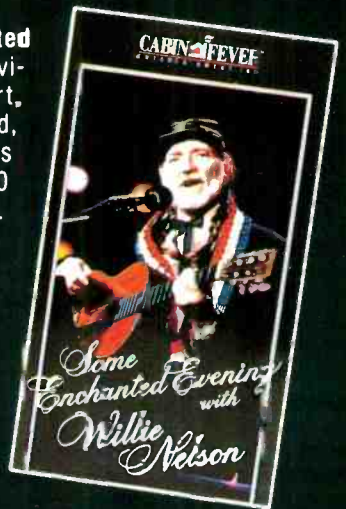


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"Full Access" The man and his music. It's like a "Full Access" pass to Hank Jr.'s ranch in Montana and his home in Tennessee. Plus, you'll relive the excitement of the 1989 Double Eagle Tour. Includes classics like "Born to Boogie" and "Family Tradition." 83 min.
\$24.95 Sugg. Retail

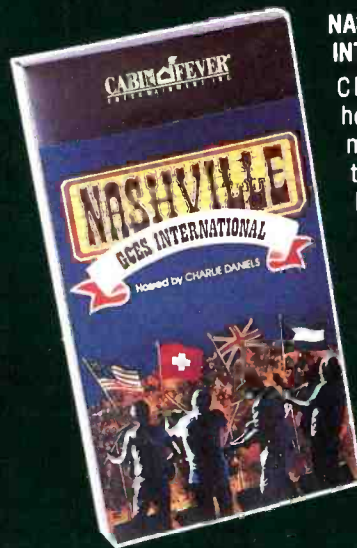
**LYNYRD SKYNYRD
TRIBUTE TOUR**
Billboard Magazine "It's an absolute must for any fan!" A close look at Skynyrd's Southern Rock, 10 years after their tragic plane crash. This remarkable 94 minute collectors video is a memorial for all time.
\$24.95 Sugg. Retail



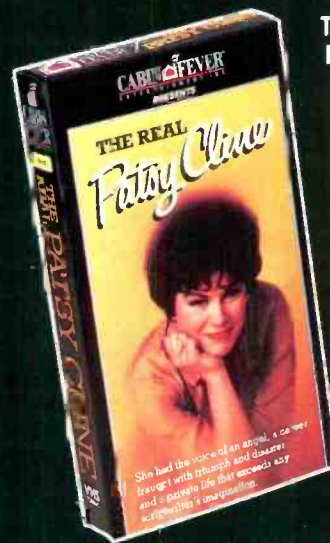
WILLIE NELSON
"Some Enchanted Evening" This invitation only concert, taped at Opryland, pays tribute to Willie's "Stardust" album, 10 years after its release. Features standards like—Spanish Eyes, Twilight Time and Butter-milk Sky, along with his modern classics, On The Road Again and City of New Orleans. 60 min. 16 songs in all.
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She was ahead of her time. Her time was just too short. A unique video biography revealing the true story of Patsy's meteoric rise to stardom. Feel the magic and relive great songs like Crazy, Sweet Dreams, and Fall To Pieces. 48 min.
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A Video Documenting The Country Music Association's ALBUM OF THE YEAR.

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1987

Pos. TITLE—Distributor

1. JANE FONDA'S LOW IMPACT AEROBIC WORKOUT—Lorimar Home Video
2. JANE FONDA'S NEW WORKOUT—Lorimar Home Video
3. CALLANETICS—MCA Home Video
4. KATHY SMITH'S BODY BASICS—JCI Video
5. RICHARD SIMMONS AND THE SILVER FOXES—Lorimar Home Video
6. KATHY SMITH'S ULTIMATE VIDEO WORKOUT—JCI Video
7. JANE FONDA'S EASY GOING WORKOUT—Lorimar Home Video
8. DONNA MILLS: THE EYES HAVE IT—MCA Home Video
9. A WEEK WITH RAQUEL—HBO Video
10. RAQUEL—TOTAL BEAUTY AND FITNESS—HBO Video

1988

Pos. TITLE—Manufacturer

1. CALLANETICS—MCA Home Video
2. JANE FONDA'S LOW IMPACT AEROBIC WORKOUT—Lorimar Home Video
3. JANE FONDA'S NEW WORKOUT—Lorimar Home Video
4. KATHY SMITH'S BODY BASICS—JCI Video
5. RICHARD SIMMONS AND THE SILVER FOXES—Lorimar Home Video
6. KATHY SMITH'S ULTIMATE VIDEO WORKOUT—JCI Video
7. JANE FONDA'S EASY GOING WORKOUT—Lorimar Home Video
8. START UP WITH JANE FONDA—Lorimar Home Video
9. A WEEK WITH RAQUEL—HBO Video
10. KATHY SMITH'S WINNING WORKOUT—Fox Hills Video

Billboard's Top Health & Fitness Videocassette chart begin in 1987, but it was Jane Fonda who gave this category its real start when here "Jane Fonda's Workout" on Karl Video Corp. came in at No. 10 on the Top 40 Videocassette Sales Chart in 1982 and then went on to become top seller in 1983. After that, Fonda not only become the once and future queen of exercise video but she single-handedly created her own genre of special interest video—health & fitness.

In 1987, when Billboard acknowledged health & fitness as a separate and distinct category, Fonda took her rightful place at the top. She had three titles in the top 10 that year with "Jane Fonda's Low Impact Aerobic Workout" and "Jane Fonda's New Workout," both on Lorimar Home Video, at Nos. 1 and 2, and "Jane Fonda's Easy Going Workout" at No. 7.

The balance of the top 10 included MCA Home Video's "Callanetics," which took the No. 3 spot (who would have guessed then the staggering success of this tape series), followed by JCI Video's "Kathy Smith's Body Basics" (likewise, Kathy Smith was becoming a major force in health and fitness video), Lorimar Home Video's "Richard Simmons And The Silver Foxes" (fitness for any age!!!), JCI Video's "Kathy Smith's Ultimate Video Workout," MCA Home Video's "Donna Mills: The Eyes

Have It," HBO Video's "A Week With Raquel," and HBO Video's "Raquel—Total Beauty And Fitness."

Kathy Smith and Raquel came on strong. And Donna Mills proved it isn't all aerobics; health can encompass a variety of topics.

Callan Pinckney was the queen of health & fitness in 1988 as her "Callanetics" topped the chart. Jane had to settle for second best on this chart as she scored the No. 2 and 3 spots with "Jane Fonda's Low Impact Aerobic Workout" and "Jane Fonda's New Workout" from Lorimar Home Video. She also had two other tapes, "Jane Fonda's Easy Going Workout" from Lorimar Home Video at No. 7, and "Start Up With Jane Fonda" from Lorimar Home Video at No. 8.

The rest of the best sellers that year included JCI's "Kathy Smith's Body Basics" at No. 4, Lorimar Home Video's "Richard Simmons And The Silver Foxes" at No. 5, JCI's "Kathy Smith's Ultimate Video Workout" at No. 6, HBO Video's "A Week With Raquel" at No. 9, and Fox Hills Video's "Kathy Smith's Winning Workout" at No. 10.

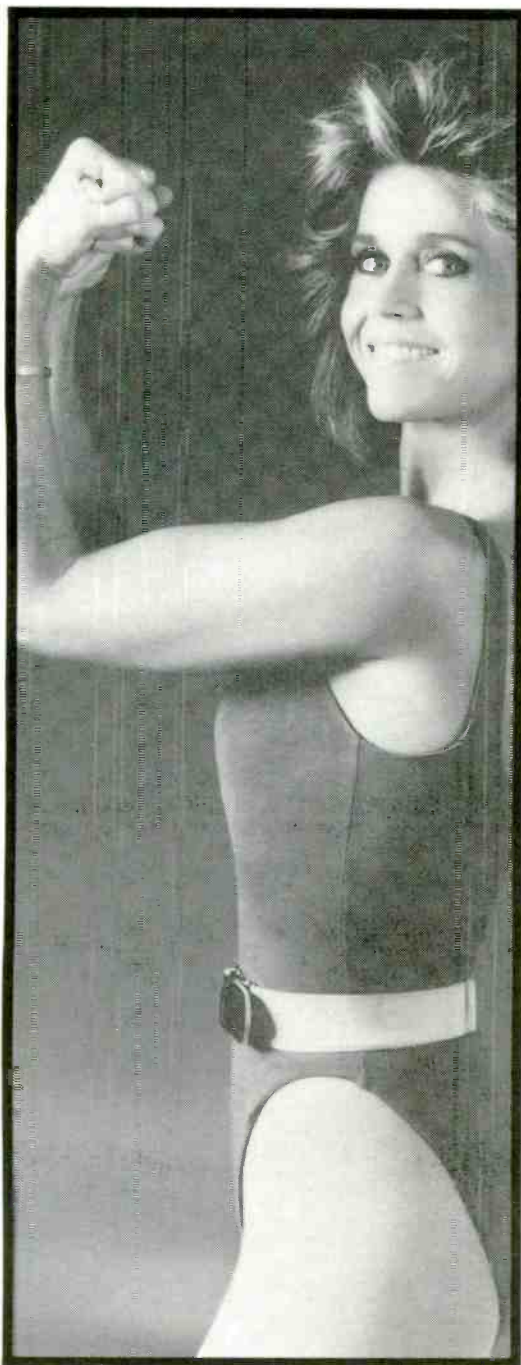
And the 1989 winner? "Callanetics."

1989

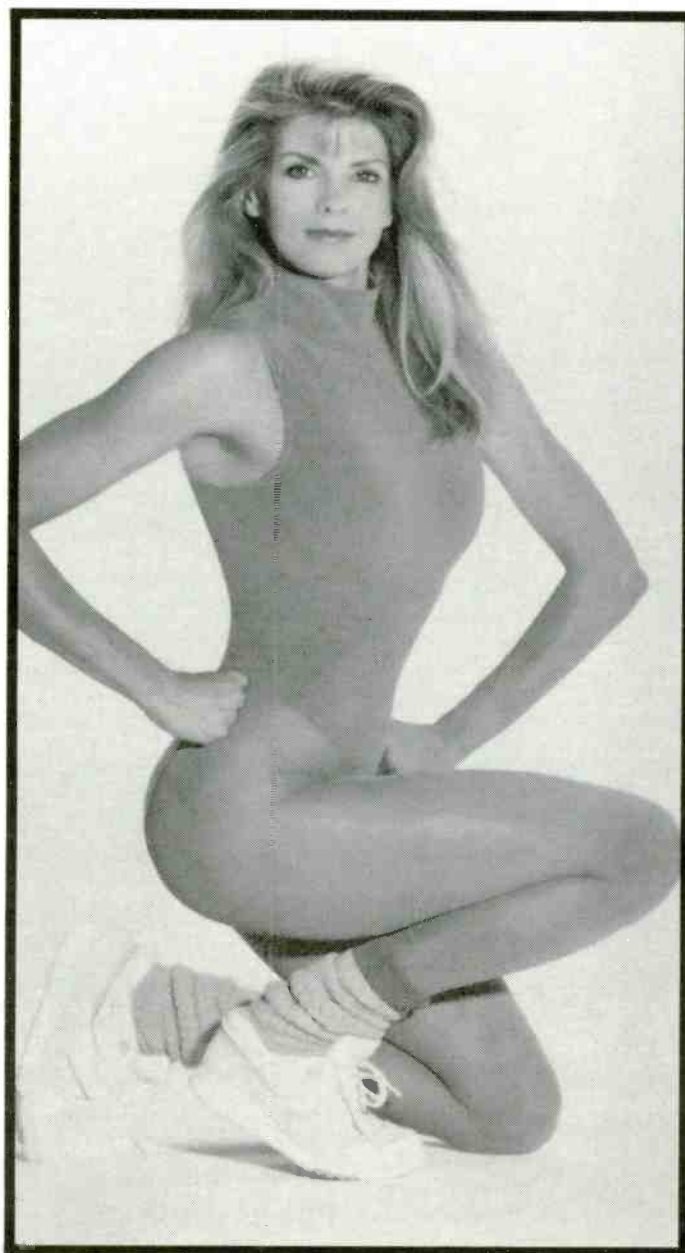
Pos. TITLE—Artist—Label

1. CALLANETICS—MCA Home Video
2. SUPER CALLANETICS—MCA Home Video
3. JANE FONDA'S LOW IMPACT AEROBIC WORKOUT—Warner Home Video
4. JANE FONDA'S NEW WORKOUT—Warner Home Video
5. JANE FONDA'S COMPLETE WORKOUT—Warner Home Video
6. KATHY SMITH'S FAT-BURNING WORKOUT—Fox Hills Video
7. START UP WITH JANE FONDA—Warner Home Video
8. KATHY SMITH'S ULTIMATE VIDEO WORKOUT—JCI Video
9. KATHY SMITH'S BODY BASICS—JCI Video
10. JANE FONDA'S EASY GOING WORKOUT—Warner Home Video
11. ANGELA LANSBURY: POSITIVE MOVES—Wood Knapp Video
12. RAQUEL: LOSE 10 LBS. IN 3 WEEKS—HBO Video
13. KATHY SMITH'S STARTING OUT—Fox Hills Video
14. JANE FONDA'S PREGNANCY, BIRTH, & RECOVERY WORKOUT—Warner Home Video
15. RICHARD SIMMONS AND THE SILVER FOXES—Warner Home Video
16. A WEEK WITH RAQUEL—HBO Video
17. THE JANE FONDA'S WORKOUT CHALLENGE—Warner Home Video
18. SHIRLEY MacLAINE'S INNER WORKOUT—Vestron Video
19. RAQUEL, TOTAL BEAUTY AND FITNESS—HBO Video
20. 20 MINUTE WORKOUT—Vestron Video

Top Health & Fitness Videocassettes



JANE FONDA

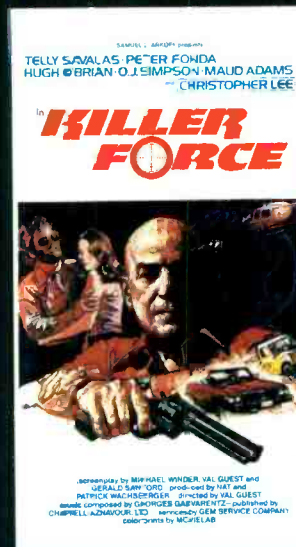
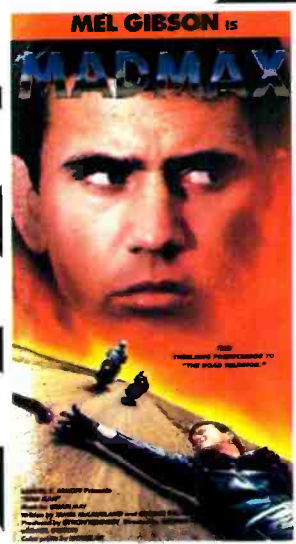


KATHY SMITH



CALLAN PINCKNEY

1990
 1989
 1988
 1987
 1986
 1985



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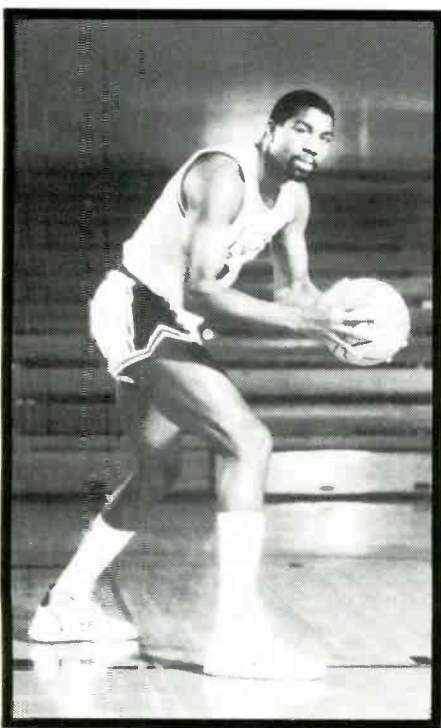
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1987

Pos. TITLE—Distributor

1. BOB MANN'S AUTOMATIC GOLF—Video Reel
2. GOLF MY WAY WITH JACK NICKLAUS—Worldvision Enterprises Inc.
3. JOHN McENROE & IVAN LENDL: THE WINNING EDGE—Vestron Video
4. HOW TO PLAY POOL STARRING MINNESOTA FATS—Lorimar Home Video
5. WARREN MILLER'S LEARN TO SKI BETTER—Lorimar Home Video
6. JAN STEPHENSON'S HOW TO GOLF—Lorimar Home Video
7. SUCCESSFUL WHITETAIL DEER HUNTING—Leisure Time Video
8. GOLF LESSONS FROM SAM SNEAD—Star Video Productions
9. MARTY HOGAN: POWER RAQUETBALL—Pacific Arts Video
10. ARNOLD PALMER: PLAY GREAT GOLF VOL. 1—Vestron Video



'MAGIC JOHNSON: PUT MAGIC IN YOUR GAME'

JACK NICKLAUS IN 'THE U.S. OPEN: GOLF'S GREATEST CHAMPIONSHIP'

Because the sports category was starting to emerge as a potent one within the special interest universe, Billboard began its **Top Recreational Sports Videocassettes** chart in 1987.

The undisputed king during that year was Video Reel's "Bob Mann's Automatic Golf" which had a solid lock on the No. 1 spot. Mann's formula for success was to tap into a major high demographic with disposable income. He also gambled with a relatively low price and expanded his distribution by going to sporting good outlets and mass merchandisers.

Golf proved to be a popular special-interest item in 1987, as the rest of the top 10 included Worldvision Enterprises Inc.'s "Golf My Way With Jack Nicklaus," Lorimar's "Jan Stephenson's How To Golf," Star Video's "Golf Lessons From Sam Snead," and Vestron Video's "Arnold Palmer: Play Great Golf, Vol. 1."

The links weren't the only hotbed of sports video activity in '87. Home video was also playing tennis with Vestron's "John McEnroe & Ivan Lendl: The Winning Edge," 8-ball with Lorimar Home Video's "How To Play Pool With Minnesota Fats," skiing with Lorimar Home Video's "Warren Miller's Learn To Ski Better," hunting with Leisure Time Video's "Successful Whitetail Deer Hunting," and racquetball with

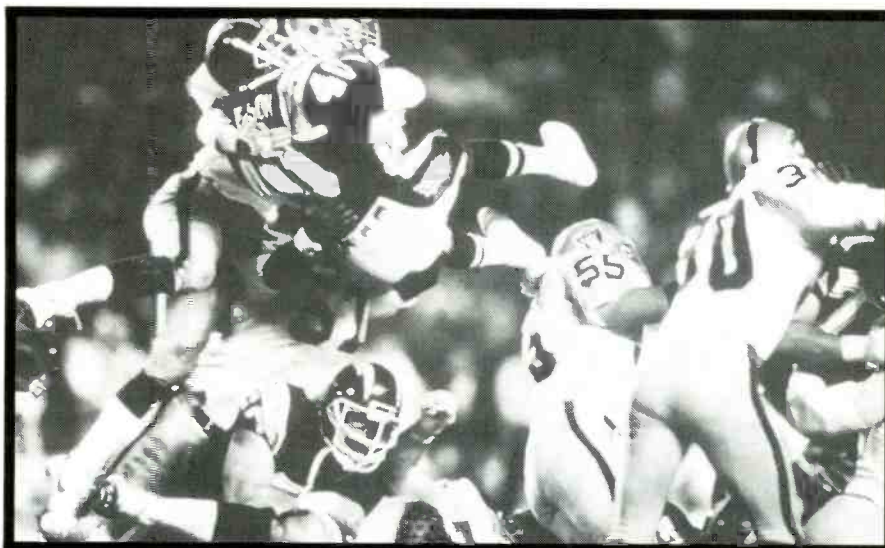
Pacific Arts Video's "Marty Hogan: Power Raquetball." Apparently, when the experts began to speak—and actually *show how* to putt, serve, carom, schuss, sight and volley, people began to watch, then take their tips onto the field of battle to apply.

Golf was king again in 1988 as the No. 1 title was Simitar Entertainment's "Automatic Golf." A new hybrid came in at a No. 2, J2's "Dorf On Golf," which was a comedic, irreverent look at the subject with Tim Conway. "Dorf" opened the doors for other original parodies, and while the tips can only lead to frequent visits by the bogeyman, the humor was not lost on duffers, their families and friends.

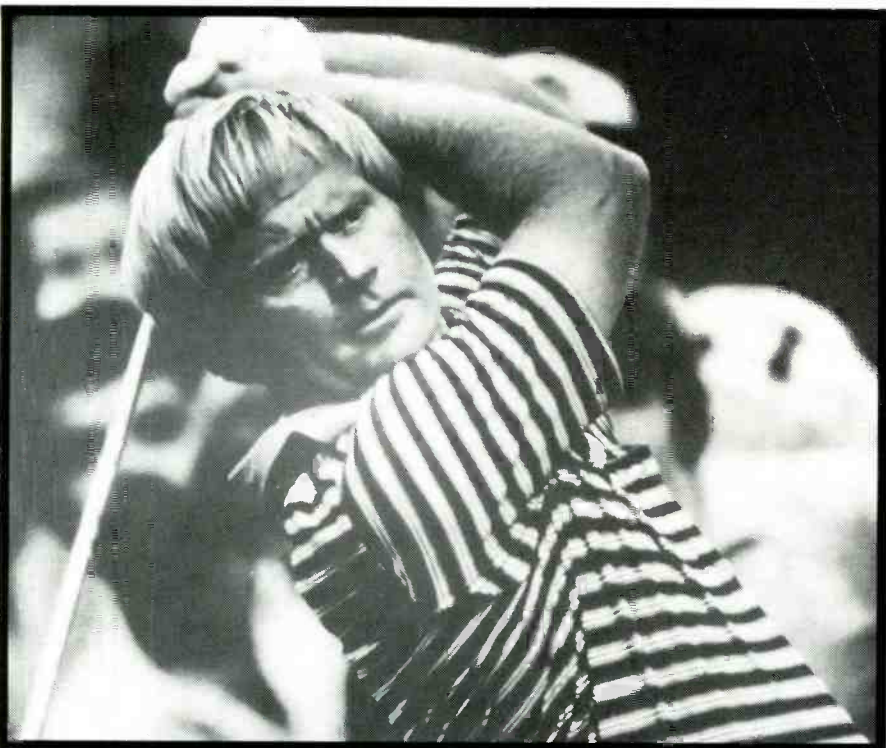
By '88, golf was still the game to beat, but the field was now expanding to include football, basketball, and baseball. The spectator side of sports was also receiving a shot of product, with freshly-spiced documentary footage diced up in dozens of new ways to capture every kind of thrill. Titles rounding out the top 10 for the year included Fox Hills Video's "The Best Of The Football Follies," Worldvision Home Video's "Golf My Way With Jack Nicklaus," Vestron Video's "Arnold Palmer: Play Great Golf, Vol. 1," and Kartes Communications "A Knight Of Basketball."

In 1989, the ace was HBO's "All New Not-So-Great Moments In Sports."

Top Recreational Sports Videocassettes



'ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS'



1988

Pos. TITLE—Manufacturer

1. AUTOMATIC GOLF—Simitar Entertainment Inc.
2. DORF ON GOLF—J2 Communications
3. THE BEST OF THE FOOTBALL FOLLIES—Fox Hills Video
4. GOLF MY WAY WITH JACK NICKLAUS—Worldvision Home Video
5. ARNOLD PALMER: PLAY GREAT GOLF VOL. 1—Vestron Video
6. A KNIGHT OF BASKETBALL—Kartes Video Communications
7. NOT SO GREAT MOMENTS IN SPORTS—HBO Video
8. SUPERBOWL XXII NFC CHAMPIONS: THE WASHINGTON REDSKINS—Fox Hills Video
9. DORF AND THE FIRST GAMES OF MOUNT OLYMPUS—J2 Communications
10. CHARLIE LAU: THE ART OF HITTING .300—Best Film & Video Corp.

'BOB MANN'S AUTOMATIC GOLF'



1989

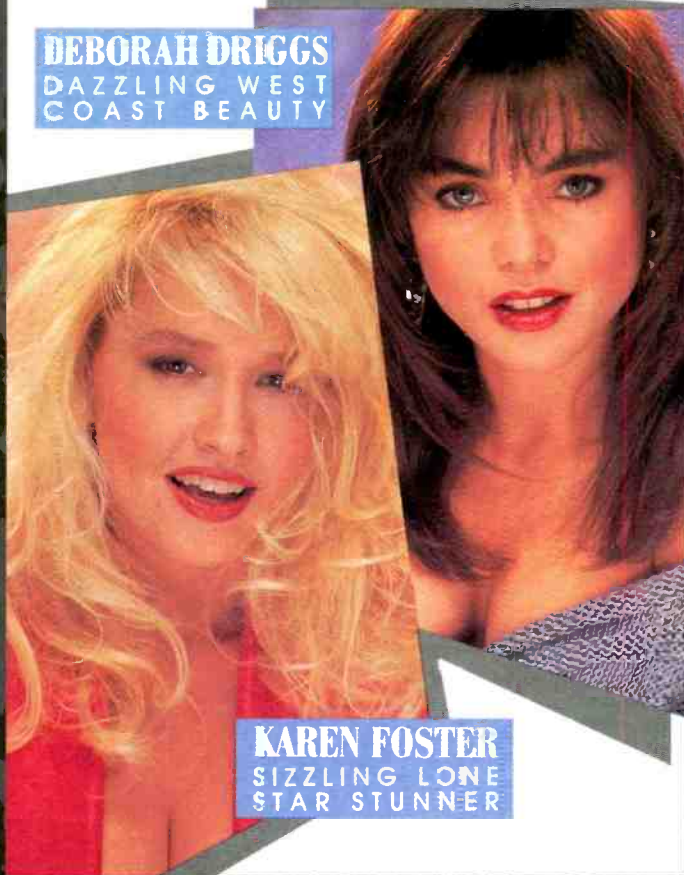
Pos. TITLE—Artist—Label

1. THE ALL NEW NOT-SO-GREAT MOMENTS IN SPORTS—HBO Video
2. AUTOMATIC GOLF—Simitar Ent. Inc.
3. DORF ON GOLF—J2 Communications
4. THE BEST OF THE FOOTBALL FOLLIES—Fox Hills Video
5. SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT VIDEO—HBO Video
6. NFL TV FOLLIES—Fox Hills Video
7. WINNING BASKETBALL WITH LARRY BIRD—Kodak Video Programs
8. MICHAEL JORDAN: COME FLY WITH ME—CBS-Fox Video
9. ARNOLD PALMER: PLAY GREAT GOLF VOL. 1—Vestron Video
10. NOT SO GREAT MOMENTS IN SPORTS—HBO Video
11. MIKE TYSON'S GREATEST HITS—HBO Video
12. CHARLIE LAU: THE ART OF HITTING .300—Best Film & Video Corp.
13. GOLF MY WAY WITH JACK NICKLAUS—Worldvision Home Video
14. DORF'S GOLF BIBLE—J2 Communications
15. FOOTBALL FOLLIES—Fox Hills Video
16. DAZZLING DUNKS AND BASKETBALL BLOOPERS—CBS-Fox Video
17. LITTLE LEAGUE'S OFFICIAL HOW-TO-PLAY BASEBALL BY VIDEO—Mastervision
18. SPORTS ILLUSTRATED-GET THE FEELING: SPEED—HBO Video
19. SPORTS ILLUSTRATED-GET THE FEELING: POWER—HBO Video
20. SPORTS ILLUSTRATED-GET THE FEELING: WINNING—HBO Video

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PLAYBOY HOME VIDEO.
WHAT THE NINETIES ARE ALL ABOUT.

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Top Business & Education Videocassettes 1987

Pos. TITLE—Distributor

1. STRONG KIDS, SAFE KIDS—Paramount Home Video
2. CONSUMER REPORTS: CARS—Lorimar Home Video
3. CONSUMER REPORTS: HOUSES AND CONDOS—Lorimar Home Video
4. PERSUASIVE SPEAKING—Polaris Communication
5. CAREER STRATEGIES 1—Polaris Communication
6. LIVING LANGUAGE SPANISH LESSONS—Crown Video
7. SAY IT BY SIGNING—Crown Video
8. HOW TO USE YOUR IBM PC—IN 10 EASY LESSONS—Kennon Video
9. THE VIDEO SAT REVIEW—Random House Home Video
10. SAY NO TO DRUGS—Kid Stuff

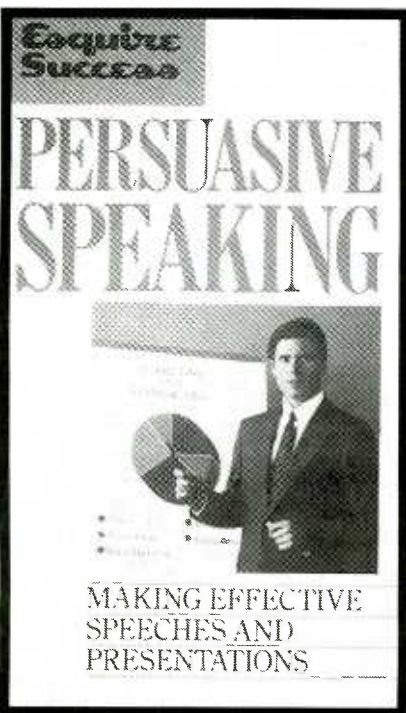


CHEF PAUL PRUDHOMME

1988

Pos. TITLE—Manufacturer

1. PERSUASIVE SPEAKING—Polaris Media
2. CAREER STRATEGIES 1—Polaris Media
3. STRONG KIDS, SAFE KIDS—Paramount Home Video
4. SAY IT BY SIGNING—Crown Video
5. AMERICAN HISTORY: THE CIVIL WAR—Increase Video
6. CONSUMER REPORTS: CARS—Lorimar Home Video
7. SHATTERED—MCA Home Video
8. THE VIDEO SAT REVIEW—Random House Home Video
9. THE WINNING JOB INTERVIEW—Star Video Productions
10. DRUG FREE KIDS: A PARENT'S GUIDE—LCA



'PERSUASIVE SPEAKING'

Because the special-interest market was segmenting from a programming perspective so rapidly, Billboard inaugurated its **Top Business & Education Videocassettes** chart in 1987.

"Strong Kids, Safe Kids" from Paramount Home Video topped the chart that year. Featuring actor Henry Winkler, this well-produced and well-received original tape touched on a major nerve center—child abuse. Teaching kids how to recognize danger signs in many different situations, the tape remains a best-seller today.

The rest of the top 10 that year represents a wide spectrum of subject matter as the special-interest market continued to demonstrate that almost any topic was fair game to translate into the video format.

Polaris Media's "Persuasive Speaking" topped the chart in 1988. New to the top 10 that year were Increase Video's "American History: The Civil War," MCA Home Video's "Shattered," Star Video Productions' "The Winning Job Interview," and LCA's "Drug Free Kids: A Parent's Guide."

Billboard began its **Top Hobbies & Crafts Videocassettes** chart in 1987, and it was the year of cajun cooking.

J2 Communications' "Chef Paul Prudhomme's Louisiana Kitchen, Vol. 1" was the

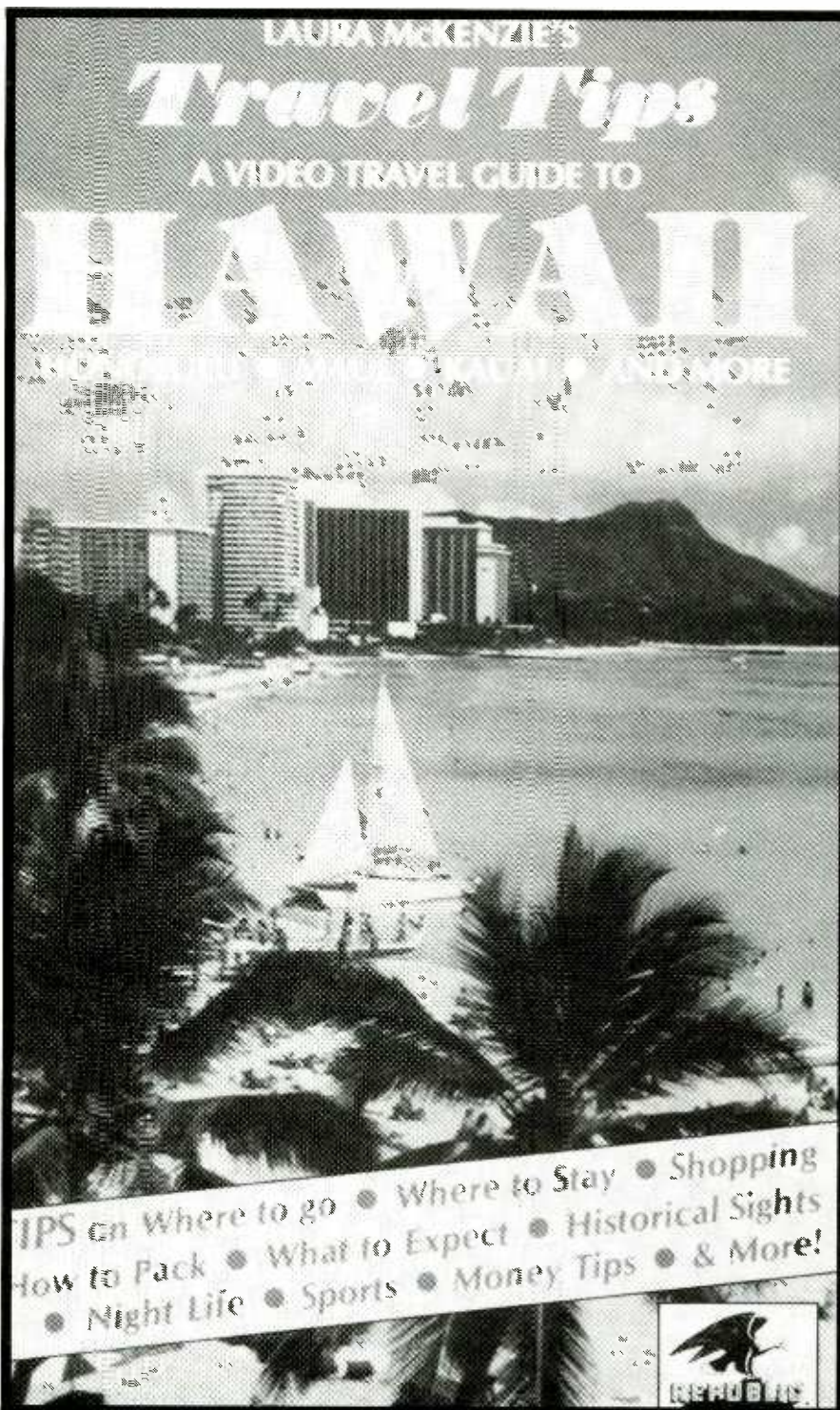
No. 1 title, followed by J2's "Chef Paul Prudhomme's Louisiana Kitchen, Vol. 2."

Rounding out the top 10 were Best Film & Video's "Play Bridge With Omar Sharif," Random House Home Video's "Julia Child: Meat," Warner Home Video's "Craig Claiborne's New York Times Video Cookbook," Republic Pictures Home Video's "Laura McKenzie's Travel Tips—Hawaii," The Video Naturals Co.'s "The Victory Garden," Random House Home Video's "Julia Child: Poultry," and Lorimar Home Video's "Mr. Boston's Official Video Bartender's Guide."

One thing became clear. Under the broader umbrella category of hobbies & crafts, cooking was hot and travel was just taking its special-interest sales journey.

In 1988 Republic Pictures Home Video's "Laura McKenzie's Travel Tips—Hawaii" trekked to the top spot. Also in the top 10 that year were repeaters "Chef Paul Prudhomme's Louisiana Kitchen, Vol. 1 & 2" and "Play Bridge With Omar Sharif."

In 1989, "Laura McKenzie's Travel Tips Hawaii" was the No. 1 title. And 1989 also marked the merging of the Business & Education and Hobbies & Crafts charts into one master **Top Self-Improvement Videocassettes** chart.



'LAURA MCKENZIE'S TRAVEL TIPS: HAWAII'

Top Hobbies & Crafts Videocassettes 1987

Pos. TITLE—Distributor

1. CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1—J2 Communications
2. CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2—J2 Communications
3. PLAY BRIDGE WITH OMAR SHARIF—Best Film & Video Corp.
4. JULIA CHILD: MEAT—Random House Home Video
5. CRAIG CLAIBORNE'S NEW YORK TIMES VIDEO COOKBOOK—Warner Home Video
6. LAURA MCKENZIE'S TRAVEL TIPS—HAWAII—Republic Pictures Corp.
7. VIDEO AQUARIUM—The Video Naturals Co.
8. THE VICTORY GARDEN—Crown Video
9. JULIA CHILD: POULTRY—Random House Home Video
10. MR. BOSTON'S OFFICIAL VIDEO BARTENDER'S GUIDE—Lorimar Home Video

1988

Pos. TITLE—Manufacturer

1. LAURA MCKENZIE'S TRAVEL TIPS—HAWAII—Republic Pictures Corp.
2. CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 1—J2 Communications
3. YES YOU CAN MICROWAVE—JCI Video
4. CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2—J2 Communications
5. THE SILVER PALATE—GOOD TIME LIVE—Paramount Home Video
6. VIDEO AQUARIUM—The Video Naturals Co.
7. PLAY BRIDGE WITH OMAR SHARIF—Best Film & Video Corp.
8. JULIA CHILD: SOUP, SALADS, AND BREAD—Random House Home Video
9. CASINO GAMBLING WITH DAVID BRENNER—Lorimar Home Video
10. FODOR'S GREAT BRITAIN—Random House Home Video

Top Self-Improvement Videocassettes 1989

Pos. TITLE—Artist—Label

1. LAURA MCKENZIE'S TRAVEL TIPS—HAWAII—Republic Pictures Corp.
2. FODOR'S HAWAII—Random House Home Video
3. CAREER STRATEGIES 1—Polaris Communication
4. CAREER STRATEGIES 2—Polaris Communication
5. PERSUASIVE SPEAKING—Polaris Communication
6. RAND McNALLY'S VIDEOTRIPS: A GUIDE TO HAWAII—Best Film & Video Corp.
7. DRUG FREE KIDS: A PARENT'S GUIDE—LCA
8. STRONG KIDS, SAFE KIDS—Paramount Home Video
9. THE VIDEO SAT REVIEW—Random House Home Video
10. SAY IT BY SIGNING—Crown Video
11. THIS OLD HOUSE—Crown Video
12. SPAGO: COOKING WITH WOLFGANG PUCK—Warner Home Video
13. CASINO GAMBLING WITH DAVID BRENNER—Warner Home Video
14. CHEF PAUL PRUDHOMME'S LOUISIANA KITCHEN, VOL. 2—J2 Communications
15. INC. MAGAZINE: HOW TO REALLY START YOUR OWN BUSINESS—Warner Home Video

VIDEO HITS

First, there was a girl named Jane who gave birth to the world's best selling non-movie video ever made... that was some exercise, and the big video hit of the '80's...

Now we're competing in the '90's. Developing alternative home video that's knocking them out again. Low cost, high quality, special interest video productions... Here is a partial list of new releases with a lot more to follow... NAC Home Video, a new generation of home entertainment hits for the '90's.

1. "What They Still Don't Teach You At Harvard Business School"
Mark H. McCormack
2. "Time Management"
Mark H. McCormack
3. "Tennis Volume I And Volume II"
Andre Agassi/Nick Bolletteri
4. "Win And Win Again, Volume I And Volume II"
Curtis Strange
5. "Nashville Beat, The Movie"
Kent McCord, Martin Milner
6. "Boxing's Greatest Knock Outs, Volume I, Volume II And Volume III"
Top Rank Video Inc.
7. "Leonard Duran III, Uno Mas"
Top Rank Video Inc.
8. "Ali/Norton Trilogy"
Top Rank Video Inc.
9. "Ban Quayle, Just Kidding"
Hosted by Phyllis Hamlin
10. "How To Be A Great Grandparent"
Hosted by Art Linkletter
11. "Clipping Coupons For Fun and Profit"
Hosted by Jacklyn Zeman
12. "Mustang, An American Legend"
25th Silver Anniversary Collectors Edition

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HOME VIDEO INC

Sweet 15



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Going On 30

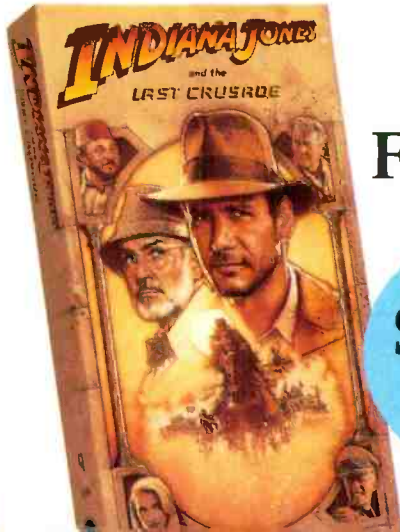
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1980-1990 THE VIDEO DECADE

HOME-VIDEO SCRAPBOOK The Things People Did in the Name of Video



THE LIGHTER SIDE. CBS/Fox Video's Bob DeLellis—he's the one on the left—engages some high-priced marketing talent to promote "Revenge Of The Nerds II."



DOUBLE THE EFFORT. It's a rough job but someone has to do it, as Playboy Home Video's Jeff Jenest is surrounded by "The Dutch Twins."

HEAVY HITTERS.

Dodger pitching ace Orel Hershiser and Dodger manager Tommy Lasorda meet and greet the folks from "Cinderella." When it comes to marketing, Walt Disney likes the field covered.

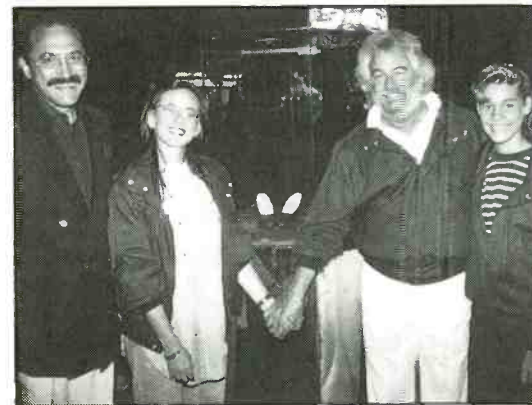


JIM KNOWS MARKETING.

Jim Jimirro, head of J2 Communications and well-known special-interest slugger, gangs up on five of boxing history's "lethal weapons"—George Foreman, Joe Frazier, Muhammad Ali, Ken Norton and Larry Holmes during the filming of "Champions Forever."



FLEXING MARKETING MUSCLE. Callan Pinckney, fitness expert and creator of the innovative "Callanetics," "Super Callanetics" and "Beginning Callanetics" exercise videos, is presented with a special award for outstanding achievement by Rob Blattner, MCA Home Video president, at an MCA national video sales conference.



OFF TO SEE THE WIZARD. On Aug. 8, 1989, MGM/UA Home Video joined thousands of guests and some of the original cast members from "The Wizard Of Oz" to send Dorothy Gale back to Kansas in celebration of the film's 50th anniversary. Pictured, from left to right: Philip Samuels, owner of the original pair of ruby slippers, actress Marlee Matlin, Bud O'Shea, president and CEO of MGM/UA Home Video, and O'Shea's daughter, Heather O'Shea.

WORKING THEIR BUTTS OFF. Paramount Home Video's "Airplane" and "Airplane II" receive RIAA platinum and gold certifications, which means more flight time for, left to right, Howard W. Koch, Tim Clott and Robert Hays.



FORWARD TO THE FUTURE. Actor Michael J. Fox greets VSDA president Arthur Morowitz at the 1987 VSDA convention in Las Vegas.





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Favorite Son.



Favorite Song.



Lasting Favorite.

We've been accused of playing favorites.

What's your favorite thing to videotape? Whether it's sports, sons, songs or stars, Sony has the perfect videotape for you.

For recording today's favorites, there's Sony ES. A tremendously durable performer. Perfect for repeated taping.

For taping favorite sons, daughters

and family moments, try Sony HG. Ideal for camcorder recording and for extended play.

For capturing musical favorites, there's Sony ESX-HiFi. Delivers unheard-of hifi sound and high quality picture reproduction.

For lasting favorites, try Sony Pro-X. Archival and library taping

demand this sort of uncompromising audio and video quality. Your master recordings deserve nothing less.

Whichever videotape you choose, be sure to choose a Sony. Then go ahead. Accuse us of playing favorites. We're proud of our reputation. In fact, we wouldn't have it any other way.

SONY

DECADE IN HEADLINES

(Continued from page V-8)

vals are now software partners, following last week's announcement of a new custom pressing and marketing agreement bringing MCA film titles from Universal Pictures and other sources into the VHD disk camp.

"Goldwyn Indie Video Label"—The Samuel Goldwyn Co. becomes the first independent film company with its own home video label via formation of Samuel Goldwyn Home Entertainment.

"UA Film Library To VHD"—VHD Programs, Inc., the program supplier for the VHD videodisk system, has licensed the United Artists film library.

"Video Rise Reflected At Chicago CES"—Summer CES stressed that today the electronic home entertainment industry's fortunes clearly are pegged to the video revolution.

JULY 1981

"Sinatra, Minnelli Alleging Vid Firm Violated Rights"—In what appears to be the first court action in which major artists allege unauthorized marketing of their performances for home video, Frank Sinatra and Liza Minnelli have filed suit in U.S. District Court in New York against a manufacturer of prerecorded videocassettes.

"Video Wholesalers' Views: Rentals A Fact Of Life; Quotas Must Go"—Rentals are acceptable, but quotas have to go. That's the general consensus of prerecorded videotape distributors, who see changes necessary if the home video industry is to thrive.

AUGUST 1981

"24-Hour Music Video Channel Debuts"—MTV, a 24-hour a day music video channel based in New York debuted this week under the aegis of Robert Pittman.

"RCA's Quarterly Earnings Drop; Videodisk Blamed"—RCA Corp. reports a drop of 24% in earnings for the second quarter of 1981, citing "anticipated" expenditures in the launch of the SelectaVision videodisk system as one of the reasons for the downturn.

"Vid Trade Group Proposed At NARM"—A new video trade association—speculatively called Video Software Specialists—was proposed to the industry by Arthur Morowitz during a keynote address at NARM's first video retail convention.

"Rentals Sparking Debate; Viable Or Self-Defeating?"—At the NARM Video Retailers Convention panel discussion video software dealers conflicted as to whether rental should exist at all and, if so, what form it should take and what part manufacturers should play.

SEPTEMBER 1981

"Warner Home Video To Try All-Rental Dealer Program"—WEA and Warner Home Video brass will scuttle their video software sales policy in favor of a lease-to-dealer for-rental-only program this week.

"MCA-Thorn Linking For Home Video Programs"—MCA Inc. is linking with England's Thorn EMI Ltd. to produce original programming for home video.

"Trade Wants Specifics On Warner Vid Rentals"—The trade jury is weighing the potential of the dramatic WEA-Warner Home Video rental-only concept.

"WHV Sales Continue In Non-Rental Areas"—Warner Home Video's current catalog will still be sold around the country, even after the firm's new rental-only plan is launched mid-October in Texas.

"See Rent-Only Vid Plan Abroad"—Paralleling Warner Home Video's new domestic all-rental video dealer program, WEA International is moving to rental in the territories and countries outside the U.S. in which it now distributes and sells video product.

"Video Unit Set In U.K. By CBS/MGM"—MGM/CBS Home Video, the joint company set up in the U.S. 10 months ago, is planning a major assault on the European market with the creation of a U.K. subsidiary.

OCTOBER 1981

"Warner Details Video Rental Plan: Says It Will Track Down Consumers Who Keep Tapes"—Warner Home Video projects a 150% average profit potential within eight weeks for videocassettes rented under its new plan.

"Publisher Vid Pact Ploy: Keep Rental Options Open"—Publishers, concerned over the galloping trend toward videocassette rental, are already taking steps to insert contractual caveats in license agreements with video music users.

"Anti-Rental Petitions Are Texas Vid Dealers' Ploy"—The initial confusion and anger may have died down, but many Texas merchandisers still have gripes about Warner Home Video's rental-only program.

"Queen's 'Pix Flix' Hits Rent Nix"—Queen is launching its latest attack on the global marketplace with a three-pronged video campaign dubbed "Greatest Hits, Pix And Flix."

"Other Video Majors Avoid Warner Rental-Only Ploy"—Warner Home Video may find itself the one supplier with a rent-

al-only plan, if talks with other suppliers are any indication.

"Queen Pulls Out From Warner Vid Rental Plan"—"Queen's Greatest Flix" last week became the first major defection from Warner Home Video's software release schedule since the company unveiled its rental-only program two months ago. The project moves to EMI Music.

"The Decision: VCR Taping Held Illegal By U.S. Appeals Court"—Duplication of copyrighted video material at home is illegal.

"Shock Vibrates Through Industry"—Mixed aftershocks, surprise and conflicts of attitudes continued rippling throughout the entertainment industry late last week, the result of a San Francisco Federal Appeals Court ruling Monday (19) which held that copying television programs off the air with a VCR was an illegal infringement of copyright law.

"Solons Seeking VCR Exemptions"—Capitol Hill erupted with legislative proposals Tuesday (20) to amend the 1976 Copyright Act to exclude private home videotaping from copyright infringement violations, in reaction to the 9th Circuit Court of Appeals decision.

NOVEMBER 1981

"Appeals Ruling Increases Sales, Interest In Video"—The 9th Circuit Court of Appeals ruling Oct. 19 has led to increased consumer interest in video in general and has led to a slight upswing on sales of video hardware and blank tape.

DECEMBER 1981

"MGM/CBS Video Sets Rental Program"—MGM/CBS Home Video makes its formal move to rental this week.

"So. Calif. Retailers Form Own Video Organization"—Video



retailers in the Southern California areas of Orange, San Bernardino, Riverside and San Diego have banded together to form their own association.

"VHD Rapidly Mobilizing For Original Productions"—When VHD Programs, the software arm of the third major industry videodisk system, goes to the global marketplace next year, more than 50 titles, in the 250 title opening catalog will be original productions.

JANUARY 1982

"Warner Video Modifies Rental"—Warner Home Video has radically modified its controversial rental-only plan in response to strong negative dealer reaction. Starting in March, the company will allow sale of the bulk of its titles.

"RIAA/Video Certifications Total 42 In '81"—RIAA/Video issued 37 gold and five platinum video awards in 1981. All were for feature films.

"Videotaping Case Set For High Court?"—The U.S. Supreme Court will be asked to decide the legality of home videotaping.

"Video Music Software Flexes Muscles At CES; More Due"—Both video music in cassette and disk format, and stereo videocassette software made impressive gains at the recently concluded CES.

FEBRUARY 1982

"\$\$ Spur New Vid Product: Suppliers Creating Original Programs"—Most suppliers of video programming are now investing millions of dollars and a lot of creative energy to build strong libraries of their own original programming.

"NARM Setting Sights On Home Vid Game Potential"—Video games are overtaking conventional videocassette programming as a top priority in NARM's growing involvement in the home video field.

"Laser Videodisk Future Clouded By Plant Closing"—DiscoVision Associates announced last week that it would shutter

its Carson, Calif. videodisk manufacturing facility Feb. 26.

"King Karol To Handle Videotape"—King Karol, the four unit Manhattan chain, will end its holdout as a prerecorded and blank home videotape dealer.

"Video Voices Will Get Added Fee: AFTRA Directors Approve Precedent-Setting Pact"—Singers whose voices are converted from records to videodisks or videocassettes will be paid an additional session fee even though no additional session took place.

"RCA Price Moves Reflect Videodisk's Hazy Future"—Giant electronics firms attempting to market videodisk technology to the U.S. consumer marketplace continue to find their efforts spinning at slow speeds.

MARCH 1982

"Video Groups Split Over Roads To Common Goal"—The rift between the VSDA and the VSRA grows ever wider, in spite of attempts to join the gap.

"Pirated Videotapes Seized; 10 Film Firms File Suit"—U.S. Marshals seized pirated copies of feature films on videotape from dealers in Chicago and So. California and four civil suits were filed.

"Sony Seeks High Court VCR Reversal"—The move for a judicial review of the VCR home-taping decision of the U.S. Court of Appeals for the 9th Circuit received a boost from Sony Corp. of America, which has filed a petition for the Supreme Court to reverse the decision in the "Betamax Case."

"Fonda Puts RCA In Videodisk 'Workout'"—The home video market gets its first original program showcasing a major box-office star via a forthcoming 90-minute videocassette and CED videodisk featuring Jane Fonda.

APRIL 1982

"New MGM Arm Views Pay TV, Home Vid Marts"—MGM Film Co. plans to launch a new home entertainment division for both the creation and distribution of product to the pay TV and home video markets.

"Video Sales: Game Software Wins Growing Share of Musicland Volume"—Video software, primarily games, is accounting for a growing share of sales volume at the Musicland Group, Pickwick's retail arm that operates more than 425 stores nationwide, including the Sam Goody web.

"NARM Vid Arm Meets Get Strong Retailer Response"—Having gotten its act together, the VSDA is taking the show on the road, and reviews to date have been favorable.

MAY 1982

"ABC Setting Up Home Tape Web For VCR Owners"—In the midst of Congressional attempts to deal with video home-taping, ABC Broadcasting reveals it will offer a programming service for VCR owners, enabling them to nightly tape movies and shows for a \$19.95 monthly fee.

"In New York Area: Vid Rental Racker Opens Shop"—Convenience Video Corp., formed here to rack video software in high traffic locations for rental only, makes its first installations this week.

"ABC Video, Cox Plan Joint Cable Venture"—ABC Video Enterprises and Cox Cable Communications, the nation's fourth largest cable operator, have formed a joint venture to examine and develop entertainment and informational programming.

"Sony To Boost Its Beta Format: Will Distribute Pre-recorded Software With Hardware"—The Beta format should receive a shot in the arm this summer when its parent Sony begins distributing prerecorded video software through its hardware distribution channels.

JUNE 1982

"CES Takes Hard Look At Upcoming Software"—It was software rather than the usual hardware which starred at the CES.

"Decision Expected: Court Mulls Videotape Case"—After postponing judicial action for the second time Monday (7), the U.S. Supreme Court is expected to decide this week whether to review last October's Federal Appeals Court ruling making home-video taping a violation of copyright.

"CBS/Fox Venture Gets Set To Roll"—The CBS/Fox joint venture, formed by CBS Inc. and 20th Century Fox Film Corp., is expected to begin operations within the month.

JULY 1982

"See Increased Activity In Vid-For-Kids Programming"—It's a small world after all, and home video suppliers are stepping up their attempts to reach it.

"MCA Plans Video Price Move: Gene Giaquinto Discloses \$39.95 'Collector's Choice'"—MCA Videocassette, Inc., plans a bold new pricing move in the home video arena—the launch of the "Collector's Choice" series featuring strong moving feature film cassettes at a suggested list of \$39.95.

AUGUST 1982

"Betamax' Markup Off Again"—The Senate Judiciary Committee for the third straight week was once again unable to gain a quorum necessary to hold markup meetings on the "Betamax Bill."

(Continued on page V-42)


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DECADE IN HEADLINES

(Continued from page V-40)

"First Such Action: Studios Sue Cable Firm"—Nine major motion picture studios have filed a copyright infringement suit against a local cable operator in U.S. District Court in Alexandria, Va.

"Vid Dealer Groups Urge: Keep 'First Sale' Doctrine"—Spokesmen for two video software dealer associations told Congressmen holding hearings Wednesday (11) on proposed legislation to void the "first sale" copyright doctrine that such action would drive nearly 90% of them out of business.

"Controls On Video Rental Eased: Less Rental-Only Titles; Warner Drops 'Choice' Plan"—Major studios are fast relinquishing control over home-video rental programs. More and more, dealers are selling or renting at their option regardless of restrictions imposed when product was acquired, with little or no interference from manufacturers.

SEPTEMBER 1982

"MGM/UA Vid Drops Rental-Only Program"—MGM/UA Home Video is instituting a number of changes in its operation, including the dropping of the rental-only "First Run Home Video Theater" program.

"'Star Trek II' Video Set At \$39.95 List"—Paramount Home Video is setting records for videocassette pricing. The company will release "Star Trek II: The Wrath Of Khan" in November at \$39.95, a new low for a major motion picture.

"Studios Move On Vid Dealers"—Twelve major movie producers and their home video divisions bought civil copyright infringement actions against 10 video retailers Tuesday (14). According to the Motion Picture Assn. of America, this is the largest simultaneous series of civil actions against alleged pirates in the industry's history.

OCTOBER 1982

"Shep Gordon Launches Video Label"—Alive Video, the first full-line video label created along the lines of an independent record company has been launched by Shep Gordon, president of Alive Enterprises, and Ian Ralfini.

"IFPI: Act On Vid Piracy"—London is the video piracy capital of the world, with pirate product accounting for 75% of the market.

"Court Bars Beatles Video"—Attorneys for Apple Corps Ltd. obtained a temporary restraining order from a Federal judge barring MGM/UA Entertainment from marketing and distributing "The Compleat Beatles."

"Bar Group Files Betamax Brief"—A brief urging the Supreme Court to hold that home video recording is an infringement of copyright was to be filed Friday (22) by the Committee on Copyright and Literary Property of the Assn. of the Bar of the City of New York.

NOVEMBER 1982

"Lift Ban On Beatles Video"—A temporary restraining order barring MGM/UA Entertainment from marketing and distributing "The Compleat Beatles" home video was lifted last week when attorneys for the defendants agreed to pay royalties to plaintiff Apple Corps Ltd. for the use of the Beatles' name, logo and film performances.

"Smaller Vid Rental Edge Seen At Record Outlets"—Record stores handling prerecorded video do more rental business than sales, but emphasize the latter more than do their video specialty counterparts.

"Video Singles' Set U.S. Bow"—Sony's video software division in the U.S. will market a series of "video singles."

DECEMBER 1982

"VHD Plans On Hold For Launch In U.S., Europe"—Launch plans for the VHD videodisk system in the U.S. and Europe have been suspended. Most of the 112-person staff of VHD Programs and VHD Disc Manufacturing Co. has been terminated.

"Record Retailers Cautious In Testing Video Waters"—Record retailers say that they'll abandon their generally cautious approach to home video when sales substantially surpass rentals.

"Video Specialty Chains Eye Small-Town Business"—The New Year will find video specialty stores proliferating in smaller markets. Much of the dynamic growth derives from a "cloning" process, as franchisees and chain affiliates initiate new chains, penetrating cities with as few as 20,000 residents.

"Video Software Sales Are Slowing At Record Chains"—The scales have tipped against U.S. record/tape/accessories chains showing a substantial profit in home video software.

JANUARY 1983

"\$39.95 Vid Tag Gains Momentum"—The \$39.95 price point has become the one to meet or beat in the home video market, and a number of suppliers are doing so with their new releases.

"Lawyers In Home Taping Case Offer Arguments To High Court"—Contending lawyers in the controversial so-called Betamax case had their day in U.S. Supreme Court.

FEBRUARY 1983

"Moving At \$39.95 List: Good Start For 'Officer' Vid"—The initial orders are in, and Paramount's \$39.95 list videocassette, "An Officer And A Gentleman," appears well on the road to success. The company claims that last week orders reached close to 80,000; that's 16% higher than the initial order for "Star Trek II."

MARCH 1983

"Would-Be Vid Franchisers Seen Crowding The Field"—New video specialty stores are exploding throughout the U.S. and Canada.

APRIL 1983

"Video Upsurge: Dealers Organize Regionally To Fight First Sale Abolition"—The nation's video specialty retailers have begun organizing regionally in a series of spontaneous meetings aimed at fighting abolition of the First Sale Doctrine.

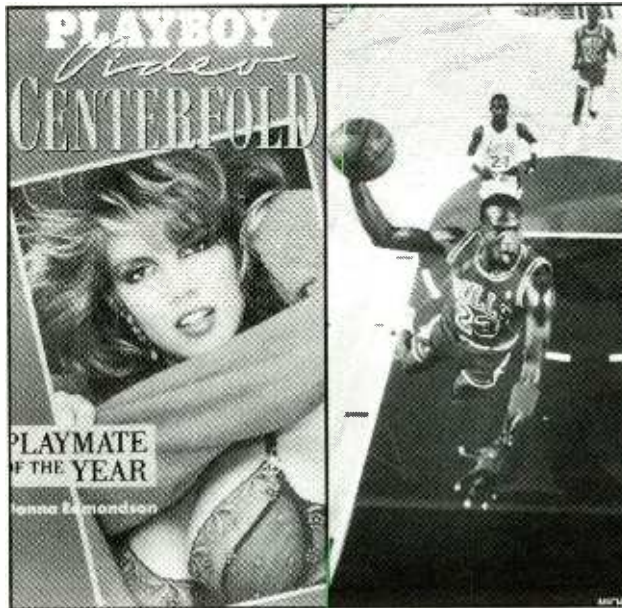
"Videocassette Duplicator Business Boom"—A surge in the videocassette business means more work for duplicators.

MAY 1983

"Video Distribs Join Dealers On 'Doctrine'"—A half-page advertisement in the April 28 Washington Post heated up the First Sale Doctrine battle last week. It marked the first time video specialty distributors had joined retailers in taking a stand on the issue against the motion picture studios.

"VSDA Seeks Accord At Meeting"—Although the First Sale Doctrine debate finally surfaced, retailers and prerecorded video manufacturers indicated they can work together.

"U.K. Video Report Puts '82 Piracy At \$150 Million"—The pirate videotape market in the U.K. was worth an estimated \$150 million in 1982.



JUNE 1983

"Video Dealer Groups Gearing For Lobbying Effort"—Video specialty retailer groups are gearing up for a summer of grassroots political action on the First Sale Doctrine issue, commencing next week at the Summer CES.

"Calif. Chains Add Video Rentals: Record Factory, Licorice Pizza, Music Plus Get Active"—Three of California's largest record/tape chains are swiftly and aggressively moving into video rental, long considered anathema to record stores.

"Chi Confab: Video Prices, Components In Spotlight"—The viability of component video systems in today's market and the feasibility of lower videocassette prices were among the major topics covered at the Summer CES.

JULY 1983

"High Court Delays Betamax Decision"—The Supreme Court said Wednesday (6) that it was postponing a decision on the legality of home videotaping in the so-called Betamax case until the fall session, when it will, by court practice, rehear arguments in the case.

"Retailers Bullish On Videotape: Call It Increasing Factor In Volume, Profit Growth"—Blank videotape continues to be an increasing factor in volume and profit growth for music and home entertainment retailers.

AUGUST 1983

"Home Vid Firms Up Programming: Original Tapes On Rise As Movie Supply Dwindles"—Home video companies are stepping up creation of originally produced programs for videocassette as the number of available movies decreases and the demand for non-movie cassettes increases.

SEPTEMBER 1983

"'Betamax' Case Set For Oct. 3"—The first day of the new term, Oct. 3, has been set by the clerk's office of the U.S. Supreme Court for reargument of the Sony vs. Universal "Betamax" case on whether home videotaping constitutes copyright

infringement.

"Licorice Pizza: Video In All Stores Soon"—The Licorice Pizza chain here expects to spread video merchandise into all 34 of its area units by year's end, completing a gradual but systematic entry into the field launched more than a year ago.

"New Nielsen Service Profiles Video Stores"—The 60-year-old A.C. Nielsen media research company launched its new Nielsen Video Service (NVS) during the recent VSDA.

"Low List Price Lure: 'Flashdance' Video Explodes"—Paramount Home Video's "Flashdance" is poised to become the best-selling home video program to date for \$39.95.

OCTOBER 1983

"Video Dealers Plan 'Black Friday' As First Sale Protest"—Video stores around the country are closing ranks for what they've dubbed "Black Friday" a two-hour shutdown of organized dealers in Arizona, Minnesota and California Oct. 21 to dramatize their fight against legislation threatening the First Sale Doctrine.

"Betamax Debate Resumes In Court: Lawyers For Sony, Universal Offer New Arguments"—The Supreme Court once again heard oral arguments in the Betamax case Monday (3), and lawyers for both Sony Corp. of America and Universal City Studios sought to refine their views.

"Landis At The Helm: 'Thriller' Video In Progress"—Shooting is in progress on Michael Jackson's "Thriller" video, directed by John Landis, which is budgeted at a whopping \$500,000.

"Michael Jackson Video For Sale"—Vestron Video plans a pre-Christmas release of an all-format video presentation of "Michael Jackson: Making Of The Thriller Video." The one-hour program will carry a list price of \$29.95.

NOVEMBER 1983

"'Black Friday' Makes Its Point"—"Black Friday" protest efforts helped galvanize the escalating fight against repeal of the First Sale Doctrine.

"Gov't Urges First Sale Repeal: Agencies Call Removal 'Incentive To Create'"—Opponents of First Sale Doctrine repeal legislation suffered a crippling blow last week when the Reagan Administration, through cabinet and departmental letters to Congress, gave unqualified and full support to proposed bills which would abolish the doctrine for records and audio/visual works.

DECEMBER 1983

"'Raiders' Heads For Vid \$ Record"—Pre-release orders for Paramount Home Video's "Raiders Of The Lost Ark" augur a new home video sales champion, with Paramount set to ship 500,000 units, representing \$20 million in potential retail sales.

"Video Sales Double In '83"—New pricing strategies, further home penetration of VCRs and a surging economy are placing 1983's sales of prerecorded home video at double that of 1982.

"'Raiders' New Vid Champ; Debuts At Top Of Chart"—Paramount Home Video's \$39.95 release of "Raiders Of The Lost Ark" posted a new reported high in shipments and consumer sales, springing to the top niche on Billboard's videocassette sales chart.

"CED Videodisk Prices Tumble; CBS/Fox Leads The Way"—CBS/Fox Video, in a move to stimulate sales of CED videodisks, has reduced the suggested list price of over 225 catalog titles to \$19.98 from \$29.98.

JANUARY 1984

"Bullish Mood Prevails At Winter CES"—Rekindled sales for audio hardware, continued growth in both the computer and home video markets, and evidence of a resurgence in video game sales demand contributed to a bullish mood at WCES.

"High Court Betamax Ruling Casts Doubt On Taping Bills"—The Supreme Court, in a five to four vote, ruled Tuesday (17) in the so-called Betamax case that non-commercial, private home videotaping of off-the-air copyrighted programs is legal and does not constitute copyright infringement.

FEBRUARY 1984

"Music Finds Home In Video Market"—Music video programming is emerging as a major income producer in the home video market, as program suppliers expand their offerings beyond concerts.

"NARM Backs VSDA On Video Rental Bills"—NARM is taking its first position on video rental legislation and backing its affiliated video dealer group, now in the midst of a massive consumer lobbying effort.

"Video 'Playground' In Program Mix"—As original programming takes a major role, interactive and instructional programs are emerging as a new segment in the rapidly expanding children's home video market.

MARCH 1984

"Changes Seen In Market For Video Movies"—A shift in the overall sales/rental revenue ratio, increased market clout for older catalog product and continued experimentation in pricing

(Continued on page V-48)

The Entertainment Package



Together *Rolling Stone* and *US* reach 14 million readers every two weeks, and more than 11 million of them are teens or 18-to-34-year-olds.

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DECADE IN QUOTES

(Continued from page V-12)

excite people particularly as the VCR universe begins to age.

DAVID PIERCE, RCA/Columbia Pictures Home Video

Apart from the exponential growth over the last 10 years, the business hasn't changed that dramatically. Certainly sell-through has become a more important element. There's been consolidation in retail and distribution. Consumers, however, went into a video store 10 years ago. They're still doing it. The most significant change is that those consumers are buying cassettes because they are priced to sell. Now we're seeing more big movies moving quickly to home video at sell-through pricing. That's exciting but there are concerns about that. If that becomes a trend, someone may get burned badly.

Ten years ago I was working to MCA and I was opening up video stores. I had a non-rental agreement that I was handing retailers that they had to sign. They signed it, I walked out, and they rented videocassettes.

Early in the decade the marketplace absorbed everything. You called someone, told them you these titles available, and they ordered them. That's changed. Units come tougher and they come tougher on the big titles. Secondary titles have also become tougher.

BRUCE PFANDER, CBS/Fox Video

We're reaching a period again where a lot of things will change. The growth in video up until now has been a task that's been somewhat easy since growth was been fueled by increased VCR penetration. That's leveling off... going from 30% to 20% to 10% and projected to dwindle down to 3%. The industry is not used to that type of growth.

The real growth is going to come from sell-through. That's good news, but the bad news is that prices are declining at a rate where they are out of synch with what the market will bear.

With VCR penetration and rental flat, the real health long-term is going to be an increasing focus by the studios in conjunction with the retailers to focus more on the market and create the demand. In the past we've been cramming product through the pipeline as a push strategy rather than a pull strategy. The key to the future now is more retail and consumer-oriented promotions and programs that will drive the consumer in. The market will become more fragmented. Video specialists will have to define themselves apart from mass merchandisers, convenience, and grocery outlets. The distribution channels will work themselves out; that's already happening. We'll see more sophistication. Studios will find alternative avenues to the consumer. We'll see more premiums and direct marketing approaches which will complement traditional video retailing.

TOM MOLITO, Cabin Fever Entertainment

I think the most significant byproduct of the home video explosion was the diffusion of a small group of people's power (the networks) to control the programming tastes of an entire nation.

With the sudden rise of home video and its evolutionary nature, the way the industry now presents and delivers its products is certainly in for a change in the future. The video industry will follow the publishing and audio segments' historical consumer behavior patterns, i.e. buy and collect software. Technology will become more interactive. Suppliers must control copy-right.

The video revolution is the most impactful communication change since the Gutenberg Press. I also didn't think the global impact would develop so quickly.

Some of the numbers churned out by non-theatrical product surprised me—"Dorf On Golf," "Jane Fonda," "The Making Of Thriller," and Cabin Fever's "Lynyrd Skynyrd Tribute Tour" (40,000-plus in direct response alone) illustrated video's full potential.

BETSY WOOD KNAPP, Wood Knapp Video

Home video has grown because of the combination of the technology and software at an affordable price. There's a clear interest on the part of the public to pay for programming. And in made-for-video, the programming is quite different from what could be gotten on TV. Special interest is a different animal of programming. But clearly the consumer is interested in purchasing this type of programming. It extends to the film business as well.

Certain special-interest genres made absolute sense for home video. One was clearly exercise. It was an idea whose time had come and it was right. The challenge is identifying new genres and making them work. Program producers have to be willing to experiment with the medium.

Any made-for-video product also has to have a point of view to be good. The ones that don't are not very interesting or informative. One of the things that has evolved in the '80s is the

more prevalent use of artists and their personalities. To me video is a tremendous medium for performing talent to do things that they can't do in film or TV because it's very different. It's a different mode of expression.

JAMES VAN PATTON, "Dirty Tennis"

"Dirty Tennis" is the first time I've written a project specifically for home video. It's a new approach we think... half a comedy and half a how-to. I had an idea for a comedy by just watching my father play tennis and beating someone badly. The other player was so much better, yet my father won. Why? Because he plays dirty. He has all these tricks. It's not fair but I saw the comedy in it. I thought it would fit as a half-hour comedy on video. When I saw "Dorf On Golf" I thought this would be perfect for my father. Home video has opened up a lot of avenues for writing and performing.

CALLAN PINCKNEY, "Callanetics," "Super Callanetics," "Beginning Callanetics"

I knew the video would take off. Before the video I had been receiving thousands of letters. I knew I had to do a video. It's one thing reading something and hoping you get it right. Seeing it is totally different. People doing "Callanetics" wanted to be sure they were doing it correctly. A video handled that. The book sales and response was also incredible. People were getting the results that I promised. They were shocked at how well the book did so I wasn't too surprised at how well the video did. And I had been doing this for 12 years before the book came out. The results were also spectacular. I just didn't know that many people had VCRs.

One thing that changed when video came into my life was that



people began pronouncing my name correctly.

It's gratifying to have another outlet to reach people. And people seem to be genuinely thrilled that the video is out there. I get lots of thank-you letters for it. It also answered a lot of questions people had. They could start doing the exercises as though they were in my class and not worry if they were doing it correctly or incorrectly. It was also soothing for people to know that they were doing it correctly from the beginning.

I've got three videos out there now. I don't know if we'll do another yet. I'm going from day to day, now hour to hour. It's even hard for me to keep in shape with all the activity. In fact, someone said to me that I should watch my own video and do the exercises. I think that's a good idea. I'll be teaching me!

ALAN RUCKER, Producer/Writer, "A History Of White People In America"

Home video is great. I'm always amazed at walking into a video store and being able to get all sorts of off-the-wall programming. We're now raising a generation of kids who don't watch TV because they can get what they want on TV. The reason I make TV is because I was addicted to it as a kid. Even I have been able to wean myself from that patterned viewing because of home video. It's helped me. A lot of the exposure of "White People" came through home video. More people have seen it by virtue of home video than ever saw it on Cinemax. I don't know if home video is opening up a new world for writers and producers for comedy programs, but I know home video made a huge difference for "White People."

MIKE FIDLER, Pioneer

I think we looked at the '70s as being the explosive growth of audio from a cultural perspective. The '80s was the video age and it superceded to a large extent some of the interest people had in purely the audio experience. As we move into the latter part of this decade we now see the emergence of the collective audio/video experiences. It's still a relatively small percentage of consumers that fully integrate the audio/video environment.

Certainly with products that have been developed in the past five years it's becoming more prominent... CD, stereo TV broadcasting, VHS hi fi and the combo CD/laserdisk player which really represents the pinnacle of what audio/video integration is all about.

SUZIE PETERSON, MCA Home Video

One of the first things I remember pointing a direction and really engaging my attention was "The First National Kidisc," an interactive videodisk that was developed by Optical Programming Associates. That was an MCA company and not coincidentally that was one reason why I wanted to work for MCA. It was such a startling revelation of what lay ahead for home video as a medium. That program came out nine years ago, but it's only now beginning to catch on and grab people's attention.

I also remember the powerful impact of music video clips before MTV. Not only in the way they captured your attention but in the way they could interpret songs and involve the viewer.

The exercise video phenomenon was also a major event. As things turned out, children's, exercise and music are the three probably most viable non-theatrical genres. Maybe that's because they were the easiest to grasp.

Certainly home video becoming its own medium has been a longer process than anyone would have guessed. The theatrical side has been so successful that to a certain extent original programming has been a victim of that success. No one has needed to develop it. But inevitably the pace for developing original programming will accelerate.

LOUIS FEOLA, MCA Home Video

I don't know what the home video retail revenue was in 1980—somewhere between \$100-\$150 million. The projections for 1990 are over \$9 billion. I can't think of that many industries which increased that dramatically in that amount of time. It's mind boggling to think of that kind of growth in that amount of time.

We released "Scarface" in 1984. We challenged the industry because we wanted to do 90,000 pieces. That was startling. It was like we were trying to set the world on fire. In 1985 we shipped over 400,000 pieces on "Back To The Future." We kept trying to break new barriers.

There's a generation of children now who are growing up who simply do not remember life without a VCR. If you look at the titles which have sold well in sell-through, it's generally family entertainment. Ten years from now the two to eight-year olds who received videos as gifts and watched things when they wanted will be in the 12 to 20 range. For them, buying cassettes will be a very natural act.

"E.T." was one of those projects we began working on once we saw the theatrical success. We had done many different reports and proposals. We put in a great deal of time on each but ultimately used none of them because the business changed. When you wrote something down on a piece of paper in 1985, you threw 20% of it away upon review in 1986. In 1987 you threw 30% away. The scenario kept changing. The potential was getting bigger. When we saw the opportunity for a cross promotion and a joint venture we started working on it a long time before we announced it... a long time before the news even leaked. It was amazing to me we were able to keep it as quiet for so long. We found a great promotional partner in Pepsi, an organization that really wanted to work with the project. "E.T." was a turning point for the industry.

LARRY "BUD" MELMAN, "The Couch Potato Workout"

I think it's a lucky break for people... catching movies at home that don't do well in the theater. I'm a big Bette Davis fan and I have most of her cassettes. The ones that I can't get, I see on TV. I don't know if I'm turning everyone into couch potatoes, but I'm one.

RAND BLEIMEISTER, Nelson Entertainment

In February 1980, when I was at Warner Home Video, we released the No. 1 selling videocassette in the home video industry's short history: "10" starring Bo Derek and Dudley Moore. We sold 21,000 cassettes at \$59.98.

In 1981 we sold the first "conceptual" full-length music video: Blondie's "Eat To The Beat." We sold 12,000 cassettes at \$39.98.

In 1985 we sold more cassettes of a \$20 million grossing film than had been sold ever before. The title was "The Sure Thing." We sold 135,000 units at \$79.98. Today a romantic comedy with a \$20 million box-office gross can sell over 200,000 cassettes. What a difference a few million VCR households and 30,000 video stores have made!

I think one of the most interesting developments in home video is the emergence of a thriving direct market industry—not just for movies, but wild programs like the "Richard Simmons' Rock'n Workout," which is only available via direct response commercials on cable TV.

The Decade In Quotes continues on page V-46

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QUOTES

(Continued from page V-44)

BUD O'SHEA

MGM/UA Home Video

After many years in the record business at CBS, Capitol and MCA, I joined the video industry in 1979 as vice president of sales and marketing for MCA Videodisc. Sid Sheinberg, who was the president of MCA, convinced me that in the future people would rent and buy videocassettes and videodisks of classic and contemporary feature films.

A couple of years later, I received a call from Steve Roberts of 20th Century Fox, who at the time was the first and only "major studio" executive to license product to Andre Blay at Magnetic Video Corp. Like Sid, Steve also believed in the future of home video.

While at Fox, we created the CBS/Fox label—which gave me the opportunity to be involved in the acquisition, distribution and manufacturing process. It also gave me the opportunity to work with and become friends with Larry Hilford, Len White, Steve Diener, Bob DeLellis, Jim Fifield, Jon Dolgen, and Bob Kreek.

Ten years later, despite current turmoil, I am happy to say that as president and chief operating officer of the worldwide home video operations of MGM/UA, I am working with friends and colleagues like Herb Fischer, P.J. Leone, as well as Eric, Louis, Paul, Warren, Rod, Dave, Richard, George, Barry and Jon, I have nothing but great memories and look forward to even more exciting times for the next decade.

LEONARD MALTIN

"Entertainment Tonight"

The impact of home video has made us a nation of movie nuts. Years ago, when I told somebody I'd seen four or five movies in a weekend, they thought I was a nut. Now my neighbor sees four or five movies [at home] over the weekend—and thinks nothing of it.

Video has given a second chance to lots of movies which, because they don't get a wide enough release or disappear too quickly, are never seen otherwise.

I love wide-screen movies. It's a real problem for directors seeing a film "ruined" (by the small screen), but what do you do?

JACK W. EUGSTER

The Musicland Group

Ten years ago we did not know if there was a video sell-through business. As sales of VCRs increased and became more affordable, we saw real sales growth in home videos. The introduction of Paramount's 25 for \$25 program five years ago added movies-for-sale as a viable business for us in our Musicland and Sam Goody stores. Since then, our faith in this business led to the founding of our Suncoast Motion Picture Company chain. I would expect future technology to take us beyond the VHS tape to laser optical disks, 8mm and other configurations in the next decade. Expanded product in theatrical and original programming will also help the business to grow.

ANGELA LANSBURY

Video is fantastic in that it creates an interactive environment. In the pri-

He's one man racing against time to stop



"DEVASTATING! Easily the best political thriller since 'No Way Out,' maybe even 'The Manchurian Candidate.'

Jeffrey Lyons, SNEAK PREVIEWS

"LIKE THE MANCHURIAN CANDIDATE,"

it creates a world in which little is as it seems... contains characters who are devilishly intelligent."

Roger Ebert, CHICAGO SUN-TIMES

"A CROSS BETWEEN 'DAY OF THE JACKAL' AND 'THREE DAYS OF THE CONDOR'

that gets its propulsion from another powerful performance by Gene Hackman..."

—David Sheehan, KNBC-TV

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GENE HACKMAN

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THE PACKAGE JOHN HEARD DENNIS FRANZ RENI SANTONI Music by JAMES NEWTON HOWARD Director of Photography FRANK TIDY, B.S.C.
Production Designer MICHEL LEVESQUE Edited by DON ZIMMERMAN, A.C.E. And BILLY WEBER Co-Produced by ANDREW DAVIS And DENNIS HAGGERTY
Executive Producer ARNE L. SCHMIDT Written by JOHN BISHOP Produced by BEVERLY J. CAMHE And TOBIE HAGGERTY Directed by ANDREW DAVIS

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QUOTES

(Continued from page V-46)

vacancy of one's own home, anyone at any time can enter into new worlds they never dreamed existed. Video is an excellent resource of knowledge. My video, "Positive Moves," is a terrific means of sharing my personal views for fitness and well-being at any age. Of course, the great thing about video is that it can be viewed over and over again.

ELAYNE BOOSLER, Comedian

Home video's great—because if you watch movies at home the popcorn's much cheaper!

EDWARD R. PRESSMAN, Edward R. Pressman Film Corp.

At the time when the theatrical film industry is going through a period of consolidation, home video is enabling a creative expansion of the medium. Home video is the means by which the possibility of specialized films can stay alive and ultimately become a bigger part of the industry. Home video has also provided a sense of rebirth to film history; we are now able to see and appreciate older films, which tend to get lost in the immediacy of the moment.

MEL HARRIS

Paramount Television Group

The introduction of the VCR gave individual viewers worldwide the means to control their own entertainment. This innovation resulted in a breakdown of political and communication barriers unequalled since the invention of the printing press.

For decades to come, we will feel the impact of the democratization of television, set in motion by this pioneering 10 years of the home video.

EARVIN "MAGIC" JOHNSON

I really enjoyed doing my video for two reasons:

It was fascinating watching from behind the camera and seeing how a video is made. I really paid attention to how they did it . . . And I love doing things kids will look at and learn something from. I tailored the video for ages 8-20 and in it I tell a little bit about my growing up and how I became who I am today. I tried to get across a message that's really important to me: Stay in school. Stay away from drugs. Try to be a good person.

ROBERT ENGLUND, Actor

As a character actor my career got quite a nice boost when cable began . . . and the same thing seems to be happening with home video. I'd say approximately 10% of the people who approach me to say hello or get an autograph know me because of home video. The ability of the home viewer to watch a film over and over, freeze-frame it, memorize scenes (and they do all of this a lot) is great for the actor because he/she can be discovered or rediscovered and re-evaluated. At home they read credits, learn who did what and where on a film. As an actor I find this very reassuring.

WENDY MOSS

Hanna-Barbera Home Video

When I began my career in the pre-recorded video business in 1979,

(Continued on page V-49)

DECADE IN HEADLINES

(Continued from page V-42)

are among key trends forecast for home video marketing of motion picture titles.

"Video Firms Eye TV Series, Specials"—The home video market's broadening programming needs are bringing vintage television shows and cable/pay features and specials under keener scrutiny from major home video manufacturers.

"Vid Catalog Squeeze Cited: Manufacturers, Distributors Trade Swipes"—Major home video distributors say their sales and marketing efforts are being hampered by a serious shortage of catalog product.

"Economics Brighter For 'How-To' Video Software"—The expansion of the home video universe has enabled video manufacturers to create programming for more specialized interests.

"Music Vid Picks Up Added Chain Space"—More U.S. record/tape chains have joined the swing to video software. They include Record Bar, Moby Disc, Waxie Maxie's, Kemp Mill, and Great American Music/Wax Museum.

APRIL 1984

"Vid Terms Of Endearment"—The home video industry stepped up its attempt to woo music retailers to higher levels of involvement than ever before at this year's NARM convention.

"Longer-Playing Videocassette Due From JVC"—The JVC Co. of America's magnetic tape division plans a May launch for what it says is the longest playing blank videocassette to date—about eight-and-a-half hours.

"CED Videodisk Makers To Stay With 'Hits'"—Software manufacturers will be doing the least they possibly can to support the CED videodisk format now that RCA has decided to cease producing players.

"Vidmusic Sets: Mostly Rental—Little Sell-Through Seen For Compilations"—Despite heavy efforts by home video manufacturers to promote music video as a sell-through item, the two biggest clip packages yet released have apparently been unable to break through the rental barrier.

"Record Chains Join Vid Lobbying: Tower, Licorice Pizza Presented At First Sale Rally"—Tower and Licorice Pizza, joined dozens of video retailers in a lobbying rally against proposed video rental legislation held April 12 in suburban Long Beach.

MAY 1984

"Video Dealers Mounting New 'Black Friday'"—Video retailers are keeping the pressure on key Congressional subcommittee members, continuing a lobbying drive against a proposed "omnibus" bill involving video rental.

"Top Racks Test Waters On Home Vid"—The prerecorded videocassette industry is taking a major step toward mass-market status, with two of the nation's top rackjobbers testing broad lines of product in some of the top mass-merchandising outlets they serve.

"Study Points To Home Vid Boom"—The number of VCR owners who use prerecorded videocassettes is soaring, with more than 75% now renting or purchasing, against a little more than half just 18 months ago.

"Vid Features To Hit Market At \$19.95"—Media Home Entertainment is slashing home video price points to a never-before-reached low with the planned June release of 20 titles at \$19.95.

"States Act To Pass Video Rating Laws"—A legislative trend that could end up bringing government regulation to the home video marketplace has caught the home video industry unprepared. Two states have already passed laws that turn the Motion Picture Assn. of America (MPAA)'s voluntary ratings system into full-scale legal requirements, and two other states are considering the same laws.

JUNE 1984

"Record Bar Wholesaling Vid Software"—Record Bar has made its move into regional video distribution, taking first orders from specialty accounts in North and South Carolina.

"Video Pricing Debate Resumes; 'Terms' Sales Letdown Cited"—Pricing is again generating sharp arguments in the home video industry, with Paramount Home Video's \$39.95 "Terms Of Endearment" reportedly selling less than expected at the same time that two \$79.95 titles have set pre-release sales records.

"Video Software Sales Soar"—The rapidly evolving prerecorded video industry is expanding at a rate that should almost double its unit volume this year, with children's, music and other non-theatrical programming categories among the leaders.

JULY 1984

"Media Home Entertainment Buys Nostalgia Merchant"—Media Home Entertainment, a division of the U.K.'s Heron Communications Corp., has acquired one of the oldest home video firms, The Nostalgia Merchant. This marks the first major buyout for the burgeoning home video industry.

"CBS Halts Production Of CED Videodisks"—CBS Inc. has shut down its Carrollton, Ga., CED videodisk pressing plant,

leaving RCA's Indianapolis facility as the only surviving CED software factory in the U.S.

"CBS/Fox Video Sets Rack-Only Program"—CBS/Fox Video has become the first U.S.-based home video major to create a standard rackjobbing price program, risking the wrath of traditional distributors by offering a permanent 7% discount on selected non-theatrical product.

AUGUST 1984

"Vid Sale Test At K mart Via Handleman"—Handleman Co., the giant rackjobber, is going to be racking a wide spectrum of prerecorded videocassettes for sale only in 123 K mart outlets in Chicago and Detroit.

"Videotapes Loom For RCA Indies"—A significant number of RCA's nationwide network of more than 60 independent hardware wholesalers are entering the prerecorded videocassette distribution business.

"Disney Cartoon Classics Booming: 500,000 Sales Orders Seen For Home Video Series"—Reported sales orders for Walt Disney Video's Limited Gold Edition cartoon classics series augur a new children's home video champion, with Disney's final tally for orders due Friday (17) expected to be upwards of 500,000 and to represent a \$15 million retail sales potential.

SEPTEMBER 1984

"Sell-Through Cited For Kidvid: First Home Video Genre To Switch From Rental Mode"—Children's product has become home video's first sell-through genre.

"Paramount Titles, 'Purple Rain': Flood Of Below-\$30 Videos"—Paramount Home Video and Warner Home Video gave the low-price prerecorded video market a major boost last



week, releasing and re-releasing a large number of major titles at less than \$30.

OCTOBER 1984

"Disney Vid Bows 'Classics' Line With 'Robin Hood'"—Walt Disney Home Video has begun to touch its "untouchables," reaching deep into its vaults to create a "Classics" line and releasing "Robin Hood" as the first in series of animated greats.

"Video Market Continuing To Strike Gold, Platinum"—RIAA handed out its gold and platinum video awards in batches, with September's precious metal total reaching 11 platinum and 25 gold certifications.

"New World Joins Video Market: Mini-Studio Plans Early '85 Release Of First Cassettes"—The home video industry will see the entry of a major new manufacturer early next year when mini-movie studio New World Pictures begins rolling out movie titles through New World Video division.

NOVEMBER 1984

"Video Credit: Good News"—Manufacturers are taking strong measures to keep product flowing through the wholesale network by extending dating terms and stretching credit limits.

"Holiday Sales Seen Capping Video Boom"—With figures in on most holiday-season videocassette titles, manufacturers, duplicators, distributors and retailers are reporting 1984 sales volume far higher than the most optimistic projections.

"Big Month For Video Metal: RIAA Certifies 37 Titles In October"—RIAA/Video handed out 37 certifications for prerecorded video titles in October.

"Wherehouse Video Boom Outlined—Lou Kwiker: Rental Income Jumps To \$18 Mil"—Wherehouse Entertainment's aggressive expansion into home video rentals has propelled annual rental income from \$3 million to approximately \$18 million over the past three fiscal years.

"'Gone With The Wind' Heading Home"—MGM/UA Home Video's announcement last week that "Gone With The Wind" will be coming out on videocassette in March was greeted by

distributors and retailers with both confusion and enthusiasm.

DECEMBER 1984

"Distributors Praise '25 for 25'"—Paramount Home Video's "25 for 25" is proving such a huge hit that the company will soon be forced to refuse orders for the product, with more than 1.2 million units reportedly shipped to distributors so far, and duplication limits preventing more units.

"HBO, Thorn EMI Team In Video Venture: Enhanced Product Flow Seen For New Company"—Home Box Office joined with Thorn EMI Screen Entertainment to create Thorn EMI/Home Box Office Video Inc.

"Vid Stores In Obscenity Rap"—A major constitutional issue may develop in a court case under way in Cincinnati involving violation of local obscenity laws and a subpoena of a video store's records of all of its sales and rental transactions on the entire span of its product.

"Sales Assume New Glow In Prerecorded Video Picture"—A significant shift in home video's sale/rental ratio has occurred in the last few months, say manufacturers and distributors, with customer purchases of prerecorded product running at the highest levels in industry history this Christmas season.

JANUARY 1985

"Distributors Hail Video Price Drops"—Home video's race to create a sale-oriented market has been given a giant push via the creation of an under-\$15 price point by Paramount Home Video and RCA/Columbia Pictures Home Video.

"WEA Dealer Discounts Upset Video Wholesalers"—Nearly a week after Warner Home Video's revamped pricing schedules and stock balancing program went into effect, video software distributors charged WEA Distributing with enticing retailers to order directly from the distributing giant.

"Seek Audio Buyer Via Video Traffic"—The home video rental customer is being specifically targeted as a "new" prerecorded music consumer by the many record/tape chains adding videocassette departments and annexes.

"Paramount Ignites Price Wars With 'Star Trek' Plan"—Paramount Home Video's ambitious sales goals for its video release for the film "Star Trek III," and 10 episodes of the original network series, set off video distributor price battles.

"Audio, Video Share CES Spotlight; 99,000 At Winter Show; 'Comfortable' Role For CD"—The marriage of audio and video took center stage again at Winter CES.

"Windham Hill Expanding Into Video, Films: Label's Visual Ventures Have Non-Mainstream Slant"—Windham Hill has branched out into original home video programming and feature films.

FEBRUARY 1985

"Dealers Picky On Video Titles: Originals, Oldies Big Part of Mix"—A plethora of non-theatrical programs, original productions and older film titles are being rolled out this winter, causing video store buyers to become selective about what to order.

"Mass Marketers Add To Public Domain Vid Boom"—Public domain video manufacturers have achieved a home video dream: placing their product on the shelves of virtually all of the top mass merchandisers in the U.S., and in many of the smaller outlets as well.

"Paramount Revises 'Trek III' Returns"—Paramount Home Video has completely restructured the stock balancing program for "Star Trek III: The Search For Spock," more than doubling the amount of product distributors will be able to return, while halving the time they have to wait to be able to get credit for unsold units.

"Capitol Records Establishes Video Distribution Division"—Capitol Records launched a new home video distribution wing.

"January VCR Sales Hit New Heights: 64% Gain Over Last Year Could Point To Shortages"—Videocassette recorder sales soared to unexpected heights in January, with volume at wholesale hitting a pace of 12 million machines a year, according to the EIA/CEG.

"January RIAA Certifications: Vestron Cops Most Non-Theatrical Awards"—The RIAA has issued its first batch of video certifications specifically dealing with non-theatrical product, and Vestron Video has come out a winner, with five titles.

"Not Much '84 Music Metal: Only Two Titles Were Certified"—Only two originally produced music video titles, "The Compleat Beatles" and Olivia Newton-John's "Twist Of Fate" compilation, were certified by the RIAA.

MARCH 1985

"Home Video Market Getting Earlier Windows On Features"—Major motion picture studios are substantially shortening home video release windows, making recent feature film titles available on a regular basis to the home video sales/rental market as little as four months after theatrical release.

"Video Distributors Opening New Branch Outlets"—Many of the nation's mid-sized home video software distributors are in the process of opening or have already opened branch outlets.

(Continued on page V-52)

THE VIDEO DECADE 1980-1990

QUOTES

(Continued from page V-47)

most people had no idea what a VCR was or how it worked. In fact, most people had never even seen a video-cassette, and VCR penetration was only about 10%.

My first job in home video was as a girl friday at Media Home Entertainment. There were seven employees and just a handful of accounts. People like Arthur Morowitz of A&H, later known as Metro, Noel Gimbel and Jeff Tuckman of Sound Video, now Baker & Taylor, used to call me to place their orders.

In 1981, I left Media Home Entertainment and went to Family Home Entertainment. At that time, the kid vid business was extremely limited. FHE was one of the only kid vid companies other than Disney. Even Worldvision, Hanna-Barbera's distributor, did not begin distributing their product until around 1982.

In the early '80s, Paramount released "Flashdance" at \$29.95 and MGM/UA released "The Compleat Beatles" at \$39.95 while FHE released "Strawberry Shortcake" at \$29.95. Believe it or not, these were considered sell-through price points. In kid vid, "Strawberry Shortcake" was a major hit with approximately 20,000 to 25,000 units out of the box.

I moved on to Hi-Tops, where trends continued with licensed toy-related products like "Teddy Ruxpin," "Captain Power" and "Barbie." Price points continued at \$9.95 to \$14.95. Kid vid became a strong category for sell-through video, since children would watch the programs an average of 13 times. Based on those economics, parents were willing to purchase rather than rent.

Last year, I moved over to Hanna-Barbera Home Video to develop a home video distribution company for them.

And now, 10 years after I began in the business, approximately 62% of all households have VCRs, and some households with children have two. Now no matter who you ask they're sure to know what a VCR and a video-cassette are and how they work. We've come a long way.

KATHY SMITH

I was shooting my fat-burning video when I was five and a half months pregnant. It seemed kind of ironic to be doing a weight-loss video as I was gaining weight! But the timing was such that I could still hold in my stomach and I made it through shooting. Two and a half months later, when I was seven months pregnant, I shot my pregnancy video.

In the future we're really going to see videos made for special-interest groups: kids, seniors, arthritics, etc. In the next 10 years and into the 21st century, we'll see videos which are lower-impact as the whole population starts to age and as we role models (Jane Fonda, Richard Simmons, myself, others) also begin to age. We all want to make it to the 21st century with our joints intact and feeling good.

BILL GALLAGHER, KVC Home Video

In the early '80s . . . I was searching for some new "charts" to conquer
(Continued on page V-50)

Set against the bloody backdrop of a country ripped apart by civil upheaval, ROMERO is a compelling and deeply moving look at the life of Archbishop Oscar Romero of El Salvador, who, after facing murder, torture and oppression, made the ultimate sacrifice in a passionate stand against social injustices in his country.

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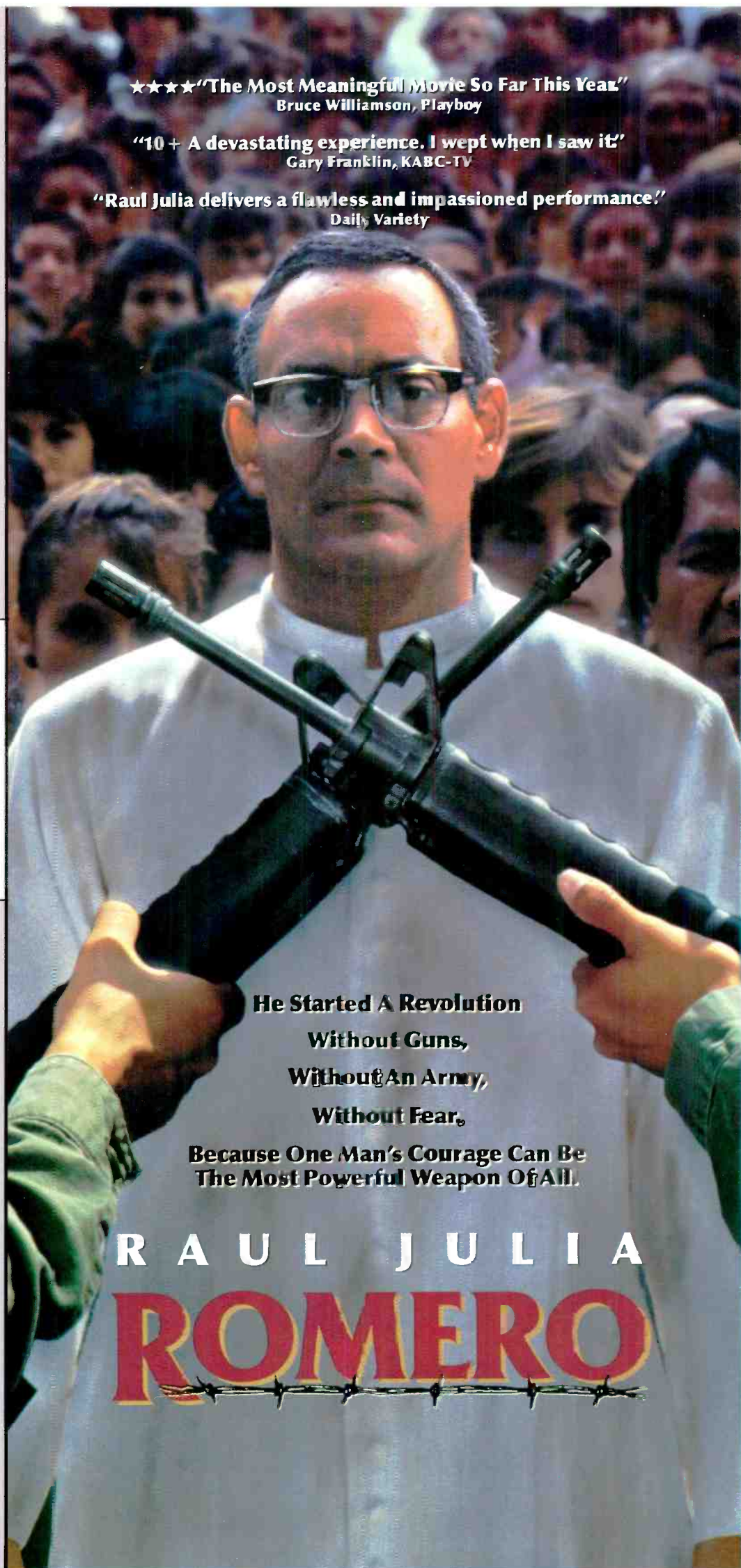
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ENTERTAINMENT

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IN SELECTED THEATRES



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Bruce Williamson, Playboy

"10 + A devastating experience. I wept when I saw it"
Gary Franklin, KABC-TV

"Raul Julia delivers a flawless and impassioned performance!"
Daily Variety

**He Started A Revolution
Without Guns,
Without An Army,
Without Fear.**

**Because One Man's Courage Can Be
The Most Powerful Weapon Of All.**

RAUL JULIA
ROMERO

QUOTES

(Continued from page V-49)

and in association with my friend and friendly competitor Cy Leslie we circuitously arrived at the conclusion that video might be the answer—it sure was!

Soon we were off to Hollywood to meet the moguls who were hard to convince that launching in to home video was the thing for a man or studio to do. Next came the launch and we found we were strangers in an industry whose very foundation appeared to be built on alphabet soup. First there was VCR... next came Beta or VHS? Rental... never, we're record guys, we sell what we make. If it has to be rental then we have to control it. OK, we'll put our new titles out in red cassettes... after six months dealers will return them then we'll repackage them for sell-through. Would you believe it... some of those red cassettes are still out there! Who'd buy a videocassette anyway, the list price is too high! Confusion reigned supreme but the industry began to grow faster than the hula hoop. The people wanted home movies!

Across the country we worked with the fast emerging solid force of video distributors who were as confused as we were, but we soon recognized that we needed each other as we set our sights on the proverbial pot that was "somewhere over the rainbow." And soon that rainbow was worldwide.

It wasn't easy to convince the film moguls that marketing a cassette via two-step distribution to the consumer was more complex than selling seats in a movie house. But as our "bottom line" expanded to a point where we became a major funding source for new film production, our Hollywood associates began to invite us to an occasional screening! It would be easy to say right here that "the rest is history." I disagree, it really isn't time yet to compile the history book on the video industry. There's rental and browse and laser and degauss...and a lot more confusion and challenges and profit ahead even if it doesn't rhyme. And, there's also plenty of room ahead for more "Mama's And Papa's" and "Blockbusters" and whatever is next "free standing" or otherwise. And, we must expand our "sell-through" and search for what else somebody might want to know "how to."

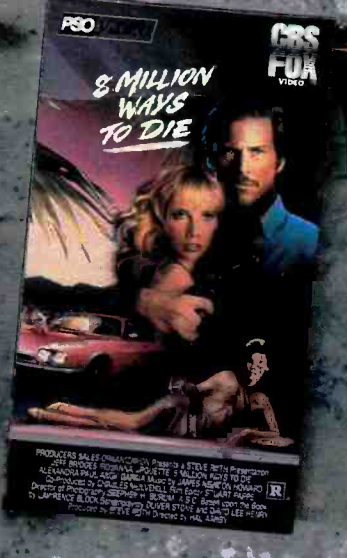
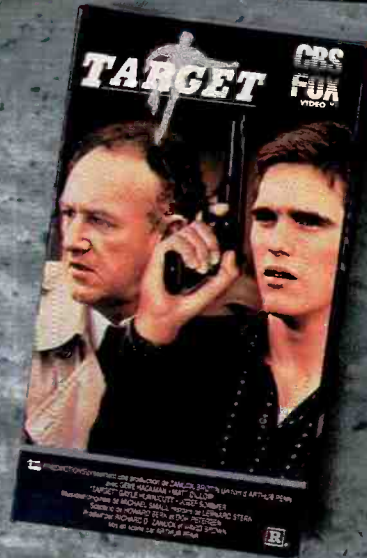
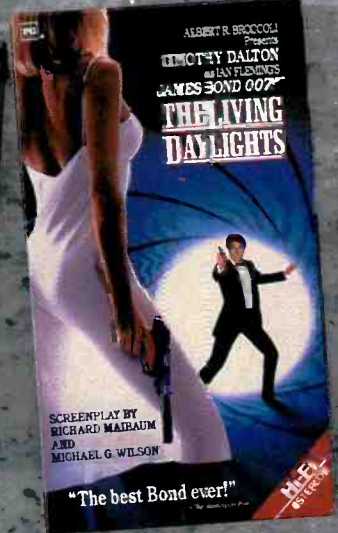
I wish I was 20 years younger 'cause video's future will evolve into a combined audio/video world where your home is your pleasure palace to watch and listen to what you want when you want to—let's see if "pay-per-view" can top that!

MICHAEL PEYSER Hollywood Pictures

To me, going to a movie is something like going to church. I used to feel badly about home video because I felt that watching movies at home meant losing that communal feeling. Now I realize that what we have are altars at home for watching movies. We now get to celebrate with stories at home. This plus the size of the market has made me friendlier (to home video).

Home video is changing the language of filmgoers who have an opportunity to become more well-

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FOR
ACTION
II



THE VIDEO DECADE 1980-1990

Our first Action Collection was our most successful sell-through promotion of 1989. The incredible response demanded action.

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- PREDATOR** (1515)
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- OFF LIMITS** (4657)
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- ROCKY IV** (4735)
- IRON EAGLE** (6160)
- TARGET** (7097)
- DEATH HUNT** (1125)
- 8 MILLION WAYS TO DIE** (6118)
- THE TOWERING INFERNO** (1071)
- THE POSEIDON ADVENTURE** (1058)
- LOVE AND BULLETS** (9018)

Order Date
To Guarantee
Street Date: 12/12/89
Street Date: 1/4/90

CBS FOX
VIDEO

versed in a particular film or genre and to become more sophisticated about movies generally. I do hope that when people choose a movie off the video shelf they'll choose selectively and not be seduced just by the big titles. It's the responsibility of the retailer to maintain a broad library, including classics, films from earlier decades and recent films which don't do well in theatrical release but have a chance at new life in home video.

"WEIRD AL" YANKOVIC

The impact of music videos in the '80s has been, at the very least, negligible, and at the very most phenomenal. It goes without saying that video clips have become an indispensable marketing tool. Nowadays, a hit song without an accompanying video is about as rare as the existence of a viable culture of *Escherichia Coli* bacteria at an extremely acidic pH. Not only did music videos help to revitalize the sagging music industry at the start of the decade, but they also gave meaningful employment to countless midgets and bimbos, not to mention a shot in the arm to the mousse and hair extension business.

The rise in the importance of videos and their inherent increase in production value is best mirrored for me by the fact that my latest video "UHF" cost literally a hundred times as much to make as my first video ("Ricky") in 1983 (kind of boggles the mind, don't it?). And speaking from personal experience, I can honestly say that because of my videos, I've gone from being a "faceless jerk from L.A. who makes stupid records" to an "easily recognizable jerk from L.A. who makes stupid records."

JERRY CASALE, Bass player for DEVO, and their video director

Early on, in Ohio, we considered the possibility of a coming video revolution. About 1975 we were reading Consumer Reports, Hi-Fi, etc. with their predictions that everybody would have a videocassette deck, and we thought: This is great. This decentralizes entertainment. It makes new products possible, like video-oriented music.

So we put one foot in front of the other and started making music video shorts, which weren't for promotion but were pieces of entertainment. There was no MTV yet. We did it thinking naively that we'll find a way to put them together, and once people realize what they want, we'll have it. When MTV came along, they begged us for what we had: five DEVO videos which they showed three times a day—DEVO 15 times a day.

In the very beginning MTV seemed like a vindication: a video cable channel exactly like we had imagined it: Video music as a great art form.

ARNOLD PALMER

My heavy schedule is often a problem when we undertake a project such as we did with the making of the first two "Play Great Golf" instructional videos in early 1987. I had just three days available for the shooting of the video and, at the same time, the taking of still pictures and sharing the instructional information with the writers who were to help me with the book of the same name that was published concurrently with the videos.

(Continued on page V-53)

DECADE IN HEADLINES

(Continued from page V-48)

"Video Rentals Wallop Sales, New Study Finds"—The average home video specialty store's sale/rental ratio may be even more skewed against sales than previously estimated.

"Adventureland Video Maps Growth; 500 Attend Franchise Chain's First Convention"—Adventureland Video, a home video franchise retail chain with 420 stores in 43 states, plans to double that number by year's end and open its first units in Canada and the U.K.

"Writers Guild Strike Focus: Video Royalties In Dispute"—Royalty payments from the sale of prerecorded videocassettes are the focus of the Writers Guild of America, which is asking major motion picture studios and home video firms for a 1.5% payment from the manufacturer sales price for each videotape.

APRIL 1985

"Video Distributors Struggle With Inventory Shortages"—Inventory shortfalls are making it difficult for video distributors to fill their orders, with wholesalers and manufacturers sharply divided as to the causes of the problem.

"Capitol Idea: Label's Video Arm Adds New Lines"—Capitol Records Video Distribution & Sales will be adding the approximately 120 Pioneer Artists music-oriented laserdiscs, as well as Jack Silverman's Continental Video line.

"Top RCA/Columbia Videos Return At \$29.95 List"—RCA/Columbia Pictures Home Video is going to re-release some of its top titles at \$29.95, in a promotion that will see list prices on some features drop by as much as \$60.

"Times Are Tough For More Modest Video Distributors"—Smaller home video distributors, heavily buffeted by changes in the rapidly growing home video marketplace, now face the removal by CBS/Fox Video and MGM/UA Home Video of a total of five wholesalers from their authorized distributor lists.

"X-Rated Video Pressures Seen Heating Up"—Rising pressure against X-rated home video product from conservative community groups finds U.S. home video dealers girding for a long legal battle that threatens to make First Amendment rights as volatile an industry issue as the still-unresolved First Sale debate.

MAY 1985

"'Cotton Club' Ships With Copy Defeat"—Embassy Home Entertainment shipped 150,000 copies of "The Cotton Club" last Wednesday (24) with a new encoding method to prevent "casual" consumer taping, illegal video store duplication and other illicit reproductions.

"Video Stores Making Move Into CD Sales"—Video stores are singing the praises of compact disks, with an increasing number of outlets moving into music via the digital system.

"\$14.95 List: 'World' Video Due in June"—RCA/Columbia Pictures Home Entertainment informs its wholesalers Monday (29) that it will be shipping "We Are The World—The Video Event."

"Video Dealers Surprised By 'Terminator': Consumer Demand Said To Outpace Stores' Supplies"—Despite heavy unit sales, video retailer purchases of Thorn EMI/HBO Home Video's \$79.95 "The Terminator" for their rental libraries have apparently been inadequate, with shortages at the store level cropping up in virtually every market in the U.S.

"Sony Releasing First Viddisk"—Sony is entering the video-disk software market for the first time with the release of Queen's "The Works."

"Programming Set For 8mm Videocassettes"—By summer's end, two of the nation's top duplicators will have begun limited production of prerecorded 8mm videocassettes, with Sony Corp. of America and Eastman Kodak providing financial as well as product support.

"Rental Bills Vex Video Dealers: Proposed Local Laws Seen As Financially Threatening"—Home video retailers around the country are concerned about a spate of proposed local laws variously aimed at governing video rentals. Bills range beyond simple tax levies to include a Texas proposal to limit daily rates, a 5% Oregon surcharge, a California cap on late charges, and a rental club licensing system sought in Maryland.

"Disney Home Video Plans July Release For 'Pinocchio'"—"Pinocchio," the Walt Disney classic will make its videocassette debut this July.

"VSDA Committee Approves Video Bar Code Standard"—The home video industry will be using bar codes, following the Video Software Dealers Assn. bar code committee's approval of a standard.

JUNE 1985

"Video In Spotlight At Book Confab"—Prerecorded home video as a sell-through product is playing a greater role in the fortunes of the retail book business.

"McGraw-Hill, Embassy in Book/Video Tie"—The McGraw-Hill Book Co. and Embassy Home Entertainment are linking to produce, acquire and market videocassette programs.

"\$16.95 Titles Set For Release: Paramount Hits New Video

Pricing Lows"—Paramount Home Video is releasing 30 titles this summer with list prices ranging from \$16.95 to \$29.95.

"RCA Readies VHS Hi-Fi Hardware Push"—RCA Sales Corp., in conjunction with 11 major studios, is launching a large-scale retail promotion for VHS hi-fi video hardware.

"First Mainstream 8mm Video Release"—Programming has arrived for the 8mm video format, with five record companies here scheduling a July 21 release for the first mainstream product to come out on the new format anywhere in the world.

"VSDA Study: Video Sales On The Rise"—Sales of videocassettes account for just a share more than 15% of an average video software dealer's dollar volume.

"Nielsen Axes Video Survey: Market Study Called Too Costly"—A.C. Nielsen has decided to cancel its efforts to provide an ongoing, title-by-title survey of the U.S. home video marketplace.

JULY 1985

"'World' Video Gets More Than 200,000 Orders"—Orders for more than 200,000 copies of "We Are The World—The Video Event" have been received by RCA/Columbia Pictures Home Video.

"Too Much Of A Good Thing?: Bevy Of Price Promotions Irks Home Video Distributors"—Home video manufacturers are scheduling so many price promotions that they're overloading the distribution system, according to wholesalers.

"'World' Video Debuts At No. 1"—RCA/Columbia Pictures' \$14.95-list "We Are The World" has become the second title in the history of Billboard's Top 40 Videocassette Sales chart to debut at No. 1, and the first music video title to do so.



"Video Titles Strike Gold: Big Month For RIAA Certifications"—Eight gold and four platinum awards were granted in the RIAA's theatrical category in June, while non-theatrical titles captured five golds and one platinum.

AUGUST 1985

"Paramount Video Links With Windham Hill"—Paramount Home Video and Windham Hill Records have joined forces to develop a new prerecorded video genre that will merge imagery with the relaxed instrumental music.

"Disney Video Push Offers Big Discounts"—Walt Disney Home Video is mounting its strongest catalog promotion to date, a campaign that will allow retailers to buy a selection of 125 titles at a discount of up to 42%.

"Video Firms Ready Halloween Horrors: Scary Product Releases, Promotions Geared For Oct. 31"—With horror fare acknowledged to be one of the fastest-growing genres in the home video industry, program suppliers have begun tailoring product releases and campaigns linked to Halloween.

SEPTEMBER 1985

"Optimism Dominates At VSDA"—The home video business flexed its muscles as a major entertainment industry at this year's VSDA convention, Aug. 25-29. The gathering drew a total of 6,200 registrants, three times as many as attended last year's event.

"Mom-And-Pop Look For New VSDA Board"—The new VSDA board for the first time consists almost totally of retailers, and includes two women—another first for the retailer organization.

"Music Video Goes Platinum: Five RIAA Certifications In August"—Music dominates the monthly RIAA gold and platinum non-theatrical video certifications, with Prince, Tina Turner and "We Are The World" all reaching both plateaus, and Duran Duran hitting platinum.

"CBS/Fox Duplication Called Holiday Boon: Company's Move Seen Relieving Vid Production Crunch"—CBS/Fox Vid-

eo's move into the duplication business for outside accounts is expected to alleviate the holiday season capacity crunch that has existed for the last couple of years.

"Paramount Home Video Sets \$29.95 'Beverly Hills Cop'"—Paramount Home Video has significantly altered the composition of the holiday season home video marketplace. The company is planning the \$29.95 release of "Beverly Hills Cop" on Oct. 30, and has scheduled its second "25 for 25" promotional campaign, which will debut on the same date.

OCTOBER 1985

"Federated Mounts Arresting Vid Campaign: Chain Offers Free Delivery Of 'Beverly Hills Cop'"—In a novel home video sell-through ploy, the giant West Coast Federated Group chain is telling customers here it will guarantee free home delivery of "Beverly Hills Cop" one day after release if the \$29.95 title is purchased prior to that.

"'Ghostbusters,' 'Cop' Videos Explode"—Two home video titles have each broken the \$20 million barrier, with RCA/Columbia Pictures Home Video's \$79.95 "Ghostbusters" and Paramount Home Video's \$29.95 "Beverly Hills Cop" both racking up enough wholesale volume to pass the mark.

NOVEMBER 1985

"Firms Target Mass Merchandisers: Vid Distrib Clash Sharpens"—The most sale-oriented fourth quarter in home video history has sharply increased the conflict concerning direct distribution between distributors and suppliers.

"Record Stores Ready Yule Video Blitz"—Record/tape chains are emphasizing home video more than in any previous Christmas season, with retailers citing an abundance of attractive titles and promotions as customer incentives.

"New Laser Viddisk Jukebox: Machine Has 1,000-Title Capacity"—Videobox Networks Inc., manufacturer of a 1,000-song, computer-driven, laserdisk video jukebox capable of storing 60 hours of continuous programming, has begun assembly of actual production models.

"Video Certifications Down"—The RIAA has awarded eight gold and five platinum theatrical certifications and no platinum and two gold non-theatrical awards for October.

"Home Video Backorders Build: Consumer Demand For Hot Titles Outpacing Supply"—Reorders for this season's top feature films come in at a far faster pace than projected by manufacturers, distributors and retailers.

"'86 VSDA Meet: Big Space Boost"—The VSDA is planning a huge increase in the exhibit space at its convention next August in Las Vegas, moving up to as much as 400,000 from the 240,000 square feet it had at its 1985 meet in Washington, D.C.

"Public Domain Video Sales Slipping: Dealers, Manufacturers Cut Back On Once-Hot Genre"—Sales of low-cost public domain video, once one of the hottest areas of home video, have sagged recently.

DECEMBER 1985

"Study Cites Video Growth"—The growth of video stores has fueled a 56% increase since 1980 in the number of consumer electronic stores, while a five-year growth pattern for record stores appears to be softening.

"Sony Video Readies Lennon Release: Capitol Album Will Tie In With '72 'New York' Program"—With the fifth anniversary of John Lennon's assassination has come news of two major video releases.

"Capitol To Distribute MGM/UA Video"—MGM/UA Home Video and Capitol Records have struck the first distribution deal between an independent home video major and a record company.

"Vid Dealers Fear Sharp Boost In Insurance Rates"—U.S. home video dealers, facing sharp rate hikes for liability coverage in the new year, are warning of an insurance crisis as they await the new rates.

"IVE Introduces First Formal Vid Returns Plan"—International Video Entertainment has become the first significant video manufacturer to have a formal returns policy. This is a shift away from "stock balancing."

"Kidvid Sales Surpass Predictions: Promotion and Pricing Factors Help Pick Up The Pace"—Children's video product figured to play a key role in this holiday's retail sales bonanza, but the genre's fourth quarter performance is exceeding most industry expectations.

JANUARY 1986

"Yule: Records Mild, Video Wild: Vid Sell-Through Under Dealers' Tree"—Christmas 1985 will go down as the climax of video specialty store sell-through, with retailers and distributors estimating that sales doubled for most stores and tripled for many.

"Vestron Video Forms 'Modest' Film Division"—Vestron Inc. has emerged as the first independent home videocassette manufacturer to develop its own feature film division.

FEBRUARY 1986

"Mom & Pop Shops Hang Tough"—Despite increasing com-

(Continued on page V-54)

QUOTES

(Continued from page V-51)

To facilitate matters, we used my sleowth Club near Orlando, where we could work virtually without interruption in a beautiful setting. My helicopter came in handy for some of the scenes. We used the sedate ballroom of the Club as an indoor studio, in which the production crew constructed a black-drape-enclosed aerial tee atop a huge sheet of plexiglass for some unique, slow-motion swing shots, the brainchild of Terry Jasnow, the director.

The tight schedule was further complicated by a heavy morning fog and it was close to midnight that third day when a tired bunch of people, me included, finally wrapped things up in that elevated studio in the Isleworth ballroom, where I hit the last of the golf shots, thankfully without wounding anybody with flying balata.

REG CHILDS, Nelson Entertainment

The "Watchman," CD player, personal computer, video game, and the VCR all became popular with consumers in the 1980s. One thing all these innovations have in common is that they are designed to be used and enjoyed by individuals or small groups. Their popularity says a lot about how people value personalizing entertainment and productivity. This social trend is what has triggered and sustained explosive growth in the prerecorded video software industry. It is one of the reasons why viewership levels of network television (i.e. CBS, NBC, ABC), with its inherent emphasis on "mass" entertainment, are down 20%-30% from where they were in 1980.

I don't see this trend changing significantly in the future. People clearly want to be entertained in front of their television sets. The only thing likely to change in the 1990s is the range of "delivery systems," or "configuration" choices they have—free TV, pay TV, pay-per view, Beta/VHS/3mm videocassette, videodisk, CD-I, CD Graphics, DVT, and video game/personal computing software on cards, cartridges, cassettes, floppy disks, CD-ROM, optical disks, magneto-optical disks. Most of these did not exist 10 years ago.

ERIC DOCTOROW

Paramount Home Video

When the video business was in its infancy, the conventional wisdom was that box-office performance alone determined a title's value in the video marketplace and very little, if anything else, mattered. The market is now mature, and we can say with certainty that while box-office performance is still the most important criterion for determining video sales, now a title is marketed now also matters a great deal.

Whether priced for sale or for rental, effective marketing can increase a title's value. For example, in 1987 Paramount achieved an industry "first" by releasing "Top Gun" with a specially created Diet Pepsi commercial on the front of the cassette. This cross-promotion brought the consumer price down to \$26.95 and yielded record sales. Then, in 1988, we pioneered the concept of supporting major rental titles with television

(Continued on page V-55)

Teenage Hero...
Futuristic Cars...
Racing Action...
it could only be...



Now on video, the famous high adventure TV series with its style-setting superior animation.

SPEED RACER, the teenage hero-star of one of the most successful animated TV series, beats them all. He's a smart, courageous, resourceful race car driver with the fastest futuristic car in the world—loved by school age kids and up, applauded by parents as a positive role model and endorsed by TV stations. Now SPEED RACER makes his video debut on VidAmerica

Shift into high gear as SPEED RACER revs up your profits.

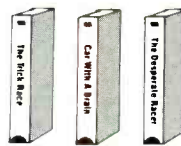
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An hour long action-packed two part episode—\$14.98.



Supersonic Sell-Through Value!

Three, 30 minute cassettes, each containing a complete episode—\$9.98 each.



Ultra Supersonic Sell-Through Value!

3-Pack—all three 30 minute cassettes for only \$26.98!



Challenge of the Masked Racer, the classic episode in which SPEED meets his long lost brother—#7203
Approx. 60 mins. \$14.98.

The Trick Race—#7201
Car With A Brain—#7200
The Desperate Racer—#7199
Approx. 30 Mins. each. \$9.98 ea.
3-Pack—#7202 \$26.98.

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Street Date: **JANUARY 31**



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DECADE IN HEADLINES

(Continued from page V-52)

petition from alternative outlets and earlier predictions of a shakeout, the number of video specialty retailers in the U.S. continues to rise.

"Kid Vid Prices Hit New Low At \$9.95 List"—Family Home Entertainment becomes the first significant home video independent to crack the \$10-suggested-list-price barrier with popular children's category titles.

"Company Will Draw On Network's 'Vast' Video Library: ABC/Vestron Formed In '50/50 Split'"—Vestron Video and ABC Video Enterprises have created a joint venture to develop, produce, and market product for the prerecorded video marketplace.

"Paramount Adds 17 Discount Titles: Holiday Video Sales Plan Continued"—Paramount Home Video is extending its holiday promotion for \$24.95 product with a revised selection of titles that includes 15 selections from the original "25 For \$25" campaign and 17 additional catalog items.

"Blay Plans Embassy Buy"—Home video pioneer Andre Blay, chairman and CEO of Embassy Home Entertainment, has reached an agreement to buy out the company he works for.

MARCH 1986

"CBS/Fox Warns Of Border War"—A price-cutting program by Warner Home Video Canada Ltd. has triggered a flurry of CBS/Fox Video warnings to U.S. and Canadian distributors, customs agents, and lawyers.

"Anti-Dupe Device Faces Big Test Via CBS/Fox Vid"—The Macrovision antipiracy device is about to gain a major presence in the U.S. marketplace, with CBS/Fox Video planning to use it on at least five million videocassettes this year.

"CBS/Fox Sets Vids At \$29.98"—CBS/Fox Video, the last holdout on low-price catalog promotions, is putting 30 titles on the street April 1 at \$29.98. The CBS/Fox "Five Star Collection" will be a "continuing program," offering a flow of product priced at \$29.98. Interestingly, two of the initial \$29.98 CBS/Fox titles—"Casablanca" and "The Maltese Falcon"—are among the similarly priced catalog releases just marketed by Warner Home Video Canada, which prompted concern from CBS/Fox over their possible sale in the U.S. market.

"Video Sticking On Hold In Canada: Paramount Protest Of Provincial Rules Pays Off"—Paramount Home Video has resumed shipping product to Canada, after government agencies in Ontario and Nova Scotia put on hold regulations requiring the placement of stickers on videocassettes warning that the product should not be sold or rented to minors.

"Encouraging Signs For 8mm: ITA Poll Disclosed At Meet"—There is no "inherent bias at the consumer level" against 8mm video, which is regarded as an encouraging signal for the new format.

APRIL 1986

"Dealers: We're Swamped By Vid Sell-Through Programs"—The spate of recent video promotions may be too much of a good thing, retailers say. They claim the home video industry has not yet developed an infrastructure able to support the large amount of sell-through-priced product available.

"Paramount, Embassy Ink 8mm Deals"—The 8mm video format received a major boost last week from two deals for prerecorded product.

"Sony Drops 34 Music Videos To \$9.95: Bowie, Duran Duran In New Midline Class"—Music video product has broken the \$10 barrier, with Sony Video Software Co. re-pricing 34 titles in its catalog to \$9.95.

MAY 1986

"Rules Eased On Porn Raids"—The U.S. Supreme Court's decision Tuesday (22) that a state may legally seize allegedly obscene videos following the issuance of a "probable cause" warrant will have "a chilling effect" on the nation's video stores, says the top lawyer for the VSDA.

"National Video Goes For Poppingo: Franchisor Lands 'Major Competitor'"—The big get bigger in video franchising as National Video, which has more than 670 stores, acquires the 191-unit Poppingo Video franchise system.

"Hanes Stretches Kartes' Horizon: Distrib Aims At 35,000 Nonvid Outlets"—The company that gave us L'Eggs is stepping into the home video business.

"Post-Release Video Support Sought: Dealers, Distribs Ask For New Approach"—Home video manufacturers should alter their marketing tactics so that more emphasis is placed on post-release advertising, according to many retailers and distributors. They also call for advertising in national media.

"Video's Now At Home In Bookstores: Software Is A Top Attraction At ABA Convention"—Home video grabs a high profile at the American Booksellers Assn. Convention Saturday through Tuesday (24-27), with more than 50 software vendors exhibiting and many more in attendance. Last year's ABA drew only a handful of programmers. In all, more than 1,000 exhibitors are on hand.

JUNE 1986

"Waldenbooks Reads Profits In Compact Disk's Future"—The 980-store Waldenbooks chain is testing classical and new age music compact disks in 100 of its stores and plans to roll CDs out to more units this summer. The plans were revealed here at the American Booksellers Assn. annual convention, May 24-27.

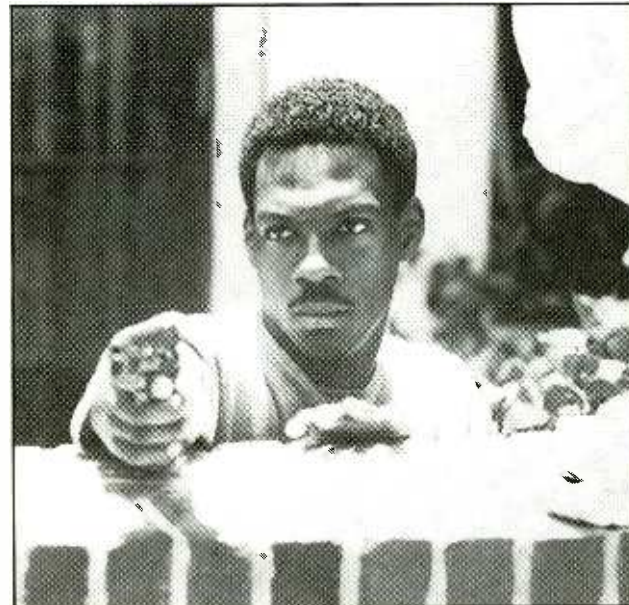
"CES Debates VHS-C & 8mm: CD, VCR Also In Spotlight"—The battle between Sony Corp.'s 8mm and JVC's VHS-C highlights the hardware scene this week (1-4) at the 1986 Summer CES.

"VSDA Drawing A Crowd"—A record 400 exhibitors are expected at the fifth annual convention of the Video Software Dealers Assn. Aug. 24-28 at Bally's MGM Grand Hotel in Las Vegas. The event is projected to draw 8,000 to 10,000 members of the home video industry.

"Prism: 100% Returns For Select Accounts"—Video software manufacturer Prism Entertainment Corp. is testing 100% returns for mass merchandisers.

"Video Slowdown Forecast At CES; Concern Amid Signs Of Flux"—Video software and hardware manufacturers at the 1986 Summer CES appeared pessimistic about the second half of 1986, fearing a dip in profits and a slowdown in software growth.

"Blank Videotape Prices Seen Rising: Panel Stresses Sale Of Higher Grades"—The price of blank videotape is likely to rise moderately through year's end, a panel of sales representatives at the recent summer CES Show agreed. But they said the effect of the rise can be offset by nudging the consumer toward



buying higher-grade tapes and by engaging in more imaginative promotions.

"Virgin Music Video Coming To U.S."—Virgin Holdings Ltd. has linked with Sony Video Software Co. to launch a Virgin Music Video label in the U.S.

"Nicks Video Bows At No. 1: First Since Chart Debuted"—Stevie Nicks has the distinction of being the first artist to have a music videocassette debut at the No. 1 position on Billboard's Top Music Videocassettes chart. Billboard inaugurated the bi-weekly chart on April 1, 1985.

"Syndicated TV Concert Series Set: Coors, Radio Vision Offer Stereo Shows"—Music video gets a shot in the arm via independent television syndication when Coors Brewery and Radio Vision International launch a summer series of one-hour contemporary music specials.

"May RIAA Certifications: Bad Month For Vid Awards"—May proved one of the weakest months for video certifications since the RIAA started giving awards. Only two gold theatrical plaques and one platinum were handed out, and no titles were certified in the nontheatrical and music categories.

"Calif. May Use State Statutes Vs. Bogus Vids"—California—egged on by the movie industry's antipiracy unit—could become the first state to prosecute videocassette counterfeiters using state trademark laws.

"Firm Gains Operational Control: Carolco Invests In NCB"—Carolco Pictures, producers of "First Blood" and "Rambo, First Blood II," has acquired a minority interest in the NCB Entertainment Group, providing the latter firm with \$25 million in capital.

JULY 1986

"Dealers: Pay-Per-View Cuts Vid Biz: Retailers Voice Piracy Fears"—Pay-per-view television is beginning to take its toll on home video retailing, with dealers claiming a sharp cut in orders on several titles that have appeared on pay-per-view before or at the same time their cassette counterparts were released.

"Decline Of B And C Titles Spurs Indie Vid Shake-Out"—A major shake-out of independent home video manufacturers is apparently underway. The development is largely attributed to a sharp decline in the sale of B and C product, a factor making indies increasingly open to buyouts.

"Adult Vid Firms: Business As Usual—Meese Report 'Just A Lot Of Smoke'"—The Attorney General's Commission on Pornography report will have little immediate impact on the adult video industry, say manufacturers and distributors, who see steady growth in spite of increasing political and legal pressures.

"Video Dealers: Porn Debate Will Be Local Issue"—Despite the national attention generated by the Attorney General's Commission on Pornography, home video dealers expect the controversy to remain a localized issue.

AUGUST 1986

"Prerecorded Video Sales Up 7%—Survey: Fewer Adult Product Outlets"—A 7.1% increase in prerecorded video sales, a decline in hardware sales, and a significant drop-off in stores dealing in adult titles are highlights of the recently released member survey conducted by the VSDA.

"Disney Putting \$6 Million Behind Yule Video Campaign"—Walt Disney Home Video is embarking on what is regarded as the biggest marketing campaign yet in the home video industry, with plans to spend \$6 million to support its Bring Disney Home For Good Christmas promotion.

"July Video Certifications Up: Awards Increase In All Categories"—Gold and platinum video certifications made by the RIAA surged across the board for July, with the nontheatrical music video category leading the way.

"\$85 Mil Buys Embassy"—One of the hottest home video dramas of 1986 has been settled with the \$85 million sale of Embassy Home Entertainment to Nelson Entertainment Inc.

"Adventureland Is Biggest Franchiser Via Acquisition"—Adventureland International Corp. has moved to the top of the heap among U.S. video franchisers.

"'Indiana Jones' Video Coming At \$29.95"—"Indiana Jones And The Temple Of Doom," priced at \$29.95, leads a strong roster of titles in Paramount Home Video's holiday sell-through promotional salvo.

"Vestron Enters Holiday Sweepstakes: To Offer 29 Titles In Sell-Through Promotion"—Vestron Video makes a cautious entry into the holiday sales sweepstakes, scheduling a second run of its VideoGift sell-through promotion for its main video line and planning a rental-targeted campaign by sublabel Lightning Video.

"Six Labels Make Deals: Laserdisc Sets Vid Albums"—Laserdisc Corp. of America has reached agreements with six record labels to release compact laserdiscs, which combine videoclips and audio albums into a package list-priced at \$16.95.

"Firm Says New 'Killer' Can Defeat Vid Majors' Anticopying Process"—DT Electronics International Corp., a small electronics firm here, has developed the Video Copyguard Killer, a device it claims can defeat the Macrovision anticopying process used by video software manufacturers. The Killer will go on sale in September at a list price of \$199.95.

"Heated Competition Focus Of VSDA Convention: Vid Dealers Seek Tools For Survival"—How will the video specialist continue to prosper in the face of increased competition from mass merchants and alternate outlets? That is the primary issue for many members of the VSDA as its convention gets underway Sunday through Thursday (24-28) in Las Vegas.

"Video Dealers Are Tense Over Anti-Porn Drive"—Although all's quiet on the anti-porn-legislation front, the recently released report from the Attorney General's Commission on Pornography appears to have succeeded in creating a climate of fear that has some retailers pulling X-rated product off their shelves.

"Five Elected To VSDA National Board: Trade Group Uses Mail Ballot For First Time"—Two newcomers are among the five members elected to the VSDA's 20-seat board of directors in the trade group's first-ever election by mail ballot.

SEPTEMBER 1986

"10,000 Attend Las Vegas Confab—VSDA: Realism In Boom Times"—Despite a generally optimistic atmosphere at this year's VSDA convention, the mom-and-pop retailers who form the backbone of the organization came away uncertain about the role they will play in the industry's future.

"Superstores Called Key To Survival: Video Dealers Meet Urged To Expand"—For video specialty stores, bigger may not only be better, it may mean survival.

"Sounds Easy Stores Would Join Franchiser's Fold: Adventureland Intl. Eyes Another Chain"—Scarcely pausing to catch its corporate breath, Adventureland International Corp. last week said it had an agreement in principle for its second major franchise acquisition in the month of August.

"Interactivity' Yes, 8mm No: Cornyn Sees Bright CD-Video Future"—Compact Disc-Interactive as a home video product is right around the corner and represents a true revolution in pro-

(Continued on page V-56)

THE VIDEO DECADE 1980-1990

QUOTES

Continued from page V-53)

advertising and were rewarded by sales increases of up to 20%.

We believed that Paramount's marketing successes are a direct result of two basic ideas. First, we keep in close touch with the video marketplace: we talk to distributors, retailers, and consumers on a regular basis to listen to their suggestions, comments, and concerns. Secondly, we work very hard to involve everyone in our company in the marketing process; in fact, we like to think of Paramount Home Video as marketing-driven. There is no pride of authorship here—the best idea wins.

JEROME BOWIE, JCI Video

The home video industry is taking form the same way the record industry did: we've seen a consolidation in the retail, distribution, and manufacturing avenues. Just as in the record business, things have matured. It's likely that those who are in now have carved out where they're gonna be. Sell-through is maturing almost weekly. (That part of industry) has become chain-dominated—as opposed to mom-and-pop operations—and much more sophisticated than even three years ago.

Changes in hardware will be significant... 2-3-4 years from now HDTV will be a reality—or close to it. Unlike now, when the quality of the medium is inferior to VHS, it will reverse to a superior position (television itself better than VHS) and this will change the hardware apparatus that drives the software.

I believe that in the motion picture area in two or three years there will probably be a shortage in supply and an increase in demand. The studios, which do big things well, will probably be making bigger films with bigger budgets, and will be offering fewer packages than are offered today. This opens up for mid-size and smaller companies the opportunity to target-niche their product in the theatrical area. They'll be making the \$3-\$5 films—those are their "Batmans." And there will be room for these films in the home video marketplace.

TIM CLOTT

Paramount Home Video

In the 1960s and '70s, motion picture revenues came from three distinct markets: theatrical, television, and the so-called "ancillary" markets of home video, pay television, and hotel-motel pay-per-view. In the 1980s, the ancillary markets moved to the forefront. The videocassette not only changed the way films were financed, but created the biggest production boom of the last 40 years. By the end of 1989, pay TV will reach close to 38 million subscribers. A top blockbuster shown on hotel-motel pay-per-view can generate from \$2 million to \$4 million in gross revenues.

The rapid growth these markets experienced in the '80s will slow down as the '90s get underway. While some foreign markets still show growth potential, the cassette rental business is mature. Marketing campaigns will fuel growth as will sell-through to consumers. Foreign pay television still holds promise, but in the U.S., the pay services will mainly

(Continued on page V-57)

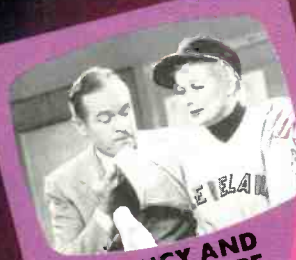
The Love Affair Continues!

I Love Lucy

CBS/FOX Video introduces 4 new volumes in the phenomenally successful I LOVE LUCY™ Collection. 8 more hilarious episodes of the world's most popular television program, never before available in stores.

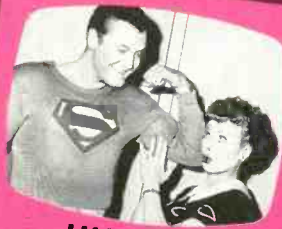
These four new volumes feature specially-selected pairings of classic Lucy episodes.

The gift of Lucy on videocassette... for Valentine's Day and forever.



LUCY AND BOB HOPE

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LUCY AND SUPERMAN

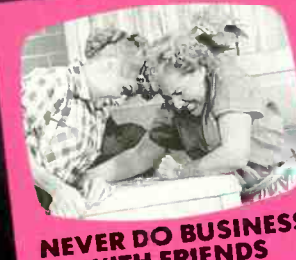


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Cat. No. 2436



THE CAMPING TRIP



NEVER DO BUSINESS WITH FRIENDS

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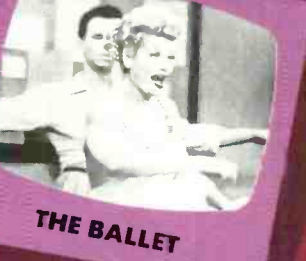


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CBS
FOX
VIDEO

DECADE IN HEADLINES

(Continued from page V-54)

gramming. That was the message delivered Aug. 25 at the VSDA convention here by Stan Cornyn, head of the futurist Record Group.

"Buying Groups Provide Purchasing Power: Vid Dealers Band Together"—Facing increasing competition from mass merchandisers and their growing sell-through market, many video retailers are banding together into buying groups to develop purchasing muscle and share marketing experience.

"Labor Day Works For Video: Weekend Rentals, Sales Rise"—Video retailers across the country report that rentals boomed and sell-through showed significant gains during the Labor Day weekend.

"Senate To Study Ways To Prevent Duping Of Prerecorded Vids"—Sen. Strom Thurmond, R-S.C., chairman of the Senate Judiciary Committee, will hold a hearing Sept. 23 to investigate techniques designed to prevent the home taping of copyrighted prerecorded videocassettes.

"Sears, K mart Lead The Way: Big Chains Flex Vid Muscle"—Mass merchants, buoyed by increasing VCR penetration and the flood of holiday promotions, are moving into video with a bigger commitment than ever, stocking product in thousands of new outlets on a permanent basis.

"National Video Plans Public Offering"—National Video urged its store operators to gear up for tougher times in the retail marketplace during the opening business session of its convention here on Sept. 8. The franchiser also unveiled plans for a fall 1986 public stock offering.

"RCA/Columbia Offers Beta Special For Wholesalers"—RCA/Columbia Pictures Home Video is seeking to burn off excess Beta inventory with the format's largest discount offer to date. But the details of the one-shot program have aroused considerable distributor ire.

OCTOBER 1986

"MPAA Lobbies At Senate Hearing: Copy-Coding System For VCR Presented"—With the upcoming adjournment of the 99th Congress, Hollywood studios have decided to get a head start on the new Congress by entering the fight over home copying.

"Legislation Would Outlaw Illegal Vid Copying: VSDA Echoes MPAA Proposal"—The new president of the VSDA, Arthur Morowitz, will soon send a letter to the Senate Judiciary Committee endorsing the call by the Motion Picture Assn. of America (MPAA) for legislation to outlaw unauthorized home copying of prerecorded videocassettes and videodisks, according to an MPAA announcement on Sept. 23.

"Home Vid Preorder Splurge Hits Record-Setting Pace"—Preorders and initial sales for this year's fourth-quarter video promotions are exceeding by far manufacturer projections.

"MusicVision Jobs Axed By RCA/Columbia"—RCA/Columbia Pictures Home Video has sharply cut back on its investment in music video, eliminating five full-time jobs devoted to its MusicVision line.

"Safeway Plans New Vid Rental Machines: Grocery Chain Pacts For 'User-Friendly' Equipment"—Safeway Stores Inc., one of the country's largest grocery chains, has sent a letter of agreement to a U.S. subsidiary of Super Club, N.V., a Belgian firm, to begin installation of self-service, "user-friendly" video rental machines in its stores.

NOVEMBER 1986

"Peak Yule Vid Sell-Through Projected"—Bolstered by the unprecedented surge of sell-through promotions, video and music/video combo chains expect the highest fourth-quarter prerecorded video sales to date.

"VSDA Is Thriving With 35 Chapters: Growth Contradicts Talk Of Shake-Out"—If there is a shake-out of independent home video stores in the offing, as some predict, the continuing growth of local branches of the VSDA tells another story.

"'Indiana Jones' Jumps Gun"—A number of distributors and retailers are bitterly complaining that mass merchandiser competitors jumped the gun on the street date for the home video debut of "Indiana Jones And The Temple of Doom" and other titles from Paramount Home Video's fourth-quarter program.

"Adventureland, Video Biz Fight It Out In Court"—Video franchiser Adventureland International and Video Biz Inc., a franchiser it acquired last summer, are embroiled in an ugly crossfire of lawsuits aimed in part at negating the deal.

"CBS/Fox Readies BBC Vids For U.S."—In late November, CBS/Fox Video will begin releasing product from the British Broadcasting Corp. in the U.S. The programming will ship to coincide with BBC Television's 50th anniversary.

"New Crop Of Vid Stores—More Inventory & Scope"—A new breed of specialty stores has begun to dominate home video retail expansion. The new stores are characterized by high square footage to accommodate a large selection of titles and deep inventory. Some include such additional profit centers as

compact disks and hardware.

DECEMBER 1986

"CBS/Fox Video To Increase Prices Of Front-line Titles"—In a move that seems certain to spark a wave of price hikes on the cream of rental product, CBS/Fox Video has revealed plans for a \$5-\$15 increase in the suggested list of front-line titles starting in first-quarter 1987.

"Music Vid Meet: Cautious Optimism—Industry Reduces Sell-Through Hopes"—Despite its failure to blossom into the sell-through business some had hoped for, the future remains bright for music video.

"Hackford Keynotes Billboard Confab: Early Music-Film Ties Best"—Director Taylor Hackford appealed for the sensible use of contemporary music in movies in his keynote address Nov. 21 at the Eighth Annual Billboard Video Music Conference.

"Video Duplicators Eye 100-Million Mark: Sales Increase



"Spurs New Industry Optimism"—The prerecorded home video industry might well hit a new milestone this year, with more than 100 million tapes duplicated, according to some duplicators and retailers—although a less spectacular but still impressive figure of 80 million is more likely.

"Morowitz Joins Trend Linking Studios, Retail"—Film companies increasingly are linking with video stores as investors, owners, and licensors.

"CBS/Fox Video Sets \$89.98 Price"—Industry giant CBS/Fox Video has settled on a \$89.98 price point for selected rental-oriented A titles.

JANUARY 1987

"Is Double-Well VCR Welcome At Winter CES?"—Go-Video, an Arizona-based video franchising firm, says it will display a double-well videocassette recorder at Winter CES Jan. 8-11 in Las Vegas despite a voluntary ban on such services by major manufacturers.

"Storm Brews Over Vid Pricing: Small Dealers Fear Wholesale Hikes"—A storm of protest, led by independent video stores, is building over the potential for higher prices on rental titles following CBS/Fox Home Video's announced \$89.95 tag on "Aliens."

"RCA/Columbia Hikes Video Prices: Supplier Follows CBS/Fox Lead"—RCA/Columbia Pictures Home Video becomes the

second major supplier to hike the price of selected A titles with "Stand By Me" set for a March 19 release at \$89.95.

"Price, Pepsi Fuel 'Top Gun' Launch For Paramount Video"—"Top Gun," last year's top-grossing film, rockets to home video March 11 from Paramount Home Video at a suggested list price of \$26.95.

FEBRUARY 1987

"MGM/UA Joins 8mm Camp With Software Release"—MGM/UA Home Entertainment has joined the 8mm prerecorded software camp, with plans to release 15 titles covering classics, musicals, and children's programming.

"Paramount: Pay-Per-View Will Promote 'Top Gun'"—Fresh from its unique "Top Gun" videocassette tie-in with Diet Pepsi, Paramount is adding another wrinkle to home video promotion.

"Orion, Tri-Star Home Vid Firms Rock Indies"—The entry of Orion and Tri Star into the home video arena could be the beginning of the end for independent video suppliers currently relying on the two movie makers for product.

MARCH 1987

"Mixed View On Sell-Through: But Dealers Say Vid Promos Help"—Beyond the record-setting performance of "Top Gun," a sharp dip in sell-through activity immediately after the winter holiday season has left some retailers scratching their heads.

"'Top Gun' Sales Near 2-Mil Mark"—Before a single copy of "Top Gun" has even been placed in a consumer's VCR, the title is rewriting the video record books: Paramount Home Video claims sales to dealers have topped the 1.9 million-unit mark, positioning the action-adventure movie as the best-selling cassette of all time.

"U.K. Home Video Industry Hit High In 1986: BVA Reports Strong Sales And Rentals"—The U.K. home video business enjoyed its best year ever in 1986, with rentals worth \$562 million and sales hitting a pre-Christmas peak of almost 240,000 units a week.

"Karl-Lorimar Exec Team Resigns: Trio Under Conflict-Of-Interest Cloud"—The home video industry was startled last week when the senior management team from powerhouse independent Karl-Lorimar Home Video resigned from the company following disclosure of a possible conflict of interest.

"Video Connection Is Sold To Florida Computer Firm"—Video Connection, one of the oldest video franchisers in the country, has been sold.

"'Top Gun' In Fast Takeoff At Retail: Debuts At No. 1 On Video Sales Chart"—Paramount Home Video's "Top Gun" soared to high-flying numbers during its first week on the market.

APRIL 1987

"B. Dalton Books Phases Out Video: May Consider Limited Stock In Future"—Claiming unprofitability and shrinkage, B. Dalton Bookseller—the country's second largest book chain—is vacating the prerecorded video field.

"Stars To Go—Top Supplier: Pacts For Video With 34 Chains"—Stars To Go Inc. has suddenly become the largest supplier of video rental services to convenience stores, inking pacts with 34 chains operating 10,500 stores across the U.S.

"Vestron, Hemdale In 'Platoon' Battle"—A dispute over the home video rights to the Academy Award-winning war epic "Platoon" threatens to stall the movie's release on cassette.

"Oscars Boost Winner's Vid Sales: Prebook Can Increase Up To 10,000 Units"—"Platoon," "The Color Of Money," "Children Of A Lesser God," and "Hannah And Her Sisters" are taking on new home video luster as a result of the Academy Awards presentation March 30.

"Vid Dealers Take Closer Look At PPT"—Pay-per-transaction, much maligned last year when National Video chief Ron Berger first proposed it as a means of distribution, is now getting a serious look from competing dealers.

"HBO, Cannon Call It Splits: Cable Firm Buys Out Partner For \$5 Mil"—Cable TV giant Home Box Office has dissolved its uneasy alliance with the Cannon Group to become sole owner of HBO/Cannon Video, which has been renamed HBO Video.

"National Video Pacts With Univisa: Franchiser To Tap Into Hispanic Market"—Portland, Ore.-based franchiser National Video Inc., has pacted with Univisa Inc., a diversified Spanish-language entertainment group, to develop a minimum of 600 National franchises in Hispanic communities throughout the U.S. by the end of 1992.

"O'Shea Tapped To Head MGM/UA Home Video"—Bud O'Shea, an 18-year veteran of the home entertainment industry, has been tapped as the new head of MGM/UA Home Video.

MAY 1987

"CDV Splash Set For CES: 30 Supporters Give \$1 Mil For Exhibit"—The supporters of CD video are shelling out more than \$1 million to put the new format in the forefront.

"Hal Roach Colorized Vids In At \$9.95"—Video Treasures, a mass-merchant marketer of videocassettes, has purchased the rights to the Hal Roach Studios Classic Video Library and plans to sell colorized movies from its catalog for under \$10, the lowest price yet for colorized product.

(Continued on page V-58)

QUOTES

(Continued from page V-55)

fight for market shares.

PAUL CULBERG, RCA/Columbia Pictures Home Video

Has it been 10 years? Is it trite to reiterate how time flies when your having fun?

I recall 1980 when we had agreements with video distributors which stated that they would lose the line should they knowingly resell video to any outlet that rented. We were in the sales business. To that end, we deviated slightly from the traditional package goods industry by calling our customers on a Tuesday, notifying them what the titles were and shipping the product on the closest Friday. We had movies, VCRs were selling like hot cakes, and we were desperately searching for someone, anyone to sell our tapes to.

Ten years have passed, and now we take eight to 10 weeks to promote our products and we're still trying to have our product sold, and guess what? We are still searching diligently to locate even more someones to sell to. Have we gone full cycle from sale to sale? The studios fought rental 10 years ago and seemingly lost the war. There have been rental tapes, revenue sharing schemes, PPT, low-priced first issues and through it all our video industry has been built by the video specialty rental stores. These specialists who provided the vehicle to provide the consumer with a broad title selection, neighborhood penetration and thereby the convenience factor which created the wave of impulse movie watching. Early on, the theatrical exhibitors were threatened by video, and now we are experiencing the biggest theatrical business in its history. Could the video revolution have really functioned as the catalyst which created a larger more involved movie fan, and could the video retailer really be Hollywood's emissary, public relations agent, and professional salesman bringing the consumers interest and involvement in movies to new heights?

JOE CAYRE, Good Times Home Video/Kid Klassics

In order for sell-through to continue to grow at its current rapid pace, it is critical for both retailers and suppliers to develop a broad catalog business to complement new-release box-office hits.

The sell-through market can be divided into three market segments based upon price points. Front-line (\$19.95-\$29.95), midline (\$12.95-\$14.95), budget line (\$9.95).

In 1990, the front-line segment will continue to have major sell-through box-office releases and releases of previously strong rental product. This segment should represent about 45% of the total sell-through market.

The key question for midline and budget line sell-through in 1990 is whether those studios participating in sell-through will be satisfied with the significantly lower margins and the costly marketing and distribution expenses which are necessary to aggressively participate in this market.

(Continued on page V-59)

T-700 HIGH SPEED VIDEO DUPLICATOR



VIDEO DUPLICATION AT "LIGHTSPEED"

Up to 405 times faster* than real-time ... that's Otari's T-700II laser-based video duplicator!

The T-700II's endless-loop design gives you the advantage of *continuous* operation, so you can produce uniformly high quality VHS duplicates *over two times* faster than other high speed systems now on the market.

Plus, the T-700II's "pancake" duplication approach saves time in Q.C. because it allows *statistical* sampling rather than the time consuming *batch* methods necessary with real-time duplication.

So if you're looking for uniform, high quality cassettes, *plus* lower labor costs and reduced floor space requirements, call Otari at (415) 341-5900.

OTARI

DECADE IN HEADLINES

(Continued from page V-58)

has moved to acquire Vista Home Video.

"'Platoon' Peace Talks Set Truce: Vestron Poised To Ship Disputed Title"—Vestron Video has won its fight for the home video rights to "Platoon."

"Nelson Entertainment Lays Off 20 Staffers"—Mounting financial woes, fueled by a lack of hit titles this year, have forced the layoff of 20 employees at Nelson Entertainment.

"'Platoon' Deal Gets Shot Down"—The video release of "Platoon" has again been shot down. In a last-minute turnaround, Vestron Video and Hemdale Film Corp. broke off talks.

"Colorful Home Vid Co. From Turner? RKO Deal Spurs Speculation"—Ted Turner, a mogul with his fingers in several entertainment industry pies, is mulling an entry into the home video marketplace in the wake of Turner Entertainment Co.'s recent purchase of the RKO film library.

JANUARY 1988

"Nestle Ad Sweetens 'Dirty Dancing' Video: Food Co. Signs Long-Term Pact With Vestron"—Under a long-term pact between Vestron and Nestle Food Corp., a 30-second commercial for Nestle's Alpine White chocolate candy bar will be seen at the start of each "Dirty Dancing" cassette.

"HBO Ordered By Court To Retrieve 'Hoosiers' Videos"—In the latest chapter of the "Platoon" and "Hoosiers" home video stalemate, a U.S. district court judge has ruled that HBO Video must retrieve all "Hoosiers" cassettes in the marketplace and "collect and impound the accounts receivable" from "Hoosiers" rentals.

"'Hoosiers' Ban Is Ignored At Video Counters"—Despite a 3-month-old court order barring the sale or rental of "Hoosiers" on videocassette, many video retailers continue to offer the title.

"Vid Groups Map New Ratings Code: Indies Create Alternative To MPAA System"—A new rating system for independent home video companies has been launched by the Hollywood-based Film Advisory Board and the recently formed Independent Video Programmers Assn.

"CD Video Waits For Marketing By Record Cos."—Almost one full year after the announcement of CDV, the hardware is for sale, but the software isn't.

"Sony Adds VHS Line, But Says It Won't Quit Beta"—The move into VHS does not mean *hara-kiri* for Beta, according to Sony Corp., the developer and leading purveyor of the format.

"Laserdiscs Polish Image: 300 Titles To Be Released In '88"—Image Entertainment's ability to secure exclusive videodisk agreements with seven important suppliers promises to reshape the laserdisk landscape.

"'Platoon' Legal Conflict Settled: HBO Rights Shift To Vestron In Sept."—The long and bitter battle over the home video rights to "Platoon" is over. An out-of-court settlement gives HBO Video the right to sell the videocassette, but only until Aug. 31. After that, the rights shift to Vestron Video, which will later market the tape, presumably at a sell-through price.

"'Platoon' Arrives; Rentals Hot: Vid Dealers Flock To HBO Release"—The home video arrival of "Platoon" during what many predict will be the biggest rental period ever has apparently made false prophets of those who felt the legal battle over the movie would cut into consumer demand.

FEBRUARY 1988

"Para Mounts \$10 Mil Hits Campaign"—Paramount Home Video's \$10 million Hits Blitz campaign is the most wide-ranging strategy by a manufacturer to fight dealers' insufficient purchase of A titles.

"New Deal: Lieberman Acquires IVE: Rackjobber Turns Tables On Home Vid Firm"—The merger of Minneapolis-based rackjobber Lieberman Enterprises Inc. and Newbury Park, Calif.-based home video firm International Video Entertainment Inc. has been consummated.

"S-VHS Tapes Bow At Retail: Dealers Get Special-Interest Vids"—The first prerecorded Super-VHS programming is available to consumers.

"Macrovision Claims Patent Infringement By 18 Firms"—Macrovision, creators of the videocassette anticopying process used by most of the major prerecorded-home-video firms, has filed suit against 18 companies, alleging patent infringement in the manufacture or sale of "black boxes" designed to defeat the system.

"RCA/Columbia Is Home For Tri-Star: Move Seen As Big Boost For Vid Unit"—Columbia Pictures Entertainment has announced that features made by its Tri-Star Pictures division will be released on home video by RCA/Columbia.

"'E.T.' Coming Home, But He's Still A Mystery"—What price "E.T."?

"Lorimar Widens Home Vid Probe: Stuart Karl's Returns Policy Questioned"—Lorimar-Telepictures has widened its in-

vestigation into the earlier activities of its home video unit and that unit's former top executives.

MARCH 1988

"Half-Million 'Cops' Bust Initial-Vid-Orders Record"—Paramount Home Video's "Beverly Hills Cop II" has shattered the record for initial orders on a video targeted to the rental market at \$79.95.

"Suppliers Firm On PPV Timing"—Major Hollywood studios indicate that the window between home video and PPV releases will generally adhere to the status quo—30 days behind home video street date.

"Racker CEVAXS Wraps MovieQuik Acquisition"—Convenience store video rackjobber CEVAXS Corp. has completed its purchase of the Southland Corp.'s MovieQuik video rental division.

"A&M Teams Joe Jackson Videotape With 3-Inch CD"—A&M plans to offer a free 3-inch CD inside the packaging of an upcoming Joe Jackson longform music video.

JULY 1988

"Noel Gimbel Exits Lorimar Video As Warner Takeover Looms"—As Warner Communications' bid to acquire Lorimar-Tele-Pictures moves closer to finalization, Lorimar Home Video officials are hoping to keep the video arm intact as an alternative video division—fueled by Jane Fonda workout titles—under the WCI umbrella.

"HBO Video Punches Up Tyson Quickie"—Did heavyweight champ Mike Tyson punch the lights out of HBO Home Video's



quickie tape of his title bout with Michael Spinks when he KO'd Spinks in just 91 seconds?

"Disney To Have A \$\$\$ Ball With 'Cinderella' Vid"—Walt Disney Home Video has set its sights on eclipsing the sell-through bonanza of last year's "Lady And The Tramp" with the release this fall of "Cinderella" for a list price of \$26.99.

"Distrib Rebate Key Feature Of IVE's 'Rambo III' Promo"—International Video Entertainment plans to deliver a one-two punch to promote the Oct. 6 release of "Rambo III" on videocassette.

"RCA/Columbia Riles Vid Trade: New Distrib Strategy Hikes Prices"—Small and medium-sized video retailers and wholesalers are reacting angrily to RCA/Columbia's recent moves in distribution.

"Low-Price Michael, D'Arby Titles Bow CBS Vid Unit"—CBS Records is bowing two low-priced video titles from superstars George Michael and Terence Trent D'Arby as the front-line releases in the Aug. 9 launch of its newly incarnated CBS Music Video.

AUGUST 1988

"Vid Franchises Seek To Block Web Mergers"—In two separate actions, angry Major Video and National Video Inc. franchisees are moving to stymie the much-publicized mergers of their companies with Blockbuster Entertainment and West Coast Video, respectively.

"Nielsen To Test Home Video Ratings With Top Suppliers"—Nielsen Media Research, which rates program viewing on the television networks and most of the major cable channels, plans to institute a home-video-viewership-ratings service in the early part of next year.

"Ron Berger Defies Skeptics, Takes PPT Firm Plunge"—Pay-per-transaction, will be offered to dealers outside the National Video Inc. franchise.

"Depth Deals Get Shallow Start: Video Retailers Mixed On

Supplier Push"—Depth-of-copy programs are not encouraging many dealers to increase the size of their orders.

"Dealers Ponder Downside Of Vid Distrib Cutbacks"—Although most have yet to feel the pinch, retailers are increasingly concerned about the ongoing distributor cutbacks at several large video suppliers.

"RCA/Columbia Home Video Redraws Distributor Lines"—RCA/Columbia Pictures Home Video has carved up its distribution among 10 authorized wholesalers, each of which will have specific territories.

AUGUST 1988

"Confab View: Everything Is Great, But . . ."—The seventh annual VSDA draws record breaking attendance, business is up . . . but such issues as depth-of-copy, pay-per-view and pay-per-transaction are a continuing concern.

"Coca-Cola, Disney Frame \$10 Mil Yuletide Promo"—Coca-Cola partners with Walt Disney for a massive \$10 million plus 'Bring Home The Classics' Christmas cross promotion.

"TIME, Billboard Say Erol Is 'The Man'"—Erol Onaran, chairman of Erol's, is video 'Man Of The Year' at VSDA, accepting a special citation from Billboard and TIME Magazine.

"Vendors Won't Endorse PPT For Fear Of Dealer Backlash"—Although most major video suppliers appear willing to test the pay-per-transaction waters, not one is willing to incur the wrath of the anti-PPT camp by speaking out in favor of the revenue sharing plan.

"Vid Industry Focuses On Laserdiscs"—The low-key struggle between Image Entertainment and Laserdisc Corp. of America for control of the laser videodisk market suggests that the video industry is finally beginning to see potential in the long-neglected format.

SEPTEMBER 1988

"Aussie PPT Firm Wooing Vid Vendors Here"—U.S. video retailers are being quietly solicited to test still another rental revenue-sharing plan—Playcount, an Australian originated, mechanical pay-per-transaction system that claims to verify PPT and pay-per-play.

"Baptists: Don't Be Tempted By 'E.T.'"—National officials of the Southern Baptist Convention are urging the denomination's 15 million members not to buy MCA Home Video's cassette of "E.T.—The Extra-Terrestrial" in retaliation for Universal Studios' theatrical release of "The Last Temptation of Christ."

"MPI Won't Market Rev. Jackson Vid"—An out-of-court settlement that shelve the home video release of the Rev. Jesse Jackson's speech before the Democratic National Convention leaves open the question of whether a commercial video release is protected by the First Amendment.

"Warner Vid Ad Inserts Rile Dealers"—Warner Home Video's efforts to solicit consumer purchases directly through product inserts sparks a flurry of negative responses from retailers.

"Video Price Cuts Boost Canadian Sell-Through Biz"—Canadian retailers are getting an early Christmas present from major suppliers this year. Wholesale prices are slashed on a number of hit titles to encourage sell-through business.

OCTOBER 1988

"More Evangelicals Take Stand Vs. 'E.T.', MCA"—Following the lead of the Southern Baptist Convention, the National Assn. of Evangelicals calls for its members to boycott MCA Home Video's "E.T." because of parent company MCA/Universal's theatrical release of "The Last Temptation Of Christ."

"Dealers Blast RCA/Columbia For TV Sports On Videos"—RCA/Columbia Pictures Home Video ignites a dealer firestorm by promoting three of NBC-TV's new fall programs with a 60-second spot at the start of three just-issued rental titles.

"Music Video: The Picture Brightens"—Longform music video, once written off as a product with little commercial potential, comes on strong as a profitable category for record stores.

"PPV Owners Seek A Bigger Edge"—Pay-per-view operators appear to be angling for improved windows, a strategy opposed to by video dealers.

"'E.T.'": Too Little Of A Good Thing"—MCA Home Video says it will be unable to fill all of the orders for "E.T.—The Extra-Terrestrial" by its Oct. 27 street date but still claims it will have 75%-80% of orders, or about 8.25 million units, in stores in time for sale to customers.

"RCA/Columbia Offers Exchange On Videos With NBC Ads"—RCA/Columbia Pictures Home Video, responding to harsh criticism from video retailers, offers an optional exchange program for three titles that contain a 60-second commercial promoting three new NBC-TV programs.

NOVEMBER 1988

"Dealers Jump Street Date On 'E.T.' Video"—Despite MCA Home Video's tough talk regarding street date violations in con-

(Continued on page V-62)

THE VIDEO DECADE 1980-1990

QUOTES

(Continued from page V-59)

yet very few homes in America without book libraries." As with books, people have favorite movies which from time to time, and at their leisure, they will watch again and again.

During the next decade, our industry will generate more dollar volume worldwide than any other form of entertainment. This includes television, motion pictures and music. The others certainly will not fall away, but home video will dominate as long as it is creatively and energetically sold, marketed and promoted.

This growth will not occur without some trauma, the most probable result will be a radical streamlining of the distribution process, once again paralleling the record industry of some 25 years ago. It will bring together the various divisions of the home entertainment industry into a single distribution, marketing and sales force.

If there is a caveat I would place on this optimistic forecast, it is the unpredictable impact of new technologies. It behooves all of us to watch that development carefully and respond quickly and responsibly.

LARRY FINLEY, J2 Communications

We opened the industry to home video with ITA in 1973. One year I did a poll along the Avenue of the Americas in New York City. I wore a ribbon on my arm that said "Poll." I'd stop people and ask them if they knew what a videocassette was. I stopped around 25 people and none of them knew. In those early days I'd get goosebumps whenever I saw a VCR on the news. People said this crazy thing would never happen.

I remember when Betamax came out with the 3/4-inch U matic cassette. It was used mainly for training, education and by the government. Doctors, lawyers, etc. would take these sets home and then they'd want entertainment for them. The only entertainment that was available was porno. Porno gave birth to this industry.

Sony then reduced 3/4-inch to 1/2-inch tape for home use. It was out about a year when Mashuda, JVC, Panasonic, etc. introduced VHS. ITA scooped the introduction of VHS, announcing it as its seminar at Hilton Head, S.C. We had a debate there between JVC and Sony. The war was on. Sony, at first, only played an hour; VHS 1-2 hours ... 1-2-6 hours was next. RCA really introduced VHS with its deal with Mashuda.

Future: I expect 95% penetration of American homes. The technology will never stop. The sets will continue to get smaller as will tape. Sony already provides this with 8mm tape. We haven't seen the start of it, big as it is ...

DAVID MOUNT

International Video Entertainment
Although I'm not as old as Herb Fischer, it's nice to know that I can still be thought of as a pioneer of the home video industry.

I helped Warner launch its home video division in 1980. I recall the studios' projection that consumers would not go to the trouble of renting
(Continued on page V-63)

AVON HOME VIDEOS

Reaching 10 Million Homes

The world's largest direct selling company revolutionizes video distribution with the Avon Home Video catalog. Offering a unique collection of special interest and entertainment videos for kids, moms and dads. The Avon Video catalog gives your tapes the opportunity to reach some 10 million homes in only three months.

For over a century, Avon Products' sales force of over 400,000 has gone door-to-door and neighbor-to-neighbor across the country. Avon offers producers and distributors an enormous opportunity to distribute videos through Avon's direct sales force.

Leonard & Associates is now looking for Special Edition, Exclusive and Sneak Preview tapes to include in upcoming sales campaigns. If you are a producer or distributor with a tape that can be exclusive to Avon or pre-released to Avon's network of over 10 million homes, pick up the phone and give us a call today!

Participate in the success of the Avon Home Video Catalog!

LEONARD & ASSOCIATES

6922 Hollywood Boulevard
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Hollywood, California 90028
Contact: Mary Ann Fagan
Telephone: (213) 466-6694
Facsimile: (213) 466-0449

America's
Nationwide
Door-to-Door
Video Store

DECADE IN HEADLINES

(Continued from page V-60)

nection with "E.T.—The Extra-Terrestrial," some merchants put the eagerly awaited title on the market before the sanctioned release date.

"Racks See Home Video Sales Soar"—News of explosive growth that rackjobbers have seen in home video sales and the resurgence of independent record labels and distributors marks the 1988 NARM Wholesalers Conference in Palm Springs.

"E.T.' Looks Extra Terrific To Vid Retailers"—"E.T.—The Extra-Terrestrial" flies off shelves around the country immediately after, and sometimes before, its official Oct. 27 street date.

"Vid Dealers Not Worried But . . ."—Video retailers around the country say they are relieved that the most onerous civil fine and forfeiture penalties are removed in the last-minute compromise version of the Child Protection and Obscenity Enforcement Act.

"Sears Phasing Out Audio/Video"—Sears, the nation's largest mass merchandiser, plans to phase out of most of its audio and video software within a year.

"Beyond Sales, 'E.T.' Is A Very Busy Character"—As "E.T.—The Extra-Terrestrial" soars to record setting sales heights in the VHS format, the little alien is creating feverish rental, Beta and videodisk activity as well.

Cohen Named To NARM/VSDA Exec VP Chair—Pam Cohen, Mickey Granberg's right hand at NARM and VSDA, will succeed Granberg as the affiliated trade group's executive VP.

"VSDA Attacks Manufacturers' Ads"—In a strongly worded policy statement, the VSDA lashes out against manufacturers using videocassettes as a vehicle to bypass retailers with direct-marketing efforts.

"3 Men & A Baby' Crowd Vid Stores As Preorder Champ"—Touchstone Home Video claims its "Three Men And A Baby" is the new preorder rental champ, racking up 535,000 units.

DECEMBER 1988

"Tempers Flare At L.A. VSDA Meet In PPT"—The home video revenue sharing concept of pay-per-transaction continues to be an emotional issue as evidenced by a rancorous debate at a local VSDA chapter meet.

"Sell-Through Is Key To Vid Future, ITA Seminar Told"—The home video industry joy ride may be getting a bit bumpy, but it won't run out of gas any time in the foreseeable future, according to MGM/UA Home Video president Bud O'Shea.

"RCA/Columbia Claims Distrib Cuts Work"—RCA/Columbia Pictures Home Video says its newly restructured and often maligned distribution system is on the right track. Hails "Willow" as a success with shipments of 400,000.

"Orion, Hitachi Join To Promote Super-VHS"—Orion Home Video and Hitachi join in a campaign to promote Super VHS VCR sales that make 30 Orion and 10 Nelson S-VHS movie titles available to Hitachi hardware customers for a limited time.

"Fonda 9th: Big Budget, Low Price"—Jane Fonda, whose eight previous fitness videos have sold more than four million units, comes up with a new title—"Jane Fonda's Complete Workout."

JANUARY 1989

"Video Woe: 'E.T.' Arrived Too Soon"—Christmas-week video sales and rentals were healthy but far from spectacular. "E.T.—The Extra-Terrestrial" was a recurring source of disappointment.

"Vid Dealers Mull New Distrib Plans: 'Smart' Alternatives To PPT Emerge"—Video retailers are increasingly mulling a flurry of new distribution programs ranging from a radical concept involving a "limited play" cassette to mere refinements of traditional leasing plans.

"2 Vid Nets Map National Ads: Will Suppliers Go For Co-Op Ties?"—Blockbuster Entertainment and West Coast/National Video, the only two nationwide video retail chains, are going into 1989 with ambitious advertising plans.

"HBO Video Sports Illustrated Tape Makes Sales Splash"—The video version of Sports Illustrated's swimsuit issue has surfaced as one of the top-selling nontheatrical titles ever released.

FEBRUARY 1989

"Used Videos Take On New Glamour: Disney Helps Promote Previously Watched Titles"—Previously viewed cassettes are emerging as a major factor in the video marketplace, pumping up dealer sales and even competing with new sell-through products in some cases.

"Sell-Through Tops Rentals For December"—The dramatic growth of sell-through in December 1988, marked the first time that sell-through dollars clearly surpassed rental revenue in a given period.

"CBS/Fox Sews Up Sports Sponsorship: A User-Busch To Promote Five Home Video Titles"—CBS/Fox Video has scored what it claims is the industry's first multiple-title sponsorship deal.

"Home Vid Ratings Look Like A Go: Nielsen Plans To Set 25,000 Homes As Sample"—Nielsen Media Research has decided to go ahead with its home video ratings service after a fourth-quarter test that some suppliers say has yielded credible data.

"Oscar Films Are Late Video Arrivals: Music Category Snubs 'Kokomo'"The films that dominate the 61st annual Academy Awards nominations are not expected to arrive on cassette until the second half of the year, long after the March 29 awards telecast.

MARCH 1989

"New Video Biz Push Wakes Up Sleeper Titles"—Home video cannot live by megahits alone say a number of suppliers and retailers, who are developing fresh approaches for awakening sleeper titles.

"HBO Vid Follows Other Suppliers In Distrib Cuts"—HBO Video has joined the ranks of suppliers that are learning to live with fewer distributors.

"Disney Opens Animated Campaign: Vid Sell-Thru Recipe Lists Jell-O, Toys"—After selling 11.5 million videos during



the holiday season, including 7.2 million units of "Cinderella," Walt Disney is set to launch its most ambitious summer sell-through effort ever.

"Early Returns Low For 'E.T.,' Say Vid Distribs"—Four months after street date, "E.T.—The Extra-Terrestrial," the biggest-selling home video release to date, is apparently experiencing what many in the video trade are calling remarkably few returns.

"Warner Deal: Birth Of A Vid Power? Time Would Add HBO Vid To WB Team"—If the planned merger between Time Inc. and Warner Communications Inc. takes place, one likely result would be the largest home video combine in the industry. Warner Home Video, HBO Video, Lorimar Home Video, and Cannon Home Video would be under a single corporate roof.

"IRS Readies Vid Depreciation Guide: Write-Offs Expected To Be Knocked Off"—The IRS is finally about to issue specific guidelines for depreciating video rental inventories.

APRIL 1989

"Ingram Video Buys Metro Distrib Branches: Wholesaler Gains National Stature With Purchase"—Ingram Video has purchased four out of six branches of Metro Video Distributors, catapulting the Nashville-based wholesaler into the front ranks of such nationwide webs.

"Britons Keep Video Rental Biz Booming: 1988 Revenues Reach A Record High Of \$820 Mil In U.K."—The U.K. home video rental business in 1988 took in a record \$820 million, up 13% over the previous year, with the last three months setting new highs in most sectors.

"Indies Join MPAA In Anti-Piracy Fight"—MPAA has opened its doors to independent video suppliers to join in the trade group's fight against illegally duplicated videos.

"PPT Is Picking Up Industry Interest: Rentrak Booms, Erol's Experiments"—Pay-per-transaction, the controversial

video rental revenue-sharing concept, is receiving more retail attention than expected.

"Australian Qintex Acquires MGM/UA Home Vid Assets"—MGM/UA Home Video has a new corporate parent, the result of a \$600 million pact that has Australia's Qintex Entertainment, Inc. acquiring United Artists studios and assets of MGM/UA Communications.

"Nielsen Home Vid Test Figures In: Study Indicates 5-Month Viewership Of 19 Titles"—Nielsen Media Research's test of its home video ratings service projects that from Oct. 10 through March 12, 19 measured titles were viewed approximately 110 million times in U.S. households.

"Vid Execs Worried About Zero Growth In Rentals"—Has the rental side of the home video business hit another wall?

"B. Dalton Set To Re-Enter Vid Biz With Kid's Titles"—Huge bookstore chain B. Dalton is getting ready to jump back into the video business.

MAY 1989

"Vestron Decides to Quit Video Retail Venture"—Vestron Inc. has decided it would rather make movies than stores and has put the for-sale sign on its retail subsidiary, Cincinnati-based The Video Store.

"Video Stores Try Racked Sell-Thru: Handleman, Video Channels Get Specialty Biz"—Rack giant Handleman Co. has quietly begun to supply sell-through video product to specialty stores. Combined with the sell-through racking of some 3,000 video outlets by Video Channels, the Handleman move solidifies a new trend.

"West Coast/Nat'l Boosts Production Of Sell-Thru Vids"—West Coast/National Video, the nation's largest video retailing chain, is beginning to create its own sell-through product for sale not only in its 740 stores but in the general marketplace.

"They're Here: Major Vids Under \$15—Best-Sellers Among Paramount, HBO Titles"—The first wave of major video titles priced under \$15 is set to hit stores this summer as at least two major suppliers adopt a new pricing strategy aimed at accelerating interest in sell-through.

"Pioneer Unveils \$600 CDV Player: Home Vid Labels Join Major Promotion"—Pioneer Electronics (USA) Inc., hoping to breathe new life into the long-dormant laserdisk format, is dropping the price of its least expensive laserdisk combi-player from \$900 to \$600 and is backing the product launch with a multi-million-dollar campaign.

"IRS Gives Video Dealers Choice On Depreciation"—The IRS has officially given the nation's video dealers permission to use either the straight-line or the income-forecasting method of depreciating videocassettes.

"Trylon, New Vid Label, Is Ready To Roll: Santrizos Takes the Helm; 100 Titles Already Stockpiled"—new independent video label with a stockpile of 100 films and a veteran management staff will begin to release titles through Orion Home Video this summer.

JUNE 1989

"More Vid Makers Drop Price Points: Vestron, MGM/UA, IVE Slip Under \$15 Mark"—Vestron Video, MGM/UA Home Video, and International Video Entertainment are the latest major video suppliers to join the less-than-\$15 retail price parade.

"Oz At 50 Gets Vid Facelift, Big Push"—MGM/UA Home Video plans to commemorate the 50th anniversary of the "Wizard Of Oz"'s release with a limited-edition release priced at \$24.95 and backed by a promotional campaign valued at \$8.5 million.

"RCA/Col Move On Distributors: We're Listening"—RCA/Columbia Pictures Home Video, in eliminating the territorial restrictions in its controversial 9-month-old U.S. distribution policy, has provided one more example of the major video suppliers' increasing receptivity to concerns expressed by independent retailers.

"Buena Vista Goes All Out For 'Roger Rabbit,' 'Bambi'"—Buena Vista Home Video is backing its fall Touchstone and Walt Disney promotions—led by the anticipated releases of "Who Framed Roger Rabbit" and "Bambi"—with a combined \$60 million marketing budget, believed to be the industry's biggest campaign to date.

"In PPT Distrib's 1st Year, Rentrak Loses \$2.6 Million"—The first fiscal year of Rentrak, the distributor that has staked its fortunes distributing video product through the controversial pay-per-transaction method is drenched in red ink.

"Home Video Industry Enjoys Growth All Over Globe"—As the home video industry continues to expand in the U.S., the major studios are experiencing similar patterns of growth abroad—including sell-through growth.

"UA Video Chain Tries Tie-Ins With Cable, Theaters"—United Artists Entertainment, which owns United Cable and

(Continued on page V-64)

QUOTES

(Continued from page V-61)

and returning videos, but would prefer instead to buy and collect them. The studios went so far as to demand that dealers sign agreements that precluded them from renting the tapes they purchased. They viewed sell-through as the only desirable venue.

However, the price point of \$59-\$69 was a deterrent to the majority of the population outside of Beverly Hills. Dealers refused to concede and purchased their tapes from wholesalers for use as rental product. Consumers quickly took to the idea and dealers had, thus, quite effectively circumvented the studios and helped establish the one-stop system of distribution.

The following year, Warner mounted (all puns intended) its second challenge to this uprising. They certainly created the most challenging task of my career. We were asked to convince dealers to lease their product from us, thus becoming "official Warners dealers." Not only that, but, having signed on the dotted line, they would be required to return any Warner's product already purchased (any title returned they could continue to rent for six months without charge. This was called "takeback." Amazingly enough, 2,500 dealers signed up. However, almost as many others staged a protest in front of the Warner's booth at the 1982 CES show. I still have a T-shirt that reads "Superman Is Dead! Boycott Warner!" They threatened to torch the booth. It was out of that movement that the VSDA was formed to represent dealer interests and to fight to protect the first-sale doctrine.

If Andre Blay was the father of the video industry, I think those of us at Warner were the "muthers."

In those days, we sold only a few thousand units of a title—and that was considered a marketing success! Our initial big title, in January of 1980, was "Superman." In the first month, we sold 3,000-4,000 units. Eventually that title was the first to surpass 100,000 units, but it took years.

ARNY SCHORR, Rhino Home Video

After nine years in the record business, the prospect of breaking ground in a new industry was enormously appealing. When the phone rang in September of 1979 with an offer to join a new video company called MEDA, it seemed too great an opportunity to pass up.

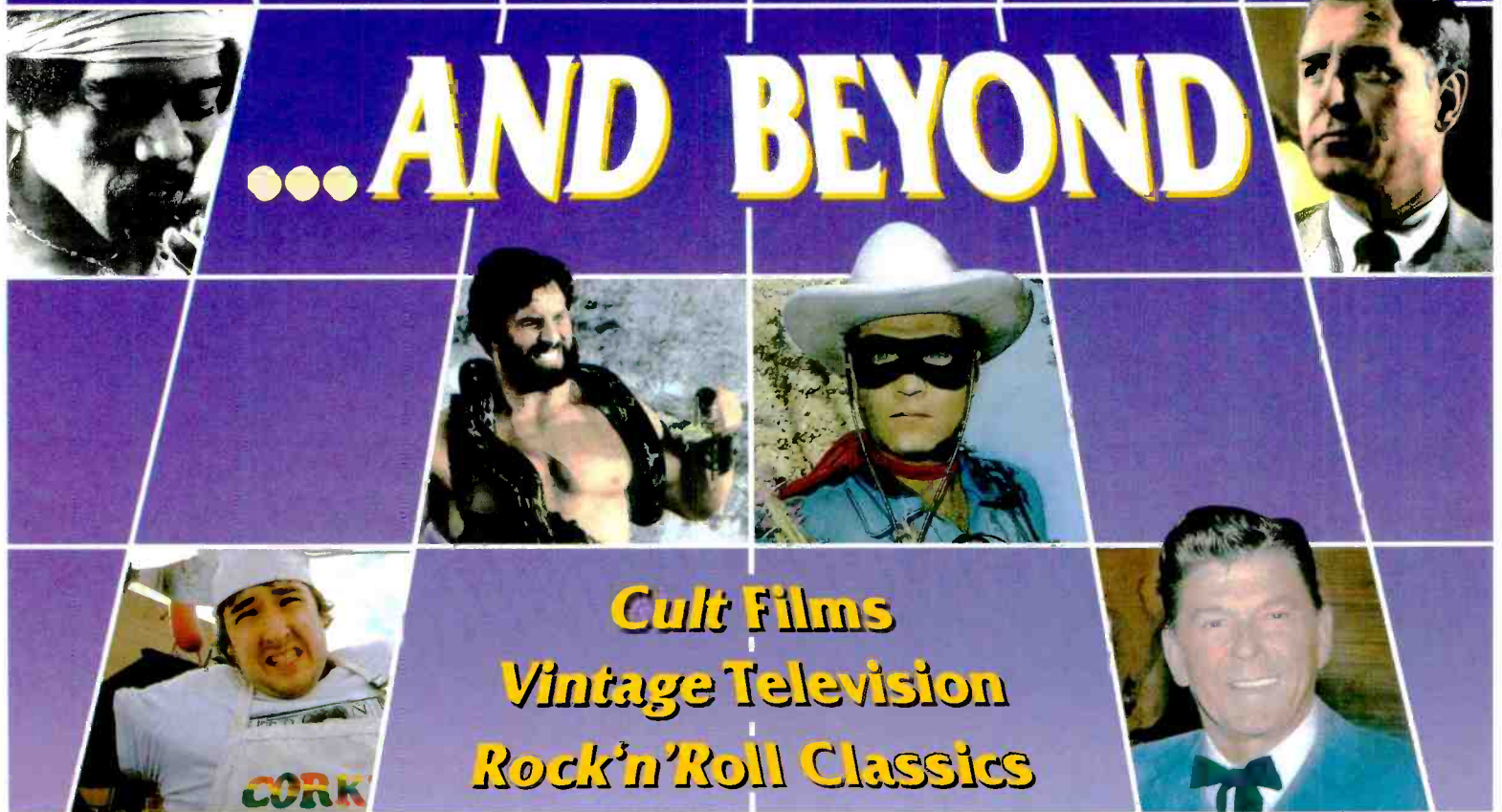
The challenge became finding anyone who understood what could be done with a movie on videocassette. There were few video retailers, and video distribution was in its infancy. Imagine selling "Attack Of The Killer Tomatoes" to a retailer who didn't understand how the tape fit in a VCR.

Next stop was Magnetic Video, where my manager (now long out of the business) tried to hammer home that rentals were a) illegal and b) unprofitable. This was interspersed with admonishments to open up hard goods distributors. An RCA salesman selling refrigerators, stoves and televisions had a hard time understanding where videos belonged.

But times change, retailers have
(Continued on page V-65)



VIDEO FOR THE '90s ...AND BEYOND



Cult Films
Vintage Television
Rock'n'Roll Classics

RHINO HOME VIDEO



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DECADE IN HEADLINES

(Continued from page V-62)

the UA theatrical chain, the nation's largest movie circuit, is quickly expanding its position in video retailing. Its United Cable Video Entertainment subsidiary already is operating 18 stores in eight states and plans to open 100 outlets—all Blockbuster franchises—by the end of 1990.

"Batman" Pirates Beware: Warner Is On Your Case—Even before the eagerly-awaited "Batman" hits movie screens June 23, Warner Bros. has an eye on video—and video pirates.

JULY 1989

"VSDA Facing Rental Fight With Nintendo"—The Video Software Dealers Assn. faces a July congressional showdown with Nintendo, the video game manufacturer, when representatives of the two testify at a second hearing on a Senate bill (S. 198) that would ban the rental of computer software—perhaps including cartridge-format video games. Fearful of copying, Nintendo is asking for such protection from Congress.

"Last Temptation" Vid Spurs More Rentals Than Protests—The "Last Temptation Of Christ" might have arrived in video stores June 29 with a promotional whimper, but it produced a rental bang.

AUGUST 1989

"Dealers Tackle Problem of Defective Vids"—Home video retailers are stepping up efforts on a number of fronts to solve what they claim to be a growing problem of defective videocassettes.

"MCEG Plans Purchase Of Virgin Vision: Merger Likely To Produce Major Home Vid Player"—Virgin Vision and Management Company Entertainment Group/Forum Home Video labels have merged.

"Palmer Video's Balner Named 'Man Of The Year'"—Peter Balner, president of Palmer Video Corp. of Union, N.J., is this year's Billboard and TIME magazine home video industry "Man Of The Year."

"Sell-Thru Up, Prices Down, Billboard Retail Poll Shows"—Sell-through appears to be up significantly in video specialty and music/video combo chains.

"Blockbuster Renting, Selling Videodisks: Move Stirs Retail Fears Of Rising Software Prices"—Blockbuster Entertainment, the largest U.S. video retail chain, is beginning to sell and rent laser videodisks aggressively, stirring fears among rival chains that the slowly developing format will shift from sales-only to rental.

"Paramount Sues Kansas Co. For Inserting Ads On Tapes"—Paramount Pictures Corp. has sued a Wichita, Kan. company for allegedly dubbing unauthorized local advertisements onto Paramount videocassettes.

"VSDA Confronts Vexing Issue Of Defective Videos"—After years of debate and inaction, the video industry is finally tackling the long-standing issue of defective videocassettes.

"Blockbuster Cutting Its Distrib Network: Ingram, Star, and ETD Expected To Be Sole Survivors"—Blockbuster Entertainment, the nation's largest home video chain, apparently plans next month to cut its distributor network to three from its current 12-company roster.

"Laser Videodisks Picking Up The Pace: Industry Signs Point To Product Growth"—Although the laser videodisk is still not a mass-market item, there are a number of signs that the product's growth is accelerating.

"Nielsen Home Vid Survey: 60% Of Viewers Zap Ads"—Sixty-six percent of VCR owners fast-forward through product commercials.

"Initial Sales Strong On \$14.95 Vids: But Some Say Low Price May Cut Profit"—As it enters its second week in action, Paramount's \$14.95 video series is selling strongly, but retailers and rackjobbers are still skeptical about the long-range profit potential of movies at that price point.

SEPTEMBER 1989

"Vestron Struggling To Stay Afloat"—Financially plagued Vestron Inc. is also selling new feature film rights to MGM/UA Home Video and International Video Entertainment, as well as shopping its catalog.

"LIVE'S Menendez Gunned Down In Bev Hills Home"—In a tragedy that has stunned the home video and music industries, Jose E. Menendez, chairman and CEO of LIVE Entertainment, was gunned down, along with his wife, in the den of their Beverly Hills, Calif., home late Aug. 20.

"Orders Pour In For 'Rain Man' Video: MGM/UA Title Is New Rental Champ"—MGM/UA Home Video's "Rain Man" is claiming the new rental pre-order crown with sales of 601,912 units.

"JVC Issues Hard Line On Splicing: Says Ads On Tapes Vio-

late Copyright—Joining in the opposition to local advertising on pre-recorded videocassettes, JVC has declared that such splicing of additional footage constitutes an infringement of its VHS logo trademark. JVC further warns that those adding footage to cassettes may be held liable for damages.

"Henson Adds Character To Disney Kiddie Wallop"—Walt Disney—already the dominant children's video company—is likely to have an even stronger corner on that market in the wake of the studio's recent deal to acquire Henson Associates, creators and owners of the Muppet characters.

"Dealers Cheer 'Batman' Vid, But Fret Over Some Issues"—While retailers have hailed Warner Home Video's Nov. 15 release of "Batman" at \$24.98, they also are expressing concerns about open-to-buy capability, excessive discounting, and cable window dates.

"Music Webs Expand Vid Sell-Thru: Trans World Follows Musicland Lead In Malls"—Two giant record retail chains may soon be battling it out for supremacy in the video sell-through field.

"Qintex Gets Late Competition For MGM/UA: Murdoch Ups The Ante In Last-Minute Bid To Buy"—Just three weeks before the Australian entertainment company Qintex was expected to acquire MGM/UA Communications, Rupert Murdoch's News Corp. has begun a bidding war by making a higher offer for the Beverly Hills, Calif.-based movie, TV, and home-video production company.

OCTOBER 1989

"Bambi" Leads Video Charge—With several new mega-



sell-through titles, including "Bambi," now on dealer shelves, and "Who Framed Roger Rabbit" and "Batman" just around the corner, dealers say early fall sales and rental activity is brisk.

"Will Sony's Columbia Pix Nix Vid Venture With RCA?"—Sony's recent acquisition of Columbia Pictures is breeding speculation in the home video industry and on Wall Street that the days of the RCA/Columbia joint venture may be numbered.

"Sell-Thru Hits Spill Into First Qtr.: Summer Smashes Spur New Release Strategies"—The bumper crop of blockbusters that graced theaters all summer, coupled with the explosive growth of the video sell-through business this fourth quarter, is causing a major reassessment of release strategies throughout the home video industry.

"RCA/Col Reinstates Dropped Distrib: Reflects Reappraisal Of Unpopular Policy"—RCA/Columbia has reinstated at least three of the distributors it cut early last year. The move comes in time for the distributors to solicit orders for "Ghostbusters II."

"Experts Scan Videodisk's Future: U.S., Japan Lead Europe in Format"—Recent figures supplied by manufacturers of laser videodisk hardware and software indicate that the format is beginning to take hold in the U.S. While the market is in a more primitive stage in Europe, it is progressing rapidly in Japan, and all signs point to worldwide acceptance of the configuration in the next few years.

"Paramount Loses Bid To End Local Video Ad Ploy"—Failing to find any merit in Paramount Pictures Corp.'s claims of copyright infringement and unfair competition, a U.S. Dis-

trict Court judge in Kansas has refused to grant an injunction against a small Wichita, Kan., firm that has dubbed local advertisements onto Paramount videocassettes.

"Kagan: Sell-Thru Not Just Hit-Oriented; Video Seminar Points To Broader-Based Market"—Contrary to the impression created by the runaway success of such recent releases as "The Land Before Time" and "Bambi," the video sell-through market has not become excessively hit-oriented say industry observers. In fact, according to rackjobbers, program suppliers and retailers at a Paul Kagan Seminar held in New York, the sell-through business is extremely broad-based.

NOVEMBER 1989

"Doctorow Prescribes Racking For Video Specialty Stores"—Recognizing the inroads rackjobbers are making in video specialty stores, Eric Doctorow, VP/GM for Paramount Home Video, publicly stated that the racking of video product in those outlets provides a further opportunity to expand the sell-through market for prerecorded video.

"Domino's Theory: Delivering Pizza With Vid Promo"—Domino's—the pizza delivery giant with more than 5,000 outlets boasting average daily deliveries of some 800,000 pies—is serving up a test of a unique home video sell-through program.

"Majors Test Plans For Damaged Vids"—While the industry continues to debate the best means of coping with the problem of customer damaged tapes, several major suppliers are launching efforts to test the effectiveness of no-fault replacement programs involving an \$8-\$10 fee to the retailer.

"Regional Distribs Merge Into New Video Holding Co."—The ranks of purely regional video distributors thinned again last week with the announcement of an agreement between Sacramento-based Video Product Distributors and St. Louis-based Sight & Sound Distributors to merge their organizations under a new holding company, Home Entertainment Distributors Inc.

"Functional Discount Likely To Fade From Video Picture"—As video distributors gear up to rack video specialty stores, going head to head with the big rackjobbers, there are signs that the functional discount—a wholesale price break for the racks that recognizes their special function—may soon become an extinct species.

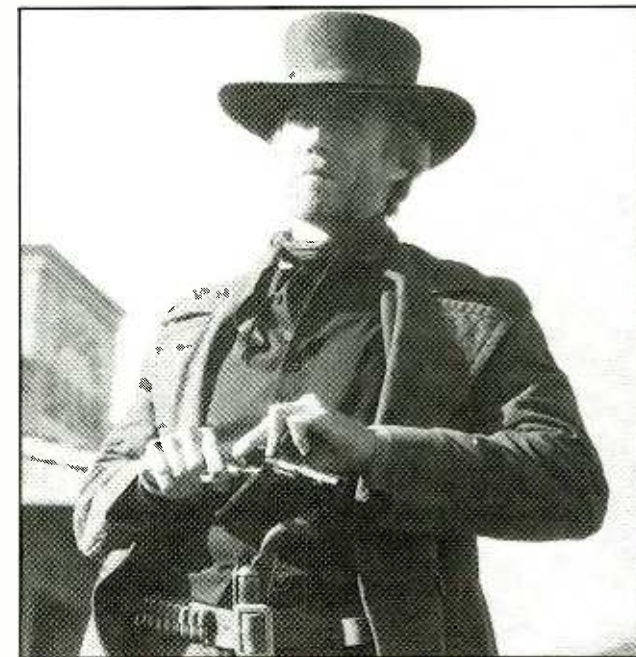
DECEMBER 1989

"Studios Back Racking Of Video Stores"—The proliferation of sell-through racks in video stores is strongly supported by some studio executives, who see it as a means of getting more specialty retailers involved in selling videos.

"Batman" Leads Way In Sales Boom; Rental Activity Follows Flat Trend"—Home video served up a retail feast for the Thanksgiving weekend, with the upsurge credited much more dramatically to sell-through than to rental activity.

"P'mount, RCA/Columbia Get More Titles Via Indie Deals"—In what many in the video business are interpreting as further signs of industrywide consolidation, at least two major studios are positioning themselves to significantly increase the number of new titles they distribute to the rental market in 1990.

Compiled by JIM McCULLAUGH



THE VIDEO DECADE 1980-1990

QUOTES

(Continued from page V-63)

multiplied like rabbits, to the point that it seems every strip mall has either a video store, donut shop or both. Distribution has grown, evolved and consolidated, giving retailers access to a cornucopia of titles (including "Attack Of The Killer Tomatoes").

But the times are changing. Video retailers are not opening with the frequency of the early years. Money is getting tight. Sell-through is growing, more quickly than many retailers can adapt and the competition from non-conventional outlets is cutting in to the retailer's business.

Distribution is changing with closings, mergers and acquisitions. The numbers are growing but is the profitability keeping pace?

JERRY BRUCKHEIMER, Producer

Home video has brought back a dormant audience to the movie theaters. It's started a whole new cycle of moviegoing... People go to the video stores and rent or buy a movie. They like what they're seeing so they do it again (repeat the process). They find new stars to follow and they're rehooked on the movies.

Home video has provided a whole new revenue source for motion pictures. It's certainly helped the grosses.

We try to tell a terrific story—if it's good enough, people will want to see it—in the theaters or at home or both.

DON SIMPSON, Producer

Home video in a singular and considerable way has impacted on box-office size in the last decade. This is the first decade in about three (decades) where the audience has increased—that's due to home video.

Of course, there is a great deal of difference between watching at home and in a theater, which is a much more elevating and magical experience. Movie theaters transport, whereas a movie seen at home affects (the viewer). We try to transport when we do a movie but being affected—as I am when I watch some movies at home—ain't a small thing.

Although I expect technological changes and improvements to bring home video closer to watching in a theater, I don't expect to see (that watching at home is equivalent to the theater) in my lifetime.

BARRY BARNHOLTZ Vidmark Entertainment

Even earlier in our fledgling company's infancy, our first major turning point toward becoming a real, viable entity in the home industry came when we acquired our first color title "Mistress Of The World." We've really come a long way!

In an age when video sales can top one million units, this story really shows how the industry has grown in just a few years. Vidmark was still very much in its infancy—in fact, we didn't even have a sales staff yet. Mark Amin and I had to make all of the sales calls ourselves. We knew the company was on its way to success the first time one of our titles sold over 15,000 units.

ERIC KESSLER, HBO Video

In looking back at the decade, I

think one of the most exciting events in the video industry has been the breaking of the so-called "volume wall." In 1988, when HBO Video released "Platoon," 300,000 units was generally thought to be the upper end of the rental market. We broke that barrier by shipping 381,000 units. Since that time, the 400,000 and 500,000 "walls" have come tumbling down.

Sales of sell-through titles have increased just as dramatically, from 2 million to 10 million units. Volumes that were once thought impossible to achieve are now constantly being

reached in sales of hit titles.

TRACY DOLGIN, HBO Video

One of the most significant developments in the video industry over the past 10 years has been the advent of television advertising for rental tapes. This breakthrough changed the nature of marketing new-release movies from merely being a trade-oriented "push" approach to a true consumer-driven "pull" approach.

In the long run, television advertising, and other consumer-oriented marketing tactics which have followed, have radically changed the

video business by increasing overall consumer demand and the number of rental transactions. For the first time, a way was found to enlarge the whole pie for everyone instead of trying to get a bigger piece for each supplier. Who would have thought, when HBO Video put the first ads on television for "Back To School," that rental transactions on A titles would reach today's levels and A-plus titles would routinely break 300,000 units.

GLENN ROSS Republic Pictures Corp.

In 1979, while I was working in the

record business as creative director for the Robert Stigwood Organization, several of us were invited to view a new technology called Laservision. Our mouths began to water as Laservision's superior sound and picture quality was demonstrated. It was predicted that this new product would soon replace records, cassettes and the fledgling videotape. I don't think that laser will ever fully replace video, but I do believe that this exceptional medium will finally, one decade later, take its rightful place in the home entertainment universe.

(Continued on page V-66)



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QUOTES

(Continued from page V-65)

STUART KARL, NAC Home Video

My most significant memories are regarding the Jane Fonda workout series.

In 1982, when I was trying to enlist partners to help finance the "Jane Fonda Workout," certain executives that were pitched the show were not convinced of its viability. They claimed "aerobics is just a California fad, and besides, no one will exercise in front of the TV."

Retailers also did not embrace the Fonda tapes at first. Their complaint was "they never had a Fonda tape in the store to rent because someone always bought it."

BOB KLINGENSMITH Paramount Home Video

In the early 1970s, I studied new technologies to see what impact they would have on the entertainment industry. Cartrivision and electronic video recording (EVR) prototypes came and went. Various attempts were made to introduce pay television, and even HBO was a loser until it went on satellite. In 1975, Sony stunned the movie industry by introducing its Betamax recorder with a limited one-hour format. A year later, VHS entered the market with the winning answer: a two-hour format backed by the marketing muscle of every major U.S. electronic firm. And, deep in electronics laboratory "clean rooms," scientists were racing to create the perfect videodisk.

As the '80s began, several million households subscribed to pay TV, while another one and one half million had VCRs. Pay TV was growing so rapidly that it looked as if everyone in Hollywood would be working for "pay" instead of bonuses or points. The studios started their home-video

divisions, and home-entertainment centers began to replace winnebagos because a pay-TV subscription or a month of video rentals cost less than a tank of gas. Two out of three videodisks failed, but advertised the concept of home video tremendously. Video stores popped up like mushrooms, and consumers had a feeding frenzy on the dream-like fantasies they provided. By the middle of the '80s, home video had replaced pay TV as the leading distribution format for movie home entertainment.

VALLERY KOUNTZE, Republic Pictures Home Video

The entry of mass merchants into the home video industry, in the early days of 1984 and 1985, ranks among the most significant periods in my mind. At the time, video penetration was nearly 30%. There was great excitement on the part of video suppliers about the tremendous opportunity for new business development in sell-through, matched by conservative optimism on the part of mass retailers. Rackjobbers, who were squarely in the middle, had the task of wading through a growing number of titles clamoring to be tested for volume sales potential. There was little knowledge about what truly constituted a sell-through title, other than its price. This was a pivotal period in video history that pushed the issue of video sales to the forefront in the minds of suppliers, mass merchandisers, traditional trade and consumers alike.

LEN WHITE, Orion Home Video

I've been fortunate enough to participate in this industry from its beginnings in the early days of Magnetic Video in Farmington Hills, Mich. That means I've watched the business grow from the entrepreneurial stage—when duplicating capacity consisted of a few dozen VCRs in one small room—to the growth years of

mid-decade—when annual industry volume was doubling—to the relative maturity of the last two years.

From my point of view, of course, the most significant event has been the creation of my present company, Orion Home Video, in 1987. Our management team had ridden the growth rocket at another studio (CBS/Fox Video), and had the rare opportunity to start up another major company from scratch, at about the time that the number of American VCR households topped 50 million.

STEVE BICKEL, M.C.E.G./Virgin Home Entertainment

The first half of the video decade showed remarkable growth in this new industry, with both the majors and the independents flourishing. As the decade has drawn to a close, however, we have seen less actual growth in the business, with a fairly static dollar base being redistributed among the majors and the independents.

The result of that redistribution has been a subdued but continuous growth curve for the majors, while the independents have been whittled down to very few companies. The survivors, such as M.C.E.G./Virgin, now share a special position in the industry. Distributors and retailers alike must realize that in supporting the independents, they are actually supporting their own businesses. The portion of the dollar base that goes to the independents cannot be allowed to shrink or disappear. The success of video in the next decade will depend upon the industry's commitment to selection in the stores and to maintaining a healthy competition among suppliers.

ROBERT BARUC Academy Entertainment

I first started in the home video industry by managing retail stores. At that time, over five years ago, I saw month after month the continuous release of bad movies. However, we had to worry about filling up the shelves. A year later I found myself as a manufacturer perpetuating the same issue I was complaining about the previous year.

LEONARD S. LEVY Fries Home Video

I know it's a cliché, but 10 years really seems like yesterday. I still feel the same excitement and the challenge that I experienced a decade ago when I helped put the Warehouse retail chain into the video business. Being on the supplier side for the past eight years with IVE and now Fries, I still fall back on the retail experience and relate to the desires of the consumer.

The consumer—then and now—is the real focal point of our efforts! The consumer wanted to be entertained, wanted to see movies at home. They still want to be entertained and their appetites are more varied than many in our industry are willing to accept and comprehend. I firmly believe the consumer demand will grow in the '90s and the TV screen, whatever its eventual size, will truly become the centerpiece for information, communication, education and entertainment in the home.

For those of us who were on the ground floor of home video it's fun to look back and realize we didn't really

have to be movie experts. We just needed more and more titles . . . the public took care of the rest. Now we've got the titles . . . maybe more than we need, but now we have to be creative marketers and solid merchants. That's the challenge of the '90s and I'm looking forward to it.

MARTIN GREENWALD Image Entertainment

Aside from the obvious in the "most significant memory" department—my Bar Mitzvah, the first time I had sex, my marriage, the birth of my daughter and my divorce—I guess I am supposed to address the question specifically to the home video entertainment market.

In 1983 Image Entertainment was bit by the laser videodisk bug. We were a pretty eclectic group of guys, with no direction, just trying to make a buck. Our first releases were "The Four Tops Live," "Mondo Cane," and "Debbie Does Dallas." The memory of running the 1983 operation with four people, one desk and two phones was—in a strange way—an awful lot of fun.

However, it is 20 times more fun in 1989. Image Entertainment now boasts 80 of the most dedicated people in the video industry. Next year we are planning to release 1,000 titles—from 57 license agreements—ranging from feature films to classic ballets and Yogi Bear. I am very proud of what we have accomplished.

RICHARD KLINGER King World Home Video

The home video business is uniquely challenging. It is a hard-goods business with no defined retail outlets. If you want to buy a book, you go to book store; if you want to buy aspirin, you go to the drug store—but, if you want to buy a non-theatrical special interest tape, where do you go?

The video "specialty" stores have consistently avoided any serious commitment to non-theatrical sell-through products. They remain the place to go to rent a movie. "Sell-through" to these stores means "E.T." or "Batman." The failure of video stores to market "specialty" product creates the challenge.

There is no question in my mind that "sell-through" video is a great business. But, even with the greatest idea for a video, marketing is the name of the game! Finding appropriate and clever new ways to sell video product will separate the winners from the losers. My advice to producers is, "If it can't be sold, don't make it."

AMY HECKERLING Director, "Look Who's Talking"

As somebody that likes to watch movies a lot, it's wonderful to have the explosion of so many films available now as opposed to waiting for TV to program it.

JEFFREY PEISCH, Vestron Video

As the recipient of dozens of video proposals every week, I'm constantly searching for polite ways to say no. One of my favorite methods these days is to simply explain to a would-be producer that "every human activity isn't necessarily meant to be turned into a video".

For example, do we really need a video on how to grow the perfect

lawn?! (Yes, I received this proposal.) Or how about a video called "Keepsakes Of The Past" that teaches us how to restore old trunks. (I'm not making this stuff up.) In only its third year, the American Video Conference is handing out awards in nearly 50 categories. That's more categories than the Oscars, which have been around for almost a century.

Of course, not every left-field idea is necessarily a bad idea. When news of Vestron's Shirley MacLaine video "Inner Workout" spread through the video trade, a collective laugh could be heard across the country. But the tide slowly began to turn and, almost overnight, a "tough sell" became a "hot property." To me, the success of Shirley MacLaine's video, highlights what's great about our young industry: you can take something completely new and different, promote the hell out of it, and turn it into a phenomenon.

AL MARKIM, VidAmerica

Way back in 1970 when I was first interviewed about home video, I made the bold prediction that one day soon people would be able to rent a movie and show it at home . . . on their television set! Not too many people agreed. I also suggested that video cameras would replace 8 millimeter film as the principal means of home movie-making.

In the 1990s I see several changes. First, I believe that in the near future camcorders will be priced under \$600 and eventually will penetrate more than 50% of all American homes.

Most homes will have collections of their favorite movies and all sorts of special-interest videocassettes. The family history will be fully documented and preserved on video. What we now call "sell-through" will have matured by the end of the decade to the point where videos will be sold wherever books, records and magazines are sold today. Picking up a video at the check-out counter or the corner stand will be commonplace. And, of course, the prices will be much lower than they are today.

RON BERGER, Rentrak Corp.

The '90s will be marked, in my view, by changes as rapid and as significant as those of the '80s in the marketing and distribution of video programming.

The consolidation of media giants will continue, ultimately resulting in improved marketing of creative product as book, periodical and music publishing are coordinated with theatrical, video and cable releasing to maximize awareness and overall revenue. "Batman," "E.T.," "Bambi" and similar promotions of the '80s will be dwarfed by campaigns in the '90s which will be coordinated from script to plush toys, from Hollywood to Moscow and the Ginza, promoted by studio organs from TIME to "Entertainment Tonight."

At the retail level, a breed of retailer not now existing in North America will, I believe, replace today's video rental, record and book retailer. This truly "super" store will offer a selection of video, music, book and computer software in the tens of thousands. The rapid growth of pay-per-view and of satellite-delivered features on virtually a continuous or on-demand basis, will cream off a siz-

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THE VIDEO DECADE 1980-1990

able portion of what today constitutes the most frequent video renters. A larger number of feature films will be offered at a "sell-through" price depriving video rental stores of what would otherwise have been their most lucrative revenues. And the combination of greater availability of top features through direct to home electronic delivery and of a larger quantity of features at sell-through prices sold principally by mass merchants will significantly reduce the overall number of visits by consumers to video rental outlets, sharply reducing the number of stores, and setting the stage for the "super" store I have described, where the true videophile, computer software and game maven, bibliophile and audiophile can congregate to experience culture and to locate that otherwise impossible to find "anything but top 20" titles.

DANNY KOPELS, Magnum Entertainment

Who are we? Where do we come from? Where are we going? These age-old philosophical questions take on a whole new meaning when applied to home video.

Out of the gate, home video rapidly became the rising star of entertainment with an almost vertical growth climb. Growth occurred in those early years so rapidly that there was very little anyone could do wrong. This made home video very attractive to anyone and everyone—on all levels—retail, production, distribution, duplicating and licensing. Many of the players had no business being in the business—but with such rampant growth, most mistakes were readily forgiven.

This is no longer the case. Growth—at least as far as new stores opening and new company start ups—has flattened out. Today, there is little room left for error.

The marketplace has become much more sophisticated. Time was, you could release any piece of "junk" on video, and it would sell. Not true today. Today's audience is far less forgiving. Today's films must be well-packaged and well-presented. And the film had better deliver what the box promises.

Where are we going? We are constantly confronted with changes in our industry. We are soon to confront the real threats of pay-per-view as well as new blockbuster titles going straight to sell-through (such as "Batman"). How can the rental store survive?

Home video's greatest strength is its readily available variety of entertainment. On any given day, the average video store in the U.S. offers a wider selection of entertainment than all the movies theaters, PPV services, pay-cable, basic cable and broadcast TV combined! But we must constantly remind the rental customer of this fact.

BARRY COLLIER, Prism Entertainment

The '80s were the decade primarily of revolution, where the video industry reached its embryonic potential. The '90s will be a period of evolution. We won't see an initial growth spurt like in the '80s, where new store openings, B product, etc. dominated. The '90s will be a much more stable environment... Studios, distribution system and retail base

will also have matured. The '90s will see a dominance of studio product, which will provide highest industry revenues. Blockbuster theatrical releases will be key.

Expected trends: The stronger, better-financed retailers, with their captive customer base, will evolve as Entertainment Centers, with not only video rental product but renting and selling videocassettes, selling computer software, audio cassettes, compact disks, all in one store. (These retailers) will get into the sell-through business, either themselves or via rackjobbers.

HERB FISCHER, MGM/UA

When I founded Major Concepts in 1980, the first line I had was MGM/CBS. The first product ever shipped by MGM/CBS was sent to my warehouse in San Diego. I vividly remember when the \$95,000 worth of product arrived, I was seriously concerned if I could move this product in a period of one to two months. My concern vanished quickly when I moved the product in 48 hours. At that point, I realized we had a business! The irony is that I have come full circle from being the first distrib-

utor in the country with MGM product, to working for MGM and having the same product.

Another ironic situation occurred when I was with CBS/Fox and we formed a company called Key Video. The basis of that company was to put United Artist product into the marketplace before the license expired. I am now with MGM, marketing the same product I introduced at Key Video. I guess there is a point here somewhere.

A post script to this story: When I represented MGM/CBS-Fox in 1980, the first customer I ever approached

to buy my product was Barry Rosenblatt, who at that time had three stores called Video Library. When I told Barry I was the distributor for MGM/CBS, his response was "sure, so is everybody else." In those days anybody who had a garage and a family of four or more was a distributor. Since then, Barry and I have both expanded our operations and shared some prosperous years together.

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Absolutely the Last Word on the '80s ENDTAPE

I enjoyed making my home video because I sat down for most of it. (I also just finished my eighth book—pretty good for somebody who's only read two).

Any time I can do a video or a movie sitting down, I will.
GEORGE BURNS

On a personal level, the video decade has been fabulous since it gives me the opportunity to own movies inexpensively and watch them over and over. I watch films going back to the silents right up to the latest releases. It's like going to the bookshelf and watching movies over and over again. You can study for a movie you're going to do . . . see how someone else handled the material. I've collected all the movies that were influential to me as a young person that got me going in movies. It's great to study and watch them again for the elements that I remember. You realize the power of film even more. During the '80s as more films began to become available I felt like a kid again.

As a professional, it's this enormously huge, important and powerful market that suddenly developed out of nowhere. Films are making more money in home video than in theatrical in many cases. It's had a profound effect on the business.

I don't think it's changed the way I do things. People don't rent a movie because it's easy to watch on TV. They rent a movie because it's great. I still shoot films in Panavision wide screen and I still frame for the theater and the theatrical audience. I don't think about video at that stage, except I'm careful that when my films do go out on home video I work with the video companies to ensure that they are representative of my point of view.

Home video does take a little bit of the magic and the mythological quality out of movies. When I was young you saw a movie and it was gone forever. There was no second life. Maybe it would show up on TV. But there are still films that I vividly remember that have not come to videotape. I still hold certain films in a mythical spot in my mind. Maybe because that's because I'm an old man.

If I had to go to a desert island with a few cassettes, I'd take "To Have And Have Not," "Only Angels Have Wings," "Rio Bravo," "El Dorado," a few Luis Bunuel films and the "Three Stooges" collection.

Depending on my mood, my own personal favorite is "The Thing." I'm real proud of it. I'm working on a few things currently but nothing that will start in the near future. Maybe I'll make a movie about some crazy killer who stalks the halls of Billboard.

JOHN CARPENTER, Director,
"The Thing," "The Prince Of Darkness," "They're Alive"

Home video has been marvelous for the Doors. It allows you see Jim Morrison performing live on stage at the Hollywood Bowl in 1968. There's Jim and the Doors tripping out right there in your living room. Put the video on, light up, put your feet on the couch, have your glass of wine...it's midnight and you can go where the Doors were. You can bring the past into your own house to watch and study. Fortunately the Doors were knowledgeable about film. We've found some new footage and probably there will be one last Doors video.



"Superman" and "Superwoman"—both will continue to fly high forever on home video.

I love video. I've got Marlene Dietrich and Josef Von Sternberg in my house. If I want to watch "The Blue Angel" or "The Compleat Beatles" . . . boom, there it is.

RAY MANZAREK, The Doors

Past VSDAs always conjure up great memories for me. I thought I'd never live through anything as exciting as the \$1,000 an hour giveaway that we did at Karl-Lorimar, but this year's Playboy Wet & Wild party provides a new definition of "customer relations." Trying to make deals soaking wet and half-naked with 13 bikini-clad Playmates around was, by far, a most unique and rewarding experiences.

JEFF JENEST, Playboy Home Video

In the past decade, millions of Americans who had fallen out of the habit of moviegoing have come back (by accessing movies in another way).

The amazing thing to me is this movie democracy that's developed . . . Before, it was only the movie mogul with a screening room who could watch movies at home. Now the guard at the studio gate and everybody else has access to the greatest motion picture libraries in the world.

As long as Hollywood keeps turning out movies that people want to see—and I have no reason to think they won't (they're very good at what they do)—I see rosy times ahead for everybody.

RON CASTELL, Blockbuster Entertainment

SEE YOU IN THE '90s—THE LAST VIDEO SHOWS

A selected list of frequently requested titles that were still not on videocassette as of fall 1989.

An Affair To Remember, Alexander's Ragtime Band, All Fall Down, All The Way Home, American Hot Wax, American Pop, The Americanization Of Emily, Anastasia, Annie Get Your Gun.

Battleground, Blithe Spirit (1945 version), Bread And Chocolate.

Cabin In The Cotton, Carmen Jones, Carousel, Carrie (1950), Cheaper By The Dozen, Claudine, Cooley High, Cover Girl, Cul-

De-Sac.

The Dark At The Top Of The Stairs, Designs For Living, Desk Set, Drive, He Said.

The Effect Of Gamma Rays On Man-In-The-Moon Mari-golds, El Topo.

F/M, Fantasia, Far From The Madding Crowd, A Farewell To Arms (1957 version), Force Of Evil, Forever Amber.

The Gang's All Here, Gentleman's Agreement, The Ghost And Mrs. Muir, Godspell, Gun Crazy.

Hail The Conquering Hero, Harvey, Having A Wild Weekend, Heaven Knows, Mr. Allison, Heavy Metal, Hell In The Pacific, Hi, Mom, The High And The Mighty, How Green Was My Valley, The Hucksters, Humoresque.

I Walk The Line, The Innocents, Inside Daisy Clover.

Jane Eyre (1948 version), Jet Pilot, The Jungle Book (1967 version).

The King Of Marvin Gardens.

Master, all-powerful ruler of Underground, sits atop shoulders of giant Blaster in "Mad Max Beyond Thunderdome."



Commando Cody, King Of The Rocketmen, reminds us that home video's future may look a lot like the distant past in the few short years before century's end.

Land Of The Pharoahs, Leave Her To Heaven, Libeled Lady, Lola Montes, The Long, Hot Summer (1958 version), The Long, Long Trailer.

McClintock, The Man In The Grey Flannel Suit, Man Of A Thousand Faces, Mourning Becomes Electra, My Cousin Rachel.

The Nanny, Nightmare Alley, Of Mice And Men (1939 version), The Old Man And The Sea, 101 Dalmations.

Pal Joey, A Patch Of Blue, Peppermint Soda, Peter Pan (1953 version), Peyton Place, Picnic, Pinky, Play It As It Lays, Porgy And Bess, Portrait Of Jennie, Pretty Poison.

Rancho Deluxe, Rich Man, Poor Man, The Road To Morocco, The Road To Singapore, The Road To Zanzibar, The Rose Tattoo.

The Scarlet Empress, The Sea Of Grass, Shanghai Express, Shock Corridor, Since You Went Away, The Snake Pit, Snow White And The Seven Dwarfs, The Solid Gold Cadillac, The Song Of The South, Sons And Lovers, Sorcerer, Summer And Smoke, A Summer Place, Sunrise, Susan Lennox: Her Rise And Fall, The Swan, Sweet Bird Of Youth.

The Tall T, Tarzan And His Mate, Tea And Sympathy, The Teahouse Of The August Moon, The Thorn Birds, Three



You don't have to be thin to be fit in "Women At Large."

Coins In A Fountain, The Three Faces Of Eve, Tobacco Road, Two-Faced Woman, Two-Lane Blacktop.

Up The Down Staircase.

The V.I.P.s, The Valley Of Decision, The Valley Of The Dolls (1967 version).

White Dog, Without Love, A Woman Under The Influence, Yanks, You Can't Take It With You.

Discontinued Movies: These titles were made available on videocassette at one time but have been withdrawn from manufacture. Thus, copies are difficult to find.

Becket, The Day Of The Locust, The Fortune Cookie, The King And I, Laura, A Letter To Three Wives (1949 version), Love Is A Many-Splendored Thing, The Killing Of Sister George, Room At The Top, They Shoot Horses, Don't They?, Tom Jones.

Courtesy of "The Book Of Video Lists" by Tom Wiener, Madison Books, 1990 Edition.

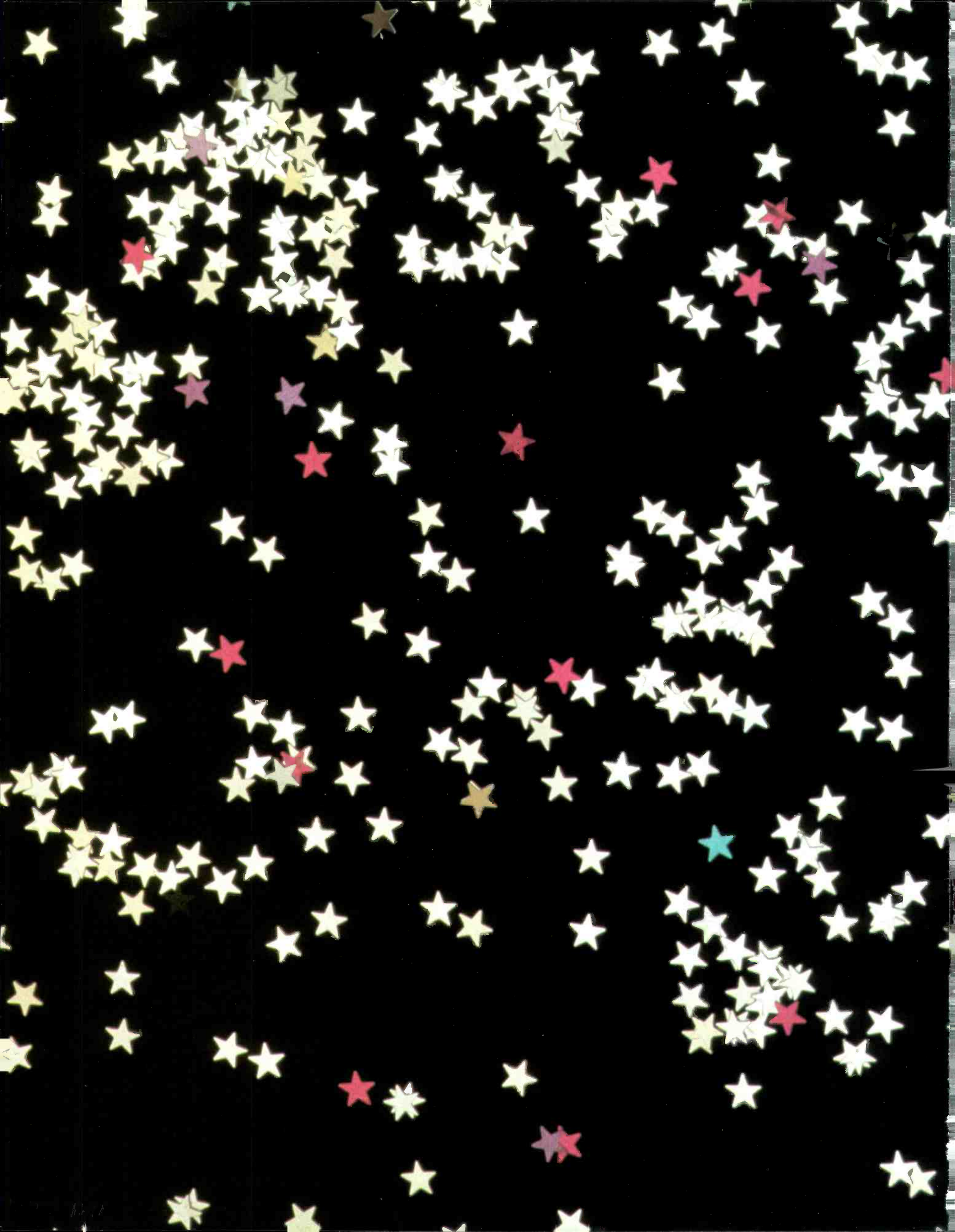
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THE DEER HUNTER	OUT OF AFRICA
THE DOORS	SCARFACE (1983)
DRAGNET (1987)	THE SECRET OF MY SUCCESS
THE DREAM TEAM	SOMEWHERE IN TIME
FLETCH	THEY LIVE
FLETCH LIVES	TWINS



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A UNIVERSE OF STARS IN THE 90'S.

ELLEN BARKIN
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the next decade will be even brighter.
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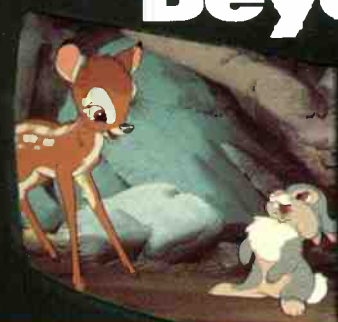
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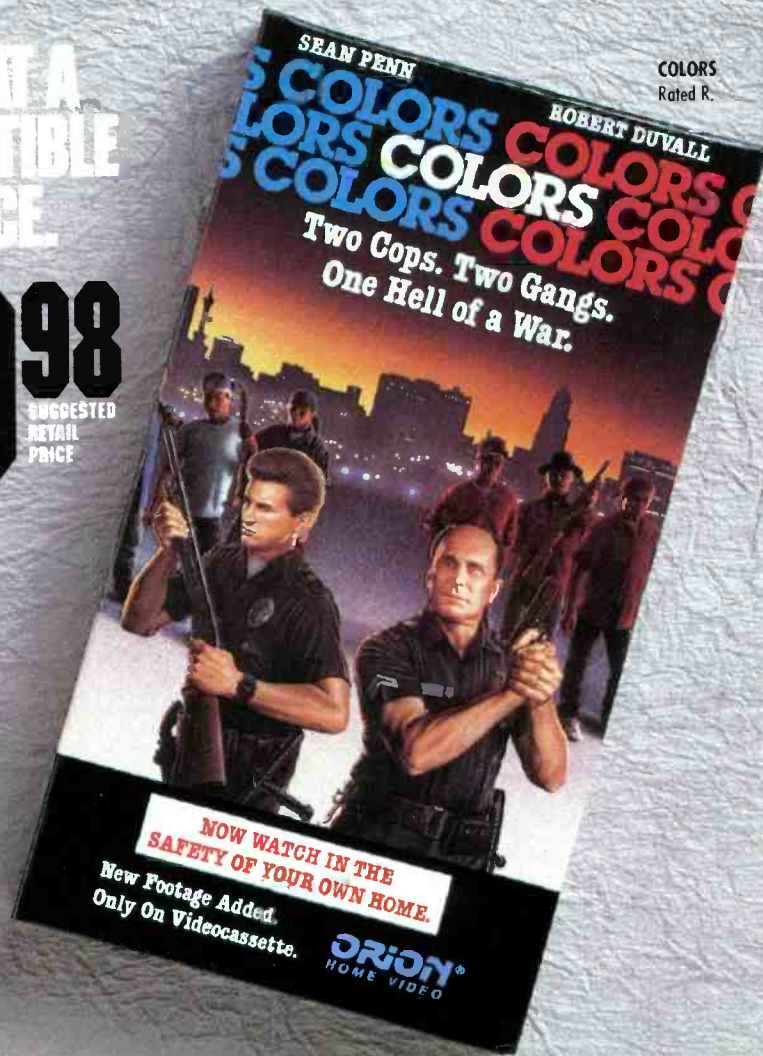
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CHERRY 2000
Rated PG-13.



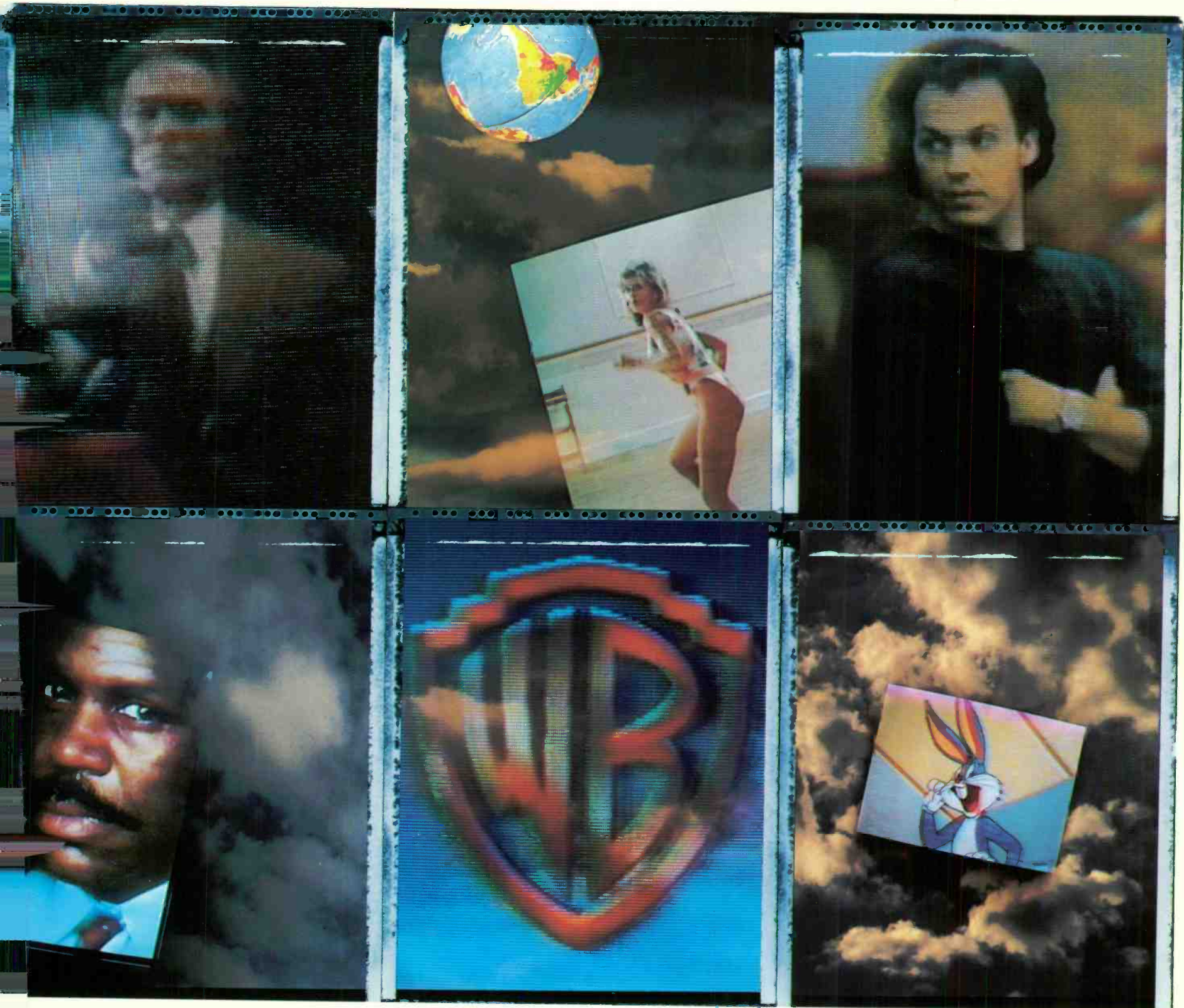
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THE WHOLE WORLD IS WATCHING.

Irish Chain Maps Global Market Role

BY KEN STEWART

DUBLIN—Xtra-vision, the 7-year-old video rental chain that accounts for almost 40% of the Irish market, plans to increase its store count from 242 outlets worldwide to 1,000 by the end of 1991. It recently acquired two U.S. chains, Videosmith in Boston and Video Library in New Hampshire, totaling 42 outlets (Billboard, Dec. 16).

Speaking from the company's head office in Greenhills, Ireland, financial director and president of Xtra-vision Corp. Herbie Boyle outlined the chain's expansion plans.

"In the short term, we plan to expand Videosmith and Video Library," he said. "We bought them on an earn-out situation, but up-front payments came to about \$5 million. If the principals in both companies make their profit targets, that could rise to about \$10 million.

"They have a certain level of fixed overheads, which we need to spread over a larger number of stores," Boyle said. "Beyond that, obviously America is the land of opportunity, especially in the video industry. It's the most developed market. Since articles about us appeared in the U.S., a number of opportunities have come to us. Where it makes strategic sense, we will be looking at perhaps making some more acquisitions."

At this stage, Boyle said, Xtra-vision intends to stick with video retailing, rather than expand into new areas.

Richard Murphy started the company with \$38,000 when he was in his early 20s. The money was compensation for a serious foot injury sustained in a motorbike accident while he was working as a courier.

He used the money to open a video rental shop in the Dublin suburb of Ranelagh, which led eventually to the introduction of the Xtra-vision brand name.

The company has been listed on the Irish stock exchange since May. Shares, originally offered at 48 pence (U.S. 75 cents), have just about doubled in value.

A recent Irish rights issue raised some \$15.3 million, which funded the U.S. purchases.

"There are plans to raise money in the States," Boyle said. "NASDAQ would be one of a range of options, but there's nothing firm at the moment."

Confirming that they had discussions with Merrill Lynch regarding the sale of American depositary receipts, Boyle called ADRs "a possibility. We're looking at all options and we'll be talking to Merrill Lynch again."

Boyle said that video chains are cheaper to buy in the U.S. than in the U.K. "I think the main reason for that is you have a number of companies in the U.K. chasing the same video chains and bidding up the price," he said. "We just think there are more opportunities in the States. Certainly we're going to be a big player in the U.K., but we feel we have a greater spread now that we're in the U.S. The fund of knowledge you get from being in other markets is a great benefit to us."

In the U.S., according to Boyle, "you can buy at various prices be-

tween 50% and 75% of turnover; in the U.K., it's somewhere around 100% to 150%. Another bonus is there's no sales tax in New Hampshire. The U.K. and Ireland also impose a 15% and 25% value-added tax, respectively."

In the U.S., Xtra-vision is concentrating on suburban markets. "Videosmith has been in what you would call more up-market areas up to now," Boyle said. However, "they opened one store in a lower-income area and it went very successfully. People tend to have less disposable income but more time, and video rental being a cheap form of entertain-

ment, we think there will be slightly more buoyancy in those markets."

Boyle will spend one week every month in Boston overseeing the U.S. operations.

"We can bring our expertise to bear on the [U.S.] market," Boyle said. "From what we've seen in the U.S., I don't think they are any more advanced than we are. We have well-developed computerized systems. We would like to develop the Xtra-vision branding in the States. Obviously that's a little down the road, but that would be our goal."

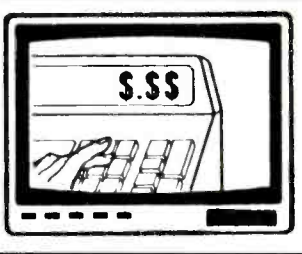
In the short run, Xtra-vision will try to capitalize on the brand image

already built up in the Boston and New Hampshire markets by Videosmith and Video Library.

"There aren't too many major players in the U.S., apart from Blockbuster," Boyle said. "We've met them a few times. They're an excellent organization with nearly 1,000 stores. They're in the U.K. now in a small way, but I think they have major plans for the whole world."

Xtra-vision's concept "is slightly different from Blockbuster's," according to Boyle. "We tend to go for smaller stores, more suburban locations, though we're now going to (Continued on page 52)

STORE MONITOR



by Earl Paige

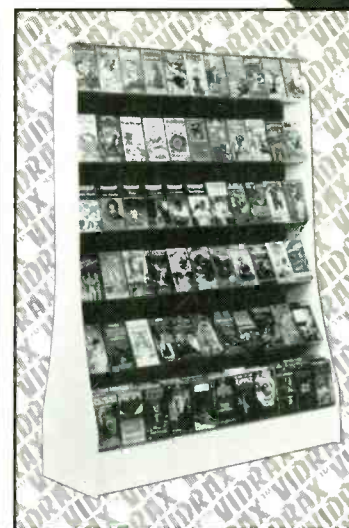
VIDEO VENDING: Delivering video via vending machines has had its share of bad raps—so much so that when an operation is running smoothly, it's kind of unusual, says Michael Malet, VP sales at Keyosk Video Rental Centers in Southern California. The firm has machines in 29 supermarkets—including Hughes Markets, Alpha Beta, and Ralphs—using a credit card generated self-service unit. Malet sees the firm's success as a breakthrough not only in vending, but in opening up grocery stores in a market that has lagged far beyond the rest of the country, where supermarkets have moved vigorously into home video. "Grocery chains have thought they had to put in a department, or be racked, but we're seeing them accept the idea of vending machines," says Malet. Most Keyosk machines are 184-movie capacity, and a new model holding 136 is about to roll out of the firm's Florida factory. "The machine is the easy part now," says Malet of the long-stalled video vending machine market. The machines didn't work. That's all changed. Ours is very user-friendly—we have few malfunctions, everything is going smoothly." While critics can charge that Keyosk reduces the video rental to a very cold and impersonal level, Malet says, "That's true to some extent, but people love the convenience of a 24-hour service right inside the grocery store. We work very closely with the store managers. Problems are taken care of immediately. They love the service." Now the challenge is filling the units. "We are looking at servicing them at night," says Malet, referring to the horrendous traffic problems in Southern California. A chief marketing tool for Keyosk is to have the very latest releases. Also competitive pricing. The offer at one Hughes location is \$1.99 for one movie Tuesdays-Thursdays with a second or third movie 99 cents each; Fridays-Mondays price is \$2.49 then \$1.25 on the next two. Malet claims people very seldom end up getting their credit card charged for the \$75 if movie is not returned within seven days. "In fact, we have some machines where we have never even had a late charge." Everything is computerized and geared to Visa and Mastercard.

SIZING UP MARKETS: It's a big topic of late, wondering if video store saturation has reached critical mass. Joe Johnson, head of the video arm at Mid-Continent Video, Sioux Falls, S.D., sees the whole question of video store overbuilding and market saturation as dependent on subjective factors. Operating under the Poppingo Video banner—which dates back to the mid-'80s frenzy and the company by that name in Wichita—Johnson's firm has 14 stores in an overall market of 250,000 population. "Our plan is to dominate this market," he says of threading throughout the area into all types of retail areas. He sees the market

as fairly isolated with no national chains moving in yet, and competition mainly from the grocery and drug stores. Poppingo has three sizes of stores: "Our 1,400 square foot to 1,500 square foot is for niche locations, a strip center, or commercial complex. Our general purpose size is 3,000 square feet, for a neighborhood with a main artery nearby." Then the 5,000 square foot-6,000 square foot superstore is geared for high visibility or anchor locations, where Poppingo is looking at adding audiobooks for rent and a lot more sell-through via a rackjobbing test going on with Commtron Corp.

BLOCKBUSTER IN L.A.: Possibly nowhere in the U.S. is build-up competition as fierce as in Southern California, where the force of Blockbuster Entertainment's expansion in the sprawling Southland is finally being felt on several fronts, say sources. Billboards are up on the freeways, and in newspapers a cross-marketing campaign with NEC for large screen projectors announces for everyone what many retailers see all too dramatically. "They're opening right across the street from us," says David Saulog, operations staffer with a three-store 20/20 Video franchisee, part of a chain many list as No. 3 in the market even though there are only 19 total units. The site he identifies is on Ventura Boulevard in Studio City, where 20/20 is already next door to a Wherehouse and just a block from Music Plus. Another 20/20 franchisee, Mary Coley, director of operations at Giant Video, also identifies a Blockbuster "coming in a mile from us in Hollywood." All of this marks an inexorable movement into the center of the market, confirms Liza Penley, marketing manager for UI Video Store, Denver, the private firm spun out of the United Cable and United Artist Entertainment merger.

While still a long way from a target of 100 stores in the Southland, the Blockbuster fill-in is mainly on three fronts, say Penley and others. UI just opened its latest Blockbuster franchise units in El Monte and Burbank. Earlier openings this year by UI were in Arcadia, La Canada, Mission Hills, San Gabriel, and La Puente. Most central market activity is corporate, the buildup starting early this year in Bellflower. Penley says coordination with corporate in marketing activities is via Leana Langer, regional marketing manager, in San Diego, with Penley emphasizing the importance of "working with corporate wherever we can." The full extent of UI's plans were detailed earlier by Chuck Correll, director of marketing (Billboard, Dec. 16). A third front of expansion in Southern California is in conversions of Major Video outlets, already in the market prior to the Blockbuster's merger with the Las Vegas firm. Still another level of expansion is from relatively new franchisees. Along the very northern rim of the market, in Lancaster and the high desert, Major Video founder-cum-franchisee Hank Cartwright, via MV Entertainment, has just opened the firm's first Blockbuster outlets (Newhall and Moreno Valley) with conversions of three previously opened Major Video stores set in Lancaster and Palmdale. Gary Moore, former president of Major Video, is another franchisee and is opening Blockbuster stores in Victorville.



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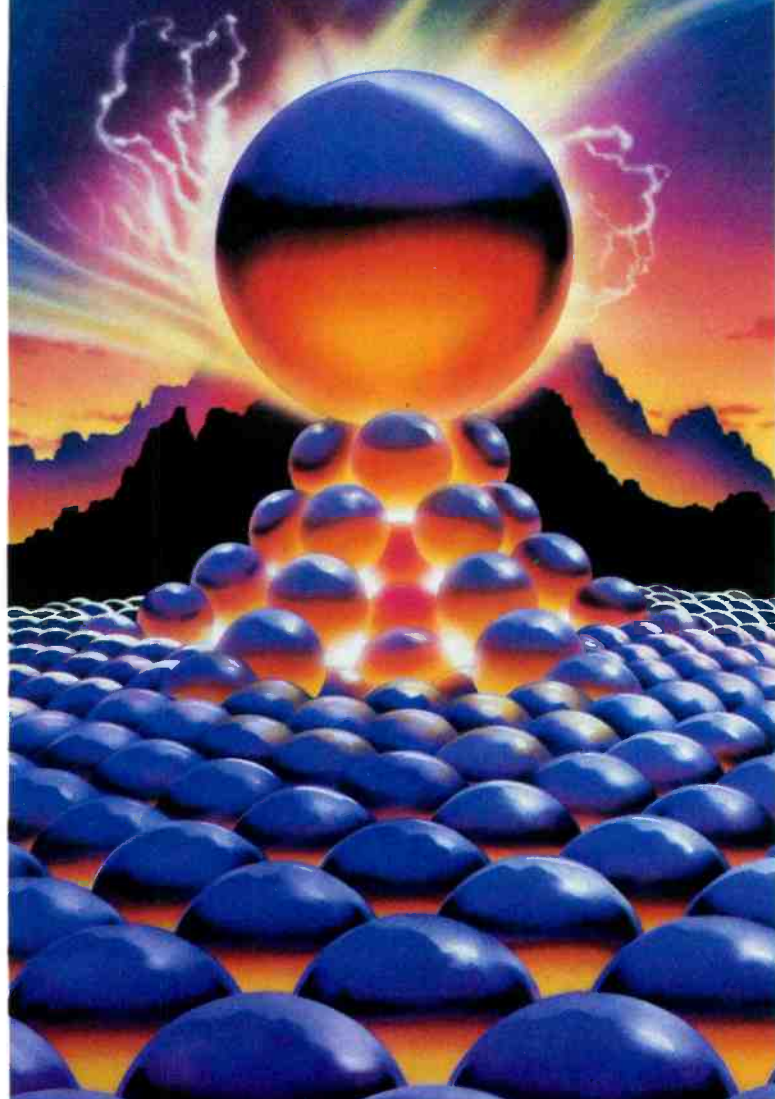


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FOR WEEK ENDING JANUARY 6, 1990

Billboard

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TOP VIDEOCASSETTES RENTALS

Compiled from a national sample of retail store rental reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating
				★★ NO. 1 ★★			
1	1	5	BATMAN	Warner Bros. Inc. Warner Home Video 12000	Jack Nicholson Michael Keaton	1989	PG-13
2	3	4	GHOSTBUSTERS II	RCA/Columbia Pictures Home Video 50163-5	Bill Murray Dan Aykroyd	1989	PG
3	2	6	SCROOGED	Paramount Pictures Paramount Home Video 32054	Bill Murray	1988	PG-13
4	4	5	K-9	Universal City Studios MCA Home Video 80880	James Belushi	1989	PG-13
5	7	7	SAY ANYTHING	CBS-Fox Video 1701	John Cusack Ione Skye	1989	PG-13
6	6	7	THREE FUGITIVES	Touchstone Pictures Touchstone Home Video 950	Nick Nolte Martin Short	1989	PG-13
7	5	11	WORKING GIRL	CBS-Fox Video 1709	Melanie Griffith Harrison Ford	1988	R
8	8	10	WHO FRAMED ROGER RABBIT	Amblin Entertainment Touchstone Home Video 940	Bob Hoskins Christopher Lloyd	1988	PG
9	9	16	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R
10	10	11	MAJOR LEAGUE	Morgan Creek/Mirage Prod. Paramount Home Video 32270	Tom Berenger Charlie Sheen	1989	R
11	12	11	THE DREAM TEAM	Universal City Studios MCA Home Video 80882	Michael Keaton	1989	PG-13
12	11	10	PET SEMATARY	Paramount Pictures Paramount Home Video 1949	Fred Gwynne Dale Midkiff	1989	R
13	13	8	LEVIATHAN	MGM/UA Home Video 901624	Peter Weller Richard Crenna	1989	R
14	15	7	CHANCES ARE	RCA/Columbia Pictures Home Video 90207-9	Cybill Shepherd Robert Downey, Jr.	1989	PG
15	16	8	DEAD CALM	Warner Bros. Inc. Warner Home Video 11870	Sam Neill Nicole Kidman	1989	R
16	14	17	BEACHES	Touchstone Pictures Touchstone Home Video 797	Bette Midler Barbara Hershey	1989	PG-13
17	18	8	SCANDAL	Miramax Films HBO Video 0332	John Hurt Joanne Whalley-Kilmer	1989	NR
18	20	4	THE MIGHTY QUINN	CBS-Fox Video 4761	Denzel Washington Robert Townsend	1989	R
19	17	18	THE NAKED GUN	Paramount Pictures Paramount Home Video 32100	Leslie Nielsen	1988	PG-13
20	NEW		SEE NO EVIL, HEAR NO EVIL	RCA/Columbia Pictures Home Video 70223-5	Gene Wilder Richard Pryor	1989	R
21	19	8	DEAD-BANG	Warner Bros. Inc. Warner Home Video 658	Don Johnson	1989	R
22	21	16	BILL & TED'S EXCELLENT ADVENTURE	Orion Pictures Nelson Home Entertainment 8741	Alex Winter Keanu Reeves	1988	PG
23	23	7	TROOP BEVERLY HILLS	RCA/Columbia Pictures Home Video 90205-7	Shelley Long	1989	PG
24	25	20	TEQUILA SUNRISE	Warner Bros. Inc. Warner Home Video 11821	Mel Gibson Michelle Pfeiffer	1988	R
25	26	5	SHE'S OUT OF CONTROL	RCA/Columbia Pictures Home Video 620912-4	Tony Danza Amy Dolenz	1989	PG
26	22	6	ERNEST SAVES CHRISTMAS	Touchstone Pictures Touchstone Home Video 953	Jim Varney	1988	PG
27	28	13	THE LAND BEFORE TIME	Amblin Entertainment MCA Home Video 80864	Animated	1988	G
28	31	11	CRIMINAL LAW	Hemdale Film Corp. HBO Video 0211	Gary Oldman Kevin Bacon	1989	R
29	24	14	COUSINS	Paramount Pictures Paramount Home Video 32181	Ted Danson Isabella Rossellini	1988	PG-13
30	27	15	SKIN DEEP	Morgan Creek Productions Media Home Entertainment M012336	John Ritter	1989	R
31	29	14	HER ALIBI	Warner Bros. Inc. Warner Home Video 11835	Tom Selleck Paulina Porizkova	1989	PG
32	30	13	CYBORG	Cannon Video Warner Home Video 31030	Jean-Claude Van Damme	1989	R
33	33	12	BAMBI	Walt Disney Home Video 942	Animated	1942	G
34	32	12	LEAN ON ME	Warner Bros. Inc. Warner Home Video 11835	Morgan Freeman	1989	PG-13
35	34	14	FLETCH LIVES	Universal City Studios MCA Home Video 80181	Chevy Chase	1989	PG
36	35	3	VAMPIRE'S KISS	Hemdale Film Corp. HBO Video 0340	Nicolas Cage Maria Conchita Alonso	1989	R
37	NEW		ROAD HOUSE	MGM/UA Home Video 901703	Patrick Swayze Ben Gazzara	1989	R
38	37	6	MISS FIRECRACKER	HBO Video 0330	Holly Hunter Mary Steenburgen	1989	PG
39	40	19	THE 'BURBS	Universal City Studios MCA Home Video 80878	Tom Hanks	1989	PG
40	36	3	SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS	Cinecom Pictures Virgin Vision 70164	Jacqueline Bisset Ray Sharkey	1989	R

◆ 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 of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 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 nontheatrical titles.

Super Club Chain Debuts Suburban Texas Store

BY CHARLENE ORR

GARLAND, Texas—Super Club N.A., which made a splash in 1989 by acquiring two major record chains and two regional video chains, held the grand opening of its first new store in this eastern Dallas suburb Dec. 14.

The new 20,000-square-foot combo store, called Rhythm And Views, combines a large selection of video and audio, as well as books and magazines, a children's theater, and a snack bar. The new store is the first of three Rhythm And Views locations Super Club hopes to open in the Dallas area in the next year.

"[Garland] has excellent demographics and community spirit, and its close proximity to the home office [4560 Beltline Rd., Dallas] helped us make the choice," Landa Miller, Super Club's director of corporate communications, said. Garland has a population of 182,000 and is 12 miles from Dallas proper. The store is in a building that formerly was a clothing outlet, at the corner of a strip mall.

A second store, and possibly a third, will open in the next year in the Dallas area, Miller said, although no further locations have been decided upon at this time.

"We really don't have a specific team that researches the areas," she said. "[Super Club CEO] Darrell Baldwin and his people are out getting a feel for the markets. We are continuing to analyze and come up with other possibilities. But we first have to look at the regional characteristics to provide what the consumers want. That's Super Club's ultimate goal."

Garland mayor Ruth Nicholson, who attended the grand opening ceremonies, called the store a "step forward" in bringing entertainment to her bedroom community. Many Garland residents drive into Dallas for their work and after-hours socializing.

A block away from a major Blockbusters video outlet, a chain that is widespread in the Dallas area, the store should bring more healthy competition into the market, Miller said.

"We're not here to take anyone's business," she said. "We're here to stimulate competition, to offer another means for consumers to get what they want in terms of entertainment—all under one roof."

Although Super Club refuses to call it a pilot, the store is operating on a "hit and miss" basis, where the inventory mix is subject to change as are percentages of merchandise on hand.

"We don't really have a concrete figure on the percentage of audio to video," Miller said, "and we probably won't. Let's say we have a good mix of each."

"We have a major commitment to both audio and video, giving each equal billing," Baldwin said in a statement. "Yet we really can't say at Rhythm And Views that 50% is audio and 50% is video because in addition to that, we offer other home entertainment software. What we have now is not a pattern. Our product mix

(Continued on page 53)

SCOTT BAIO
KELLEY VAN DER VELDEN
CHRISTOPHER PLUMMER

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Toll-Free Number Offers Shoppers Tips For Vid-Gift Buying Waldenvideo Introduces Phone Service

BY JO ANN GRECO

NEW YORK—Waldenvideo, the video arm of Waldenbooks, has introduced Walden Recommends, a toll-free number (800-322-2000) that allows customers to do their video shopping over the phone and in consultation with a group of specially trained experts dubbed "video advisers." The service went on-line in mid-November, just in time to appeal to the rush of confused and harried holiday shoppers.

The service was originally designed to assist video gift giving. According to Beth Bornhurst, director of specialty merchandise for Waldenbooks, the process involves a series of questions designed to draw out a profile of the gift receiver, and of his or her tastes. "We'd probably start by asking if the gift is for a male or female," she says, "and then take it from there."

Video advisers have access to a computerized series of cross-referenced databases, comprising 15,000 titles and 20 or so categories, including sports, drama, musicals, comedy, adventure, and exercise. Callers can also ask for a list of movies starring a specific

actor.

Although the service has been up since November, Bornhurst says no breakout of the volume of calls has yet been made. The hot

'We'd ask if the gift is for a male or female'

line is an extension of a feature in Waldenvideo's catalog that allows

subscribers to specifically request titles that are not among the 600 listed, as well as the "Just Call" program in effect at the 1,100 Waldenbooks video outlets, that invites customers to call in and place an order for a video that is not on the shelves.

"Basically," Bornhurst says, "this is an enhancement of our existing special order programs in place for both books and videos. Waldenbooks has always placed a heavy emphasis on the availability of special order."

FOR WEEK ENDING JANUARY 6, 1990

Billboard

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TOP KID VIDEO SALES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE Copyright Owner, Manufacturer, Catalog Number	Year of Release	Suggested List Price
★ ★ NO. 1 ★ ★					
1	1	12	BAMBI Walt Disney Home Video 942	1942	26.99
2	2	14	THE LAND BEFORE TIME Amblin Entertainment/MCA Home Video 80864	1988	24.95
3	4	5	RUDOLPH THE RED NOSED REINDEER Family Home Entertainment 27309	1989	14.95
4	3	64	CINDERELLA Walt Disney Home Video 410	1950	26.99
5	6	7	FROSTY THE SNOWMAN Family Home Entertainment 27311	1989	14.95
6	5	11	TEEN MUTANT NINJA TURTLES: KILLER PIZZAS Family Home Entertainment 27314	1989	14.95
7	7	7	SANTA CLAUS IS COMING TO TOWN Family Home Entertainment 27312	1989	14.95
8	8	12	HOW THE GRINCH STOLE CHRISTMAS! MGM/UA Home Video M201011	1966	14.95
9	10	32	TEEN MUTANT NINJA TURTLES: THE SHREDDER ... Family Home Entertainment 23981	1987	14.95
10	12	47	TEEN MUTANT NINJA TURTLES: HOT RODDING ... Family Home Entertainment 23980	1989	14.95
11	9	70	CHARLOTTE'S WEB Hanna-Barbera Prod. Inc./Paramount Home Video 8099	1973	14.95
12	15	3	THE LITTLE DRUMMER BOY Family Home Entertainment 27315	1989	14.95
13	13	10	WINNIE THE POOH: NEW FOUND FRIENDS Walt Disney Home Video 902	1989	12.99
14	17	116	LADY AND THE TRAMP Walt Disney Home Video 582	1955	29.95
15	11	10	WINNIE THE POOH: THE WISHING BEAR Walt Disney Home Video 920	1989	12.99
16	14	223	DUMBO ♦ Walt Disney Home Video 24	1941	29.95
17	16	10	WINNIE THE POOH: THE GREAT HONEY POT ROBBERY Walt Disney Home Video 903	1989	12.99
18	19	118	AN AMERICAN TAIL ◊ Amblin Entertainment/MCA Home Video 80536	1986	29.95
19	20	62	TEEN MUTANT NINJA TURTLES: HEROES ... Family Home Entertainment 23978	1988	14.95
20	18	4	HOW THE FLINTSTONES SAVED CHRISTMAS Hanna-Barbera Home Video HB 1156	1989	9.95
21	21	6	RESCUE RANGERS: CRIMEBUSTERS Walt Disney Home Video 923	1989	12.99
22	NEW		DISNEY SONGS: VERY MERRY CHRISTMAS SONGS Walt Disney Home Video 412	1988	14.95
23	24	32	NUTS ABOUT CHIP 'N' DALE Walt Disney Home Video 447	1989	14.95
24	23	11	TOM AND JERRY'S 50TH BIRTHDAY CLASSICS Turner Entertainment Co./MGM/UA Home Video M201664	1989	14.95
25	22	51	THE JETSONS MEET THE FLINTSTONES Hanna-Barbera Home Video 1119	1987	29.95

♦ 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 of at least 25,000 units or \$1 million at suggested retail for nontheatrical titles. ◊ ITA platinum certification for a minimum sale of 250,000 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 nontheatrical titles.



Jeff Tuckman

As the year draws to a close, we can look back and reflect on how video has become such an important part of our daily life. To settle in for the holiday season, we have the following new releases to enjoy.

The summer of 1989 brought us major hit movies that broke all records at the box office. **WHEN HARRY MET SALLY** very quietly grossed over 90 million dollars. While other movies got more attention from the press, this terrific film had adults going back time and time again. This movie has heart and character. I have been going to delicatessens for years, and never knew how potent turkey on rye was. Rob Reiner cast his mother in the delicatessen scene and she is perfect when she is ready to order and says, "I'll have what she is having." As couples walk out of a theater after seeing a motion picture, often they are silent, stunned, or disinterested. With this film couples were talking to each other, holding hands, and communicating. They got the point of the movie.

NIGHTMARE ON ELM STREET 5 continues Freddy Kruger's rise as a superstar in the world of horror. With this release the nightmare series will be approaching one million cassettes sold. In 1985 when the nightmare series began it caught the public by surprise. The formula was simple. Take a group of teenagers give them all bad dreams, and graphically show the dreams to be real. When *Nightmare On Elm Street 5* was to be rated, two scenes had to be edited out to keep the R rating. The unrated version with the scenes restored will also be available. It takes Robert Englund four hours to put on his Freddy make-up. This leaves him in a bad disposition, and now he is ready to become Freddy.

STAR TREK 5 THE FINAL FRONTIER has Kirk and the crew of the enterprise hijacked, and not to Cuba. William Shatner co-wrote and directed this latest adventure in the Star Trek series. All our favorite characters are still with us in Star Trek 5. Spock, Bones, Scotty, Sulu, Uhura and of course Kirk are all back in this motion picture. The enterprise goes through uncharted space in search of the supreme being. The special effects add to what we expect from the Star Trek adventure. Trekkies can be beamed into this video December 20.

WEEKEND AT BERNIE'S caught the critics off guard with its success at the box office. Andrew McCarthy and Jonathon Silverman play accountants who uncover evidence of embezzlement and inform their boss Bernie. The only problem is that it is Bernie who is stealing to pay off his "associates." Bernie invites the boys to spend a weekend at his beach house. Before they get there he is murdered, and when they arrive they are panic stricken. They feel that they will be blamed for the murder, so they prop up Bernie to make him look alive. Terry Kiser who plays Bernie spent hours in front of a mirror working on how to look dead and stiff. This movie makes no social statement, just pure fun and enjoyment.

BAKER & TAYLOR MARKETING TIPS: Manufacturers spend millions of dollars on posters, stand ups, counter cards, mobiles, banners, flyers and other point of purchase. Retailers rarely use these tools in their stores. Shopping at the local video store should be fun.

Merchandising within your store should be your way of effective advertising and selling. Categorizing by genre is a simple and easy way to merchandise. Space restrictions can alter how many categories any store can display. Why not try something different. If you have the space, make up new categories for your customers. An example of this would be not just how-to, but exercise, instructional, wrestling, war, religious, performing arts, just like a book store. As the Academy Awards approach in April, why not set up an Academy Awards section of videos. You could then have the best picture, actress, and actors easily available for your customers. We have to remember that the video store is the closest place to Hollywood and the movie business your customers will come to. Be as passionate about marketing within your stores as your customers are about their movies.

MUSIC ON VIDEO:

Eleven titles on the top 40 Billboard Video Cassette Sale Chart are music. The retail price of music on video is usually lower than the price of concert tickets. This month MCA music video has introduced some hot artists for all of us to enjoy on home video.

BOBBY BROWN "HIS PEROGATIVE" showcases his many talents such as dancing as well as singing. Included on this video are his hits *Girlfriend*, *Don't Be Cruel*, *Every Little Step*, and a live recording of *My Perogative*. This video represents Bobby's energy and talent.

JODY WATLEY "VIDEO CLASSICS VOL. 1" is very, very hot! Featuring *Looking For A New Love*, *Don't You Want Me*, *Real Love*, and *Friends*. Her latest album **LARGER THAN LIFE** has gone platinum and her fans got to see her on tour this year.

THE JETS "AIRPLAY" includes their hits *You Got It All*, *Make It Real*, *Crush On You*, and *You Better Dance*. The Jets are a family that plays together and stays together.

NEW EDITION "PAST AND PRESENT" covers their career from Bobby Brown's singing on *Mr. Telephone Man*, to *Count Me Out*. Also included are *Crucial* and *Boys To Men*. Their fans have remained loyal throughout the years.

SLEEPER OF THE MONTH:

This is not just another exercise video. **RITA MORENO NOW YOU CAN** is an excellent program that not only will help get you in shape, but let's us have fun at the same time. The women in this workout range in age from 22 to 65. The aerobics are very easy to follow, and they start out nice and slow. The video is colorful and is beautifully shot. It is very easy on your eyes and ears. There are no floor exercises. What also separates this video from the others, is that Rita speaks to us about beauty and fitness, and encourages the viewer to listen to their body. If you can not do ten stretches it is okay, do as much as you can, and make your best effort. She ends the tape with a "Cool Up," so when it is over you feel good about yourself and the workout. Every time we workout it is going to be a celebration. With this tape you will get results. Retailers: Try it, you will like it!

All things considered

Jeff can be heard the last Friday of every month on Roy Leonard's "Monthly Video Show" WGN Radio, 720 am in Chicago. Jeff can also be heard every Thursday morning on Roy's weekly update of the latest video releases.



BAKER & TAYLOR Video
a GRACE Distribution company

If you have any questions for Jeff on videos you cannot find or news about the industry, write to:

Jeff Tuckman
Baker & Taylor Video
8140 N. Lehigh
Morton Grove, IL 60053

IRISH CHAIN MAPS ROLE
(Continued from page 49)

larger, smaller stores. We tend to believe that 2,000 to 3,000-square-foot stores are more ideal for us, whereas in the past we've been concentrating on 1,000 square feet."

In New Hampshire, Xtra-vision inherited a rent-to-own scheme for VCRs. "I think that's something peculiar to New Hampshire, which is very much a blue-collar state," said Boyle. "Rent-to-own works there because of the lower disposable income groups, but I don't think it will work in Massachusetts or across the States."

In addition to Xtra-vision's U.S. expansion plans, the company is also eyeing growth in Europe. "Penetration levels are still very low in Europe," Boyle said. "Italy is in single figures. In 1988, it was only 9%, Portugal 14%, Austria and Belgium 20%, France 22%."

Xtra-vision's next European move is the imminent acquisition of a north of England video chain.

"In the U.K., we're based in London," he explained. "We feel we need somebody in the north and midlands, and we will also be appointing a representative in Scotland. So it's a kind of three-pronged attack on the U.K. market—the south, the north, and Scotland."

Xtra-vision is also involved in a racking/leasing operation in Europe.

"The concept behind racking is to get downstream income on our videotapes," said Boyle. "We put the major hit titles into our own shops for a period and then out into the leasing business. So, because we're able to carry it through to our video library network, the actual standing cost of tapes going into leasing is quite low. Leasing is very profitable for us. It's a different business, though."

SUPER CLUB CHAIN DEBUTS SUBURBAN TEXAS RHYTHM AND VIEWS STORE

(Continued from page 51)

may shift as we gain experience in any given market. Overall, we want to be flexible and able to respond directly to the needs and desires of our customers."

Another area in which the company may exhibit flexibility is the name of the outlets. According to Miller, it is possible that Rhythm And Views will not be the name of each store in the chain.

"We have to find what's appropriate for the particular demographics," she said. "If another name will be better, we'll use that name. Our goal is to be flexible and best in a particular market. We want to provide what people want and relate to in serving our function, businesswise."

Likewise, the 352 other stores recently acquired by Super Club N.A., including the record chains Turtles and Record Bar as well as Video Towne and Movietime/Alfalfa, will retain their original names unless market trends dictate change.

"We will not issue directives on what they can or can't carry," Miller said. "All the stores will operate as usual with their management in place. Of course, the bottom line is profit, but whatever works for the consumer is what we want."

The acquired properties will keep their present inventory as well as their present name.

"We have a Record Bar at Prestonwood [a North Dallas shopping mall]," said Miller, "but we want them to operate in the same success-

ful mode. If we change anything, it will be to expand the present operation. Rhythm And Views is a totally separate concept. That's why we don't want to convert already successful stores we've acquired."

Super Club hosted a VIP celebration Dec. 14. Personnel held a cocktail party for 250 press and Garland city officials at Dallas' Fairmont Hotel, then transported them via limousine and chartered bus to the facility at Saturn Road and Northwest Highway, all the while filming the activities for a company documentary. Following the preview, the guests were taken back to the hotel's Venetian Room for a dinner complete with champagne and entertainment.

The public grand opening Dec. 16 lasted 14 hours and included live shows and in-house contests. Store personnel, including GM John Butch, gave away VCRs, CD players, and various memorabilia.

On first glance, the new store appears to be a neon-encrusted warehouse facility. Inside, the outlet is divided into sections catering to different components of the audience Rhythm And Views hopes to draw.

At the front of the store, customers can customize cassettes on the first Personics System in Texas and the South.

Behind the Personics area is a children's theater, where family movies are continually run on a big-screen television. Parents can drop their children off at the theater,

which is supervised, and continue to shop in the store.

To the side of the theater is the Super Snacks snack bar, which sells soft drinks, chips, and other foods.

Nintendo and TurboGrafx games, consoles, and hardware back up to the snack bar, which, combined with the children's theater, cuts a near triangle at the center of the store.

Around the outer perimeter of the store and to the right of the entrances are the cassettes and CDs. Beside the front entrance, a compact disk listening space fills one corner room, while a music video area lines the back right wall.

Besides audio and video, Rhythm And Views stocks an assortment of books and magazines. Books range from best sellers to music/entertainment features. Magazines range from body-building to such trade publications as Variety. Billboard, a scarce commodity in the Dallas metroplex, lines the top of the first magazine rack.

Rental videos cover a majority of the back of the store, with sell-through titles closer to the front.

Also toward the rear are a video game room and a stage area for live entertainment. Interspersed throughout the store is a variety of specialty racks decorated with T-shirts, hats, mugs, and bendable Batmans.

There are video sampling machines in the audio and video departments.

Rhythm And Views will not carry vinyl albums or 45 singles.

COMING SOON

A WEEKLY PREVIEW OF UPCOMING VIDEO RELEASES*

TITLE (MPAA RATING) STARS STUDIO/LIST PRICE	PREBOOK CUTOFF (STREET DATE)	BOX OFFICE IN MILLIONS (# OF SCREENS)	P-O-P AVAIL- ABILITY
INDIANA JONES AND THE LAST CRUSADE (PG-13) Harrison Ford, Sean Connery Paramount/\$24.95	1/9/90 (2/1/90)	\$195.3	(2,327) Poster, Banner
THE KARATE KID PART III (PG) Ralph Macchio, Pat Morita RCA/Columbia/\$89.95	1/9/89 (1/24/90)	\$38.6 (1,560)	Poster
KICKBOXER (R) Jean-Claude, Van Damme HBO/\$89.99	1/15/89 (1/24/90)	\$13.7 (973)	Poster
RABID GRANNIES (R) Danielle Daven, Anne Marie Fox Media/\$79.95	1/9/89 (1/24/90)	NA (NA)	Poster
TIME TRACKERS (PG) Ned Beatty MGM/UA/\$79.95	1/11/90 (1/30/90)	NA (NA)	Poster

* INFORMATION FURNISHED BY VIDEO FORECASTER.

OTHER TITLES

BILLY CRYSTAL: MIDNIGHT TRAIN TO MOSCOW
Billy Crystal
HBO/\$59.95
Prebook cutoff: 1/11/89; Street: 1/25/90

CELIA
Rebecca Smart, Nicholas Eadie
Trylon/\$79.95
Prebook cutoff: 1/11/90; Street: 1/31/90

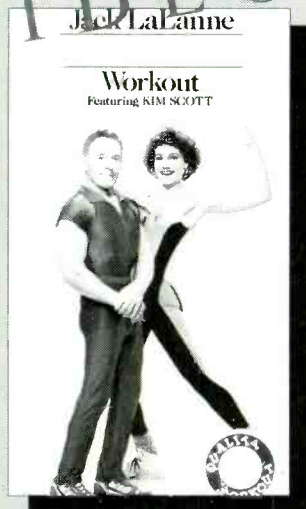
BLOOD RELATIONS
Jan Rubes, Lydie Denier, Kevin Hicks
Orion/\$79.98
Prebook cutoff: 1/4/90; Street: 1/24/90

DISTANT VOICES, STILL LIVES
Freda Dowie, Peter Postlethwaite, Angela Walsh
IVE/\$89.95
Prebook cutoff: 1/11/90; Street: 2/7/90

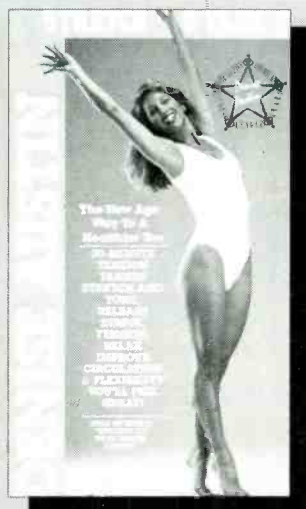
To get your company's new video releases listed, send the following information—title, performers, distributor/manufacturer, format(s), prebook cutoff, ship date, box-office gross, and suggested list price (if available)—to Video Releases, Billboard, 1515 Broadway, New York, N.Y. 10036.

HEALTH & FITNESS INSTRUCTION FROM PARADE VIDEO

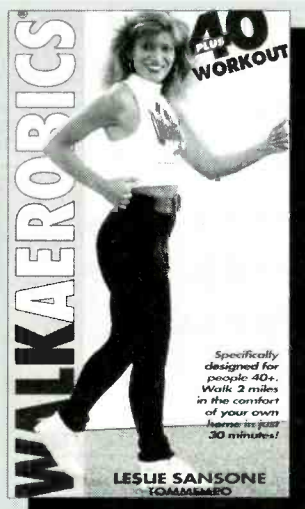
From beginner to advanced, we have a home video program designed for every customer!



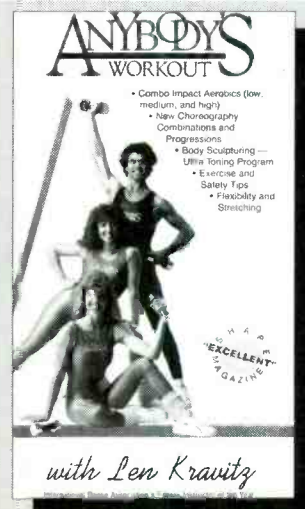
Jack LaLanne
LOW IMPACT PLUS
38/23191



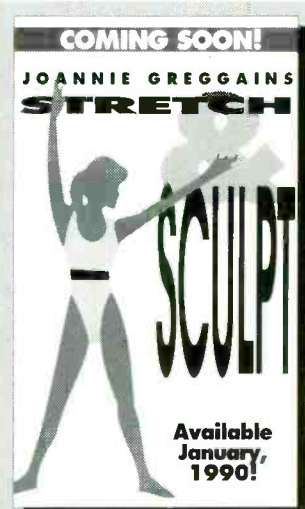
Denise Austin
STRETCH & FLEX
45/23261



Leslie Sansone
40 PLUS WALK-AEROBICS WORKOUT
47/23281



Len Kravitz
ANYBODY'S WORKOUT
205/26051



Joannie Greggains
STRETCH & FLEX
206/26061

ALSO ON PARADE VIDEO

- | | | | | | |
|----------|---|----------|--|-----------|---|
| 20/23011 | Lean Legs/ Joannie Greggains | 27/23081 | Super Stomachs/ Denise Austin | 37/23181 | Complete Fat Burning/ Jack LaLanne |
| 21/23021 | Firm Fannies/ Joannie Greggains | 29/23101 | Low Impact/ Denise Austin | 46/23271 | 30 Minute Low Impact Fat Burning Workout/ Denise Austin |
| 22/23031 | Super Stomachs/ Joannie Greggains | 31/23121 | Hips, Thighs & Buttocks/ Denise Austin | 48/23291 | Too Busy To Workout Workout/ Leslie Sansone |
| 23/23041 | High Energy Aerobics/ Joannie Greggains | 32/23131 | Non-Aerobic/ Denise Austin | 201/26011 | Vital, Vigorous & Visual/ Joannie Greggains |
| 24/23051 | Tight & Toned/ Jazzercise | 33/23141 | Aquasize/ Dawn Brown | 202/26021 | The Best Yet/ Jazzercise |
| 25/23061 | Fit & Physical/ Jazzercise | 34/23151 | Walk-Aerobics/ Leslie Sansone | 203/26031 | The Complete Workout/ Denise Austin |
| 26/23071 | High Energy/ Denise Austin | 36/23171 | Advanced Walk-Aerobics/ Leslie Sansone | | |

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'Sex, Lies' Positioned For Videotape Release

HOT RENTAL: If it wasn't for RCA/Columbia Pictures Home Video, "sex, lies and videotape," one of 1989's sleeper titles, might not have gotten made. So says the film's young director/writer, Steve Soderbergh. As such, the studio should have a sizzling rental title next March or April. Release plans probably won't be firmed until Oscar nominations are in since that could have an impact on the home video marketing campaign. Both Soderbergh and actress Andie MacDowell may get Academy nods.

RCA/Columbia "pre-bought all the rights," says Soderbergh, "while at the same time we negotiated a foreign deal with Virgin Vision. Their out-of-pocket expense was \$1.2 million. They paid for it. One of my producers knew Larry Estes [VP acquisitions]. He put it through, lobbied for it, and got it made. It wouldn't have happened except for him." Subsequently, Miramax Films secured U.S. theatrical distribution rights.



by Jim McCullough

The film, which has garnered many positive critical reviews, "deals with people not coming out and saying exactly what they are thinking or feeling," he says. "It's about a lot of what the country revolves around... the selling of sex, the telling of lies, and the inundation of video. Video is a way of distancing ourselves and cutting ourselves off, anesthetizing our responses. It's very passive. People seem afraid to come out and say what they mean directly."

To date the film has grossed more than \$23 million. "We went through projections," says Soderbergh, "and our best case scenario was a gross of \$12 million. At that point we thought that number was science fiction. Like any gift, the numbers now are truly unexpected. I also think it should do well in home video. It's the kind of film that you can put on late at night and experience quietly. On the other hand it's also the kind of movie you can put on for lots of people because it will get them talking."

"What I'm interested in doing is documenting how people relate to each other, what's beneath the surface, how we hide it, and when we let it out. There is an element of voyeurism in that, but it's not prurient. I don't do it to destruct or preach. The film is not judgmental. I believe that what goes around comes around."

In addition to its cassette release, Soderbergh says, Criterion will be putting out a letter-boxed laserdisk edition with some additional material on it, "including one scene I cut from the film as well as one short film I made before this movie."

The 26-year-old Soderbergh per-

fects his movie-making skills in Baton Rouge, La., the location of the film, by writing and directing short films. He was nominated for a Grammy for "9012-LIVE," a feature-length concert film he made in 1985 for the rock group Yes. Now firmly on the Hollywood map, Soderbergh says he is currently adapting a novel called "The Last Ship" for Universal.

HANDICAPPING THE OSCARS: With such a bumper crop of critically acclaimed and commercially successful films in 1989, it's tough to make any concrete predictions for Academy Award nominations, but among likely best-film contenders are Oliver Stone's "Born On The Fourth Of July," Woody Allen's "Crimes And Misdemeanors," "Field Of Dreams," Rob Reiner's

"When Harry Met Sally," and Spike Lee's "Do The Right Thing." Not to be ruled out, however, are "sex, lies and videotape," "The Little Mermaid,"

"War Of The Roses," "Steel Magnolias," "Dead Poets Society," "Enemies, A Love Story," and "Triumph Of The Spirit."

Best-actor contenders appear to be Jack Lemmon for "Dad," Tom Cruise for "Born On The Fourth Of July," Al Pacino for "Sea Of Love," Michael Douglas for "War Of The Roses," Morgan Freeman for "Lean On Me," Daniel Day-Lewis for "My Left Foot," and Jack Nicholson for "Batman."

On the distaff side, look for the contenders to be MacDowell, Meg Ryan for "When Harry Met Sally," Michelle Pfeiffer for "The Fabulous Baker Boys," Kathleen Turner for "War Of The Roses," and Jessica Tandy for "Driving Miss Daisy."

CRITICS SPEAK, LIKE SPIKE: The L.A. Film Critics Assn. Achievement Awards, one barometer of how the Academy of Motion Picture Arts and Sciences may vote on nominations, recently picked Spike Lee and his "Do The Right Thing" as best director and best film. MacDowell and Pfeiffer tied for best actress, while Day-Lewis won best actor.

Meanwhile, the New York Film Critics chose "My Left Foot," the story of handicapped Irish writer Christy Brown, as best film, while Day-Lewis won best actor. Pfeiffer won best actress.

At the same time, the National Board of Review chose "Driving Miss Daisy" as its best film, while Freeman won best actor, Pfeiffer won best actress, Alan Alda won best supporting actor for "Crimes And Misdemeanors," and Mary Stuart Masterson took supporting actress for "Immediate Family."

Historical Tapes Prove Popular With Collectors Producers Declare War With New Vids

BY JO ANN GRECO

NEW YORK—War! What is it good for? Plenty, if the increasing array of specialized video producers entering the battlefield of the historical/military market is any indication. Currently several hundred titles are available, many of them parts of series. Many, such as MPI's "The Nazis," IVE's "War Chronicles," and HBO's "Warlords," deal with the 50-year-old World War II; also popular are the Civil and Vietnam wars.

Major players in the field also include smaller companies like International Historic Films Inc., Atlas Video, and Parade Video.

The market for these tapes is primarily male and made up heavily of collectors. Producers use re-enactments as well as archival films featuring combat footage or propaganda messages and newsreels to entice war memorabilia buffs.

"Actually, we have two different

types of buyers," says Jaffer Ali of MPI Home Video, whose 100-plus military titles earns it a spot near the top of the class. "There are those who are intensely interested in history and those who are what I call 'week-end warriors,' people who live vicariously through war and adventure."

Manufacturers are reaching these potential buyers in a number of ways, but video specialty stores play a decidedly minor role in the distribution mix. Instead, videos are publicized through catalog entries, collector, male-oriented magazines, and direct-response mailings.

Selling directly to institutions is also a popular tactic. "We sell lots of tapes to schools and libraries," says Peter Edwards, president and producer of Atlas Video, "as well as bookstores and souvenir shops at historical sights and tourist spots."

Catalog placements for military videos include American Express, Publisher's Central Bureau, S.I. Vid-

eo, Sporty's (going to aviators), and Hammacher Schlemmer (hi-tech toys for adults).

When these tapes do reach video store shelves, they are generally positioned as sell-through product. "If it's a Blockbuster or RKO, where they go wide, we might see some interest in rental," says Frank Weinberg, marketing director of International Historic Films Inc. "But as for the smaller stores, it's hard to even get these tapes stocked for sale."

Military history tapes are typically priced in the \$19.95-\$29.95 range. That seems to be all the market will bear, as International Historic Films has found. "Our range is currently from \$19 to \$55," says Weinberg. "But they will be coming down at the beginning of the year." The goal, he says, is to bring prices more into line with what competitors are charging. "Many of our titles and the material used in them are public domain and (Continued on next page)

FOR WEEK ENDING JANUARY 6, 1990

Billboard

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TOP MUSIC VIDEOCASSETTES™

Compiled from a national sample of retail store sales reports.									
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Type	Suggested List Price	
★ ★ NO. 1 ★ ★									
1	1	21	HANGIN' TOUGH	CBS Music Video Enterprises 14V-49028	New Kids On The Block	1989	SF	14.95	
2	3	5	HANGIN' TOUGH LIVE	CBS Music Video Enterprises 19V-49030	New Kids On The Block	1989	C	19.98	
3	2	9	JANET JACKSON'S RHYTHM NATION 1814	A&M Records Inc. A&M Video 61900	Janet Jackson	1989	SF	24.98	
4	4	9	MILLI VANILLI IN MOTION	Arista Records Inc. 6 West Home Video SW-5703	Milli Vanilli	1989	SF	14.98	
5	5	7	STRAIGHT UP	Virgin Records America, Inc. Virgin Music Video 50141	Paula Abdul	1989	SF	19.98	
6	8	5	NEW JERSEY-THE VIDEOS	PolyGram Music Video 081-325-1	Bon Jovi	1989	LF	19.95	
7	7	13	IN THE ROUND IN YOUR FACE ▲²	Bludgeon Riffola, LTD. PolyGram Music Video 080599-3	Def Leppard	1989	C	24.95	
8	6	27	DELICATE SOUND OF THUNDER	CBS Music Video Enterprises 24V-49019	Pink Floyd	1989	C	24.98	
9	11	3	HIS PREROGATIVE	MCA Music Video 88001	Bobby Brown	1989	LF	19.95	
10	9	11	VIDEO MINDCRIME ▲	EMI EMI Home Video 1605	Queensryche	1989	LF	16.98	
11	13	5	THE WHO: LIVE	CBS Music Video Enterprises 19V-49028	The Who	1989	C	19.98	
12	12	105	\$19.98 HOME VID CLIFF'EM ALL! ▲¹	Elektra Records Elektra Entertainment 40106-3	Metallica	1987	C	19.98	
13	14	3	SIGHT FOR SORE EARS!	Enigma Music Video PolyGram Music Video 75910	Poison	1989	LF	19.95	
14	10	25	2 OF ONE ▲	Elektra Records Elektra Entertainment 40109-3	Metallica	1989	SF	9.98	
15	18	3	HARD 'N' HEAVY VOLUME 4	MPI Home Entertainment 1679	Various Artists	1989	D	19.98	
16	16	75	DEF LEPPARD: HISTORIA ▲²	Bludgeon Riffola, LTD. PolyGram Music Video 080359-3	Def Leppard	1988	LF	24.95	
17	15	23	FIGHT THE POWER-LIVE ●	CBS Music Video Enterprises 19V-49020	Public Enemy	1989	C	19.98	
18	RE-ENTRY		NEIL DIAMOND'S GREATEST HITS-LIVE ▲	CBS Music Video Enterprises 19V-49014	Neil Diamond	1988	C	19.98	
19	RE-ENTRY		THIS IS THE FIRST 20 YEARS	Virgin Music Video 50136-3	Jethro Tull	1989	D	19.98	
20	19	11	HARD 'N' HEAVY VOLUME 3	MPI Home Entertainment 1678	Various Artists	1989	D	19.98	

● 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); 25,000 or \$1 million for music video product). ▲ RIAA platinum certification for theatrical films, sales of 150,000 units or suggested list price income of \$6 million (60,000 or \$2.4 million for nontheatrical made-for-home-video product); 50,000 units or a value of \$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.

WAR VIDS POPULAR

(Continued from preceding page)

can be found elsewhere for cheaper—only we are not using slow-speed or cheap tapes.”

Quality is usually not lacking in these productions. Many producers shoot original, often on-site scenes for placement amid the stock footage, and use of celebrity narrators and writers is frequent.

Atlas' 20,000-seller "Civil War: The Fiery Trial" is hosted by Edwin Newman and its "V For Victory" is hosted by both Newman and journalist Eric Sevareid. Parade Video's new release, "Gettysburgh: The Final Fury," boasts Pulitzer-Prize winning historian Bruce Catton as scripter; Atlas' about-to-be-released docu/bio on Abraham Lincoln is hosted by acclaimed Lincoln biographer James MacPherson. MPI, meanwhile, counts "Vietnam: In The Year Of The Pig" as its hottest seller (more than 15,000 copies at \$39.98). The tape, an acquisition, is a release of a 1968 Oscar-nominated documentary.

Along with celebrity participants often comes packaging designed to appeal to a collector's sensibilities. "Our tapes may go for a little more," says Ali, "but they are perceived as collectible items." One of the more glamorous packaging jobs is IVE's "War Chronicles" series, consisting of 14 titles sold in two volumes of eight and six tapes. Dennis Moore, IVE's product manager, attributes the better-than-usual success of this series in part to a package design in which the spines of each tape positioned collectively form a collage. The series has sold close to 200,000 tapes overall, with a \$14.95 price for each 35-minute tape.

WWII is a natural center of interest, particularly as its 50th anniversary is marked. Military video producers have also taken advantage of the everlasting popularity of the Civil War and of the decade's continuing onslaught of Vietnam War-inspired theatrical releases. But esoterica also abounds, and the smaller companies have carved out their own niches.

International Historical Films, for example, began as the personal collection of dedicated archivist Peter Bernotas. Now, the company can offer volumes of military staff reports and combat bulletins for the collector who has everything. Even within the realm of WWII, a new perspective is offered with top-selling tapes such as "Sieg In Westen," a 1940 German documentary on the fall of France, and German newsreels and army-training films.

Marketers of military history also seek to exploit cross-promotional opportunities wherever possible. IVE's "War Chronicles" series, for example, was heavily cross-promoted via the eponymous book and syndicated television show. In the past, Atlas has placed "V For Victory" and its Civil War tapes in bookstores such as Brentano's and Waldenbooks, and hopes to do the same with its forthcoming Lincoln tape. "Lincoln is the third or so most-written-about historical personage," says Edwards, "so this is the ideal video with which to introduce the general public to military tapes."

"My own suspicion," says Weinberg, "is that ultimately we will crack the smaller markets, despite the orientation of the mom-and-pops to stock deep instead of wide."

THE MISSING LINK OF AMERICAN CINEMA HISTORY

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A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS.

Lists do not include videos in recurrent or oldies rotation.

 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	 <p>Continuous programming 1775 Broadway, New York, NY 10019</p>	<p>Neneh Cherry, Buffalo Stance U2, All I Want Is You Cher, If I Could Turn Back Time</p>
<p>ADDS</p> <p>Neneh Cherry, Heart Giant, Innocent Days Great White, House Of Broken Love Peter Himmelman, 245 Days Jesus & Mary Chain, Blues From A Gun Quincy Jones, I'll Be Good To You McAuley Schenker Group, Anytime NRBQ, It's A Wild Weekend Roxette, Dangerous Scorpions, I Can't Explain</p>	<p>ADDS</p> <p>Rolling Stones, Rock And A Hard Place The Subdudes, Any Cure The Hooters, 500 Miles Indigo Girls, Get It Together Sadao Watanabe, Any Other Fool</p>	 <p>Black Entertainment Television</p> <p>14 hours daily 1899 9th St. NE, Washington, DC 20018</p>
<p>BUZZ BIN</p> <p>Kate Bush, Love And Anger Depeche Mode, Personal Jesus The Smithereens, A Girl Like You</p>	<p>FIVE STAR VIDEO</p> <p>Eric Clapton, Pretending Quincy Jones, I'll Be Good To You Ziggy Marley & The Melody Makers, One Bright Day Was (Not Was), Walk The Dinosaur The Roches, Big Nuthin' Michelle Shocked, On The Greener Side Various Artists, Rainbow Warriors II</p>	<p>ADDS</p> <p>Mavis Staples, Time Waits For No One Ziggy Marley & The Melody Makers, One Bright Day Bobby Jimmy, Hair Or Weave</p>
<p>SNEAK PREVIEW</p> <p>B-52's, Roam Skid Row, I Remember You</p>	<p>HEAVY</p> <p>Michael Bolton, How Am I Supposed To Live... Joe Cocker, When The Night Comes Phil Collins, Another Day In Paradise Taylor Dayne, With Every Beat Of Your Heart Bob Dylan, Political World Don Henley, The Last Worthless Evening Grayson Hugh, Bring It All Back Janet Jackson, Rhythm Nation Billy Joel, We Didn't Start The Fire Linda Ronstadt/Aaron Neville, Don't Know Much Soul II Soul, Back To Life Tina Turner, Steamy Windows</p>	<p>HEAVY</p> <p>Babyface, Tender Lover Quincy Jones, I'll Be Good To You Janet Jackson, Rhythm Nation Prince, Scandalous Tyler Collins, Whatcha Gonna Do Maze, Silky Soul Grover Washington, Jr., Sacred Kind Of Love</p>
<p>HEAVY</p> <p>Aerosmith, Janie's Got A Gun Bon Jovi, Living In Sin Eric Clapton, Pretending Joe Cocker, When The Night Comes Phil Collins, Another Day In Paradise Bob Dylan, Political World Lou Gramm, Just Between You And Me Janet Jackson, Rhythm Nation Madonna, Oh Father Mötley Crüe, Kickstart My Heart Tom Petty, Free Fallin' Rolling Stones, Rock And A Hard Place Rod Stewart, Downtown Train Tears For Fears, Woman In Chains Tesla, Love Song Whitesnake, Fool For Your Loving</p>	<p>MEDIUM</p> <p>Animal Logic, Spy In The House Of Love Kate Bush, Love And Anger Harry Connick, Jr., Don't Get Around Much Anymore Terrence Trent D'Arby, This Side Of Love Gloria Estefan, Here We Are Melissa Etheridge, Let Me Go Eurythmics, Angel Kenny G, Going Home Lou Gramm, Just Between You And Me Melissa Manchester, Walk On By Paul McCartney, Figure Of Eight Michael Penn, No Myth Poco, Nothin' To Hide Jody Watley, Everything</p>	<p>MEDIUM</p> <p>Michael Jeffries, Not Thru Being W/U Pieces Of A Dream, What Can I Say Donald Newkirk, I Desire Patti Labelle, Yo Mister Randy & The Gypsies, Perpetrator Barry White, Follow That & See Michelle, No More Lies Arthur Baker Featuring Al Green, The Message... The Good Girls, Your Sweetness Inner City, Watcha Gonna Do With My Lovin' Eric Gable And Tamika Patton, Precious Love Regina Belle, Make It Like It Was Soul II Soul, Jazzie's Groove</p>
<p>ACTIVE</p> <p>10,000 Maniacs, You Happy Puppet Bonham, Wait For You Terrence Trent D'Arby, This Side Of Love Taylor Dayne, With Every Beat Of Your Heart The Front, Fire Lenny Kravitz, Let Love Rule Living Colour, Funny Vibe (Version 1) Richard Marx, Angelia Paul McCartney, Figure Of Eight Nuclear Valdez, Summer Michael Penn, No Myth Rush, Show Don't Tell Joe Satriani, Big Bad Moon Soul II Soul, Back To Life</p>	 <p>Five 1/2-hour shows weekly 1000 Laurel Oak, Voorhees, NJ 08043</p>	 <p>10 hours daily 1000 Louisiana Ave., Houston, TX 77002</p>
<p>MEDIUM</p> <p>Alice Cooper, House Of Fire Melissa Etheridge, Let Me Go Fiona/Duet With Kip Winger, Everything You Do Junkyard, Simple Man King's X, Summerland Alannah Myles, Black Velvet Iggy Pop, Living On The Edge Of The Night Technotron Featuring Felly, Pump Up The Jam Tina Turner, Steamy Windows Jody Watley, Everything Young M.C., Principal's Office</p>	<p>CURRENT</p> <p>Sybil, Don't Make Me Over Melissa Etheridge, Let Me Go Michael Penn, No Myth Peter Himmelman, 245 Days Kate Bush, Love And Anger Aerosmith, Janie's Got A Gun Diving For Pearls, Give Me Your Good Loving Whitesnake, Fool For Your Loving Rolling Stones, Rock And A Hard Place The Smithereens, A Girl Like You The Walking Wounded, Raging Winds Of Time Billy Squier, Don't Let Me Go Warren Zevon, Run Straight Down Flesh For Lulu, Time And Space The Primitives, Secrets Jesus & Mary Chain, Blues From A Gun Hoodoo Gurus, Another World The Mighty Lemon Drops, Into The Heart Of Love Fine Young Cannibals, I'm Not The Man I Used To Be Redhead Kingpin, Pump It Hottie Michelle, No More Lies Giant, Innocent Days</p>	<p>ADDS</p> <p>Enuff Z'Nuff, Fly High Michelle Paul McCartney, Figure Of Eight Jeff Healey Band, That's What They Say Tina Turner, Steamy Windows Neneh Cherry, Heart</p>
<p>BREAKOUTS</p> <p>Animal Logic, Spy In The House Of Love Jane Child, Welcome To The Real World Ace Frehley, Do Ya The Hooters, 500 Miles Ziggy Marley & The Melody Makers, One Bright Day Ian McCullough, Proud To Fall Michelle Shocked, On The Greener Side</p>	<p>CURRENT</p> <p>Bon Jovi, Born To Be My Baby Def Leppard, Rocket Aerosmith, Love In An Elevator Warrant, Heaven Milli Vanilli, Girl You Know It's True Paula Abdul, Straight Up Bad English, When I See You Smile Janet Jackson, Miss You Much Roy Orbison, You Got It Prince, Batdance Michael Damian, Rock On Tone-Loc, Wild Thing Madonna, Express Yourself Richard Marx, Satisfied New Kids On The Block, I'll Be Loving You (Forever) Living Colour, Cult Of Personality Simply Red, If You Don't Know Me By Now Debbie Gibson, Lost In Your Eyes Was (Not Was), Walk The Dinosaur Elvis Costello, Veronica Phil Collins, Another Day In Paradise Tears For Fears, Sowing The Seeds Of Love</p>	<p>POWER</p> <p>Taylor Dayne, With Every Beat Of Your Heart Janet Jackson, Rhythm Nation New Kids On The Block, This One's For The Children Phil Collins, Another Day In Paradise Billy Joel, We Didn't Start The Fire Madonna, Oh Father Soul II Soul, Back To Life Linda Ronstadt/Aaron Neville, Don't Know Much Bon Jovi, Living In Sin Lou Gramm, Just Between You And Me Rod Stewart, Downtown Train Seduction, Two To Make It Right Quincy Jones, I'll Be Good To You Cover Girls, We Can't Go Wrong Milli Vanilli, Blame It On The Rain</p>
 <p>The Nashville Network</p> <p>13 Hours Weekly 2806 Opryland Dr., Nashville, TN 37214</p>	 <p>10 hours weekly 6311 Romaine St., Los Angeles, CA 90038</p>	 <p>Continuous programming 704 18th Ave. South, Nashville, TN 37203</p>
<p>CURRENT</p> <p>Ricky Skaggs/James Taylor, New Star Shining Garth Brooks, If Tomorrow Never Comes Alabama, Joseph And Mary's Boy Don Williams, I've Been Loved By The Best Leon Redbone/Dr. John, Frosty The Snowman Canyon, Radio Romance Crystal Gayle, Have Yourself A Merry Little Christmas Susi Beatty, Heart From Stone Alan Jackson, Here In The Real World Kathy Mattea, The Christmas Song The Judds, Away In A Manger Travis Tritt, Country Club Forester Sisters, White Christmas Lorrie Morgan, Out Of Your Shoes Tonight Oak Ridge Boys, Beyond Those Years Vince Vance And The Valiants, All I Want For Christmas... Bob Hope/Reba McEntire, Silver Bells Dolly Parton, He's Alive Mannheim Steamroller, Little Drummer Boy</p>	<p>HEAVY</p> <p>Billy Joe Royal, Till I Can't Take It Anymore Randy Travis, It's Just A Matter Of Time Charlie Daniels, Simple Man Keith Whitley, It Ain't Nothin' Travis Tritt, Country Club Lorrie Morgan, Out Of Your Shoes Tonight Vern Gosdin, That Just About Does It Kentucky Headhunters, Walk Softly On This Heart... Ricky Van Shelton, Statue Of A Fool Garth Brooks, If Tomorrow Never Comes Marty Stuart, Cry, Cry, Cry Baillie And The Boys, I Can't Turn The Tide Rodney Crowell, Many A Long & Lonesome Highway Kathy Mattea, Where've You Been Nitty Gritty Dirt Band, When It's Gone James House, Hard Times For An Honest Man Wild Rose, Breaking New Ground Shane Barmby, A Rainbow Of Our Own Dolly Parton, He's Alive Willie Nelson, There You Are</p>	<p>ADDS</p> <p>Billy Joe Royal, Till I Can't Take It Anymore Randy Travis, It's Just A Matter Of Time Charlie Daniels, Simple Man Keith Whitley, It Ain't Nothin' Travis Tritt, Country Club Lorrie Morgan, Out Of Your Shoes Tonight Vern Gosdin, That Just About Does It Kentucky Headhunters, Walk Softly On This Heart... Ricky Van Shelton, Statue Of A Fool Garth Brooks, If Tomorrow Never Comes Marty Stuart, Cry, Cry, Cry Baillie And The Boys, I Can't Turn The Tide Rodney Crowell, Many A Long & Lonesome Highway Kathy Mattea, Where've You Been Nitty Gritty Dirt Band, When It's Gone James House, Hard Times For An Honest Man Wild Rose, Breaking New Ground Shane Barmby, A Rainbow Of Our Own Dolly Parton, He's Alive Willie Nelson, There You Are</p>

MUSIC VIDEO



The Queen Rules. Queen Latifah, center, shows why its "Ladies First" during the shooting of her latest Tommy Boy clip. Shown, from left, are song producer D.J. Mark The 45 King, video director Fab Five Freddy, Latifah, Tommy Boy director of video production Rodd Houston, and Laura Hynes, Tommy Boy director of artist development.

NEW VIDEOCLIPS

(Continued from page 62)

THE D.O.C.

Beautiful But Deadly
No One Can Do It Better/Ruthless
Terance Power/Fragile Films
Rupert Wainwright

GANGSTARR

Positivity
No More Mr. Nice Guy/Wildpitch
Danny Silverman/Soup Boree Films
Lee Rolnitz/Scorched Earth
Tina Silverman

THE GAP BAND

All Of My Love
Round Trip/Capitol
Tammara Wells/One Heart Productions
Mick Kleber

BILLY JOEL

Leningrad
Storm Front/Columbia
Lee Rolnitz/Scorched Earth
Kathy Dougherty

THE KENTUCKY HEADHUNTERS

Dumas Walker
Pickin' On Nashville/MCA
Marc W. Ball/Scene Three
John Lloyd Miller

LES FRERES PARENT AND THE NEVILLE

BROTHERS

Konbit
Konbit Burning Rhythms Of Haiti/A&M
Edward Saxon/Clinica Estetico
Jonathan Demme

K.T. OSLIN

Didn't Expect It To Go Down This Way
This Woman/RCA
Joanne Gardner/ACME Pictures
Bill Pope

ROXANNE SHANTE

Live On Stage
Bad Sister/Cold Chillin'
Natale Hill, Marjorie D. White/Black & White Television
Kim Watson

MARSHA THORNTON

Bottle Of Wine And Patsy Cline
Marsha Thornton/MCA
Scene Three Inc.
Larry Boothby

YELLO

Of Course I'm Lying
Flag/Mercury
Dieter Meier, Boris Blank, Eduard Oleschak
Dieter Meier

VIDEO TRACK

(Continued from page 62)

Tee, Precious, and Ms. Melodie and featured performer Monie Love.

OTHER CITIES

THE ROLLING STONES' "Almost Hear You Sigh" is the newest clip from the "Steel Wheels" release on Columbia. The Company's Wayne Isham directed the Toronto-based piece, which mixes performance with a bit of concept. Curt Marvis and Jeff Tannebring produced.

Doug Freel directed "Show Don't Tell," a Rush video recently lensed in Canada. Tima Surlmelioglu produced the clip for Propaganda Films. The song comes from the band's first Atlantic album, "Presto."

Rampage recording act NITRO has wrapped production on "Long Way From Home," a promotional video to support the band's debut album,

"O.F.R." Bob Gallagher, director of the film "Spring Break," directed and produced the clip, using footage of the band's cross-country tour. Celebrities who make cameo appearances include such TV legends as Rose Marie and Morey Amsterdam, in addition to porn star Ron Jeremy, Warrant lead singer Jani Lane, and actress/model Julie McCollough.

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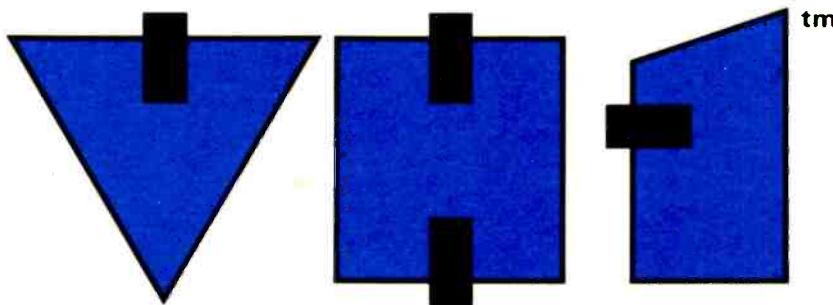
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TO OUR READERS

Due to early deadlines, this week's Clip List represents playlists ending the week of Dec. 22. Therefore, several lists include Christmas songs not normally found in regular rotation, and year-end wrap-ups.

Billboard

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Over the past five years, VH-1 has emerged as the music source for the baby boom generation. VH-1's unique capacity to entertain and identify with the music video audience has contributed significantly to the growth of the music industry.

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Stores Defy CD Push, Stock New & Used LPs Vinyl Lives At Indie Outlets . . .

BY DEBORAH RUSSELL

LOS ANGELES—Vinyl may be dying as far as the nation's major record retailers are concerned, but for some eclectic, independent outlets, the body isn't cold yet.

Two indie record stores on the west side of Los Angeles recently expanded in order to stock more new, used, and cutout vinyl product alongside their swelling stock of compact disks and cassettes.

Rhino Records and Aron's Records, long revered by L.A.'s music collectors, are two of the strongest links in the city's ailing vinyl life-support system.

"It really bothers me that the labels don't even give the customer the option [to buy vinyl] anymore," says Jesse Klempner, who's been working for Aron's for 23 years. "It is rough carrying three full formats, and it's hard for a lot of stores financially to carry it all, but we'll be one of the last ones to go under as far as the vinyl department goes. When the general public stops buying LPs, that will dictate our decision."

It doesn't appear the general public will stop buying any time soon, Klempner says. He estimates that 30%-40% of Aron's sales are in traditional 12-inch albums. The store's vinyl business is stable, he says, due to the disappearance of the configuration in the large retail chains. "We're picking up the customers who can't find vinyl anywhere else," Klempner says.

Rhino, located on the opposite end of town, is one of the spots those vinyl-seeking customers probably shop, he says. The store sits close to the UCLA campus and has been a

mecca for import-LP collectors since partners Richard Foos and Harold Bronson opened shop in 1973. In 1979 Foos and Bronson sold their interest in the store to Steve Ferber—who remains at the helm today—and went on to form the Rhino Records label. Recently, the label and the store formed a joint venture, to expand the record store. Although the two companies maintain separate business operations, the Rhino label provided the capital for the expansion.

Both businesses may fly in the face of conventional music retailing wisdom, but the key to the Rhino success story is simple, says label president Foos. "The label and the store share a certain sense of humor and spirit of adventurousness—things we often find missing in the record industry," he says.

According to Rhino store manager David Crouch, that sense of adventure attracts customers to stores like Rhino and Aron's. The two indie retailers complement each other, he says.

"Anybody who shops at Aron's or Rhino has heard of both and shops at both," says Crouch. "We'd rather think we're in competition with Tower and Music Plus."

Indeed, in the wake of both stores' recent expansion, that element of competition with the majors may intensify. Aron's has grown to 9,000 square feet of space, making room for two-and-a-half times more CDs, three times more cassettes, and two-thirds more albums. The store now carries about 21,000 LPs, 19,000 CDs, and 10,000 cassettes. In addition, the used-album inventory includes about 25,000 LPs, 2,000 CDs, and 5,000 cassettes.

Meanwhile, Rhino, which tripled its floor space to 3,000 square feet, carries six times its previous stock of cassettes and nine times the number of compact disks. The LP stock grew by about 10%-15%, Crouch says. In total the store now carries about 7,000 titles in each configuration.

Expanding the CD and cassette stock for proven best sellers and current hit product allows the two stores to attract a more mainstream audience and still maintain their love affair with vinyl, say Rhino's Crouch and Aron's Klempner.

"Our vinyl sales are 30%-35% of our business," says Crouch. "What keeps the store alive is the pertinent new releases. When we expanded we didn't lose any stock, we just increased our mainstream catalog. We don't want to sell short what's
(Continued on page 68)



He's Spec-tacular. Recording artist Barry Manilow, fifth from left, visits the Spec's store on Dixie Highway in Miami as he winds up his sellout tour. Shown, from left, are Matthew Schoenberg, landlord of the shopping center housing Spec's store; Cathy Sousa, of Spec's advertising department; Candy Masengale, Arista's regional marketing director for the South; Joe Andrules, Spec's VP of advertising; Manilow; Charlie Bibb, Spec's district manager; Martin Spector, Spec's chairman; Cisco Puntonet, Spec's store manager; Ann Loeff, Spec's president; Jennifer Pugsley, BMG field marketing representative; and Jeff Stella, BMG sales representative.

. . . And Gets 'Last Chance' In Chicago

BY MOIRA McCORMICK

CHICAGO—Last Chance Records, the Chicago area's first vinyl-only record emporium, opened here Dec. 1 in a storefront in the affluent Lincoln Park neighborhood.

The 800-square-foot store stocks about 30,000 LP titles (most priced between \$2 and \$4) and 10,000-15,000 45 titles, as well as a small number of posters and other music-related paraphernalia. Jim Mayhercy owns that store as well as the five-unit 2nd Hand Tunes, which he describes as the largest used-record chain in the country. In addition to Lincoln Park, the 14-year-old chain operates stores in Chicago's southern neighborhood of Hyde Park, north suburban Evanston, and southwest suburban Oak Park, and in Milwaukee. The 2nd Hand stores sell about 50% used and 50% new product, "mostly cutouts, midline, and surplus," according to Mayhercy. Vinyl comprises about 25% of the chain's sales.

"We opened a specialty store because we wanted to concentrate on the vinyl market," Mayhercy says. "It's small, but we feel it can support one good vinyl store in Chicago." As to the market's longevity, Mayhercy says, "You can't really predict, but I tend to think a year or two. All I can say is, it's very good now. But who knows?"

"The LP collectors know the same thing that I do, which is that time is short for vinyl," he continues. "You can't walk in a record store and buy a record any more. I'm telling people, 'If you want something on vinyl, buy it now.'"

Typical customers are very serious music lovers who have been collecting for a while, says Mayhercy. "Younger people getting seriously involved in music now buy CD players," he says. "But the [older collector] who wants a rare album has to go to vinyl—that weird calypso record from 20 years ago is never going to be available on CD, or even cassette."

Mayhercy says that two or three years ago he would never have

guessed that vinyl at the major chains would make up less than 10% of volume—less than 5%, in some cases—but that is what has happened. "The LP has fallen off a lot quicker than anybody thought," he says. "A third of the midlines we could get six to eight months ago, we can't get any more."

The 7-inch singles are like 78s now, a collectors' market, he says, adding, "Kids don't buy 'em."

The disappearing vinyl LP has been both a help and a hindrance to Last Chance. According to chain GM Rob Gillis, "We're picking up a lot of customers who've been going to their local record store and finding they can't buy records."

However, as Gillis notes, "We used to sell a 'Pet Sounds' LP in all five stores every two weeks—about 100 a year—and one cassette every six months. When the LP got cut out, cassette sales didn't go up, but LP demand did. Some people have given in and bought the CD, but a lot of them haven't."

Last Chance Records acquires its

stock through "nationwide searches," according to Mayhercy. "There are a lot of good deals now, closeouts and surplus," he says. "And a lot of people are selling their collections and turning to CD." But time is running out, he concedes. "Our suppliers are saying, 'I've got so many of this title and so many of that title'—and that's it."

Mayhercy says standard rock artists' catalog does well at Last Chance, as does soul, jazz, and all sorts of specialty repertoire. With a lot of standard rock groups, only their "best of" material is available on CD, he adds.

Last Chance Records relies on word of mouth to promote itself, according to Mayhercy. "People who like LPs find out about it," he says. "The customers can't believe we're here. One guy said, 'I've been abandoned; my local record store says, 'Don't even ask about vinyl.' They may not get everything they want in one trip, but they should if they keep coming back."

LPs Also Thrive At Music Vault, Other Vintage Record Dealers

BY LEE McDONALD

MOUNT BETHEL, Pa.—A central New Jersey music retailer wants to organize the scattered vintage music business into a nationwide chain with the same clout of the major new music chains.

Kevin Kopec heads the three-store Music Vault used-record, -tape, -CD, -video, and memorabilia outlets, which are located within 10 miles of one another in central New Jersey. The 37-year-old Kopec, a former music major who worked in a variety of nonmusic businesses before turning his record-collecting business into a full-time job, started his first store seven years ago in nearby Manville, and subsequently opened stores in Somerville in 1984 and in Hillsbor-

ough in 1988.

His formula: Buy used records, tapes, and memorabilia at swap meets, flea markets, auctions, and other outlets, then resell them. He also mixes in a smattering of new releases and posters.

That is much the same formula followed by thousands of used-music dealers, but Kopec says he is offering potential Music Vault owners a slicker approach to what he sees as a disorganized field.

For \$995, Kopec offers a limited licensing agreement that includes use of the Music Vault name, instructional manuals, and tapes on the basics of running a vintage music business, along with an on-line wholesale music computer network that will help deal-

(Continued on page 71)



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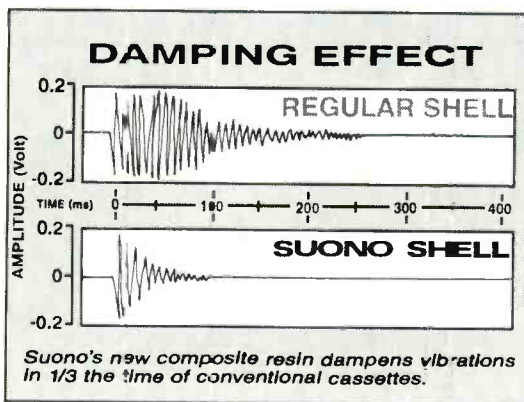
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G. Giugiaro, acclaimed for such industrial designs as the Maserati and Lotus Esprit. Taiyo Yuden, Ltd., innovator of the world's first recordable compact disc and the first licensed Dolby* system, as well as microchips vital to everything from communications to space exploration. Together they have created That's Suono. Cassette sonics redesigned. Redefined. Realizing a perfection in tune with today's advanced digital recording. And today's advanced listener.

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Cluster Market Allows Spec's Chain To Mount Major Promotions

BY ED CHRISTMAN

MIAMI—Spec's Music & Video continues to take advantage of its tight trade area, allowing it to do huge promotions that normally would be beyond the capabilities of chains similar in size, according to Joe Andrules, VP of advertising for the web.



The winner of Spec's Summer Instant Hits Blitz promotion, Paula Shipman, claims her prize, a \$20,000 speedboat. Eric Tabb, left, owner of Boats R Us, and Martin Spector, Spec's chairman and founder, lend her a helping hand.

The 50-unit chain operates only in Florida and management says the state can support another 50 units before the company will have to look out of state for new opportunities.

"There are not a lot of retailers using television, but because we have clustering, we can afford it," says Andrules. "We are a small chain doing huge promotions."

For the Christmas holiday selling season, the company celebrated the Nov. 30 opening of its 50th store with a large-scale promotion. "It was an occasion that we were excited about," says Andrules. "No other chain has as many stores as we do in Florida."

In addition to sending out 1.5 million direct-mail pieces, the chain advertised on television, radio, and in print. Also, stores displayed materials promoting a chainwide sale. The campaign cost in the range of \$400,000-\$500,000, with generous label and movie company support.

Some current releases, including Billy Joel, Janet Jackson, Phil Jackson, the Rolling Stones, and Gloria Estefan, were put on sale for \$6.99 for LP or cassette and \$11.99 for compact disk. Sell-through videos were also represented in the sale with, among other titles, "Who Framed Roger Rabbit" selling for \$17.99 and "Bambi" going for \$21.99.

Spec's, which will continue the theme through the first quarter of 1990, probably will have about 55 stores by the end of March, says An-

drules. By that time, Andrules will be gearing up for the chain's elaborate summer campaign.

Last summer, the chain ran Spec's Summer Instant Hits Blitz, in which it gave out 450,000 scratch-off coupons to customers, each a guaranteed winner. About 150,000 customers won the right to register for a chance to win a \$20,000 speedboat. Another 150,000 won entry into a sweepstakes that gave away \$10,000 in Sony electronics merchandise. The remaining

150,000 customers either received a \$2-off coupon or a free rental, bringing the total amount given away by Spec's to \$330,000. And Spec's complemented the promotion by running a big sale. "The customer got a great buy and the added value of the \$2 free coupon," says Andrules.

Television again played a central role in the campaign. "We spent about \$300,000 buying time on TV," says Andrules, pointing out that it is 30% cheaper to buy time in the sum-

mer when repeats dominate the airwaves. In addition, major radio stations in Florida become partners in promoting the campaign.

Andrules raises funds to support the campaign by putting together a video that uses a different theme every year to poke fun at the industry. "This will be the sixth year of doing it," he says. "We will show it to the labels, video distributors, and blank tape companies to come up with the dollars to run the campaign."

VINYL LIVES AT INDEPENDENT RECORD STORES

(Continued from page 66)

good about Rhino, but we don't want to be pigeonholed as an eclectic store, either. We have all the things the mainstream people want, but if you walk into a generic store and look for something semi-unusual, you wouldn't find it. We feel we can do both."

Rhino's stock of current pop and rock catalog shares the new retail space with a hearty selection of world music, oldies, jazz, folk, and reggae, in addition to a hefty collection of imports and domestic independent releases.

Crouch describes Rhino's new look as a "wild, sort of Flintstones/Jetsons '50s space-age style." The 21st century "deco room," which features two listening booths that can be converted to a platform for live in-store events, is a far cry from

the cramped, overflowing record store that opened in 1973.

Aron's, which features more Hot 100 selections and used product than Rhino, is known for its collection of international, Third World, classical, jazz, and show music.

Unlike Rhino, Aron's actually picked up and moved from a funky location in the city's trendy Melrose district where it stood for 24 years. The new location offers a hi-tech look, in a building where the ceiling doesn't leak and the air conditioning works, Klempner says. The original site will remain open indefinitely as an outlet for used albums, CDs, and cassettes. Meanwhile, the new store's sleek, gray design and stark lighting seem to be following the aesthetic lead set by the major chains. Klempner, however, isn't

worried about homogenizing the store's unique personality.

"Sure, we've lost some sense of our identity, but once the customers go to the bins and see that the prices are the same, the people are the same, and the policies are the same, they feel better," he says. "We're not trying to cater to a more upscale clientele, but we don't want to offend them when they come in. At the other place, I could see that some people weren't too thrilled about being there."

The bottom line to staying in business is providing diverse and unusual product at a discount price, says Klempner. "We've only been limited by room in the past, but that's not a problem anymore. We're willing to take a chance on almost anything."

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rivers of hot fudge. Horrors!

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VIDEOTAPES SUDDENLY FLY OFF SHELF—RETAILERS AGHAST

"I've never seen anything like it" quipped Harry Lustgarten, a brilliant grin gracing his tan br

Select Goes For Metal Connection With Damien

BY BRUCE HARING

NO KIDDING OR PLAYING: Select Records is stepping up its commitment to heavy metal in the new year, according to Alice Freeman, who works promotion and publicity at the home of Kid 'N Play.

"It all started when UTFO did a collaboration with Anthrax in '86-'87," Freeman says, referring to a track called "Lethal" on UTFO's album of the same name.

The success of that marriage inspired Select to sign the band Damien to the newly formed Mondo label. The issue of "Every Dog Has Its Day" created a decent buzz, leading to a follow-up this fall, "Stop This War."

What is Select seeking in its search for metal?

"Whatever's good," Freeman says. "It doesn't matter if it's thrash or noncommercial."

Interested parties can contact Select Records at 16 W. 22nd St., New York, N.Y., 10010; or phone 212-691-1200.

REAL COLD CHILLIN': Also daring to go where it has never gone before is K-tel, which will enter the front-line rap market in 1990 beginning with the release of the 12-inch single "Smooth And Legit" b/w "You Think You Want Some" by MC Smooth.

That release will be on the Crush

GRASS ROUTE

label, but K-tel GM Al Bergamo, formerly with MCA Distributing, says there is no name for the new rap unit yet.

"We're probably looking at four to six releases the first year," Bergamo says. "Right now we have two artists signed and two under consideration."

Although K-tel is based in Minnesota, the label will stick to the East and West coasts in its initial talent searches. "I don't think Minneapolis rap will fly," Bergamo jokes. "It's too cold, you can't dance, can't rap."

Plans for the rap rollout were under way over the last year, Bergamo says. "We were getting people in position and trying to sell people on the idea that a Minnesota-based company could do well in rap. Plus, we were busy getting people with good ears that we've put on as consultants."

More information on K-tel's plans is available at 612-559-6883.

LOOK FOR THE INDIE LABEL: The Independent Label Alliance, a coalition of artist-owned labels, has started its own in-house project, Safe House Records. First releases are a rerelease of the Nails' '88 Lines About 44 Women" and Ritual

Tension's third album, "Expelled."

Also coming from ILA affiliate Mad Rover Records: the second Led Zeppelin cover compilation, "The Song Retains The Name II," which brings together unknown bands copping riffs from the granddaddy of metal bands.

Recruitment is now under way for the second Zep compilation; interested parties should write to P.O.

Box 594M, Bay Shore, N.Y. 11706.

NOT AVAILABLE IN STORES: John Lurie & the Lounge Lizards' new album, "Voice Of Chunk," will be sold in the U.S. exclusively through phone and mail order. The first commercial will air on NBC's "Night Music" at the end of the month. Meanwhile, CDs and cas-

(Continued on page 77)



Food For Thought. California Record Distributors' annual catered luncheon for radio and retailers was held at various locations around L.A. Satisfied customers at one stop included, from left, Sanchez Chapman, CRD promotion; Ed Kirby, KDAY GM; Jack Patterson, KDAY PD; Ted Higashioka, CRD VP of marketing/promotion; Chuck Rush, CRD promotion; Violet Brown, Warehouse Entertainment buyer; and Steve Washington, KDAY MD.

College Mag, Memorex Bow Rock Trivia Test

NEW YORK—College students in Fort Worth, Texas, will be able to test their knowledge of rock trivia when Memorex launches a monthly sweepstakes in U. Magazine this month.

Scheduled to run approximately until the end of the spring 1990 school semester, the contest will comprise a set of four questions about rock history. For example: "Before they became famous, the Beatles were at one point known as (a) The Quarrymen; (b) The Silver Slippers; (c) Idiot Savant; (d) The Rutles. [The answer is The Quarrymen.]"

Each month all entrants who correctly answer the questions will be awarded commemorative T-shirts and become eligible for a drawing to receive a grand prize trip to London.

LARRY FLICK

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Into the dump bin

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Buckle your seat belts! Now our careers are in permanent fast-forward!

Life in the dump bin was all it was cut out to be and more. Retailers were agog as we flew out of the stores. They'd never seen

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"Curl-O."

"Wig-Out"

Glamorene

ette"

FUJI VIDEOCASSETTE

SUPER HG

T-120

Super Fine BERIDOX

LIFETIME WARRANTY

VHS

FUJI A new way of seeing things

RETAIL TRACK



by Geoff Mayfield

LET'S MAKE A DEAL: If the '80s was the Decade of Consolidation in music distribution and retailing, and it was, then 1989 closed on an appropriate note. At this column's deadline, rumors continued to swirl that both **Wherehouse Entertainment** and **National Record Mart** were on the selling block, with consummation of one or both deals expected by the start of the new year. We won't go into extensive detail on either prospect, because the holiday schedule causes this section to close much earlier than the pages that carry *Billboard's* late-breaking news.

A strongly rumored suitor for both webs is **LIVE Entertainment**, which just finished an expansion romp by adding wholesaler **Navarre Corp.** and Washington, D.C., chain **Waxie Maxie** to its holdings of rack **Lieberman Enterprises**, supplier **International Video Entertainment**, and **Strawberries Records, Tapes and Compact Discs** (*Billboard*, Nov. 25, Dec. 9). Publicly held **LIVE**, as a matter of policy, does not comment on rumors; they do not announce acquisitions until the ink is dry on at least a letter of intent. Some industry insiders, however, rightfully note that **LIVE** can only afford to soak up so much... Another bidder rumored in the **Wherehouse Entertainment** sweepstakes is the Belgian company with the Pac-Man appetite, **Super Club N.V.** Conventional wisdom in the trade is that **Super Club** has enough to digest, with the late-'89 buyouts of **The Record Bar, Turtle's Inc.**, and two U.S. video chains. Some industryites say that **Wherehouse** owner **Adler & Shaykin** is contemplating selling the Torrance, Calif.-based chain for less than it paid to take the con-

cern private, but more than one Wall Street analyst say that would be a surprise. Firms like **Adler & Shaykin** invest to make money, not lose it. Despite whatever **Wherehouse's** debt may or may not be, most record companies agree that the chain has performed impressively since CEO **Scott Young** took over the reins from **Lou Kwiker**... The sale of **NRM** would be at least mildly surprising, and chairman **Bill Teitelbaum**, the Wall Streeter who financed the largest portion of **NRM's** management buyout in 1986, firmly denies the rumor. **Teitelbaum** says he enjoys the business, a fact that seemed obvious in July at the chain's annual convention. At that time, he told *Retail Track* that the only plans he had for **NRM** were to increase its capitalization through private placement, a process that began over the summer. He says he has had no recent contact with **LIVE** and adds, "I've not even gotten a call from an investment banker. It's a total absurdity." He says he "fully expects to get institutional partners to replace my current partners," but reiterates that he recently told **NRM** stockholders that he plans for the chain to continue as a Pittsburgh-based retailer... On the other side of **NRM's** coin, the company was rumored to be on the block last year, after it failed to come to terms on a merger with **Waxie Maxie**. And one reliable industry source says that **NRM** has been offered up on at least two other occasions since **Teitelbaum** entered the picture. Another source claims that **LIVE** looked at **NRM** two years ago but found that the cost attached to the web's inventory was a major sticking point.

SPEAKING FRANK-LY: Like many, I was stunned to see **Frank Hennessey** leave his post as CEO at the **Handleman Co.**, the industry's largest rackjobber (*Billboard*, Dec. 23). It was not surprising, however, to see how many industry traders were disappointed to see his exit. During his eight years with **Handleman**, the man had grown as close to being universally respected as anyone in this business might hope for. Bear in mind that this is uncommonly high praise for a rack execu-

(Continued on next page)

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TOP COMPACT DISKS™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	POP™	
				ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
				★ ★ NO. 1 ★ ★	
①	1	1	6	PHIL COLLINS ... BUT SERIOUSLY	ATLANTIC 82050-2
②	2	2	10	BILLY JOEL STORM FRONT	COLUMBIA CK44366
3	3	3	39	MILLI VANILLI GIRL YOU KNOW IT'S TRUE	ARISTA ARCD 8592
④	7	7	9	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE AGCD-1988
5	4	4	17	ROLLING STONES STEEL WHEELS	COLUMBIA CK45333
⑥	9	9	15	AEROSMITH PUMP	GEFFEN GHS2-24254
7	6	6	20	THE B-52'S COSMIC THING	REPRISE 2-25854/WARNER BROS.
8	5	5	7	ERIC CLAPTON JOURNEYMAN	DUCK 2-26074/REPRISE
⑨	14	14	15	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE AGCD-1984
⑩	10	10	47	PAULA ABDUL FOREVER YOUR GIRL	VIRGIN 2-90943
⑪	12	12	35	TOM PETTY FULL MOON FEVER	MCA MCAD 6253
⑫	16	16	12	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	A&M CD3911
13	8	8	14	JANET JACKSON JANET JACKSON'S RHYTHM NATION 1814	A&M CD 3920
14	13	13	4	QUINCY JONES BACK ON THE BLOCK	QWEST 2-26020/WARNER BROS.
15	15	15	11	LINDA RONSTADT (FEAT. A. NEVILLE) CRY LIKE A RAINSTORM, HOWL LIKE THE WIND	ELEKTRA 60872-2
16	11	11	6	RUSH PRESTO	ATLANTIC 82040-2
17	17	17	5	KENNY G LIVE	ARISTA A2CD-8613
18	19	19	24	NEW KIDS ON THE BLOCK HANGIN' TOUGH	COLUMBIA CK 40985
19	23	23	12	BARBRA STREISAND A COLLECTION: GREATEST HITS... AND MORE	COLUMBIA CK45369
20	18	18	16	MOTLEY CRUE DR. FEELGOOD	ELEKTRA 60829-2
21	22	22	5	BOBBY BROWN DANCE!... YA KNOW IT!	MCA MCAD-6342
22	20	20	12	TRACY CHAPMAN CROSSROADS	ELEKTRA 60888-2
23	21	21	7	WHITESNAKE SLIP OF THE TONGUE	GEFFEN GHS2-24249
②④	27	27	3	ROD STEWART STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990	WARNER BROS. 2-25987
②⑤	NEW ▶		1	VARIOUS ARTISTS A GRP CHRISTMAS COLLECTION	GRP GRD 9574
26	27	27	34	RICHARD MARX REPEAT OFFENDER	EMI E2-90380
27	24	24	9	LUTHER VANDROSS THE BEST OF LUTHER: THE BEST OF LOVE	EPIC E2K45320/E.P.A.
28	30	30	13	RICKIE LEE JONES FLYING COWBOYS	GEFFEN GHS 2-24246
29	28	28	8	JOE SATRIANI FLYING IN A BLUE DREAM	RELATIVITY 88561-1015-2
30	26	26	3	SCORPIONS GREATEST HITS-BEST OF ROCKERS 'N' BALLADS	MERCURY 842 002-2/POLYGRAM

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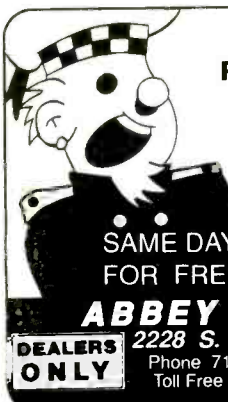
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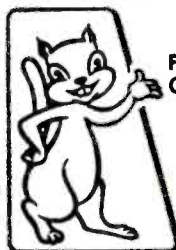
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ALBUM RELEASES

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

POP/ROCK

LENE LOVICH
March

♦ LP Pathfinder PTF-8909/NA
CA PTF-8909-4/NA

BLUES

JAMES "THUNDERBIRD" DAVIS
Check Out Time

♦ LP Black Top BT-1043/NA
CA BT-1043/NA

ANSON FUNDERBURGH & THE ROCKETS
Rack 'Em Up

♦ LP Black Top BT-1049/NA
CA 1049/NA

FRED McDOWELL
Mississippi Delta Blues

♦ CD Arhoolie CD-304/NA

CHARLIE MUSSELWHITE
Memphis Charlie

♦ CD Arhoolie CD-303/NA

GOSPEL

THE GOSPEL MUSIC WORKSHOP
Live In St. Louis

LP Savoy SAV-7096/\$10.98
CA 7096/\$10.98

THE JACKSON SOUTHERNAIRES

On The Third Day

LP Malaco MAL-6003/\$10.98
CA 6003/\$10.98

RUBY TERRY
Chapter One

LP Malaco MAL-4433/\$8.98
CA 4433/\$8.98

JAZZ/NEW AGE

FRANCES BOGART
Lizanthia

LP Francis Bogart Music 6271/NA
CA 6271/NA

AL "JAZZBEAUX" COLLINS PRESENTS
THE LEW ANDERSON BIG BAND
Feelin' Good, Yeah

♦ CD Sovereign SOVCD-503/\$12.98
CA SOVCD-503/\$8.98

ELLERY ESKELIN'S TRIO
Setting The Standard

LP Cadence Jazz CJR-1044/NA

PAUL FLAHERTY, RANDY COLBOURNE
Endangered Species

LP Cadence Jazz CJR-1042/NA

STEPHANE GRAPPELLI
Stephanova

♦ CD Concord CCD-4225/NA

MICHEL PETRUCCIANI
100 Hearts

♦ CD Concord Jazz CCD-43001/NA
CA GW-3001C/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, Suite 700, 9107 Wilshire, Beverly Hills, Calif. 90210.

MUSIC VAULT, VINTAGE DEALERS KEEP VINYL ALIVE

(Continued from page 66)

ers find, price, and market inventory.

He is careful not to call his offering a franchise, however. He does not want the legal hurdles required in franchise offerings, since he does not collect royalties after the initial licensing fee. "This is something that could be set up at a flea market business, a garage, a kiosk at a mall, or a store," he says.

As mainstream record retailers turn to CD and other new technology, the marketplace for vintage music dealers will only increase, he says. "The mall stores have completely abandoned the LP," he says. "There's no place for people who want records for their old Victrola, for jazz buffs, for Elvis people to find music in their format."

Kopec has been organizing his offering for the past two years and is now launching his first two licensees. Separate buyers have agreed to acquire his Somerville and Hillsborough locations for undisclosed prices, deals that had not closed at press time. Part of that arrangement includes becoming his first two Music Vault licensees, he says.

Kopec has pitched his idea in trade ads, through seminars run at local hotels, and on call-in radio programs. A press release headlined "Your listeners could have record collections worth hundreds of dollars and not know it," has led to interviews—and plugs—on more than 200 radio stations, he says.

So far, that marketing has paid off with file drawers full of prospects, but the only two pending sales are the two spin-off stores. Kopec says he is now negotiating with about 10

potential licensees, including two in New York state, one in Philadelphia, one in Ohio, and several in New Jersey.

After the license sale, Kopec says he will remain interested in his affiliates' success through the computer, which will provide an on-line bulletin board system for use by licensees. The bulletin board will give his dealers a source to secure new inventory, along with a place to post their own product.

RETAIL TRACK

(Continued from preceding page)

tive, considering the tough negotiations that often mark relationships between racks and record companies.

Of all the movers and shakers that I've met in this business, I never found one who could state a case for his company more eloquently than Hennessey. Further, he could state such cases in a manner that would lead one to think he was addressing the betterment of the overall industry, rather than the advantage of racks. And, beyond his obvious intelligence and business sense, people who dealt with Hennessey also admired the fact that he is, quite simply, a likable individual. The phrase "nice guy" came up often as label and distributor types discussed his parting company with Handleman.

It is certain that competing merchandisers and vendors alike are hopeful that Hennessey will resurface in the music industry... Since baseball freaks are in the middle of the hot stove season, when "what ifs" and "maybes" spring from one's tongue, let me lay this flight of fancy on the table (and, mind you, there's no reason to assume that any discussions are actually taking place on this front). What if Hennessey were to end up being lured to head Handleman competitor LIVE Entertainment? As Paul McCartney wrote years ago, "Wouldn't that be something?"

Although LIVE's board decided to split the responsibilities of its slain chairman, Jose Menendez, between president Devendra "Dave" Mishra and executive VP Roger

Smith, it's obvious that the dynamic leadership qualities of a Hennessey would be a real trump card for LIVE's management team. It would further be intriguing to see Hennessey and Lieberman president Gil Wachsman, another rack exec who has been scoring points with the record community, work on the same team. (And, while we're at it, how many games would Sandy Koufax have won if he had pitched in his prime for the 1976 Cincinnati Reds?)

HIS KIND OF TOWN: Here's fair warning to Rose Records' Jack Rose, the Flip Side's Carl Rosenbaum, and Sound Warehouse's Terry Worrell. Tower Records/Tower Video founder Russ Solomon expects to scratch a six-year itch during the fall of 1990 with the opening of his chain's first Chicago location.

Solomon has been looking for a location in Chi-town since 1984, and at one time it looked as if he was conceding the City Of Big Shoulders to Worrell's Dallas-based web, which has more than a half-dozen Windy City locations, including a 24,000-square-foot superstore.

But, on a recent business trip, Solomon says he "literally lucked into" what he considers a prime spot, at the corner of Clark and Belden in the Lincoln Park area of Chicago's Near North. Tower will occupy one floor in a complex that will also have one story for parking and eight floors of apartments. The store will take up 26,000 square feet.

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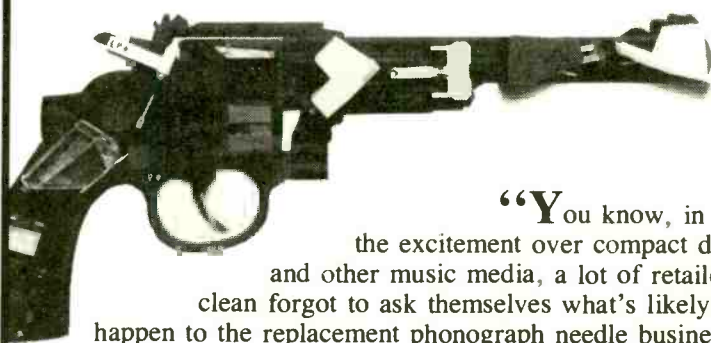
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Interested individuals should send a letter of application, curriculum vitae, and the names of five references to: JAMES JACOBS, Chair, Music Management Search Committee Hart School of Music, University of Hartford, West Hartford, CT 06117. Deadline is February 1, 1990 or until position is filled.

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New Producer, Noms Named For '90 BRITS

BY NIGEL HUNTER

LONDON—The nominations for the 1990 British Record Industry Awards—the BRITS—were announced Dec. 11 at a high-profile event in the rooftop restaurant of the St. George's Hotel next to the BBC.

Radio One's "Simon Bates Show" was broadcast live from the venue and there was European and American TV coverage of the announcements made by Jonathan King, former artist, broadcaster, journalist, and extrovert music business personality, who is producing the 1990 BRITS in behalf of the British Phonographic Industry Assn.

The upbeat presentation of the nominations was seen by some observers as an attempt by the BPI to overcome unhappy memories of the embarrassing fiasco of the 1989 show, which was broadcast live from the Royal Albert Hall.

The BRIT Awards are the U.K. music industry's hoped-for equivalent of the U.S. Oscars and Grammys. The nominations have come from the 130 members of the BPI, who voted during December for the

winners (except in the classical and music video categories).

King pointed out that the BRIT Awards are important and prestigious, particularly in view of the fact that the U.K. music business was estimated to gross more than \$3.9 billion in 1989.

The 1990 event will take place in the Dominion Theater Feb. 18 and be broadcast by BBC TV and Radio One the following evening. TV production in behalf of BBC TV is being handled by Mike Appleton of Landscape Channel Productions, a former BBC TV staffer who for many years produced BBC 2's "Old Grey Whistle Test." The show will be sold in the U.S. by DSL Entertainment and by Music Box in the rest of the world.

Before announcing the nominations, King said that the 1989 event (with most of the production glitches edited out) had been sold to 50 countries around the world. Even better results were anticipated for 1990 with the recent dismantling of the Iron Curtain.

The BRITS are being sponsored again by the Britannia Music Club. (Continued on next page)

Dec. Dutch Piracy Raid Assessed Investigators Find 3 Mil Tapes, CDs

BY WILLEM HOOS

AMSTERDAM The full scale of the alleged piracy activities of Eastern Cassette Recording, the Dutch company in Enschede raided by police and STEMRA mechanical rights society investigators (Billboard, Dec. 2), has now emerged after detailed examination of the ECR books and the contents of its storage depot.

The authorities are alleging that ECR has illegally produced and marketed 2.5 million prerecorded cassettes and 500,000 CDs since Jan. 1, 1986. The total retail value of this product is put at nearly \$10 million at an exchange rate of 1.96 Dutch guilders to the dollar.

The raid party confiscated 250,000 allegedly illegal CDs and a similar number of cassettes as well as sophisticated duplication machines.

The repertoire comprised 90% cover versions (i.e., soundalikes) of material by well known local and international acts, including BZN, Lee Towers, Madonna, Abba, and James Last. Artists performing the cover versions were apparently recruited in Enschede and other eastern Holland locations, but in some cases—notably Engelbert Humperdinck—it is alleged that the cassettes and CDs

were direct copies from the originals.

According to a Nov. 20 press statement from the IFPI, more than 1 million illegal sound carriers had been confiscated. This incorrect information resulted from a misunderstanding between the IFPI and the Enschede police, according to Ger Welbers, head of the anti-piracy department of STEMRA.

'Five ECR staffers are awaiting trial'

Five ECR staffers were arrested and are awaiting trial. Under Dutch law, the accused cannot be identified publicly before the hearing.

A court spokeswoman in Almelo says the suspects will not appear in court before March. They are at liberty—bail does not figure in Dutch law—but are required to make themselves available to the police and justice authorities when summoned.

The suspects, who have been charged under Article 140 of the Dutch criminal code, face a maximum

of five years in prison if found guilty.

Welbers says the case is very complicated, not least because there are some international implications. It is suspected that several thousand of the confiscated CDs were produced at Digital Hellas, a CD plant in Athens, Greece.

Welbers adds that an unspecified quantity of the allegedly illegal CDs have been manufactured at a French plant, and he implies that other European CD factories may be involved, although he declines to provide names or details.

He reveals that up to 80% of the half million sound carriers were sold in Holland, and the rest in Belgium, West Germany, and Denmark. Spot checks made by STEMRA officials disclosed that the CDs and cassettes were sold in Dutch department stores, open-air markets, barber shops, and other such outlets.

The retail price averaged \$3 for a cassette and \$5 for a CD. The cassettes were released on the ECR label; most of the CDs appeared on a label called Kingdisc.

Athens-Based Indie Issues Historical-Music CD Set Byzantine Music Gets Promo Campaign

BY JOHN CARR

ATHENS, Greece—Byzantine classical music has become the subject of a slick promotional campaign based in Athens and aimed at markets in Western Europe and North America.

Christodoulos Halaris, classical music researcher and mathematician, known here for a series of suc-

cessful television programs in recent years, has formed an independent record label, Orata, to market his inaugural set of three compact disks featuring 11 works by Byzantine-empire composers from the 12th to 15th centuries.

The three-CD set, attractively packaged with a 100-page explanatory booklet in three languages, including English, has been provision-

ally priced at \$45 for the U.S.

Athens-based market promoter Aram Krikorian, who is handling the business side of Halaris' projects, estimates the product will be on the shelves of leading New York, London, and Paris dealers early this year.

Halaris says he has spent years unearthing old musical manuscripts in the 1,000-year-old monastic community of Mount Athos in northern Greece, trying to decipher their strange notation, and finally, with the help of mathematics, transcribing it into conventional Western notation.

He has also invested heavily—though he refuses to disclose the amount—in reconstructing medieval Byzantine instruments and setting up a chamber ensemble that he claims is the only one of its kind in the world.

Krikorian says he has agreements with unnamed major classical music distributors in Western Europe and North America to handle the CD package, titled "Byzantine Secular Classical Music," and has had interest from as far afield as Japan.

The set was launched here at a media conference, when Halaris said he had discovered that Byzantine music resembles modern computer programming processes.

He also said he decided to launch his CD set in the foreign rather than the Greek market, because too few Greeks have CD players to justify any large promotional campaign here.

The packaging and publicity are aimed at the Western market, especially medieval-music enthusiasts.

Soviet Vid Biz Expands

BY VADIM YURCHENKOV

MOSCOW—Despite difficulties, video is becoming more popular in the Soviet Union as a form of both home and public entertainment.

It was confronted by many obstacles in pre-perestroika times. Metropolitan and provincial courts frequently prosecuted people owning video hardware and software for "distribution of pornographic and violent material" and also just for watching contemporary product deemed to contain erotic scenes.

The production and distribution of pornography and violence is an offense under Soviet criminal law, but a recent review of sentences passed in some provincial areas several years ago has disclosed that 60% of those convicted were unjustly prosecuted without basis in law.

V. Borev, head of the Videokultura research center and author of the report, says the illegal prosecutions arose mostly from lack of knowledge and expertise by those making the preliminary inquiries and preparing charges.

Borev defined a pornographic videofilm in the Arguments And Facts national weekly magazine as one in which no producers or cast are listed or credited or when pseudonyms are used; when sexual activity is the main aim; when most of the screen time is devoted to sexual intercourse; and when there is no plot or concept discernible in the film nor any continuity of action.

Borev added that some years ago two clauses were added to the criminal code "to protect Soviet people from the corrupting impact of Western culture." In effect, officials wanted to reduce "video culture" distribution in general, since

households owning video hardware were gaining some immunity from the influence of official propaganda disseminated by national television, the cinema, and mass media.

The number of Soviet households owning video players is so small that showing videos at special clubs and charging an admission fee is the only way most Soviet citizens can enjoy video entertainment.

However, a decree passed by the U.S.S.R. Council of Ministers Dec. 28, 1989, bans private individuals or cooperatives from producing or exhibiting videos for monetary gain. The decree is seen as a method for the state institutions to preserve their monopoly in the video field in the shape of the VPTO Videofilm company operated under the auspices of Goskino, the Soviet state cinematic organization.

There are also outstanding unresolved copyright questions on the use of Western video product. The VAAP copyright organization prepared regulations governing the usage of foreign video material and submitted them to the U.S.S.R. Council of Ministers, but Goskino is objecting to the proposals.

The decree has been widely criticized, and Prime Minister Nikolai Ryzhkov told a meeting of the cinema industry that it would be revised.

A groundswell in favor of video is detectable. A new course called "Video In Leisure" has been introduced at the All-Union Institute for Cultural Functionaries, and many magazines have started video columns or supplements. Goskino has acknowledged the inevitable by proposing a subscription channel that would feature videofilms as part of the national TV network.



Classical Confab. Executives from WEA International meet with representatives from the Erato, Teldec, and Nonesuch classical labels at the first-ever WEA International classical A&R and marketing conference, held in London in November. Shown, back row from left, are Peter Andry, senior VP, classical repertoire, WEA International, and Frederic Sichler, managing director, Erato Records. In the front row, from left, are Bob Hurwitz, senior VP, Nonesuch Records; Professor Hans Hirsch, managing director, Teldec Classics International; Ramon Lopez, chairman and chief executive, WEA International; and Daniel Toscan Du Plantier, chairman, Erato Records.

Paul McCartney Receives First U.K. PRS Pop Award In London

LONDON—Paul McCartney, a member of the Performing Right Society for more than 25 years, is the first to be honored by the society for "unique achievement in popular music." At a Claridge's Hotel luncheon here, he was handed a gold miniature of a Hofner violin bass guitar, the instrument that accompanied him to world fame. The presentation was made by the PRS president, composer/songwriter Vivian Ellis. McCartney cut into his world tour to attend, along with wife Linda and daughter Mary.

NIGEL HUNTER

Int'l Vid Federation Taps Van Den Berg

PARIS—The International Video Federation, set up here in December 1988 to represent international interests of video distributors, has a new director general, Frank van den Berg. The 47-year-old Dutchman was legal counsel to PolyGram in Holland for eight years to 1984. He now heads offices in the Avenue des Champs Elysees, in the same building as the International Federation of Film Producers' Assn.

PHILIPPE CROCQ

October CD Output Up 69% In Japan

TOKYO—Production of CDs in Japan in October 1989 totaled 17.78 million units, up 69% from the same month in 1988, but production of vinyl records was down 79% to just 529,000 units. The CD-record ratio was thus running that month at 97-to-3. Total CD production for the first 10 months of the year came to 144.9 million units, up 57% on the previous year, with record production at 9.33 million, down 74%. Prerecorded tape production for the first 10 months was 58.72 million units, down 7% from the 1988 figure.

SHIG FUJITA

Stewart-Penned Film Song Hits In Holland

AMSTERDAM—The single "Lily Was Here," featuring Eurythmics front man Dave Stewart and Dutch saxophone player Candy Dulfer, has become a giant hit in the Netherlands, where it was given its first release by BMG Ariola Benelux. It is the theme of Dutch-language feature film "De Kassiere," premiered here in late November in 50 cinemas. The single topped the chart in Holland for five weeks. Stewart wrote all 16 compositions on the soundtrack album, also released on his Anxious label.

WILLEM HOOS

Yugoslavia Gets Its MTV Europe Service

BELGRADE, Yugoslavia—Cable viewers in Yugoslavia can now receive transmissions from MTV Europe via 50,000 homes, 35,000 in Belgrade. The launch follows a deal between JRT (Yugoslavian Radio Television) and MTV, which aims to become available to all 200,000 cabled homes in Yugoslavia in the early months of this year. MTV Europe launched to 5,000 homes in Hungary in March last year, first of the net's Eastern European moves. Talks have opened about a possible live feed into the Soviet Union; in December, MTV bowed in East Berlin.

MITJA VOLCIC

U.S. Pioneer Plant Pumps Car CD Units

TOKYO—Pioneer has this month started production of in-car CD players in the U.S. at its Pioneer Industrial Component subsidiary in Ohio. The electronic parts and facilities are being received from Japan and production will start at 2,000 units monthly with a likelihood of a fast upturn. The players previously exported to the U.S. from Japan will now be fully replaced by U.S.-manufactured hardware.

SHIG FUJITA

Foreigners Lead '89 Austrian Club Chart

VIENNA, Austria—"The Look" by Swedish duo Roxette was the No. 1 Austrian disco hit in the third quarter of 1989, according to charts compiled by Austrian copyright society AKM and the Gallup research company. Second was "She Drives Me Crazy" by Fine Young Cannibals, followed by Madonna's "Like A Prayer," Holly Johnson's "Americanos," and "Love Is Free," which made Bilgeri the only Austrian artist to make the national disco Top 10.

MANFRED SCHREIBER

Finn Soboney Nets Love Records Catalog

HELSINKI, Finland—Siboney Records, a new company, has bought from Love Records' bankrupt estate rights to 300 record titles and the original Love logo and label. The catalog includes top-selling Finnish rock, pop, and jazz from the '60s and '70s. Love went bankrupt in 1979. It is believed that Siboney staved off bids from Fazer Musiikki and EMI Records to clinch the deal, but no price has been revealed. EMI will, however, handle Love distribution.

KARI HELOPALTIO

P'Gram Austria Reports 40,000 CDVs Sold Label's Strategy Hinged On Using Few Retailers

BY MIKE HENNESSEY

VIENNA, Austria—In the past six months, PolyGram Austria has sold more than 40,000 CD video units, according to managing director Wolfgang Arming. Biggest sales, he says, have been of the 5-inch configuration, of which there is the most repertoire available.

PolyGram's policy in marketing CDV has been to concentrate on

just 125 of Austria's 2,000 retail outlets.

"These dealers agreed to take the full catalog," says Arming. "Because of the limited distribution, we had no problem filling orders. The dealers concerned represent about 25% of Austria's most important record retail outlets. We have around 200 titles in the CDV catalog currently and player penetration in Austria is about 2,500."

So far, no other majors have entered the CDV field.

Regarding the sales of other sound-carrier configurations, Arming says that audio CDs continue to grow healthily and vinyl LPs are holding up better than expected. "But I expect to see the decline accelerate in 1990 and we will probably adopt a policy of not releasing new product on vinyl."

The cassette business in 1989 was flat and singles were in continuing decline. Unlike the situation in neighboring West Germany, the CD single has made little impact in Austria, says Arming. "The single now, in whatever form, has no potential as a profit-maker. It is simply a promotional tool and a locomotive for LP sales."

Arming predicts that official figures will show business in Austria up by between 8% and 10% for 1989.

He notes that PolyGram derives a higher than average share of its sales from local repertoire—20.8% compared with the total industry figure of 16%.

Recent concentration in the retail business, where the Hartlauer, Niedermeyer, and Herlango chains predominate, has seen their market share grow. Industry sales to dealers this year are expected to top \$84 million in monetary terms.

EMI Buys PRT Classics

LONDON—EMI Records has bought the PRT classical catalog for an undisclosed sum. It comprises about 350 masters, some recorded by the Nixa company in the '50s and others by Pye in the late '50s and '60s.

Included in the catalog are such rarities as the late conductor Sir Adrian Boult's only recording of Walton's "Belshazzar's Feast," which he did with the London Philharmonic Orchestra; several of the late Sir John Barbirolli's recordings with the Manchester, England-based Halle Orchestra and his only recording of Vaughan Williams' Symphony No. 8 and Dvorak's New World Symphony, and some masters of Sir Michael Tippett conducting performances of his own works and his famous recording of Purcell's "Ode On St. Cecilia's Day." In a different vein, there are several recordings by harmonica maestro Larry Adler.

The PRT catalog will be housed at EMI's Abbey Road studios, and part of it may be remastered using a digital noise elimination system such as CEDAR.

Comments EMI Records (U.K.)

managing director Rupert Perry: "This rich and commercially significant catalog is an excellent acquisition for EMI, and it is the second such purchase of a famous catalog of recordings which we successfully completed during 1989. . . . We are delighted that we have secured this wide range of classical masters."

A first batch of 10 releases from the PRT catalog is expected in the summer on midprice CD and cassette. The catalog will be worked as a series of reissues and recombinations over a period of years, according to EMI strategic marketing director David Hughes, either on a new midprice label through the EMI Records Classical department or on the Eminence or Classics For Pleasure labels.

PRODUCER, NOMINEES SET FOR '90 BRIT AWARDS

(Continued from preceding page)

CBS U.K. managing director Paul Russell, who is chairman of the BPI BRIT Awards committee, disclosed that the BPI budget for the event is about \$800,000 (at an exchange rate of \$1.58 to the pound). With TV sales around the world, he is hoping for "a modest profit."

The BRITS 1990 nominations are as follows—best British male artist: Phil Collins, Roland Gift, Van Morrison, Chris Rea, and Cliff Richard; best British female artist: Kate Bush, Annie Lennox, Mica Paris, Lisa Stansfield, and Yaz.

Best British group: Erasure, Eurythmics, Fine Young Cannibals, Simply Red, Soul II Soul, and Tears For Fears; best British producer: Kate Bush, Coldcut, Peter Gabriel, Steve Lillywhite, David A. Stewart, and Stock, Aitken, Waterman.

Best album by a British artist: Eurythmics—"We Too Are One"; Fine Young Cannibals—"The Raw And The Cooked"; Simply Red—"A New Flame"; Soul II Soul—"Club Classics Vol. 1"; and Tears For Fears—"The Seeds Of Love."

Best British newcomer: The Beautiful South, Shakespear's Sister, Soul II Soul, Lisa Stansfield, and Stone Roses; best international newcomer: Paula Abdul, Bobby Brown, Neneh Cherry, De La Soul, and Guns N' Roses; best international artist: Bobby Brown, Neneh Cherry, Gloria Estefan, Prince, and Tina Turner.

Best international group: Bon Jovi, De La Soul, Gipsy Kings, Guns N' Roses, Milli Vanilli, and U2; best

soundtrack/cast recording: "Aspects Of Love," "Batman," "Beaches," "Henry V," and "The Cook, The Thief, His Wife And Her Lover."

Best classical: "St. Matthew Passion" (Bach), English Baroque Orchestra/Monteverdi Choir/English Baroque Soloists conducted by John Eliot Gardner; "Porgy And Bess" (Gershwin), Willard White, Cynthia Haymon, Damon Evans, Glyndebourne Festival Opera/Glyndebourne Chorus/London Philharmonic Orchestra conducted by Simon Rattle; Piano Concertos Nos. 24/25 (Mozart), Mitsuko Uchida, English Chamber Orchestra conducted by Jeffrey Tate; "Four Seasons" (Vivaldi), English Chamber Orchestra/Nigel Kennedy; and "Facade" (Walton) and Stravinsky work, Peggy Ashcroft, Jeremy Irons, London Sinfonietta Orchestra conducted by Riccardo Chailly.

The winner of the latter category will be decided by a panel of experts. The best single by a British artist will be selected by listeners to BBC Radio One. The best-music-video category will be decided by an industry panel Feb. 2.

TO OUR READERS

Due to holiday deadline constraints, the Hits Of The World charts do not appear this week. They will return next week.

Commtron Corp. Profits Falter, Stock Falls In First Quarter

BY DON JEFFREY

NEW YORK—While home video sales continue to climb, a decline in consumer electronics sales dealt Commtron Corp. a flat first quarter in both revenues and profits.

Commtron, which is the leading distributor of prerecorded videocassettes, reports a 2.5% year-to-year rise in net income to \$3.08 million for the quarter that ended Nov. 11. Net revenues increased 2.98% to \$174 million.

Investors may have reacted negatively to the news. In the two trading days after the results were released, Commtron's shares fell 75 cents each and closed at \$7.875. The 52-week share price range is \$4-\$10.375.

But securities analysts are not worried about the company's performance.

John A. McRae, analyst with Bear, Stearns & Co., says the first-quarter results are "right on track with our forecast." Quarterly earnings of 30 cents per share were about the same as last year's, but McRae projects 90 cents a share for this fiscal year, 15% higher than last year's figure.

The Des Moines, Iowa-based company says first-quarter home video revenues rose 7%, year-to-year, to \$147 million, which is near-

ly 85% of Commtron's overall sales.

Commtron reports a "strong increase" in sales of lower-priced home video titles and a "slight decline" in higher-priced rentals.

Gross margins on videocassettes were down "slightly," according to the company, because of increasingly competitive pricing on sell-through titles. McRae estimates gross margins of 11% on rental titles and 3.5%-5.5% on sell-through.

Questions arise, however, about

the viability of next year's sell-through videocassette market.

"Studios may be over optimistic on the volumes of 'Lethal Weapon II' and 'Honey I Shrank The Kids,'" says McRae.

The analyst also notes that distributors like Commtron could be hurt if studios cut back on allocated units of product, if returns are excessive, or if "mass merchandisers and rackjobbers continue their campaigns of using major titles as loss leaders and take a bigger proportion of market share."

SUPER CLUB NORTH AMERICA MAKES BEST BUY

(Continued from page 9)

CEO, however, says that is purely conjecture at this point. "I'd be crazy to say that there won't be any changes inside any of the companies we've acquired," he says. "For example, we are encouraging Video Towne to take on more and more audio product. But the fact that they take on more audio product shouldn't lead to the conclusion that they are going to work for or be consolidated with Turtle's or Record Bar. If we are going to consolidate and implement plans for consolidation in Dallas, I won't hesitate to acknowledge it. Right now, that's speculation and rumor."

Wholesaler Best has branches in Dallas and San Antonio, Texas, as well as in Oklahoma City and Salt Lake City. Territorially, Best covers Texas, Oklahoma, New Mexico, Idaho, Utah, and Kansas.

Baldwin says there will be no major changes at Best. Management, spearheaded by president David Bronstad, will remain intact. The only expansion Best may undergo "is opening up a sales office within its territorial reach," says Baldwin.

"We can't see them making any major moves, like going to Atlanta or San Francisco, for example. What we're really looking at with

As for consumer electronics, Commtron says first-quarter sales fell 13%, year-to-year, to \$27 million. That represents about 15% of overall revenues. Entertainment electronics and cellular telephones were slow sellers in the quarter, according to the company, while computers moved well.

McRae believes the decline in consumer electronics is cyclical. He notes that Commtron has been following the advice of a consultant who said the company "should operate with a narrow ar-

ray of products with good demand and profitability."

McRae believes Commtron's stock is a good buy at current prices, judging it "undervalued." He says it is worth at least \$10 a share. According to McRae, the recent drop in its price is due to "scare factors" in the overall stock market, not to any inherent weakness in Commtron.

Company officers of Commtron were unavailable for comment at press time.

Best is to bring more services, and in some cases more products, to those retailers Best serves. We want to try to give them more from a distributor point of view rather than just having them be a mail stop on the way from the studio to the retailer. We want to create more value-added services for retailers. The customer for Best is the video retailer, so we won't go off in a tangent where Best begins to pick up record stores. That's outside of its bailiwick."

The Best acquisition was a "comfortable" one, says Baldwin, because the European parent company is already "involved in wholesaling, retailing, and rights acquisition. As part of our overall strategic plan we have participation in several segments of the business. Vertically, we feel very comfortable in the video distribution side.

"We also want to develop a

unique relationship with the studios. It's certainly not to get our retail stores cheap product because anyone who knows the business knows there's not a lot of margin today. Over time we want to be able to work more closely and in a different type of relationship with the studios to move product from the source out to the consumer.

"We believe we can participate effectively with the studios in creating programs that will be somewhat independent of whether they will be good for either the retailer or the distributor. Sometimes retailers are more enthusiastic about programs than distributors. Other times distributors are more gung-ho about programs and products than retailers. We want to be in a position to look at it across both spectrums."

Assistance in preparing this story was provided by Ed Christman.

AUDIO TRACK

(Continued from page 61)

ries Ten using Alderson Research nearfield monitors and Quedest tri-amped monitor system.

LOS ANGELES

PAUL LANI MIXED DONOVAN'S "One Night In Time" and "Dear Heart" at Larrabee for PolyGram. Ryuichi Sakamoto produced the musical score he composed for the film "The Handmaid's Tale." Fernando Kral engineered, assisted by Andy Batwinas. The movie stars Robert Duval and Faye Dunaway in a futuristic story based on a novel by Margaret Atwood.

Virgin's Deborah Conway cut tracks on her upcoming album at Radio Recorders with producer Ian Ritchie.

Chick Corea cut a new Electric Band album at Mad Hatter. Bernie Kirsh engineered; Larry Mah assisted.

Alyssa Milano recorded the tune "The Best In The World" at Scream. Joey Carboni produced, Craig Doughter engineered. The Origin (Virgin) cut vocals and mixed with Paul McKenna and David Kershbaum producing. McKenna mixed the tracks on the Mitsubishi 32-track digital recorder. Gregg Rolie, former member of Santana and Journey, mixed his upcoming album. Bob Marlette produced and engineered.

MCA four-sister act Perri cut its third album at the Bakery. The band co-produced with Jon Baker.

At the Rock House, Larry Robinson produced tracks on Jermaine Stewart for Virgin U.K. Elliot Peters engineered; Scott Seymann assisted.

NASHVILLE

RESTLESS HEART MIXED album tracks at the Castle with producers

Scott Hendricks and Tim DuBois. Hendricks engineered the RCA project. Mark Nevers engineered. Hank Williams Jr. mixed with producer Barry Beckett for Warner Bros. Hendricks engineered, backed by Nevers. Charlie Peacock worked on album overdubs for Sparrow in the "Synthroom" with producer/engineer Brown Bannister. John Andrew Parks mixed self-produced tracks with engineer Eric Prestidge. Mark Coddington assisted.

OTHERS

Cheap Trick concluded preproduction work at A.D. Productions, Milwaukee, for a new Epic album. David Henszey engineered, assisted by Al Williams. Bun E. Carlos was on drums. David Arkenstone completed the final mix on five songs for the Narada Mystique label. The project, titled "Citizen Of Time," is slated for release in April. Arkenstone produced with Narada's Eric Lindert. L.A.-based engineer Bruce Sugar was at the board, assisted by Henszey. The project was tracked on an Otari MTR 100.

Jazzy Jeff & the Fresh Prince chose Kajem Victory West, Gladwyne, Pa., to record and mix an album, "And In This Corner" (Jive). Peter Harris produced. Kajem utilized its large control room, allowing for comfortable set-up of the many keyboards (including a Fairlight III) and turntables required for the project. Multiplatinum engineer/producer Nigel Green was at the Solid State Logic 48-track for the project. Brooke Hendricks, Brian Stover, and Joe Stout assisted.

All material for the Audio Track column should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.

READER'S DIGEST GOES PUBLIC

(Continued from page 10)

tainment division, which includes books as well as records and video, fell by \$3.7 million, or 3.1%, in the last fiscal year.

The company attributes the decline to increased promotional expenses in the U.S. for its book series and music products. In particular, the document notes an annual increase of \$1.6 million in domestic music promotion costs.

In its prospectus, the company lists as strategies expansion of international operations, development of its customer list, introduction of new products, and selected acquisi-

tions in related businesses.

Overall, Reader's Digest reports net income of \$151 million on \$1.8 billion in sales for the June-ended fiscal year, compared with a profit of \$142 million on \$1.7 billion in total sales the year before.

Of the 25 million shares being offered, 21 million will be sold in the U.S. and 4 million internationally.

Determination of the specific per-share price will be made after the company's registration statement is approved by the U.S. Securities and Exchange Commission.

GRASS ROUTE

(Continued from page 69)

ettes are available by calling 1-800-44-CHUNK; or send a check or money order to Lagarto, P.O. Box 1740, New York, N.Y. 10009. Price is \$11.99 for cassette plus \$3 shipping and handling; \$14.99 for CD plus \$3. New York residents should add tax.

ADVANCE WORD: The Nerds are a New Jersey band that—you guessed it—dresses up like every high school's favorite whipping boys. In between club dates, the band laid down some demos, and the one that crossed Grass Route's desk contains "Susie," which is the one great power pop song every band has lurking in its soul. More info from 201-575-8462... Dianne Wesley offers a demo of well-crafted dance pop with multifaceted vocals,

which she honed training some of the New York area's better-known bands. Key cut from Wesley is "I'll Never Give Up Your Love," which veers dangerously close to disco. More from 201-635-7537... New York's Funky Knights arrive with "X-Rated," which recalls Frank Zappa meeting Rufus on such tracks as "Weren't I Everything" and the classic "Keep Your Hands Off My Urine, Boss-man!" A killer funk on Rat Pack Records. More info at 445 E. 14th St., New York, N.Y. 10009... You can almost see Bono carrying a white flag to the Breathers' "Normal, Illinois," a five-song EP that's best when cranking. Key cut is "Annabel Lee." More information at 201-422-7964.

Music Marketer Posts \$30,000 Income 1st Quarter Up At K-tel

NEW YORK—K-tel International Inc., the music marketer, reports operating income of \$30,000 for the first quarter, which ended Sept. 30, on net sales amounting to \$8.7 million. In the corresponding period the year before, K-tel's operating profit was \$27,000 on \$7.5 million in sales.

The Plymouth, Minn.-based company markets music-compilation releases, sell-through specialty home video, and consumer convenience products. It also licenses music from its catalogs and operates such record labels as Crush, Headfirst, AJK, Nouveau, and Arival. Music-compilation releases

on its K-tel and Dominion labels—especially the "Hooked On Classics" series—are the company's biggest contributors to overall sales.

Mark Dixon, VP of finance, attributes quarterly sales gains to a new venture—direct-response television promotions in West Germany—and to higher revenues from catalog licensing and video distribution.

For the fiscal year that ended June 30, K-tel posted net income of \$1.3 million on sales of \$41.6 million, compared with a profit of \$1.2 million on \$33.9 million in sales the year before.

POP

PICKS

UB40
Labour Of Love II
PRODUCER: UB40
Virgin 91324

Second installment of their tribute to favorite songs comprises new versions of reggae hits—many of which were originally covers themselves. Most welcome to Yankee ears might be “Homely Girl,” (originally by the Chi-Lites) and Smokey Robinson’s “The Way You Do The Things You Do.” Likely hit: their stark, dub-wise twist on Al Green’s “Here I Am (Come And Take Me),” which, if the past dictates the future, will go to No. 1 sometime in the mid-’90s.

RECOMMENDED

BENNY MARDONES
PRODUCERS: Michael Lloyd, Benny Mardones, Duane Evans, Mark Mangold
Curb 10623

Rocker returns after a prolonged absence with a collection of radio-friendly tunes delivered with the same assertive edge that made his breakthrough hit “Into The Night” (rerecorded and included here) so successful. Best bets for charting are “I’ll Be Good To You” and “Run To You,” a pair of power-pop ballads etched with just the right blend of lyrical drama and musical hooks.

THE BONEDADDYS
Worldbeatniks
PRODUCER: Ed Cherney
Chameleon 74821

Title says it all about this free-swinging Los Angeles octet, which tosses together reggae, African high life, and assorted other Third World styles, seasoning them with pop power and easy humor on second Chameleon outing. Capering “Shoo-rah, Shoo-rah,” upful “Let Me Go Party,” and a cover of Fela Anikulapo Kuti’s classic “Zombie” deserve to bust out of esoteric radio outlets into pop acceptance.

THE WINDBREAKERS
At Home With Bobby And Tim
PRODUCERS: The Windbreakers
DB 95

Jackson, Miss.-bred modern rock-popsters regroup after a long hiatus, with titular leaders Bobby Sutliff and Tim Lee back together again. Set serves up a perfect balance of classically styled pop material and harder-edged rockers, with Sutliff’s “On The Wire” being an especially affecting number that will hit old Big Star fans where they live. A very welcome return. Contact: 404-521-3008.

THE VULGAR BOATMEN
You And Your Sister
PRODUCERS: Walter Salas-Humara & Robert Ray
Record Collect 1171

East Coast quintet delivers a very pleasing set of low-key tunes, with an able production assist from label mate Salas-Humara of the Silos (whose guitarist Bob Rupe also guests). Gauzy sound is hard to pin down in terms of derivations, but songs like “Mary Jane” and “Drive Somewhere” kick in enough to stick in the mind. Look for a modern rock buzz. Distributed by Independent Label Alliance, Box 594M, Bay Shore, N.Y. 11706.

FRANK ZAPPA
You Can’t Do That On Stage Anymore Vol. 3
PRODUCER: Frank Zappa
Rykodisc 10086

The latest in FZ’s in-concert chronicle of his last 20 years will appeal to the sizable audience of material-hungry

fans, with vocal favorites “Cosmik Debris,” “Cocaine Decisions,” “Joe’s Garage” and “Sharleena,” as well as classic instrumentals “King Kong” and “Zoot Allures.” This raucous double-CD set contains two-and-a-quarter hours of music (with five previously unreleased songs), and features such talented sidemen as George Duke, Flo & Eddie, Terry Bozzio, and Steve Vai.

MEN WITHOUT HATS
Adventures Of Men & Women Without Hate In The 21st Century
PRODUCER: Stefan Doroschuk
Mercury 842002

This is a simultaneously bouncy and overwrought album—even a cover of Abba’s “S.O.S.” is sung as if it’s about impending nuclear destruction. Best thing here is the first single, “Hey Men,” an anti-macho message propelled by a mid-’70s, Steve Miller-type riff, that had the distinction of being added to every major Canadian top 40 its first week out.

THOMAS MAPFUMO
Corruption
PRODUCER: Thomas Mapfumo
Mango 9848

Zimbabwean songwriter/vocalist/keyboardist creates steady, grooveworthy Western-tinged African music of unearthly beauty, especially on such tracks as “Moyo Wangu,” “Varombo Kuvarambo,” “Chigwindiri,” and “Muchadura.” His lyrics reflect the tense political realities of his country, yet only brief explanations rather than translations are offered. A treat for worldly ears.

REMMY ONGALA
Songs For The Poor Man
PRODUCERS: Basil Anderson; David Bottrill, Remmy Ongala
Virgin/Realworld 91315

What makes Ongala one of Tanzania’s top artists is abundantly evident here—with powerful vocals, catchy horn charts, and tastefully skittering guitars set to a relentless beat. Backed by his Orchestre Super Matimila, Ongala weaves a thick texture of hot rhythms with socially aware lyrics. In a field of winners, highlights include “Sauti Ya Mnyonge” and the neo-calypto of “Karola.”

THE RESIDENTS
The King And Eye
PRODUCERS: The Cryptic Corp.
Enigma 73547

“Bizarre” doesn’t quite conjure up the effect of these Bay-area underground fixtures covering 16 Elvis Presley hits. Downright wacked-out album, which is tied together by a strange narrative thread, will send Presley aficionados screaming for the exits, but those familiar with the Residents’ perverse approach will find this a fine companion piece for the group’s seminal “Third Reich ‘N’ Roll.”

THE DRAGSTERS
Stoked
PRODUCERS: Robert Derby, Godfrey Diamond, Todd Novak, Peter Linzell
Great Jones 6006

New York-based surf-sound quartet releases an admirable debut, the energy and catchiness of which could improve the poor reputation of East coast surfing. Such melodies as “Dragster Beach,” “Tractor Pull,” and “Surfing With The Godz” prove that there are still some classic rock instrumentals to be written, while vocals “Anywhere The Girls Are” and “Waikiki” have an empty-headed catchiness perfectly suited to the genre. Also features apt covers of “Maria” from “West Side Story” and the “Goldfinger” theme.

DAVID MULLEN
Revival
PRODUCERS: Mark Gersmehl, Chris McHugh
Warner Bros. 25971

Alabama-bred rocker breaks new

ground on his major label debut, but who cares? After all, it’s only rock’n’roll . . . Track for track, set offers pleasing foray into the land of acoustic-based, blues-infused pop that is low on frills and high on hooks. Album-rock radio programmers have a bottomless barrel to pick from, while the title cut and “Sho’ Love You” could provide top 40 crossover breakthrough.

PRUDENCE DREDGE
Special Shovel
PRODUCER: Conrad Uno
PopLlama 910

Energetic Seattle-based pop/R&B unit injects some much-needed enthusiasm into the too-often-clichéd rockin’ bar-band genre. Topnotch songwriting, winning horn charts, and a pervasive sense of humor typify such highlights as “Break Out A Ring,” “Too Close To Home,” “Rerun,” and “Whatsa Matter.” Contact: 206-527-8816.

THE DANGTRIPPERS
Days Between Stations
PRODUCERS: Dangtrippers, Tom Tatman
Dog Gone 0005

Clever Iowa quartet delves into ’60s garage pop and comes up with a tastefully catchy, memorably jangly debut. In a set marked by chiming 12-strings and Byrds-ian harmonies, best cuts include “When Time Runs Out,” “Masquerade,” “Someone New,” “Reasons Why,” and the more psychedelic excursions “Legerdemain” and “Freudian Slip.” Contact: 404-354-4640.

SNATCHES OF PINK
Dead Men
PRODUCERS: Snatches Of Pink, John Keane
Dog Gone 0007

Alternative and college formats on the lookout for raw sounds should check out this North Carolinian post-punk power trio that features former Let’s Active bassist Sara Romweber. Ranging from trippy acoustic-edged rockers to metallic garage grunge, standouts include “Salty Dog,” “Bed Of Nails,” “Sleeping Dogs,” “Song,” and “Look Away.” Contact: 404-354-4640.

WHITE PIGS
Songs Of Sin
PRODUCER: Ted Rudzisz
WalkThruFyre Records

Speed metal with a sense of humor from this Chicago-based label. “Death Way” is the best example of the band’s nasty brand of speed; but metal rendition of “The Munsters Theme” would even make Herman Munster smile. Contact: 312-296-8220.

THE PASTELS
Sittin’ Pretty
PRODUCER: Richard Mazda
Homestead 144

Highly influential, long-lived Scottish cult group should win fans aplenty with its second U.S. album offering, most likely via college and alternative airplay of such tracks as “Baby You’re Just You.” With the recently renewed critical interest in the U.K.’s now-defunct Only Ones—a band to whom the Pastels are often compared—look for the trickle-down effect to boost the Pastels accordingly.

BLACK

RECOMMENDED

SPELLS
Can’t Get Enough
PRODUCER: Guy Spells
Speak No Evil Records 96111

The “Love” side contains ballads, many in an updated Stylistics bag. The “Animal” side features slices of technofunk with such Prince-like titles as “Fall 4 U.” All are convincingly

delivered. Contact: 213-965-7066.

DANCE

RECOMMENDED

ARTILLERYMEN ON A TOOT
If It Rotates We Can Control It
PRODUCER: James Tabbi
Matamerism/Circularophile Records 004

Trio embarks on serious dance/industrial/techno bender. “Think About It” sounds like the Pet Shop Boys on drugs. Other cuts sink a little more into a tedious groove, but there’s plenty here to keep the party going until dawn, even if the boys do get a little too pretentious here and there. Contact: 716-271-4209

JAZZ

RECOMMENDED

STANLEY COWELL
Back To The Beautiful
PRODUCER: Carl E. Jefferson
Concord 4398

Adept pianist delivers a pleasing array of originals and standards in trio setting (with the occasional addition of saxophonist Steve Coleman). Among his own compositions, infectiously funky “St. Croix” shines brightest, while Cowell does (Bud) Powell with a brisk “Wail.” Also noteworthy: his lush, delicate version of “A Nightingale Sang In Berkely Square,” as well as deliciously offbeat takes on Ellington classics “It Don’t Mean A Thing (If It Ain’t Got That Swing)” and “Come Sunday.”

TIM BERNE
Fractured Fairy Tales
PRODUCERS: Stefan F. Winter & Tim Berne
JMT 834431

Altoist Berne, whose best-known work includes two albums as leader on Columbia, hops labels and reemerges with a rich, humored sextet performance. The group, which includes trumpet, violin, and cello, plays rousing, densely textured improvs with loopy rhythms recalling Thelonious Monk. Another gem from a farsighted player/writer.

ANTHONY DAVIS, JAMES NEWTON, ABDUL WADUD
Trio?
PRODUCER: Jonathan F.P. Rose
Gramavision 79441

Davis, Newton, and Wadud—progressive pianist, flautist, and cellist, respectively—create a scholarly, multidirectional set of jazz compositions for tenacious trio. Best of a set of stylistically varied, unconventionally structured themes are the slow, litting “Who’s Life?,” the lush “Thursday’s Child,” and Newton’s ambitious three-part piece “Invisible Island.”

JOHN CARTER
Shadows On A Wall
PRODUCER: Jonathan F.P. Rose
Gramavision 79422

Avant-garde clarinetist creates eclectic textures and clever tonalities in a band that features offbeat scatting from violinist/vocalist Terry Jenoure as well as longtime Cecil Taylor percussionist Andrew Cyrille and former Mothers Of Invention keyboardist Don Preston. Adventurous listeners will enjoy the relentless rhythm of “Sippi Strut,” the bluesy touches of “City Streets,” and the hard-driving swing of “52nd Street Stomp.”

COUNTRY

RECOMMENDED

VARIOUS ARTISTS
Get With The Beat: The Mar-Vel’ Masters/A Lost Decade Of American Rock And Roll
PRODUCER: Not listed
Rykodisc 20126

Most of the names here will be known only to serious collectors and music historians. But the songs these acts recorded for the Mar-Vel’ label during the ’50s and ’60s have the kind of rawness and freshness that always makes the opening of a new idiom exciting. Contains 27 cuts.

DON MICHAEL SAMPSON
Crimson Winds
PRODUCER: Don Michael Sampson
Red Horse/Revolver 103

Sampson has a poet’s eye for detail and a storyteller’s feel for drama. Among these 10 original compositions, “Heart Pumping Like Thunder,” “Long Black Train,” and “Six String Healing Wheel.” Contact: 615-670-6129

CLASSICAL

RECOMMENDED

HALEVY: LA JUIVE
Vardy, Anderson, Carreras, Philharmonia Orchestra, Almeida
Philips 420190

The tale of romantic twists and religious turns is told with a keen sense of drama, paced by Almeida’s sharp appreciation of tempo and climax. This return of Carreras to a major operatic role after his recent illness finds him in good voice. The cast is uniformly fine, with June Anderson particularly impressive. A long shelf life is predicted.

LALO: SYMPHONIE ESPAGNOLE SAINT-SAENS: VIOLIN CONCERTO NO. 3
Joshua Bell, Montreal Symphony Orchestra, Dutoit
London 425501

Bell’s sweet sound and elegant style serve him well in these popular works, even if they don’t quite generate the kind of visceral excitement some other violinists can deliver. Dutoit is a superior collaborator, and the engineers have provided a realistic acoustic setting.

BEETHOVEN: SYMPHONIES NOS. 7 & 8
Academy of Ancient Music, Hogwood
L’Oiseau-Lyre 425 695

Hogwood takes no back seat in the Beethoven period-instrument sweeps with this wonderfully vibrant reading. Tempos are bracing, phrasing invariably musical, and the internal balance a model of its kind. Norrington may have a long marketing lead, but Hogwood is bound to rebuild much of his consumer support with this worthy contender.

SPOTLIGHT: Predicted to hit top 10 on Billboard’s Top Pop Albums chart or to earn platinum certification.

NEW & NOTEWORTHY: Highlights new and developing acts worthy of attention and other releases of special interest.

PICKS: Releases predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Other releases predicted to chart in the respective format; also, other albums of superior quality.

All albums commercially available in the U.S. are eligible. Send review copies to Melinda Newman, Billboard, 1515 Broadway, New York, N.Y. 10036, and Chris Morris, Billboard, 9107 Wilshire Blvd., Beverly Hills, Calif. 90210. Send country and gospel albums to Ed Morris, Billboard, 49 Music Square W., Nashville, Tenn. 37203.

HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"ANOTHER DAY IN PARADISE" by Phil Collins (Atlantic) holds at No. 1 for a third week, by a large margin. "Rhythm Nation" by Janet Jackson (A&M) is gaining strongly and will challenge for the top next week, but it will be a close race because of the gap in points between "Rhythm" and "Paradise." "Pump Up The Jam" by Technotronic (SBK) is already No. 1 in sales—and the first platinum single of 1990—but is only No. 8 in airplay, with reports from 182 out of the 249 stations on the panel, compared with 216 for "Rhythm" and 239 for "Paradise." If "Pump" closes the gap in airplay, it will be a strong contender for No. 1.

THE HOT SHOT DEBUT and most-added single of the week is "All Or Nothing" by Milli Vanilli (Arista). With 114 radio adds, it storms onto the chart at No. 51. Early jumps include 24-16 at Hot 99.9 Allentown, Pa., 21-14 at WOHT Jackson, Miss., and 19-12 at KJ103 Oklahoma City. Milli Vanilli's last three singles all went to No. 1 and this one is looking equally strong. The second most-added is also a follow-up to a No. 1 single: "Price Of Love" (Epic), Bad English's follow-up to "When I See You Smile," jumps 15 places to No. 53, with 53 adds and an early move of 32-19 at KDWZ Des Moines, Iowa. Also jumping 15 places on the chart, to No. 32, is the third most-added single, "Opposites Attract" by Paula Abdul (Virgin), which is also the Power Pick/Airplay for the second week in a row. And the new single by the B-52's, "Roam" (Reprise), is off to a strong start, with 47 adds fueling the biggest jump on the chart, 18 places to No. 70. It is breaking out of Columbus, Ohio, (19-15 at WNCI) and Salt Lake City (17-14 at Hot 94.9).

TWO ARTISTS MAKE THEIR first appearance on the Hot 100. Michael Penn's multiformat hit, "No Myth" (RCA), enters the Hot 100 at No. 85, having already appeared on the Modern Rock Tracks chart, the Album Rock Tracks chart, and the Hot Adult Contemporary chart. Female rocker Alannah Myles from Canada enters at No. 86 with "Black Velvet" (Atlantic). The single jumps 26-10 at Rock 107 Canton, Ohio. Other new artists moving up the chart include Bonham, whose debut single, "Wait For You" (WTG), does not have a bullet at No. 58, but shows strength at rock-oriented such top 40 stations as WLRS Louisville, Ky. (1-1), WAAF Worcester, Mass. (2-2), and KXXR Kansas City (3-3); "Electric Boogie" by Marcia Griffiths (Mango), bulleted at No. 59, which has a dozen top 20 radio reports, including 27-19 at WKRZ Wilkes Barre, Pa., 24-17 at PRO-FM Providence, R.I., and 10-9 at Q107 Washington, D.C.; and "C'mon And Get My Love" by D-Mob (FFRR), which jumps 15 places to No. 61 nationally, with local jumps of 16-11 at Q102 Philadelphia, 28-18 at Energy 96.5 Houston, and 15-12 at KMEL San Francisco.

WATCH THIS SPACE: 1990 promises to be the most exciting year in the history of the Billboard charts, with major changes coming in the way we gather information for both the airplay and sales sides of the Hot 100. By the end of 1990, we will be producing the first charts ever in the music industry based on actual monitored radio airplay around the country and actual unit piece counts of records sold at retail outlets.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 29 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 169 REPORTERS	TOTAL ADDS 249 REPORTERS	TOTAL ON CHART
ALL OR NOTHING MILLI VANILLI ARISTA	14	23	77	114	141
PRICE OF LOVE BAD ENGLISH EPIC	5	12	36	53	146
OPPOSITES ATTRACT PAULA ABDUL VIRGIN	4	8	37	49	194
ROAM THE B-52'S REPRISE	3	3	41	47	91
WE CAN'T GO WRONG THE COVER GIRLS CAPITOL	2	4	22	28	119
NO MYTH MICHAEL PENN RCA	0	4	21	25	46
C'MON AND GET MY LOVE D-MOB FFRR	9	3	12	24	68
BLACK VELVET ALLANAH MYLES ATLANTIC	1	0	21	22	46
TIMELESS LOVE SARAYA POLYDOR	1	2	17	20	29
HERE WE ARE GLORIA ESTEFAN EPIC	1	4	13	18	158

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.

FOR WEEK ENDING JANUARY 6, 1990

Billboard. Hot 100. SALES & AIRPLAY™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	PUMP UP THE JAM	TECHNOTRONIC FEATURING FELLY	4
2	1	DON'T KNOW MUCH	LINDA RONSTADT	3
3	4	RHYTHM NATION	JANET JACKSON	2
4	2	ANOTHER DAY IN PARADISE	PHIL COLLINS	1
5	8	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	12
6	11	THIS ONE'S FOR THE CHILDREN	NEW KIDS ON THE BLOCK	7
7	9	JUST LIKE JESSE JAMES	CHER	8
8	7	WITH EVERY BEAT OF MY HEART	TAYLOR DAYNE	5
9	12	EVERYTHING	JODY WATLEY	10
10	15	HOW AM I SUPPOSED TO LIVE WITHOUT YOU	M.BOLTON	6
11	13	LOVE SONG	TESLA	15
12	14	FREE FALLIN'	TOM PETTY	14
13	6	WE DIDN'T START THE FIRE	BILLY JOEL	9
14	5	BACK TO LIFE	SOUL II SOUL	11
15	10	LIVING IN SIN	BON JOVI	19
16	19	OH FATHER	MADONNA	20
17	21	JUST BETWEEN YOU AND ME	LOU GRAMM	13
18	22	TWO TO MAKE IT RIGHT	SEDUCTION	18
19	20	ROCK AND A HARD PLACE	ROLLING STONES	23
20	23	WHEN THE NIGHT COMES	JOE COCKER	17
21	25	DOWNTOWN TRAIN	ROD STEWART	16
22	27	I REMEMBER YOU	SKID ROW	22
23	16	BLAME IT ON THE RAIN	MILLI VANILLI	21
24	17	LOVE SHACK	THE B-52'S	28
25	31	JANIE'S GOT A GUN	AEROSMITH	24
26	30	I'LL BE GOOD TO YOU	QUINCY JONES	25
27	18	DON'T CLOSE YOUR EYES	KIX	30
28	24	BUST A MOVE	YOUNG M.C.	36
29	—	TENDER LOVER	BABYFACE	26
30	35	PRINCIPAL'S OFFICE	YOUNG M.C.	35
31	26	ME SO HORNY	THE 2 LIVE CREW	50
32	40	STEAMY WINDOWS	TINA TURNER	39
33	—	PEACE IN OUR TIME	EDDIE MONEY	27
34	—	NOTHIN' TO HIDE	POCO	43
35	28	WHEN I SEE YOU SMILE	BAD ENGLISH	38
36	37	FOOL FOR YOUR LOVING	WHITESNAKE	46
37	36	I WANT YOU	SHANA	41
38	—	TELL ME WHY	EXPOSE	31
39	33	POISON	ALICE COOPER	57
40	—	KICKSTART MY HEART	MOTLEY CRUE	37

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5	2	WE DIDN'T START THE FIRE	BILLY JOEL	9
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14	15	WHEN THE NIGHT COMES	JOE COCKER	17
15	17	TWO TO MAKE IT RIGHT	SEDUCTION	18
16	19	FREE FALLIN'	TOM PETTY	14
17	10	BLAME IT ON THE RAIN	MILLI VANILLI	21
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19	21	I REMEMBER YOU	SKID ROW	22
20	24	PEACE IN OUR TIME	EDDIE MONEY	27
21	28	JANIE'S GOT A GUN	AEROSMITH	24
22	22	OH FATHER	MADONNA	20
23	26	TENDER LOVER	BABYFACE	26
24	34	WHAT KIND OF MAN WOULD I BE?	CHICAGO	29
25	13	LIVING IN SIN	BON JOVI	19
26	39	OPPOSITES ATTRACT	PAULA ABDUL	32
27	27	SWING THE MOOD	JIVE BUNNY AND THE MASTERMIXERS	12
28	23	ROCK AND A HARD PLACE	ROLLING STONES	23
29	32	I'LL BE GOOD TO YOU	QUINCY JONES	25
30	36	WAS IT NOTHING AT ALL	MICHAEL DAMIAN	34
31	38	TELL ME WHY	EXPOSE	31
32	18	(IT'S JUST) THE WAY THAT YOU LOVE ME	PAULA ABDUL	33
33	—	DANGEROUS	ROXETTE	40
34	—	HERE WE ARE	GLORIA ESTEFAN	44
35	—	KICKSTART MY HEART	MOTLEY CRUE	37
36	—	WE CAN'T GO WRONG	THE COVER GIRLS	45
37	25	LOVE SHACK	THE B-52'S	28
38	35	DON'T MAKE ME OVER	SYBIL	42
39	31	DON'T CLOSE YOUR EYES	KIX	30
40	—	ALL OR NOTHING	MILLI VANILLI	51

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
98 500 MILES (Atzal, BMI/Unichappell, BMI) HL	57 POISON (Ezra, BMI/Kat & Mouse, BMI/Music Corp. Of America, BMI/EMI April, ASCAP/Desmobile, ASCAP) HL
51 ALL OR NOTHING (MCA, ASCAP)	44 HERE WE ARE (Foreign Imported, BMI) CPP
66 THE ANGEL SONG (Psycho Bimbos From Hell, ASCAP) WBM	83 HIDE YOUR HEART (EMI April, ASCAP/Desmobile, ASCAP/Immaculate, ASCAP/Mike Chapman, ASCAP/Knighty-Knight, ASCAP/All Nations, ASCAP) HL/WBM
49 ANGELIA (Chi-Boy, ASCAP) CLM	6 HOW AM I SUPPOSED TO LIVE WITHOUT YOU (EMI, ASCAP/Is Hot, ASCAP/EMI Blackwood, BMI) HL
1 ANOTHER DAY IN PARADISE (Phil Collins, PRR/Hit And Run, ASCAP) WBM	93 I DIDN'T MEAN TO STAY ALL NIGHT (Zomba, ASCAP)
63 THE ARMS OF ORION (Controversy, ASCAP/Skye Heart, BMI/WB, ASCAP) WBM	90 I DON'T KNOW (Boom Tat, ASCAP/Pri, ASCAP) WBM
11 BACK TO LIFE (Virgin, ASCAP/Virgin Songs, BMI/WB, ASCAP/Law Music) CPP/WBM	60 I LIVE BY THE GROOVE (Plangent Visions, ASCAP/High Frontier, BMI/EMI Blackwood, BMI) HL
99 BACK TO THE BULLET (Dasnic, BMI/Linz, BMI) CLM	22 I REMEMBER YOU (New Jersey Underground, ASCAP)
86 BLACK VELVET (Bluebear Waltzes, CAPAC/EMI Blackwood (Canada) , BMI/David Tyson, P.R.O.)	41 I WANT YOU (Lindseyanne, BMI/Big Fat, BMI/Steve Gordon, BMI)
21 BLAME IT ON THE RAIN (Realsongs, ASCAP) WBM	62 I WILL SURVIVE (FROM "SHE-DEVIL") (PolyGram International, ASCAP/Perren-Vibes, ASCAP) HL
36 BUST A MOVE (Varry White, ASCAP/Young Man Moving, ASCAP)	52 IF YOU LEAVE ME NOW (Saja, BMI/Mya-T, BMI) HL
61 C'MON AND GET MY LOVE (EMI Blackwood, BMI) HL	25 I'LL BE GOOD TO YOU (Kidada, BMI/Warner-Tamerlane, BMI) WBM
97 COVER GIRL (Maurice Starr, ASCAP/EMI April, ASCAP) HL	33 (IT'S JUST) THE WAY THAT YOU LOVE ME (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP
40 DANGEROUS (Jimmy Fun, BMI) CLM	24 JANIE'S GOT A GUN (Swag Song, ASCAP)
78 DIDN'T I (BLOW YOUR MIND) (Mighty Three, BMI/Bellboy, BMI) HL	13 JUST BETWEEN YOU AND ME (Colgems-EMI, ASCAP/Stray Notes, ASCAP/Knighty-Knight, ASCAP) WBM
30 DON'T CLOSE YOUR EYES (Cookies, BMI/Oppernockity Tunes, BMI/Elymax, BMI/Willesden, BMI/Zomba, ASCAP) HL	8 JUST LIKE JESSE JAMES (Realsongs, ASCAP/EMI April, ASCAP/Desmobile, ASCAP) HL/WBM
3 DON'T KNOW MUCH (EMI Blackwood, BMI/ATV, BMI/Mann & Weil, BMI/Snow, BMI/BrainTree, BMI) HL	37 KICKSTART MY HEART (Motley Crue, BMI/Sikki Nixx, BMI) WBM
42 DON'T MAKE ME OVER (Blue Seas, ASCAP/Jac, ASCAP) CPP/WBM	47 THE LAST WORTHLESS EVENING (Cass County, ASCAP/Grey Hare, ASCAP) WBM
65 DON'T SHUT ME OUT (Paige By Paige, BMI/Chrysalis, BMI) CLM	55 LEAVE A LIGHT ON (Future Furniture, ASCAP/Shipwreck, BMI/Virgin Songs, BMI) CPP/WBM
64 DON'T TAKE IT PERSONAL (Colgems-EMI, ASCAP/CBS, ASCAP/Multi Culler, ASCAP) WBM	75 LISTEN TO YOUR HEART (Screen Gems-EMI, BMI/Jimmy Fun, BMI) CLM
16 DOWNTOWN TRAIN (Jalma, ASCAP)	19 LIVING IN SIN (Bon Jovi, ASCAP/Pri, ASCAP) WBM
59 ELECTRIC BOOGIE (Solomonic, ASCAP)	28 LOVE SHACK (Man Woman Together Now!, BMI/Irving, BMI) CPP
10 EVERYTHING (Sizzling Blue, BMI/Newton House, BMI) WBM	15 LOVE SONG (City Kidd, ASCAP) CLM
56 EVERYTHING YOU DO (YOU'RE SEXING ME) (Blue 32, ASCAP/Lance, ASCAP)	82 LULLABY (Fiction, ASCAP)
46 FOOL FOR YOUR LOVING (Seabreeze, ASCAP/C.C., ASCAP/Dump-eaton, ASCAP) WBM	50 ME SO HORNY (Pac-Jam, BMI)
94 FOOLISH HEART (EMI April, ASCAP/Random Notes, ASCAP/Street Talk, ASCAP) HL	92 MISS YOU MUCH (Flyte Tyme, ASCAP) WBM
14 FREE FALLIN' (Gone Gator, ASCAP/EMI April, ASCAP) CPP/HL	74 NEVER 2 MUCH OF U (Island, BMI/Onid, BMI) WBM
88 FRENCH KISS (Seven Days, ASCAP)	48 NO MORE LIES (Ruthless Attack, ASCAP)
80 GET ON YOUR FEET (Foreign Imported, BMI) CPP	85 NO MYTH (Liafal, BMI/Careers, BMI)
87 GIMME YOUR GOOD LOVIN' (Diving For Pearls, ASCAP/CBS, ASCAP)	43 NOTHIN' TO HIDE (Chi-Boy, ASCAP/Edge Of Fluke, BMI) CPP/CLM
91 GIRL I AM SEARCHING FOR YOU (Saja, BMI/Mya-T, BMI) HL	20 OH FATHER (WB, ASCAP/Bleu Disque, ASCAP/Webo Giri, ASCAP/Johnny Yuma, BMI) WBM
77 A GIRL LIKE YOU (Famous Monsters, BMI/Screen Gems-EMI, BMI) WBM	32 OPPOSITES ATTRACT (Virgin, ASCAP/Oliver Leiber, ASCAP) CPP
71 GOING HOME (Brene, BMI/High Tech, BMI/Kuzu, BMI/EMI Blackwood, BMI/Wallyworld, ASCAP)	68 OVER AND OVER (Ensign, BMI/Mister Guy, BMI/Brooklyn Fox, ASCAP) CPP
73 HEART (Virgin, ASCAP) CPP	100 OWWWWW! (Blacklion, ASCAP/Captain Z, ASCAP/Hollywood, BMI) WBM
96 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI)	27 PEACE IN OUR TIME (Pillarview B.V., BMI/Chrysalis, BMI/Virgin, ASCAP) CPP/CLM
	67 PERSONAL JESUS (EMI, ASCAP)

WEA DECLARES 'NO RETURNS' ON 7-INCH SINGLES

(Continued from page 5)

he said was then being outsold by the cassette single by a 10-to-1 ratio—could end by the beginning of 1990 (Billboard, Sept. 30).

WEA is also not the first major to announce one-way sales on vinyl 45s; A&M pioneered that policy last March, offering the singles at a wholesale price reduced by 40%, but with no returns (Billboard, March 4).

However, this latest move by the music industry's largest distributor will presumably spur the other major suppliers to contemplate similar policies.

Retail customers were informed of WEA's new policy by a letter dated Dec. 22 and mailed out over regional branch managers' signatures.

"The single configuration transition continues with a very strong upward trend of cassette singles, accompanied by a strong downward trend of 7-inch vinyl singles," the letter says. "In order to continue to service 7-inch vinyl singles during this transition, please be advised of the following change in policy governing the release of new 7-inch vinyl singles."

As of Jan. 2, new vinyl singles from Warner Bros., Elektra, and Atlantic, denoted by new selection series numbers, will be sold on a one-way basis at a wholesale price of 67 cents. The pricing represents a drastic cut in WEA's previous cost of \$1.

The new policy will not affect 7-inch singles released prior to Jan. 2 or WEA's current oldies series, which will remain 100% returnable. It also does not affect Geffen or Virgin Records, although those labels are distributed through WEA.

Senior WEA executives were on vacation during the holiday industry lull and could not comment on the new policy.

With most companies on hiatus at year's end, executives at other labels were similarly unavailable to offer their views on the fate of the 45. But the new WEA policy should hasten a look at vinyl singles pricing policies and price cutbacks at the other majors, in keeping with the industry's already dim view of the format's future.

As of last summer, most labels had already announced that they were scaling back or discontinuing

the servicing of promotional 45s (Billboard, July 15).

WEA's move comes as anything but a shock to retailers, who say it will have little impact on their ever-shrinking vinyl singles business.

Arnie Bernstein, executive VP of operations for the 824-store Musi-land Group in Minneapolis, says the new WEA policy comes as no surprise.

"I think other labels have already given an indication that they are no longer going to support vinyl 45s," Bernstein says. "They are giving the same signal on the LP."

LAST GASP OF 45

Steve Bennett, VP of marketing for Durham, N.C.-based Record Bar, says the WEA move "doesn't matter to us. We only have the vinyl 45 in 25 or so [of the company's 174 stores] anyway, and in February or March we will eliminate it from those stores. We will get out of vinyl 45s all the way, so WEA can do anything it wants."

Dave Roger, CEO of Chicago-based Sterling Ventures, which runs the 22-unit Rose Records chain there, says the new policy "doesn't bother me."

Rogers says that Rose carries 7-inch singles only in its downtown Chicago outlet: "At that store we have a lot of loyal customers who still buy it, so we will keep the store stocked with the configuration until the end."

"It does not surprise me," says David Blaine, VP/GM of the 34-store Waxie Maxie's chain in Washington, D.C. "I'm not particularly concerned, because vinyl sales business has dwindled to the point where if we're buying, it's one-way anyway."

Other retailers voiced reactions ranging from concern to outrage.

Steve Lerner, a buyer for 80-store Record World in Port Washington, N.Y., says the WEA one-way sale "will hurt sales."

He continues, "You have to be more cautious, especially with singles. It's a here-today, gone-tomorrow product."

"If they say it's a one-way deal, then I'll probably tell them they can have their vinyl," says Stan Goman, senior VP of retail operations for 59-store, Sacramento, Calif.-based Tower Records.

FOR WEEK ENDING JANUARY 6, 1990

Billboard. CROSSOVER RADIO AIRPLAY™

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	1	PUMP UP THE JAM SBK 07311	TECHNOTRONIC
2	3	TWO TO MAKE IT RIGHT VENETTA TS-1464/A&M	SEDUCTION
3	4	EVERYTHING MCA 53714	JODY WATLEY
4	5	RHYTHM NATION A&M TS-1455	JANET JACKSON
5	2	BACK TO LIFE SOUL II SOUL (FEATURING CARON WHEELER) VIRGIN 7-99171	
6	7	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
7	6	WITH EVERY BEAT OF MY HEART ARISTA 9895	TAYLOR DAYNE
8	9	TENDER LOVER SOLAR 74003/E.P.A.	BAByFACE
9	11	NO MORE LIES RUTHLESS 7-99149/ATCO	MICHEL'LE
10	14	OPPOSITES ATTRACT VIRGIN 7-99158	PAULA ABDUL
11	16	WE CAN'T GO WRONG CAPITOL 44498	THE COVER GIRLS
12	10	THIS ONE'S FOR THE CHILDREN COLUMBIA 38-73064	NEW KIDS ON THE BLOCK
13	18	TELL ME WHY ARISTA 9916	EXPOSE
14	12	OVER AND OVER ATLANTIC 7-88799	PAJAMA PARTY
15	13	DON'T MAKE ME OVER NEXT PLATEAU 325	SYBIL
16	15	IF YOU LEAVE ME NOW LMR 77000	JAYA
17	8	BLAME IT ON THE RAIN ARISTA 9904	MILLI VANILLI
18	21	C'MON AND GET MY LOVE FFRR 886 798-4/POLYGRAM	D-MOB
19	17	I WANT YOU VISION 4511	SHANA
20	27	HOW AM I SUPPOSED TO LIVE WITHOUT YOU COLUMBIA 38-73017	MICHAEL BOLTON
21	20	PRINCIPAL'S OFFICE DELICIOUS VINYL 7-99137/ISLAND	YOUNG M.C.
22	22	I'LL BE GOOD TO YOU QWEST 7-22697/WARNER BROS.	QUINCY JONES
23	30	NEVER 2 MUCH FOR U 4TH & B'WAY 7495/ISLAND	DINO
24	26	I WILL SURVIVE (FROM "SHE-DEVIL") MERCURY 876 369-4/POLYGRAM	SA-FIRE
25	—	ALL OR NOTHING ARISTA 9928	MILLI VANILLI
26	19	(IT'S JUST) THE WAY THAT YOU LOVE ME VIRGIN 7-99282	PAULA ABDUL
27	28	DON'T TAKE IT PERSONAL ARISTA 9875	JERMAINE JACKSON
28	23	HEART VIRGIN 7-99153	NENEH CHERRY
29	—	HERE AND NOW EPIC 34-73029/E.P.A.	LUTHER VANDROSS
30	24	GIRL I AM SEARCHING FOR YOU LMR 74005	STEVIE B

THIS WEEK	LAST WEEK	TITLE	ARTIST
1	2	JUST BETWEEN YOU & ME ATLANTIC 7-88781	LOU GRAMM
2	1	ANOTHER DAY IN PARADISE ATLANTIC 7-88774	PHIL COLLINS
3	6	JANIE'S GOT A GUN Geffen 7-22727	AEROSMITH
4	4	LOVE SONG Geffen 7-22856	TESLA
5	11	KICKSTART MY HEART ELEKTRA 7-69248	MOTLEY CRUE
6	8	FREE FALLING MCA 53748	TOM PETTY
7	5	LIVING IN SIN MERCURY 876 070-7/POLYGRAM	BON JOVI
8	3	WE DIDN'T START THE FIRE COLUMBIA 38-73021	BILLY JOEL
9	15	DOWNTOWN TRAIN WARNER BROS. 7-22685	ROD STEWART
10	7	FOOL FOR YOUR LOVING Geffen 4-22715	WHITESNAKE
11	16	EVERYTHING YOU DO ATLANTIC 7-88823	FIONA (WITH KIP WINGER)
12	9	ROCK AND A HARD PLACE COLUMBIA 38-73057	ROLLING STONES
13	18	PEACE IN OUR TIME COLUMBIA 38-73047	EDDIE MONEY
14	12	WAIT FOR YOU WGT 317-73034	BONHAM
15	10	ANGEL SONG CAPITOL 44449	GREAT WHITE
16	14	WHEN THE NIGHT COMES CAPITOL 44437	JOE COCKER
17	21	A GIRL LIKE YOU ENIGMA 44480/CAPITOL	THE SMITHEREENS
18	20	I REMEMBER YOU ATLANTIC 7-88886	SKID ROW
19	26	JUST LIKE JESSE JAMES Geffen 7-22844	CHER
20	19	HIDE YOUR HEART MERCURY 876 146-7/POLYGRAM	KISS
21	13	DON'T CLOSE YOUR EYES ATLANTIC 7-88902	KIX
22	30	DANGEROUS EMI 50233	ROXETTE
23	23	PRETENDING DUCK 7-22732/REPRISE	ERIC CLAPTON
24	22	LOVE SHACK REPRISE 7-22817	THE B-52'S
25	28	TOO HOT COLUMBIA 38-73066	LOVERBOY
26	—	PRICE OF LOVE EPIC 34-73094/E.P.A.	BAD ENGLISH
27	25	I LIVE BY THE GROOVE CHRYSALIS 23427	PAUL CARRACK
28	—	WHAT KIND OF MAN WOULD I BE? REPRISE 7-22741	CHICAGO
29	—	SOMETIMES SHE CRIES COLUMBIA 38-73095	WARRANT
30	17	THE LAST WORTHLESS EVENING Geffen 7-22771	DON HENLEY

Products with the greatest airplay gains this week.
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TOP 40/DANCE PLAYLISTS	
HOT 97.7 FM	A38 — High Impact, Never Stop Loving You
New York P.D.: Joel Salkowitz	A39 — Grace Jones, Love On Top Of Love
1 2 Cynthia, Thief Of Hearts	A40 — Dino, Never 2 Much For U
2 3 Technotronic, Pump Up The Jam	A41 — Sa-Fire, I Will Survive (From "She-Devil")
3 4 Yvonne, There's A Party Going On	A42 — Arnie Lorain, Whole Wide World
4 5 Jody Watley, Everything	EX — Michael Rodgers, I Got Love
5 6 Taylor Dayne, With Every Beat Of My Heart	
6 7 Pajama Party, Over And Over	
7 8 Jaya, If You Leave Me Now	
8 9 Seduction, Two To Make It Right	
9 10 Lil Louis, French Kiss	
10 11 Janet Jackson, Rhythm Nation	
11 12 New Kids On The Block, This One's For The Children	
12 13 Judy Torres, Love U Will U Love Me	
13 14 Michel'le, No More Lies	
14 15 The B-52's, Love Shack	
15 16 Babyface, Tender Lover	
16 17 Quincy Jones, I'll Be Good To You	
17 18 Paula Abdul, (It's Just) The Way That You Love Me	
18 19 Paula Abdul, Opposites Attract	
19 20 Michael Rodgers, I Got Love	
20 21 Douch Lutz, Let The Rhythm Pump	
21 22 Milli Vanilli, Blame It On The Rain	
22 23 Young M.C., Principal's Office	
23 24 Young M.C., Bust A Move	
24 25 The Cover Girls, We Can't Go Wrong	
25 26 Expose, Tell Me Why	
26 27 Eileen Flores, Touch Me With Your Hands	
27 28 Sybil, Walk On By	
28 29 Dino, Never 2 Much For U	
29 30 Shana, I Want You	
30 31 George Lamond, Without You	
31 32 Technotronic, Get Up	
32 33 Milli Vanilli, Or Nothing	
A32 — Lattanzi, Is That What You Call Love	
EX — Marcia Griffiths, Electric Boogie	
EX — Bobby Brown, Rock Wit' Cha	
EX — Grace Jones, Love On Top Of Love	
EX — D-Mob, C'mon And Get My Love	
EX — Kys, Slump (Move Jump Jack Your Feet)	
EX — Gloria Estefan, Here We Are	
EX — Bettina, Destiny	

TOP 40/DANCE PLAYLISTS	
Power 106 FM	KMEL 106.7 FM
Los Angeles P.D.: Jeff Wyatt	San Francisco P.D.: Keith Naftaly
1 1 Sybil, Don't Make Me Over	1 1 Seduction, Two To Make It Right
2 2 Seduction, Two To Make It Right	2 2 Luther Vandross, Here And Now
3 3 Soul II Soul (Featuring Caron Wheeler), Everything	3 3 Janet Jackson, Rhythm Nation
4 4 Technotronic, Pump Up The Jam	4 4 Michel'le, No More Lies
5 5 Shana, I Want You	5 5 Babyface, Tender Lover
6 6 Jody Watley, Everything	6 6 Jody Watley, Everything
7 7 Pajama Party, Over And Over	7 7 Paula Abdul, Opposites Attract
8 8 Milli Vanilli, Blame It On The Rain	8 8 Joyce Liza Jones, There's A Party
9 9 Stevie B, Girl I Am Searching For You	9 9 Jermaine Jackson, Don't Take It
10 10 Johnny O, Memories	10 10 Tony Lemans, Forever More
11 11 Young M.C., Bust A Move	11 11 Abstrac, Right & Hype
12 12 The 2 Live Crew, Fresh Outta The Hood	12 12 D-Mob, C'mon And Get My Love
13 13 Janet Jackson, Rhythm Nation	13 13 Jaya, If You Leave Me Now
14 14 Taylor Dayne, With Every Beat Of My Heart	14 14 The Cover Girls, We Can't Go Wrong
15 15 Christopher Williams, Talk To Myself	15 15 Dino, Never 2 Much For U
16 16 Joey Kid, Everything I Own	16 16 Angela Winbush, It's The Real Thing
17 17 Teddy Riley Featuring Guy, My Fan	17 17 Quincy Jones, I'll Be Good To You
18 18 Phil Collins, Another Day In Paradise	18 18 Young M.C., Principal's Office
19 19 Jive Bunny & The Mixmasters, Swing	19 19 Phil Collins, Another Day In Paradise
20 20 Babyface, Tender Lover	20 20 Michael Bolton, How Am I Supposed To Feel
21 21 Paris By Air, Voices In Your Head	21 21 Full Force, Friends Before Lovers
22 22 D-Mob, C'mon And Get My Love	22 22 Neneh Cherry, Heart
23 23 After 7, Heat Of The Moment	23 23 Expose, Tell Me Why
24 24 Michel'le, No More Lies	24 24 Intra, Right From The Start
25 25 Expose, Tell Me Why	25 25 New Kids On The Block, This One's For The Children
26 26 Donna Summer, Breakaway	26 26 Kenny G, Going Home
27 27 Pam Russo, Hold Tight	27 27 Technotronic, Pump Up The Jam
28 28 Paula Abdul, (It's Just) The Way That You Love Me	28 28 Janet Jackson, Escapade
29 29 Linere, Sending All My Love	29 29 M C Lyte, Cha Cha Cha
30 30 Doug Lutz, Let The Rhythm Pump	30 30 Arnie Lorain, Whole Wide World
31 31 Madonna, Oh Father	31 31 Michael Bolton, How Am I Supposed To Feel
32 32 Yvonne, There's A Party Going On	32 32 Lisa Stansfield, All Around The World
33 33 Jaya, If You Leave Me Now	33 33 Skyy, Real Love
34 34 Paula Abdul, Opposites Attract	34 34 Milli Vanilli, All Or Nothing
35 35 Jermaine Jackson, Don't Take It Personal	35 35 Christopher Max, Serious Kind Of Love
36 36 The Cover Girls, We Can't Go Wrong	36 36 High Impact, Never Stop Loving You
37 37 New Kids On The Block, This One's For The Children	37 37 Technotronic, Get Up!

TOP 40/ROCK PLAYLISTS	
Power 106.3 FM	all hit 97.1 KROQ
Los Angeles P.D.: Scott Shannon	Dallas P.D.: Joel Folger
1 2 Tom Petty, Free Falling	1 1 Billy Joel, We Didn't Start The Fire
2 3 Phil Collins, Another Day In Paradise	2 2 The Cover Girls, We Can't Go Wrong
3 1 Tesla, Love Song	3 3 Lou Gramm, Just Between You & Me
4 7 Aerosmith, Janie's Got A Gun	4 4 The B-52's, Love Shack
5 5 Bon Jovi, Living In Sin	5 5 Great White, Angel Song
6 4 Billy Joel, We Didn't Start The Fire	6 6 Aerosmith, Janie's Got A Gun
7 8 Motley Crue, Kickstart My Heart	7 7 Rolling Stones, Rock And A Hard Place
8 9 Lou Gramm, Just Between You & Me	8 8 Rod Stewart, Downtown Train
9 8 Kix, Don't Close Your Eyes	9 9 Eddie Money, Peace In Our Time
10 13 Great White, Angel Song	10 10 Teddie, Love Song
11 14 Skid Row, I Remember You	11 11 Chicago, What Kind Of Man Would I Be
12 6 The B-52's, Love Shack	12 12 Cher, Just Like Jesse James
13 15 Bonham, Wait For You	13 13 Motley Crue, Kickstart My Heart
14 11 Gorky Park, Bang	14 14 Kenny Frie, Free Falling
15 16 Fiona (With Kip Winger), Everything	15 15 Roxette, Dangerous
16 17 Rod Stewart, Downtown Train	16 16 Michael Bolton, How Am I Supposed To Feel
17 12 Bad English, When I See You Smile	17 17 Rod Stewart, Too Late To Say
18 19 Eddie Money, Peace In Our Time	18 18 Kix, Don't Close Your Eyes
19 20 Whitesnake, Fool For Your Loving	19 19 Rod Stewart, Downtown Train
20 20 EX Roxette, Dangerous	20 20 Bon Jovi, Living In Sin
21 21 Warrant, Sometimes She Cries	21 21 Billy Joel, I Go To Extremes
22 22 EX Michael Penn, No Myth	22 22 A — B-52's, Room
23 23 EX Loverboy, Too Hot	23 23 EX Poco, Nothing To Hide
24 24 EX The Smitereens, Girl Like You	
25 25 EX Depeche Mode, Personal Jesus	

TOP 40/ROCK PLAYLISTS	
FOX	P.D.: Chuck Beck
Detroit	
1 1 Alice Cooper, Poison	1 1 Alice Cooper, Poison
2 2 Tesla, Love Song	2 2 Tesla, Love Song
3 3 Milli Vanilli, Blame It On The Rain	3 3 Milli Vanilli, Blame It On The Rain
4 4 Billy Joel, We Didn't Start The Fire	4 4 Billy Joel, We Didn't Start The Fire
5 5 Depeche Mode, Personal Jesus	5 5 Depeche Mode, Personal Jesus
6 6 Great White, Angel Song	6 6 Great White, Angel Song
7 7 Phil Collins, Another Day In Paradise	7 7 Phil Collins, Another Day In Paradise
8 8 Paula Abdul, (It's Just) The Way That You Love Me	8 8 Paula Abdul, (It's Just) The Way That You Love Me
9 9 Bon Jovi, Living In Sin	9 9 Bon Jovi, Living In Sin
10 10 Motley Crue, Kickstart My Heart	10 10 Motley Crue, Kickstart My Heart
11 6 Bad English, When I See You Smile	11 6 Bad English, When I See You Smile
12 13 Aerosmith, Janie's Got A Gun	12 13 Aerosmith, Janie's Got A Gun
13 15 Cher, Just Like Jesse James	13 15 Cher, Just Like Jesse James
14 12 The B-52's, Love Shack	14 12 The B-52's, Love Shack
15 17 Janet Jackson, Rhythm Nation	15 17 Janet Jackson, Rhythm Nation
16 14 White Lion, Radar Love	16 14 White Lion, Radar Love
17 19 Lou Gramm, Just Between You & Me	17 19 Lou Gramm, Just Between You & Me
18 16 Honey Moon Suite, What Does It Mean	18 16 Honey Moon Suite, What Does It Mean
19 20 Roxette, Dangerous	19 20 Roxette, Dangerous
20 18 Roxette, Listen To Your Heart	20 18 Roxette, Listen To Your Heart
21 23 Eddie Money, Peace In Our Time	21 23 Eddie Money, Peace In Our Time
22 22 Rod Stewart, Downtown Train	22 22 Rod Stewart, Downtown Train
23 22 Kix, Don't Close Your Eyes	23 22 Kix, Don't Close Your Eyes
24 24 Paula Abdul (Duet With The Wild Flowers), I Will Survive	24 24 Paula Abdul (Duet With The Wild Flowers), I Will Survive
25 25 Chicago, What Kind Of Man Would I Be	25 25 Chicago, What Kind Of Man Would I Be

Mayday Mediarts Catalog Bought By MCA Music

NEW YORK—MCA Music has acquired Mayday Mediarts Music, which includes compositions by such writers as Don McLean and Dory Previn. No purchase price was announced.

Among the titles in the Mediarts catalog are "And I Love You So," "American Pie," and "Vincent (Starry, Starry Night)." MCA intends the latter title to be the focus of an intensive campaign pegged to the centennial this year of Vincent Van Gogh's death.

Additional plans to exploit the catalog include the creation of a sampler containing Mayday Mediarts' most notable titles.

MCA Music also recently closed

several other publishing deals, including a co-publishing agreement with Urban Grooves Music for compositions written by Eban Kelly and Jimi Randolph. Through this deal, MCA will participate in the success of the multiplatinum New Kids On The Block album "Hangin' Tough," as well as in current albums by Al Green and the S.O.S. Band.

MCA has also signed to its roster such writer/artists as David Sanborn, Sarah McLachlan, El DeBarge, Milli Vanilli, Al Jarreau, Leon Sylvers, Steve Howe (of Anderson, Bruford, Wakeman, and Howe), Mary's Danish, and the Silos.

LICENSING IN EUROPE '92

(Continued from page 10)

Ralph Peer II, president/CEO of the Peer-Southern Organization and a U.K. resident, agrees with this view: Since central mechanical licensing allows payments from the territory of sale, he says, territorial exclusivity is still feasible.

Referring to last summer's European Court ruling that rights societies' territorial exclusivity does not contravene the Treaty of Rome, Peer states, "While that remains the case, it's still possible to determine royalties from each territory on the basis of performing rights, and from central licensing, which allows mechanicals to be collected on a territorial basis."

Ten years from now, however, the rules may well change, says Peer. "My thinking is that economies of scale in administering mechanicals and performances on an EC-wide basis are so enticing that there will be a natural trend to Europe-wide agreements and Europe-wide administration."

With regard to the legalities now affecting territorial exclusivity, a spokesman for the International Federation of Phonogram & Videogram Producers (IFPI) offers the following:

- Under the Treaty of Rome, "the general rule is free circulation of goods and services, the corollary being prohibition of national territorial agreements. However, in the field of copyright, certain agreements have been considered compatible with EC law, even though their application contradicts the general rule of free circulation of goods and services."

- Relying on Article 36 of the Treaty of Rome, which allows the prohibition of or restrictions on imports or exports in order to protect industrial and commercial property, some rights holders have managed to restrict the marketing of goods to certain territories. Nevertheless, EC court rulings have held that this is a temporary provision that relies on the fact that national copyright laws differ so considerably as to present an impediment to free commerce.

- The European Commission is disinclined to prohibit territorial exclusivity by legislative fiat. "The opposition of right owners in the EC and the European Court of Justice case law has apparently convinced them that contractual arrangements should continue to deal with the problem," states the IFPI.

- "Were copyright provisions to be harmonized in the EC by 1992, no right owner would be in a position to avail himself of Article 36 of the Treaty of Rome. In a truly harmonized single market, subpublishing contracts limited to one member state would become most probably incompatible with the principle of free circulation of goods.

- "... In broad terms ... the more copyright provisions become similar in EC member states, the less possible it will be to grant territorial licenses."

Despite these interpretations, NMPA/HFA's Murphy maintains that EC court rulings on territorial exclusivity have been changing over the past several years and will continue to shift through 1992 and afterward. He mentions court cases in 1983 and 1984 as well as the more recent Patricia case and a "letter of understanding" from the EC to support his contention.

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Ken Kragen with superstar client Kenny Rogers.

TOP POP ALBUMS™

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THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
★ ★ NO. 1 ★ ★					
1	4	4	6	PHIL COLLINS ATLANTIC 82050 (9.98) (CD)	... BUT SERIOUSLY
2	1	1	42	MILLI VANILLI ▲ ⁵ ARISTA AL 8592 (9.98) (CD)	GIRL YOU KNOW IT'S TRUE
3	2	2	10	BILLY JOEL ▲ ² COLUMBIA OC 44366 (CD)	STORM FRONT
4	3	3	14	JANET JACKSON ▲ ² A&M SP 3920 (9.98) (CD)	JANET JACKSON'S RHYTHM NATION 1814
5	5	5	77	PAULA ABDUL ▲ ⁴ VIRGIN 90943 (9.98) (CD)	FOREVER YOUR GIRL
6	6	6	72	NEW KIDS ON THE BLOCK ▲ ⁶ COLUMBIA FC 40985 (CD)	HANGIN' TOUGH
7	7	7	15	AEROSMITH ▲ GEFEN 24254 (9.98) (CD)	PUMP
8	8	8	25	THE B-52'S ▲ REPRIS 25854 (9.98) (CD)	COSMIC THING
9	12	12	12	LINDA RONSTADT (FEA. A.NEVILLE) ▲ CRY LIKE A RAINSTORM, HOWL LIKE THE WIND ELEKTRA 60872 (9.98) (CD)	
10	9	9	13	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA FC 45280 (CD)	MERRY MERRY CHRISTMAS
11	11	11	17	ROLLING STONES ▲ COLUMBIA OC 45333 (CD)	STEEL WHEELS
12	10	10	35	TOM PETTY ▲ ² MCA 6253 (9.98) (CD)	FULL MOON FEVER
13	13	13	16	MOTLEY CRUE ELEKTRA 60829 (9.98) (CD)	DR. FEELGOOD
14	14	14	7	WHITESNAKE GEFEN GHS 24249 (9.98) (CD)	SLIP OF THE TONGUE
15	15	15	16	YOUNG M.C. ▲ DELICIOUS VINYL 91309/ISLAND (9.98) (CD)	STONE COLD RHYMIN'
16	17	17	34	RICHARD MARX ▲ ³ EMI 90380 (9.98) (CD)	REPEAT OFFENDER
17	18	18	7	ERIC CLAPTON DUCK 26074/REPRIS (9.98) (CD)	JOURNEYMAN
18	21	21	6	BOBBY BROWN MCA 6342 (9.98) (CD)	DANCE! ... YA KNOW IT!
19	19	19	25	CHER ▲ GEFEN GHS 24239 (9.98) (CD)	HEART OF STONE
20	16	16	6	RUSH ATLANTIC 82040 (9.98) (CD)	PRESTO
21	20	20	27	SOUL II SOUL ▲ VIRGIN 91267 (9.98) (CD)	KEEP ON MOVIN'
22	27	27	5	QUINCY JONES QWEST 26020/WARNER BROS. (9.98) (CD)	BACK ON THE BLOCK
23	23	23	48	SKID ROW ▲ ² ATLANTIC 81936 (9.98) (CD)	SKID ROW
24	22	22	12	TRACY CHAPMAN ▲ ELEKTRA 60888 (9.98) (CD)	CROSSROADS
25	28	28	23	NEW KIDS ON THE BLOCK ▲ COLUMBIA FC 40475 (CD)	NEW KIDS ON THE BLOCK
26	24	24	8	JOE SATRIANI RELATIVITY 1015 (9.98) (CD)	FLYING IN A BLUE DREAM
27	25	25	14	TEARS FOR FEARS ▲ FONTANA 838 730 1/POLYGRAM (CD)	THE SEEDS OF LOVE
28	29	29	22	ALICE COOPER ● EPIC OE 45137/E.P.A. (CD)	TRASH
29	37	37	5	KENNY G ARISTA AL 13-8613 (13.98) (CD)	LIVE
30	26	26	23	BABYFACE ▲ SOLAR FZ 45288/E.P.A. (CD)	TENDER LOVER
31	32	32	26	DON HENLEY ▲ GEFEN GHS 24217 (9.98) (CD)	THE END OF THE INNOCENCE
32	30	30	10	LUTHER VANDROSS ● EPIC E2-45320/E.P.A. (CD)	THE BEST OF LUTHER: THE BEST OF LOVE
33	31	31	26	BAD ENGLISH ● EPIC OE 45083/E.P.A. (CD)	BAD ENGLISH
34	35	35	25	MICHAEL BOLTON ● COLUMBIA OC 45012 (CD)	SOUL PROVIDER
35	33	33	24	THE 2 LIVE CREW ▲ SKYYWALKER XR 107 (9.98) (CD)	AS NASTY AS THEY WANNA BE
36	34	34	12	BARBRA STREISAND ● COLUMBIA OC 45369 (CD)	A COLLECTION: GREATEST HITS ... AND MORE
37	36	36	15	EURHYTHMICS ARISTA AL 8606 (9.98) (CD)	WE TOO ARE ONE
38	38	38	24	GLORIA ESTEFAN ▲ EPIC OE 45217/E.P.A. (CD)	CUTS BOTH WAYS
39	42	42	8	TAYLOR DAYNE ARISTA 8581 (9.98) (CD)	CAN'T FIGHT FATE
40	39	39	8	D.J. JAZZY JEFF & THE FRESH PRINCE JIVE 1188-1-J/RCA (9.98) (CD)	AND IN THIS CORNER
41	40	40	14	BONHAM WTG FP 45009/E.P.A. (CD)	THE DISREGARD OF TIMEKEEPING
42	43	43	12	BELINDA CARLISLE ● MCA 6339 (9.98) (CD)	RUNAWAY HORSES
43	46	46	14	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1988 (9.98) (CD)	A FRESH AIRE CHRISTMAS
44	41	41	14	MELISSA ETHERIDGE ● ISLAND 91285/ATLANTIC (9.98) (CD)	BRAVE AND CRAZY
45	50	50	10	KATE BUSH COLUMBIA OC 44164 (CD)	THE SENSUAL WORLD
46	49	49	16	POCO RCA 9694-1-R (9.98) (CD)	LEGACY
47	44	44	44	FINE YOUNG CANNIBALS ▲ ² I.R.S. 6273/MCA (9.98) (CD)	THE RAW & THE COOKED
48	57	57	40	MADONNA ▲ ² SIRE 25844/WARNER BROS. (9.98) (CD)	LIKE A PRAYER
49	48	48	38	ROXETTE ● EMI 91098 (9.98) (CD)	LOOK SHARP!
50	52	52	49	KIX ● ATLANTIC 81877 (9.98) (CD)	BLOW MY FUSE
51	54	54	6	SCORPIONS MERCURY 842 002 1/POLYGRAM (9.98) (CD)	GREATEST HITS - BEST OF ROCKERS N' BALLADS
52	47	47	12	NEIL YOUNG REPRIS 25899 (9.98) (CD)	FREEDOM
53	53	53	13	RICKIE LEE JONES GEFEN GHS 24246 (9.98) (CD)	FLYING COWBOYS
54	55	55	19	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE AG 1984 (9.98) (CD)	MANNHEIM STEAMROLLER CHRISTMAS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
55	59	59	22	VARIOUS ARTISTS A&M SP 3911 (9.98) (CD)	A VERY SPECIAL CHRISTMAS
56	56	56	5	ROB BASE PROFILE 1285 (9.98) (CD)	THE INCREDIBLE BASE
57	62	62	42	TESLA ● GEFEN GHS 24224 (9.98) (CD)	THE GREAT RADIO CONTROVERSY
58	51	51	8	GRATEFUL DEAD ARISTA 8575 (9.98) (CD)	BUILT TO LAST
59	45	45	10	KISS MERCURY 838 913 1/POLYGRAM (CD)	HOT IN THE SHADE
60	63	63	45	WARRANT ▲ COLUMBIA FC 44383 (CD)	DIRTY ROTTEN FILTHY STINKING RICH
61	75	75	4	SOUNDTRACK WALT DISNEY 6403B* (8.98) (CD)	THE LITTLE MERMAID
62	64	64	13	RANDY TRAVIS ● WARNER BROS. 25988 (9.98) (CD)	NO HOLDIN' BACK
63	81	81	6	ROD STEWART WARNER BROS. 4-25987 (39.98) (CD)	STORYTELLER/COMPLETE ANTHOLOGY: 1964-1990
64	58	58	17	RED HOT CHILI PEPPERS EMI 92152 (9.98) (CD)	MOTHER'S MILK
65	65	65	9	VARIOUS ARTISTS GRP 9596 (9.98) (CD)	HAPPY ANNIVERSARY, CHARLIE BROWN
66	61	61	28	HEAVY D. & THE BOYZ ▲ MCA 42302 (8.98) (CD)	BIG TYME
67	71	71	5	CHICAGO REPRIS 26080 (9.98) (CD)	GREATEST HITS 1982-1989
68	68	68	66	BON JOVI ▲ ⁵ MERCURY 836 345 1/POLYGRAM (CD)	NEW JERSEY
69	69	69	77	BOBBY BROWN ▲ ⁵ MCA 42185 (9.98) (CD)	DON'T BE CRUEL
70	83	83	3	TECHNOTRONIC SBK 93422 (9.98) (CD)	PUMP UP THE JAM
71	60	60	14	TINA TURNER ● CAPITOL 91873 (9.98) (CD)	FOREIGN AFFAIR
72	77	77	17	JOE COCKER CAPITOL 92861 (9.98) (CD)	ONE NIGHT OF SIN
73	67	67	34	THE CURE ▲ ELEKTRA 60855 (9.98) (CD)	DISINTEGRATION
74	72	72	27	PRINCE ▲ ² WARNER BROS. 25936 (9.98) (CD)	SOUNDTRACK: BATMAN
75	66	66	36	GREAT WHITE ▲ ² CAPITOL C1-90640 (9.98) (CD)	TWICE SHY
76	76	76	6	3RD BASS COLUMBIA FC 45415 (CD)	THE CACTUS ALBUM
77	79	79	4	CHUNKY A MCA 6354 (9.98) (CD)	LARGE AND IN CHARGE
78	80	80	11	SEDUCTION VENETTA SP 5280/A&M (8.98) (CD)	NOTHING MATTERS WITHOUT LOVE
79	85	85	7	ROBERT PALMER ISLAND 91318/ATLANTIC (9.98) (CD)	ADDICTIONS VOL. I
80	73	73	7	PAT BENATAR CHRYSALIS 21715 (9.98) (CD)	BEST SHOTS
81	82	82	5	DURAN DURAN CAPITOL 93178 (9.98) (CD)	DECADE
82	78	78	7	TERENCE TRENT D'ARBY COLUMBIA OC 45351 (CD)	NEITHER FISH NOR FLESH
83	84	84	29	PAUL MCCARTNEY ● CAPITOL C1-91653 (9.98) (CD)	FLOWERS IN THE DIRT
84	88	88	6	EDDIE MONEY COLUMBIA OC 45381 (CD)	GREATEST HITS ... SOUND OF MONEY
85	74	74	8	SOUNDTRACK GRP GR2-002 (10.98) (CD)	THE FABULOUS BAKER BOYS
86	86	86	6	JODY WATLEY MCA 6343 (9.98) (CD)	YOU WANNA DANCE WITH ME?
87	87	87	17	ELTON JOHN ● MCA 6321 (9.98) (CD)	SLEEPING WITH THE PAST
88	70	70	6	RANDY TRAVIS WARNER BROS. 25972 (8.98) (CD)	AN OLD TIME CHRISTMAS
89	102	102	7	THE CHARLIE DANIELS BAND EPIC FE 45316/E.P.A. (CD)	SIMPLE MAN
90	91	91	31	CLINT BLACK ● RCA 9668-1-R (8.98) (CD)	KILLIN' TIME
91	93	93	7	BRITNY FOX COLUMBIA FC 45300 (CD)	BOYS IN HEAT
92	89	89	8	SIR MIX-A-LOT NASTY MIX 70150 (9.98) (CD)	SEMINAR
93	92	92	17	REGINA BELLE COLUMBIA FC 44367 (CD)	STAY WITH ME
94	97	97	51	SOUNDTRACK ▲ ATLANTIC 81933 (9.98) (CD)	BEACHES
95	109	109	4	GIPSY KINGS ELEKTRA 60892 (9.98) (CD)	MOSAIQUE
96	105	105	7	LENNY KRAVITZ VIRGIN 91290 (9.98) (CD)	LET LOVE RULE
97	90	90	11	ICE-T SIRE 26028/WARNER BROS. (9.98) (CD)	THE ICEBERG/FREEDOM OF SPEECH ...
98	108	108	7	MICHAEL PENN RCA 9692-1-R (8.98) (CD)	MARCH
99	103	103	30	K.D. LANG & THE RECLINES SIRE 25877/WARNER BROS. (9.98) (CD)	ABSOLUTE TORCH AND TWANG
100	100	100	4	VARIOUS ARTISTS MERCURY 842 093 1/POLYGRAM (CD)	MAKE A DIFFERENCE FOUNDATION
101	110	110	167	GEORGE WINSTON WINDHAM HILL WH 1025/A&M (9.98) (CD)	DECEMBER
102	104	104	15	ENUFF Z'NUFF ATCO 91262 (9.98) (CD)	ENUFF Z'NUFF
103	98	98	42	DINO ● 4TH & B'WAY BWAY 4011/ISLAND (8.98) (CD)	24/7
104	126	126	4	THE KENTUCKY HEADHUNTERS MERCURY 838 744 1/POLYGRAM (CD)	PICKIN' ON NASHVILLE
105	99	99	14	BOB DYLAN COLUMBIA OC 45281 (CD)	OH MERCY
106	106	106	12	SHOTGUN MESSIAH RELATIVITY 1012/IMPORTANT (8.98) (CD)	SHOTGUN MESSIAH
107	113	113	8	THE SMITHEREENS ENIGMA 91194/CAPITOL (9.98) (CD)	SMITHEREENS 11
108	119	119	39	BONNIE RAITT ● CAPITOL C1-91268 (8.98) (CD)	NICK OF TIME
109	137	137	21	HARRY CONNICK, JR. COLUMBIA 45319 (CD)	WHEN HARRY MET SALLY

Albums with the greatest sales gains this week. (CD) Compact disk available. ● Recording Industry Assn. 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. Catalog no. is for vinyl album. *Asterisk indicates catalog no. is for cassette album; vinyl unavailable.

Billboard® TOP POP ALBUMS™ continued

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
110	107	107	124	GUNS N' ROSES ▲ ⁸ GEFEN GHS 24148 (8.98) (CD)	APPETITE FOR DESTRUCTION
111	112	112	14	JOHN LEE HOOKER CHAMELEON D1-74808 (8.98) (CD)	THE HEALER
112	111	111	10	BILLY OCEAN JIVE 1271-1-J/RCA (9.98) (CD)	BILLY OCEAN'S GREATEST HITS
113	96	96	12	SYBIL NEXT PLATEAU 1018 (8.98) (CD)	SYBIL
(114)	139	139	99	ORIGINAL LONDON CAST ▲ POLYDOR 831 273-1/POLYGRAM (CD)	PHANTOM OF THE OPERA
(115)	118	118	6	JERMAINE JACKSON ARISTA AL 8493 (9.98) (CD)	DON'T TAKE IT PERSONAL
(116)	127	127	28	EXPOSE ● ARISTA AL 8532 (9.98) (CD)	WHAT YOU DON'T KNOW
117	95	95	12	JEFF BECK WITH TERRY BOZZIO & TONY HYMAS EPIC OE 44313/E.P.A. (CD)	JEFF BECK'S GUITAR SHOP
118	101	101	21	THE D.O.C. ● RUTHLESS 91275/ATLANTIC (8.98) (CD)	NO ONE CAN DO IT BETTER
(119)	124	124	4	KENNY ROGERS REPRISE 25973 (9.98) (CD)	CHRISTMAS IN AMERICA
120	120	120	6	HOOTERS COLUMBIA OC 45058 (CD)	ZIG ZAG
121	94	94	9	ERASURE SIRE 26026/REPRISE (9.98) (CD)	WILD!
122	122	122	9	LOU GRAMM ATLANTIC 81915 (9.98) (CD)	LONG HARD LOOK
123	123	123	6	ROY ORBISON VIRGIN 91295 (9.98) (CD)	A BLACK AND WHITE NIGHT
(124)	153	153	6	OLIVIA NEWTON-JOHN GEFEN GHS 24257 (9.98) (CD)	WARM AND TENDER
125	117	117	71	LIVING COLOUR ▲ EPIC BFE 44099/E.P.A. (CD)	VIVID
126	129	129	9	MICHELLE SHOCKED MERCURY 838 878 1/POLYGRAM (CD)	CAPTAIN SWING
127	128	128	5	THE MOODY BLUES THRESHOLD 840 659 1/POLYGRAM (CD)	GREATEST HITS
128	132	132	28	VAN MORRISON MERCURY 839 262 1/POLYGRAM (CD)	AVALON SUNSET
129	135	135	37	ANDREW DICE CLAY DEF AMERICAN DEF 24214/GEFFEN (9.98) (CD)	DICE
130	125	125	18	ROLLING STONES ABKCO 1218-1 (CD)	SINGLES COLLECTION - THE LONDON YEARS
131	115	115	28	STEVIE RAY VAUGHAN & DOUBLE TROUBLE EPIC OE 45024/E.P.A. (CD)	IN STEP
132	130	130	14	BIG DADDY KANE ● COLD-CHILLIN' 25941/REPRISE (9.98) (CD)	IT'S A BIG DADDY THING
133	140	140	17	THE BEACH BOYS ● CAPITOL 92639 (9.98) (CD)	STILL CRUISIN'
134	131	131	12	DAVID BYRNE SIRE 25990/WARNER BROS. (9.98) (CD)	REI MOMO
135	133	133	13	GIANT A&M SP 5272 (8.98) (CD)	LAST OF THE RUNAWAYS
136	114	114	25	STEPHANIE MILLS ● MCA 6312 (9.98) (CD)	HOME
137	134	134	8	NUCLEAR ASSAULT IN-EFFECT 3010/RELATIVITY (8.98) (CD)	HANDLE WITH CARE
138	142	142	15	JETHRO TULL CHRYSALIS 21708 (9.98) (CD)	ROCK ISLAND
139	138	138	48	DEBBIE GIBSON ▲ ² ATLANTIC 81932 (9.98) (CD)	ELECTRIC YOUTH
(140)	NEW ▶	1	JIVE BUNNY AND THE MASTERMIXERS ATCO 91322/ATLANTIC (9.98) (CD)	SWING THE MOOD	
(141)	150	150	6	BABYLON A.D. ARISTA AL 8580 (9.98) (CD)	BABYLON A.D.
142	141	141	58	M.C. HAMMER ▲ CAPITOL C1-90924 (8.98) (CD)	LET'S GET IT STARTED
143	143	143	45	N.W.A. ▲ RUTHLESS 57102/PRIORITY (8.98) (CD)	STRAIGHT OUTTA COMPTON
(144)	152	152	4	XYZ ENIGMA 73525 (9.98) (CD)	XYZ
145	116	116	16	MAZE FEATURING FRANKIE BEVERLY ● WARNER BROS. 25802 (9.98) (CD)	SILKY SOUL
146	147	147	11	THE DEL FUEGOS RCA 9860-1-R (9.98) (CD)	SMOKING IN THE FIELDS
(147)	165	165	5	ANIMAL LOGIC I.R.S. 82020/MCA (9.98) (CD)	ANIMAL LOGIC
148	146	146	11	BIZ MARKIE COLD CHILLIN' 26003/WARNER BROS. (9.98) (CD)	THE BIZ NEVER SLEEPS
149	149	149	13	THE ALARM I.R.S. 82018/MCA (9.98) (CD)	CHANGE
150	136	136	8	SOUNDTRACK SBK 93233 (9.98) (CD)	SHOCKER - THE MUSIC
151	121	121	16	KEVIN PAIGE CHRYSALIS 21683 (9.98) (CD)	KEVIN PAIGE
(152)	157	157	7	FIONA ATLANTIC 81903 (9.98) (CD)	HEART LIKE A GUN
153	155	155	10	7 SECONDS RESTLESS 72344 (8.98) (CD)	SOULFORCE REVOLUTION
(154)	162	162	68	METALLICA ▲ ² ELEKTRA 60812 (9.98) (CD)	... AND JUSTICE FOR ALL
155	144	144	9	PAUL CARRACK CHRYSALIS 21709 (9.98) (CD)	GROOVE APPROVED

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUG. LIST PRICE)*	TITLE
156	156	156	23	VARIOUS ARTISTS GEFEN GHS 24236 (10.98) (CD)	GREENPEACE: RAINBOW WARRIORS
157	160	160	11	IAN HUNTER/MICK RONSON MERCURY 838 973 1/POLYGRAM (CD)	Y U I ORTA
158	158	158	125	DEF LEPPARD ▲ ⁹ MERCURY 830 675 1/POLYGRAM (CD)	HYSTERIA
159	159	159	8	RANDY CRAWFORD WARNER BROS. 26002 (9.98) (CD)	RICH AND POOR
(160)	164	164	46	TOO SHORT ▲ JIVE 1149-1-J/RCA (8.98) (CD)	LIFE IS... TOO SHORT
(161)	161	161	57	EAZY-E ▲ RUTHLESS SL 57100/PRIORITY (8.98) (CD)	EAZY-DUZ-IT
(162)	RE-ENTRY	4	VARIOUS ARTISTS GRP 9574 (9.98) (CD)	A GRP CHRISTMAS COLLECTION	
163	163	163	5	MINISTRY SIRE 26004/WARNER BROS. (9.98) (CD)	THE MIND IS A TERRIBLE THING TO TASTE
(164)	166	166	66	ROB BASE & D.J. E-Z ROCK ▲ PROFILE 1267 (8.98) (CD)	IT TAKES TWO
(165)	174	174	4	SHAWN COLVIN COLUMBIA FC 45209 (CD)	STEADY ON
166	148	148	30	DANGEROUS TOYS COLUMBIA FC 45031 (CD)	DANGEROUS TOYS
167	145	145	9	ANGELA WINBUSH MERCURY 838 866 1/POLYGRAM (CD)	THE REAL THING
(168)	168	168	4	VOIVOD MCA 6326 (9.98) (CD)	NOTHING FACE
169	154	154	12	M C LYTE FIRST PRIORITY 91304/ATLANTIC (9.98) (CD)	EYES ON THIS
170	170	170	3	THE PRIMITIVES RCA 9934-1-R (9.98) (CD)	PURE
(171)	175	175	29	NENEH CHERRY VIRGIN 91252 (9.98) (CD)	RAW LIKE SUSHI
172	151	151	17	L.A. GUNS VERTIGO 838 592 1/POLYGRAM (CD)	COCKED & LOADED
(173)	194	194	7	INDIGO GIRLS EPIC FE 45427/E.P.A. (CD)	STRANGE FIRE
(174)	181	181	4	QUEEN LATIFAH TOMMY BOY 1022 (9.98) (CD)	ALL HAIL THE QUEEN
175	173	173	11	RAGING SLAB RCA 9680-1-R (8.98) (CD)	RAGING SLAB
(176)	180	180	8	FETCHIN BONES CAPITOL 90661 (8.98) (CD)	MONSTER
177	172	172	26	TORA TORA A&M SP 5261 (8.98) (CD)	SURPRISE ATTACK
(178)	191	191	28	BANG TANGO MCA/MECHANIC 6300/MCA (9.98) (CD)	PSYCHO CAFE
179	169	169	13	AFTER 7 VIRGIN 91061 (9.98) (CD)	AFTER 7
(180)	183	183	3	D.R.I. METAL BLADE 73407/ENIGMA (9.98) (CD)	THRASH ZONE
181	179	179	7	THE KINKS MCA 6337 (9.98) (CD)	UK JIVE
(182)	188	188	9	LIZA MINNELLI EPIC OE 45098/E.P.A. (CD)	RESULTS
183	187	187	21	DANGER DANGER IMAGINE FZ 44342/E.P.A. (CD)	DANGER DANGER
184	167	167	16	FASTER PUSSYCAT ELEKTRA 60883 (9.98) (CD)	WAKE ME WHEN IT'S OVER
(185)	192	192	13	DAVID BOWIE RYKODISC 90120 (59.99) (CD)	SOUND + VISION
186	186	186	5	MARY CHAPIN CARPENTER COLUMBIA 44228 (CD)	STATE OF THE HEART
187	177	177	39	JODY WATLEY ● MCA 6276 (8.98) (CD)	LARGER THAN LIFE
188	182	182	18	GORKY PARK MERCURY 838 628 1/POLYGRAM (CD)	GORKY PARK
(189)	198	198	5	THE GAP BAND CAPITOL 90799 (8.98) (CD)	ROUND TRIP
190	171	171	36	SARAYA POLYDOR 837-764-1/POLYGRAM (CD)	SARAYA
191	190	190	9	THE GEORGIA SATELLITES ELEKTRA 60887 (9.98) (CD)	IN THE LAND OF SALVATION AND SIN
192	176	176	25	PATTI LABELLE MCA 6292 (9.98) (CD)	BE YOURSELF
(193)	200	200	8	Laurie Anderson WARNER BROS. 25900 (9.98) (CD)	STRANGE ANGELS
194	184	184	66	THE JEFF HEALEY BAND ● ARISTA AL 8553 (8.98) (CD)	SEE THE LIGHT
195	195	178	9	ACE FREHLEY MEGAFORCE/WORLDWIDE 82048/ATLANTIC (9.98) (CD)	TROUBLE WALKIN'
196	196	196	3	DIONNE WARWICK ARISTA 8540 (9.98) (CD)	GREATEST HITS 1979-1990
(197)	RE-ENTRY	19	MICHAEL DAMIAN CYPRESS YL 90130/A&M (9.98) (CD)	WHERE DO WE GO FROM HERE	
(198)	NEW ▶	1	NRBQ VIRGIN 91291 (9.98) (CD)	WILD WEEKEND	
199	195	195	8	YNGWIE MALMSTEEN POLYDOR 839 726 1/POLYGRAM (CD)	TRIAL BY FIRE: LIVE IN LENINGRAD
200	199	199	7	JESUS AND MARY CHAIN WARNER BROS. 26015 (9.98) (CD)	AUTOMATIC

TOP POP ALBUMS A-Z (LISTED BY ARTISTS)

The 2 Live Crew 35	Bobby Brown 18, 69	The Charlie Daniels Band 89	Gorky Park 188	Big Daddy Kane 132	Motley Crue 13	Linda Ronstadt (Feat. A. Neville) 9	Tora Tora 177
3rd Bass 76	Kate Bush 45	Taylor Dayne 39	Lou Gramm 122	The Kentucky Headhunters 104	N.W.A. 143	Roxette 49	Randy Travis 62, 88
7 Seconds 153	David Byrne 134	Def Leppard 158	Grateful Dead 58	The Kinks 181	New Kids On The Block 6, 10, 25	Rush 20	Tina Turner 71
Paula Abdul 1	Belinda Carlisle 42	The Del Fuegos 146	Great White 75	Kiss 59	Olivia Newton-John 124	Saraya 190	Luther Vandross 32
Aerosmith 7	Mary Chapin Carpenter 186	Dino 103	Guns N' Roses 110	Kix 50	NRBQ 198	Joe Satriani 26	VARIOUS ARTISTS
After 7 179	Paul Carrack 155	D.R.I. 180	Lenny Kravitz 96	Lenny Kravitz 96	Nuclear Assault 137	Scorpions 51	Greenpeace: Rainbow 156
The Alarm 149	Tracy Chapman 24	Duran Duran 81	The Jeff Healey Band 194	L.A. Guns 172	Billy Ocean 112	Seduction 78	A GRP Christmas Collection 162
Laurie Anderson 193	Cher 19	Pat Dylane 105	Heavy D. & The Boyz 66	Patti LaBelle 192	Michelle Shocked 126	Michelle Shocked 126	Happy Anniv., Charlie Brown 65
Animal Logic 147	Neneh Cherry 171	Eazy-E 161	Don Henley 31	K.D. Lang & The Reclines 99	Shotgun Messiah 106	Sir Mix-A-Lot 92	Make A Difference 100
The B-52's 8	Chicago 67	Erasure 121	John Lee Hooker 111	Living Colour 125	Sir Mix-A-Lot 92	Skid Row 23	A Very Special Christmas 55
Babyface 30	Eric Clapton 17	Gloria Estefan 38	Hooters 120	M.C. Lyte 169	Kevin Paige 151	The Smithereens 107	Stevie Ray Vaughan & Double 131
Baby's First Love 141	Andrew Dice Clay 129	Melissa Etheridge 44	Ian Hunter/Mick Ronson 157	Madonna 48	Robert Palmer 79	Soul II Soul 21	Voivod 168
Bad English 33	Joe Cocker 72	Eurythmics 37	Ice-T 97	Yngwie Malmsteen 199	Michael Penn 98	Soul II Soul 21	Warrant 60
Bang Tango 178	Phil Collins 1	Expose 116	Indigo Girls 173	Mannheim Steamroller 43, 54	Tom Petty 12	The Fabulous Baker Boys 85	Dionne Warwick 196
Rob Base 56	Shawn Colvin 165	Faster Pussycat 184	Janet Jackson 4	Biz Markie 148	Poco 46	The Little Mermaid 61	Jody Watley 187, 86
Rob Base & D.J. E-Z Rock 164	Harry Connick, Jr. 109	Fetchin Bones 176	Jermaine Jackson 115	Maze 145	The Primitives 170	Shocker - The Music 150	Whitesnake 14
The Beach Boys 133	Alice Cooper 28	Fine Young Cannibals 47	Jesus And Mary Chain 200	Paul McCartney 83	Prince 74	Rod Stewart 63	Angela Winbush 167
Jeff Beck 117	Randy Crawford 159	Fiona 152	Jethro Tull 138	Metallica 154	Queen Latifah 174	Barbra Streisand 36	George Winston 101
Regina Belle 93	The Cure 73	Ace Frehley 195	Jive Bunny And The Mastermimers 140	Milki Vanilli 2	Raging Slab 175	Sybil 113	XYZ 144
Pat Benatar 80	O.J. Trent D'Arby 82	Kenny G 29	Billy Joel 3	Stephanie Mills 136	Bonnie Raitt 108	Tears For Fears 27	Neil Young 52
Clint Black 90	The D.O.C., Fresh Prince 40	The Gap Band 189	Elton John 87	Ministry 163	Red Hot Chili Peppers 64	Technontronic 70	Young M.C. 15
Michael Bolton 34	Michael Damian 197	The Georgia Satellites 191	Quincy Jones 22	Liza Minnelli 182	Rolling Stones 130, 11	Tesla 57	
Bon Jovi 68	Danger Danger 183	Giant 135	Rickie Lee Jones 53	Eddie Money 84	Van Morrison 128	Too Short 160	
Bonham 41	Dangerous Toys 166	Gipsy Kings 95					
David Bowie 185							
Britny Fox 91							

LIFELINES

BIRTHS

Girl, Julie Nicole, to **Rod and Monica Winkler**, Nov. 5 in Keokuk, Iowa. She is manager of Disc Jockey No. 4 there.

Boy, Nicholas Todd, to **Robert and Christina Shuman**, Nov. 8 in Boston. He is an entertainment attorney, former personal manager, and studio owner.

Girl, Hillary Susan, to **Doug and Laurel Grover**, Nov. 9 in Vancouver, British Columbia. He is tour manager for Bryan Adams.

Boy, Robert Cervera, to **Jerry Giddens and Lydia Cervera**, Nov. 14 in Los Angeles. He is lead singer for the band Walking Wounded. She is personnel administrator for Westwood One Radio Network.

Girl, Clara Blythe, to **Tim and Beth Fath**, Nov. 17 in Miami. She is a buyer for Spec's Music and Video.

Boy, William Carter, to **David and Therese McDonough Price**, Nov. 26 in Los Angeles. He is president, Summerwind Productions Inc.

Twin girls, Jennifer Nicole and Jessica Lauren, to **Mike and Sonya Ar-**

nold, Nov. 27 in Fort Lauderdale, Fla. He is senior store manager for Sam Goody/Musicland there.

Boy, Andrew Ryan, to **Javier and Serena Anaya**, Dec. 1 in Miami. She is an assistant buyer for Spec's Music and Video.

Boy, James-Adam, to **Jim and Lisa Coniglio**, Dec. 4 in Deltona, Fla. He is senior licensing executive for BMI in Miami.

Boy, Bryan Jason, to **Brad and Susan Lee**, Dec. 12 in Gloucester, Mass. He is dealer sales director for Billboard, Musician, American Film, and the Hot 100 Poster Program.

Girl, Grayson Virginia, to **Rusty and Nona Jones**, Dec. 12 in Nashville. He is an entertainment attorney there.

MARRIAGES

Otto White to Rebecca Kreps, Oct. 15 in Naples, Fla. He is store director of Peaches Music and Video in South Miami.

Scott Sanders to Karen Mow, Oct. 29 in Atlanta. He is an entertainment attorney there.

Michael Johnson to Lois E. Berry, Nov. 11 in New York. He is president of Studio Instrument Rentals (S.I.R.)

there. She is a model.

William Ashton (Billy J. Kramer) to Roni Goetz, Nov. 12 in Long Island, N.Y. He is lead singer of the band Billy J. Kramer & the Dakotas.

Michael Chernow to Susan Davis, Nov. 12 in Boston. He is VP of legal affairs for San Juan Music Group in Parlin, N.J. She is the daughter of Sidney Davis, publications director of Musical Merchandise Review.

Scott Bergstein to Elisa Fegarido, Nov. 18 in Lake Tahoe, Nev. He is senior VP of Higher Octave Music.

Jim Hall to Julie King, Dec. 2 in Heroin, Ill. He is field marketing manager for the Atlanta branch of BMG Distribution. She is a singer.

DEATHS

John Bodnar, 47, of cancer, Dec. 6 in Alexandria, Va. Bodnar was program director and afternoon personality of AC WASH Washington, D.C. He is survived by his wife, Suzanne.

Sammy Lerner, 86, of complications from skin cancer at the Univ. of California-Los Angeles Medical Center Dec. 13. The lyricist wrote the lyrics of such songs as "Popeye The Sailor Man," "Is It True What They Say About Dixie?," and the English lyric of "Falling In Love Again." His collaborators included Richard Whiting, Gerald Marks, Hoagy Carmichael, Irving Caesar, and Burton Lane. He is survived by his wife, Dorothy, and a sister, Sadie Miller.

Lucy Keepnews, 65, of a heart attack in San Francisco Dec. 20. Keepnews assisted her husband, Orrin Keepnews, the veteran jazz producer, in the operation of his current Landmark Records and a former label he established, Milestone. Besides her husband, survivors include two sons, Peter, the music writer and a former Billboard staffer, and David.

Send information to *Lifelines*, Billboard, 1515 Broadway, New York, N.Y. 10036.

NEW COMPANIES

Video Services Entertainment, established by Video Services Corp., one of the industry's leading video services and systems companies, is a full-service production company that will produce and market entertainment, special-interest, industrial, and business communications programming. 240 Pegasus Ave., Northvale, N.J. 07647-1904; 201-767-1000.

Ramona Recording Co., formed by Dean Lozow, is an independent label specializing in rock, pop, and R&B music. Suite K21, 496A Hudson St., New York, N.Y. 10014; 212-924-3901.

Keon Management, formed by Ric Keon, offers services in artist management and career guidance. Demos and press kits are currently being solicited. Send all materials to a SASE. 149-83 254th Street, Jamaica, N.Y. 11422.



Arts And Graphs. Graphic designers discuss cover art at a panel sponsored by the New York chapter of the National Academy of Recording Arts and Sciences. Shown, from left, are Stu Ginsburg, chapter president and moderator of the panel; David Gahr, photographer; Milton Glaser, the graphic designer; Christopher Austopchuk, design director, CBS Records; Paula Scher, partner, Koppel & Scher Graphic Design Studio; Spencer Drate, designer and co-owner, justdesign; and Andy Baltimore, VP of creative services, GRP Records.

CALENDAR

A weekly listing of trade shows, conventions, award shows, seminars, and other notable events. Send information to *Calendar*, Billboard, 1515 Broadway, New York, N.Y. 10036.

JANUARY

Jan. 6-9, **Consumer Electronics Show**, Las Vegas Convention Center, Las Vegas. 202-457-4919.

Jan. 8, **International Radio & Television Society (IRTS) Newsmaker Luncheon**, Waldorf-Astoria Hotel, New York. 212-867-6650.

Jan. 19-21, **National Assn. of Music Merchants Inc. Convention**, Anaheim Convention Center, Anaheim, Calif. 619-438-8001.

Jan. 20, **Winter Conference**, presented by Music Business Monthly, World Trade Center, Boston. 617-426-8078.

Jan. 21-25, **MIDEM Convention**, Festival des Palais, Cannes. 212-689-4220.

Jan. 25-28, **American Women in Radio and Television 15th Annual National Commendation Awards Judging**, Embassy Suites Hotel, Washington, D.C. Christine Murphy, 202-429-5102.

Jan. 27-31, **National Religious Broadcasters Convention**, Sheraton Washington and Omni Shoreham hotels, Washington, D.C. 201-428-5400.

FEBRUARY

Feb. 5-7, **Nightclub, Bar, And Restaurant Expo**,

sponsored by Nightclub & Bar magazine, Rosemont/O'Hare ExpoCenter, Chicago. 601-236-5510.

Feb. 10, **Radio 1990**, presented by Music Business Monthly, World Trade Center, Boston. Joseph Viglione, 617-935-5386.

Feb. 12, **Songwriters Guild of America 17th Annual Aggie Awards**, location to be announced, Hollywood, Calif. 213-462-1108.

Feb. 15-17, **Gavin Seminar**, location to be announced, San Francisco. 415-495-1990.

Feb. 15-18, **Concert Touring In The 1990's: 10th Annual Performance Summit Conference**, presented by Performance magazine, Radisson Palm Springs Resort, Palm Beach, Calif. Don Waitt, 817-338-9444.

Feb. 21, **32nd Annual Grammy Awards**, presented by the National Academy of Recording Arts and Sciences, the Shrine Auditorium, Los Angeles. 213-849-1313.

Feb. 25, **Record Production Seminar**, presented by Music Business Monthly, location to be announced. Joseph Viglione, 617-935-5386.

Feb. 28-March 3, **21st Annual Country Radio Seminar**, Opryland Hotel and Convention Center, Nashville. 615-327-4487.

MARCH

March 2-4, **Intercollegiate Broadcasting System (IBS) National Convention for College Radio Broadcasters**, New York Penta Hotel, New York. Jeff Tellis, 914-565-6710.

March 10-13, **32nd Annual NARM Convention**, Century Plaza Hotel, Los Angeles. 609-596-2221.

March 13-16, **Audio Engineering Society Inc. Convention**, Congress Center, Montreux, Switzerland. 212-661-8528.

March 13-17, **Winter Music Conference**, Marriott Hotel & Marina, Fort Lauderdale, Fla. 305-563-4444.

March 14-18, **International Tape/Disc Assn. (ITA) 20th Annual Seminar: "The Impact Of Technology And Marketing On The Global Market Of The '90s"**, Doubletree Resort at Desert Princess Country Club, Palm Springs, Calif. 212-956-7110.

March 17, **"Arista: A Celebration Of 15 Years Of Joy To Help End These Years Of Sorrow,"** concert to benefit the Gay Men's Health Crisis and AIDS organizations nationwide, Radio City Music Hall, New York. Yon Elvira, 333-7728.

MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF
PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-2000

Company	Sale/ 1000's	Open 12/18	Close 12/22	Change
NEW YORK STOCK EXCHANGE				
Blockbuster Entertainment	2546.4	16	16 3/4	+ 3/4
CBS Inc.	277.4	185	180 3/4	-4 3/4
Capital Cities Communications	70.6	538 3/4	530 1/2	-7 3/4
Carolco Pictures	119.1	11 3/4	11 3/4	+ 1/4
Coca-Cola	2825	79 3/4	76	-3 3/4
Columbia Pictures				.....
Walt Disney	5669.3	126	114 1/2	-11 1/2
Eastman Kodak	3032.8	40 3/4	40 3/4	.....
Handleman	316	20 3/4	21	+ 1/4
MCA Inc.	647	64	63 3/4	- 3/4
MGM/UA	62.4	19	17 3/4	-1 1/4
Orion Pictures Corp.	65.5	22 1/4	20 3/4	-1 3/4
Paramount Communications Inc.	2163.1	50 3/4	50 3/4	+ 3/4
Pathe Communications	22.7	3 3/4	3 3/4	- 1/2
Sony Corp.	45.3	59 1/2	58 3/4	- 3/4
TDK	.4	38 3/4	38 3/4	- 1/4
Vestron Inc.	107	1 1/4	1 1/4	- 1/4
Warner Communications Inc.	2538.2	61 3/4	63 1/4	+ 1 3/4
Westinghouse	1009.4	70 3/4	71 3/4	+ 1 3/4
AMERICAN STOCK EXCHANGE				
Commtron	36.6	8 3/4	8	- 3/4
Electrosound Group Inc.	14.6	1 1/4	1 1/4	.....
Nelson Holdings Int'l	11.5	11 1/4	11 3/4	+ 1/4
New World Pictures				.....
Price Communications	92.3	4 3/4	4 3/4	- 3/4
Prism Entertainment	.1	3 1/2	3 1/2	.....
Unitel Video	2.8	14 1/4	13 3/4	- 3/4
OVER THE COUNTER				
Acclaim Entertainment		5 3/4	5 1/2	- 1/4
Certron Corp.		1 3/4	1 3/4	.....
Dick Clark Productions		6 1/4	6 1/2	.....
LIN Broadcasting		119 3/4	119	- 3/4
LIVE Entertainment		15 1/4	16	+ 3/4
Recoton Corp.		4	3 3/4	- 1/4
Reeves Communications		6 3/4	6 1/4	- 1/4
Rentrak		1 3/4	1 3/4	.....
Satellite Music Network, Inc.				.....
Scripps Howard Broadcasting		67	67	.....
Shorewood Packaging		25	25 1/4	+ 1/4
Sound Warehouse				.....
Specs Music		7 1/2	7 1/2	.....
Starstream Communications Group, Inc.		3 1/4	3 1/4	.....
Trans World Music		24 3/4	24 3/4	.....
Video Jukebox Network		7 3/4	7 3/4	.....
Wall To Wall Sound And Video		3	3 1/4	+ 1/4
Westwood One		7 3/4	8 1/2	+ 3/4

FOR THE RECORD

The U.K. singles chart published in the Dec. 23 issue of Billboard featured an incorrect No. 1. The correct chart-topper should have been "Let's Party" by Jive Bunny & the Mastermixers on the Music Factory Dance label.

MUSIC RETAILERS SEE FLAT YULETIDE SALES

(Continued from page 5)

"[Sales] didn't break loose until the weekend. It saved the chain from a flat month." The last-minute recovery gave the chain mid-single digit increases for the month, he adds, not including its Sun Coast Video stores.

Unlike other kinds of retailers, most music dealers say they did not resort to aggressive pricing to boost sales, although two did say they ran promotions a little bit longer than usual this year.

A SURVEY OF RETAILERS

The surveyed retailers posted sales gains through Dec. 24 as follows:

- 15% at Record World, an 81-unit chain based in Port Washington, N.Y.

- 13% at Chicago-based Stirling Ventures Inc., which runs the 22-unit Rose Records chain

- 11%-12% at 34-unit Waxie Maxie's in Washington, D.C.

- A double-digit increase at the 96-store National Record Mart in Pittsburgh (including all stores, not just comparable ones).

- 10% at Tower Records, a 59-unit, Sacramento, Calif.-based chain

- 6% at Believe In Music, a 19-unit, Grand Rapids, Mich.-based web

- 6% at the Record Shop, a 30-unit chain based in Sausalito, Calif.

- Mid-single digit increases at the Musicland Group; the Record Bar, a 174-unit chain based in Durham, N.C.; and the 50-unit Spec's Music & Video, based in Miami.

In addition, 37-unit Rainbow Records in San Francisco reports a single-digit drop that buyer Lee Negip blames partially on the economic damage wrought by the earthquake in that city.

ABSENCE OF BLOCKBUSTERS

Most retailers complain of the lack of blockbuster audio titles. A few even say their chain had the same top 10 albums in December that they had in September.

But others are more philosophical. For instance, Mark Benzenberg, director of purchasing at Believe In Music, says, "There is no megahit, but there are a lot of good, solid sellers, including anything by the New Kids [On The Block]."

Hot movers cited by retailers include albums by Billy Joel, New Kids, Milli Vanilli, Paula Abdul, Phil Collins, Aerosmith, the Rolling Stones, and Janet Jackson. Other titles doing well in some areas are the latest albums by Quincy Jones and the B-52's, as well as Rod Stewart's greatest-hits boxed set.

Christmas best sellers like "A Very Special Christmas," "Mannheim Steamroller Vols. I & II," and New Kids' "Merry Merry Christmas" made a strong overall showing in sales. Some retailers cited three Christmas albums in their chains' overall top 10 movers (see story, page 10).

At Record World, which turned in the highest performance, president Bruce Imber says, "We ended up doing OK," but adds that most of the increases happened during the Christmas weekend.

The sales surge at the end of the preholiday shopping season helped boost Record World's sales by 6% for the fourth quarter on a comparable-store basis. The chain ran longer promotions than usual. "Usually, we run sales on selected items until a week or two before Christmas," says Imber. "This year, we went right through Christmas." The chain sold cas-

ettes at \$6.99 and CDs at \$11.99. But he says, "We didn't have a special Christmas sale."

PRICING STRATEGIES

Although most chains maintain they did not use aggressive pricing to stimulate sales, Musicland's Bernstein says, "I saw some very strong pricing in other chains... [while] we didn't do anything that we don't usually do." He declines to name the chains.

Although National Record Mart ran no special sales, George Balicky, VP of advertising, says the chain was "aggressively priced on some product through the week before Christmas, and then we pretty much took it up to the regular price."

Overall, he says the chain's December sales were up "in the high teens, low 20s, with half our comp stores accounting for the monthly total."

"There was a rush before Christmas," Balicky says. "It probably brought the [increase] up five points for the month."

Dave Rogers, CEO of Rose Records, remarks, "Christmas was great. It exceeded our expectations."

Phil Collins and Billy Joel fought for the No. 1 spot during December at the Chicago-based chain, while Quincy Jones also moved in healthy numbers. Rogers says his chain's 13% same-store increase was mostly in audio sales.

Some other retailers, like Musicland, say video sell-through saved them from flat overall sales.

COLD WEATHER WOES IN THE EAST

A number of retailers on the East Coast complain that the unusually cold weather hurt sales during the holiday season. For in-

stance, a freak snow storm forced the Record Bar to close 10 of its stores in North Carolina on Christmas weekend. Officials at Spec's and Waxie Maxie also say their chains were hurt by the weather.

Steve Bennett, VP of marketing at the Record Bar, cautions that just because Christmas has passed, it does not mean that record retailers are finished ringing up numbers. "We have the last week of the year budgeted for a comp-store increase of 30%-35%. Let's hope [electronics merchant] Circuit City had a great year in selling CD players. We could wind up with high-single- to double-digit increases for the month."

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Billboard

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CHRISTMAS HITS™

THIS WEEK	TWO WKS. AGO	ALBUMS™	
		ARTIST TITLE	LABEL & NUMBER/DISTRIBUTING LABEL
		★★ No. 1 ★★	
1	1	NEW KIDS ON THE BLOCK MERRY MERRY CHRISTMAS	COLUMBIA FC 45280
2	2	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE AG 1988
3	3	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE AG-1984
4	4	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	A&M SP 3911
5	6	VARIOUS ARTISTS A GRP CHRISTMAS COLLECTION	GRP 9574
6	7	GEORGE WINSTON DECEMBER	WINDHAM HILL WH 1024/A&M
7	5	RANDY TRAVIS AN OLD TIME CHRISTMAS	WARNER BROS. 25972
8	10	NAT KING COLE THE CHRISTMAS SONG	CAPITOL SMX 1967
9	-	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431
10	9	BARBRA STREISAND A CHRISTMAS ALBUM	COLUMBIA CS 9557
11	8	THE CARPENTERS CHRISTMAS PORTRAIT	A&M SP-3210
12	13	KENNY ROGERS CHRISTMAS IN AMERICA	REPRISE 25973/WARNER BROS.
13	12	VARIOUS ARTISTS NARADA CHRISTMAS COLLECTION	MCA 63902
14	14	VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL WH 1077/A&M
15	24	BING CROSBY MERRY CHRISTMAS	MCA 15024
16	21	RICKY VAN SHELTON SINGS CHRISTMAS	COLUMBIA 45269
17	16	VARIOUS ARTISTS WINTER SOLSTICE I	WINDHAM HILL WH 1045/A&M
18	17	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS	MOTOWN 2842ML
19	23	LUCIANO PAVAROTTI O HOLY NIGHT	LONDON 414 044/POLYGRAM
20	19	VARIOUS ARTISTS BILLBOARD GREATEST CHRISTMAS HITS (1955-PRESENT)	RHINO 70636
21	20	JOHNNY MATHIS MERRY CHRISTMAS	COLUMBIA PC 6021
22	22	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM	RCA AFM1-5486
23	-	BOB RIVERS COMEDY GROUP TWISTED CHRISTMAS	ATCO 90671/ATLANTIC
24	30	ELMO 'N PATSY GRANDMA GOT RUN OVER BY A REINDEER	EPIC PE 39931/E.P.A.
25	-	THE CARPENTERS OLD FASHIONED CHRISTMAS	A&M SP 3270
26	15	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS	RCA ASL1-5307
27	26	WYNTON MARSALIS CRESCENT CITY CHRISTMAS CARD	COLUMBIA 45287
28	28	VARIOUS ARTISTS BILLBOARD GREATEST CHRISTMAS HITS (1935-1954)	RHINO 70637
29	25	AMY GRANT A CHRISTMAS ALBUM	A&M SP-5057
30	18	ALABAMA ALABAMA CHRISTMAS	RCA ASL1-7014

NEW JUKEBOX ROYALTY RATES SET

(Continued from page 12)

formity with the international Berne Convention. That treaty, which the U.S. joined in March 1989, does not recognize the compulsory licenses currently taken by jukebox operators.

Under the 1909 Copyright Act, the coin box owners did not have to pay performing rights fees. In 1978, under the provisions of the 1976 Copyright Act, the compulsory licensing fee was set at \$8 per jukebox and, since then, the Copyright Royalty Tribunal has progressively raised the rate to \$63 per box.

The law prohibits operators from running unlicensed jukeboxes and requires them to place certificates on licensed boxes. Nevertheless, the rights societies assume that many of the currently operated jukeboxes are unlicensed. A year ago, the AMOA estimated that there were 225,000 jukeboxes in the U.S.—a number that has not changed much since hearings on the jukebox issue earlier in the decade. Yet, as of 1985, only 96,204 machines had been registered with the U.S. Copyright Office for compulsory licenses.

When Congress was considering Berne adherence bills in 1988, the jukebox operators told a House copyright subcommittee that joining Berne without providing for continuation of a compulsory license would leave them at the mer-

cy of the rights societies in fee negotiation talks (Billboard, Feb. 6, 1988). Nevertheless, Congress approved the bills and, to avoid a conflict with Berne, directed the parties to negotiate voluntary license fees.

Marvin Berenson, BMI's chief counsel for licensing, notes that as part of its directive, Congress granted a "dispensation" to the rights societies to negotiate as a group. "Normally, ASCAP, BMI, and SESAC cannot act together," he points out.

The result of the talks, he says, is an "agreement that will be beneficial to both sides." If they had been

unable to agree, he adds, the compulsory license would have continued while the CRT held hearings and arbitrarily set rates for the jukebox operators. A voluntary pact between the parties, he notes, is preferable to having the government issue a ruling that might not be satisfactory to either side.

Similarly, Bernard Korman, general counsel of ASCAP, comments, "We are all very pleased that we were able to reach an agreement to license jukeboxes without having any governmental role. The Copyright Office and the CRT will not be involved."

CHRISTMAS HITS DECK THE RETAIL HALLS

(Continued from page 10)

day title, the Billboard top 30 Christmas Hits Albums chart (see chart, this page) saw five new entries: Randy Travis' "An Old Time Christmas"; Kenny Rogers' "Christmas in America"; "Ricky Van Shelton Sings Christmas"; and the two "Billboard Greatest Christmas Hits" compilations from Rhino. Of the new entries, Travis joined New Kids in the top 10.

Although 24 titles repeated from last year's Christmas chart, some enjoyed renewed sales thanks to new CD packaging and new CD

buyers in general. In fact, Steve Bennett, VP of marketing for the Record Bar, the 174-unit chain based in Durham, N.C., says, "Overall, Christmas music is up a little over last year, thanks to the CD."

Dave Rogers, CEO of Chicago-based Stirling Ventures Inc., which runs the 22-unit Rose Records chain, says that in the course of the last few years "Christmas music sales have been trending up and they just continue to get stronger. This year Christmas music was real strong."

KARAOKE FIRM PLANS U.S. MARKET LAUNCH

(Continued from page 12)

pan it's a household word. They even have a small machine you can keep in your car and practice with."

DK Karaoke is currently aiming its karaoke playback system at clubs, restaurants, universities, and other public facilities. A consumer version of the system, currently in development, is due out this summer, notes Lee, who says he cannot yet estimate its price.

The company licenses the rights to original music and uses studio musicians to reproduce the tunes at its New York facility. The material is then released to the commercial market on CD+Graphics; sometime in the first quarter of 1990, it will be available on laserdisk as well. CD+G is a CD with graphic information encoded on it that, in this system, provides song lyrics on video monitors. Karaoke laserdiscs will include videos produced by the company at independent production houses as well as lyrics. Denon is currently manufacturing most DK Karaoke CDs.

Available software includes popular and classic songs that have been recorded on major U.S. labels. "We have roughly 400 songs available and we're producing at a rate of 100 disks per month," says Lee. "We have a small library of different varieties of music, from Willie Nelson to Cheap Trick. We cover a whole spectrum of music, from country to oldies to heavy metal and rap." The company has licensed material from a number of publishers, including SBK, EMI, Warner/Chappell, and CBS.

The company rents its system for

\$600 per month. The rental package includes an automatic CD loader capable of storing up to 60 disks, a player/controller, CD graphics decoder, mixing amplifier, CDs, two video monitors, and a full promotional package. All hardware for the system is manufactured exclusively for DK Karaoke by Sony Corp.

Interestingly, Pioneer, Sony's arch-rival, is considered the leader in the U.S. karaoke market. According to Ted Karasawa, president of Pioneer Laser Entertainment Inc., which uses videodisk and cassette players in its systems, there are approximately 600 karaoke establishments now in the U.S., most of which use one of Pioneer's three commercial systems. In the past eight years, 90,000 home karaoke systems have been sold by Pioneer in the U.S., he says.

Pioneer expects to raise its installed base of commercial systems to 1,500-2,000 units by the end of 1990 and anticipates sales of more than 10,000 consumer players this year, says Karasawa.

Approximately 40 DK Karaoke systems have been placed in Southern California in the last three to four months, according to the company. Initially, distribution will be set up on the East and West Coasts only. Once the full distributor network is under way later this year, DK Karaoke is predicting placement of 250 units per month.

Daiichi Kosho, parent company of DK Karaoke, reports 1988 sales exceeding \$700 million in Japan.

PAYOLA INDICTMENT MADE IN MEMPHIS

(Continued from page 9)

infractions took place, and none are in programming capacities at radio stations. Clyatt has been a weatherman for the last three years at WJHG-TV Panama City, Fla., and recently left the station to take a job at WFIE-TV Evansville, Ind. Chick is now the GM of black/AC combo WKXG/WYMX Greenwood, Miss. Coulter is currently doing mornings at WSYA Montgomery, Ala.

It was unknown at press time what the FCC reaction to Goodman's indictment might be. While an FCC spokesman says the agency "will surely pursue any action against licensees if it's warranted," two out of the three stations involved—WQID and KDON—have been sold since the period when the acts in the indictment allegedly took place. WTYX and AM sister WKXI are in the process of being sold, along with co-owned stations in Savannah, Ga., and Monroe, La., by Love Broadcasting—which owned the stations in the mid-'80s—to Tom Birch's Opus Media. A

source at WTYX says it has been station policy since the period in question for managers at the station to sign anti-payola oaths and that Chick had signed one.

Meanwhile, on Dec. 18 in Los Angeles, U.S. District Court Judge William Rea sentenced independent record promoter William Craig to five years' probation, 100 hours of community service, and \$60,000 in fines, following Craig's guilty pleas on payola and income tax evasion charges.

A week earlier, indie promoter Ralph Tashjian had received a similar sentence after pleading guilty to obstruction of justice, income tax, and payola charges (Billboard, Dec. 23). Both Tashjian and Craig are expected to testify for the government at the trial of promoter Joe Isgro, who was indicted on 51 federal payola-related counts Nov. 30.

Assistance in preparing this story was provided by Chris Morris and Bill Holland.

IMPORTERS, VENDORS SETTLE WITH LABELS

(Continued from page 12)

from being infringed by these offenders to the fullest extent of the copyright law."

Two federal courts in North Carolina, meanwhile, ordered flea market vendors caught dealing in pirate product to pay sizable damages. Frances Hughes Manus paid maximum statutory damages of \$200,000, plus \$2,456 in attorney fees and court costs, to PolyGram Records and Sire Records. George Earl Joyner was required to pay \$70,000, plus \$1,921 in fees and costs, to Virgin, PolyGram,

Elektra/Asylum, Atlantic, MCA, Arista, CBS, and Sire.

On behalf of 13 member companies, the RIAA filed 18 civil copyright infringement actions against flea market vendors throughout the Southeast last July. These actions were the result of a four-month investigation of flea markets in that region. North Carolina ranks second in the U.S. in the manufacture and sale of counterfeit tapes, according to the RIAA.

Dance/Pop Artists Dominate AMA Noms

Brown, Soul, Abdul, Loc, Vanilli Top The Bill

BY PAUL GREIN

LOS ANGELES—Dance/pop artists dominate the 17th annual American Music Awards nominations, which will be presented Jan. 22 on ABC-TV. Bobby Brown and Soul II Soul lead with five nominations each; Paula Abdul, Milli Vanilli, and Tone Loc are close behind with four apiece.

Brown is vying for favorite male vocalist and favorite album in both the pop/rock and soul/R&B categories. He is also a finalist for favorite dance artist.

Soul II Soul is in contention for favorite single and favorite new artist in both the soul/R&B and dance categories. The British outfit is also nominated for favorite soul/R&B group.

Performers with three nomina-

tions each are Anita Baker, Randy Travis, Janet Jackson, George Strait, and Eazy-E.

Abdul and Baker are nominated for favorite female vocalist in both pop/rock and soul/R&B. They square off against Madonna in pop and against Stephanie Mills in R&B. Abdul is also nominated for favorite pop/rock album and as favorite dance artist (along with Brown and Janet Jackson).

Milli Vanilli is in the running for favorite new artist in both pop/rock and soul/R&B.

Country performers are the only ones with a chance to win again in categories they topped last year. Alabama is shooting for its eighth consecutive citation as favorite country duo or group; Travis is vying for his third con-

secutive awards in the favorite male vocalist, album, and single categories. Reba McEntire is looking for her second win in the female vocalist division.

The oddest nomination? The Traveling Wilburys—whose five members have logged a combined total of 116 years in the music business—are in the running for favorite new pop/rock artist.

Nominees Baker, Gloria Estefan, and the Judds will co-host the three-hour ABC-TV show with Alice Cooper. Baker replaces the previously announced Stevie Wonder.

All four hosts are also set to perform on the show, as are Abdul, Brown, Travis, Janet Jackson, Tone Loc, Richard Marx, New Kids On The Block, Rod Stewart, Great White, and Warrant.



(Continued from page 92)

Also through June 30, PolyGram had incurred software development costs for CD Interactive of \$27 million. CD-I, which is being developed in coordination with Philips, has not yet been introduced to the commercial market.

FOR-SALE SIGN CONFIRMED: Bill Gallagher, president of ailing KVC Home Video, confirms that the company is interested in finding a buyer, saying "interested parties are film and video production people." Prior owner investment group, however, has a limited option to buy back control of KVC through the end of January.

SAYING IT WITH MUSIC: On Feb. 6 at the Music Box Theatre in New York ASCAP will produce a salute to one of its founders, Irving Berlin, as a memorial tribute to the great songwriter who died Sept. 22 at the age of 101. Berlin's daughters, Mary Ellin Barrett, Linda Emmet, and Elizabeth Peters, are presenting the event, which is by invitation only, although a limited number of seats will be available to the public at no charge. Berlin built and owned the Music Box Theatre.

A SONG & DANCE: Turner Home Video puts special February emphasis on 17 RKO \$19.98 musical titles, including four newcomers, under the banner of "Kick Up Your Heels And Dance." The new titles are "That Girl From Paris," "Four Jacks And A Jill," "Playmates," and "Around The World." The promo also includes Turner's Astaire-featured "Top Hat," "Swingtime," "The Sky's The Limit," and "Damsel In Distress," plus two new to the Turner catalog, "Flying Down To Rio" and "The Gay Divorcee." Order date is Feb. 5; street date is Feb. 14.

WORKING TOGETHER: The board of the National Music Publishers' Assn./The Harry Fox Agency recently met in Honolulu with key reps of JASRAC, the Japanese authors' rights group, and reached agreement on two important issues: that mechanical royalties on imported recordings would be paid in the "country of sale," in principle, in keeping with other reciprocal agreements the Fox office has with mechanical rights societies around the world; also, both groups agreed not to support the proposed declaration between label and hardware groups for a technological solution to the issue of DAT and to work for a royalty on both analog and digital blank tape.

RADIO PLAY(ING): Posing as a group of broadcasting consultants, members of the Atlantic Records promotion department recently sent a tongue-in-cheek newsletter to radio stations promising "the secret to higher ratings revealed." The elusive secret, it turns out, involves "playing and participating in exciting promotions with Atlantic Records." Other newsletter "tips," including how to impress your GM by using big words and how to cash in on natural disasters with great promotions, reflect the group's motto: "Honest exploitation from the consultants who care."

BMI JOINS CABLE FRAY: BMI sued Home Box Office Dec. 28 in New York federal court to obtain a preliminary injunction to prevent the pay cable service from using BMI repertoire after Sunday (31) without a music license. The suit follows the breakdown of negotiations with HBO for a new license. BMI also has suits pending against several other cable suppliers.

RIAA TO BECOME GATEKEEPER: For the past couple of years, foreign musicians have run into massive problems with the U.S. Immigration & Naturalization Service, which requires them to show a number of documents and fill out forms every time they perform or record here. Now the Recording Industry Assn. of America plans to help musicians reduce that hassle, while relieving the INS of a burden, by registering foreign players and issuing them photo ID cards that will list their employment eligibility information. The computerized system will be tried out Jan. 22 in Washington, D.C., and will be offered to musicians in New York, Nashville, and Los Angeles during weeklong RIAA visits through the end of March.

JEWISH PROTEST: The Anti-Defamation League of B'nai B'rith has criticized CBS Records' decision to release "Welcome To The Terrordome" by controversial rap group Public Enemy. The ADL objects to what it says are anti-Semitic lyrics on the album.

PROMO PLUS: Talk about some promo people who are going to work some records! The five former Capitol/Nashville promo employees, fired when Jimmy Bowen took over the office and brought his own staffers, have been offered temporary gigs at 16th Avenue Records. Paul Lovelace, John Brown, David Williams, Steve Powell, and Bob Walker were given the offer by B.J. McElwee, VP/promotion for 16th Avenue. The holiday offer will put the ex-Capitol crew to work on current product for the life of the records. A label insider reveals, "We didn't want them left out in the cold." With Nashville's record-breaking minus-10-degree temperatures, there would have been more frozen than just assets.

THE CHRISTMAS SPIRIT? Rockbill magazine publisher EMCI folded its publishing division Dec. 20 and dismissed 12 employees, according to sources. The division published three magazines, including Rockbill; Rave, targeted at comedy clubs; and venue-specific magazines, such as Radio City Music Hall's giveaway. The division had been a money loser for some time, Track hears, and was a principal cause behind the company filing for bankruptcy last year. It was bailed out by new ownership who changed the company's name from Rockbill to EMCI.

DECEMBER RENTAL VIDEOS FALL SHORT OF SHIPMENT EXPECTATIONS

(Continued from page 5)

prebook dates by as much as a month. The flurry of prebook shifts made life complicated for distributors as they scrambled to keep retailers informed of the moves as well as to reach the sales goals imposed by the studios. Several distributors called those goals unrealistically high, given the wealth of titles released in the normally slow month of December.

Among the rental titles fingered by distributors as under-achievers: Nelson's "When Harry Met Sally . . ." Paramount's "Star Trek V," IVE's "Weekend At Bernie's," CBS/Fox's "Licence To Kill," Orion's "Great Balls Of Fire," and RCA/Columbia's "Ghostbusters II."

The effects of the product glut in December were not limited, however, to those titles that fell short of suppliers' expectations. Other suppliers scaled back their goals in the face of stiff competition. Media Home Entertainment, for example, set its prebook goal for "Nightmare On Elm Street V" at 175,000 copies, 20% below the number for any previous "Elm Street" installment, in anticipation of the increased competition, says senior VP/GM Tom Burnett. Similarly, distributors say, MGM/UA lowered its sales goal on "Roadhouse," as did MCA on "Renegades."

"I think it was really just a product question," Kirk Kirkpatrick of distributor Wax Works/Video Works says of the disappointing numbers posted by some titles. "This was a very heavy December. December is usually pretty slow. This was a new phenomenon for retailers."

One way retailers coped with the rush of product was to spread their open-to-buy dollars as broadly as possible, rather than buying deep on a few, selected titles. "It was not a shift across the board," says Walt Wiseman, president of Major Video Concepts. "Some of the smaller ti-

ties performed exceptionally well relative to their box office. It was the bigger titles that did not perform well. Retailers seem to be leveling the difference between big titles and smaller titles."

Along with other distributors, Wiseman says he was particularly disappointed with retail orders on Nelson's "When Harry Met Sally . . ." "That's the one that really concerns me," he says. "We didn't do well at all with it and that was a good movie." Wiseman says he doubts Nelson shipped more than 300,000 pieces of "Harry," although other industry reports put shipments at around 320,000-330,000 units. However, Nelson was originally looking to ship closer to 400,000 copies of the title, according to distributors.

Ironically, Nelson shortened the standard six-month window between theatrical and video release for "Harry" in the belief it could capture the lion's share of retailers' open-to-buy money during the traditionally slow month of December [Billboard, Oct. 7]. Unfortunately for Nelson, several other studios had similar ideas and loaded up December with an unusual number of A titles [Billboard, Oct. 21].

Paramount's "Star Trek V" shipped a reported 235,000 units, compared with the 300,000 pieces that distributors say the studio was projecting. "Ghostbusters II" appears to have shipped about 370,000 pieces, while RCA/Columbia had been projecting sales well in excess of 400,000 pieces.

The suppliers offer various explanations for the disappointing results. Paramount senior VP/GM Eric Doctorow speculates that credit limits resulting from heavy buying for sell-through left retailers strapped when it came to buying rental product. "Distributors extended more credit [in the fourth quarter] than ever before," he says. "But retailers are simply out of

credit. That makes it hard to buy." Distributors, however, deny that retailers are having credit problems.

According to RCA/Columbia president Paul Culberg, the studios are victims of a shrinking market for rental product. "The cap seems to be 400,000 units now on big rental titles," Culberg says. "It used to be 500,000. Retailers are formula buyers, and they're not increasing their budgets in proportion to the amount of product being released."

That phenomenon, when combined with an unusually heavy release slate, may have contributed to the underwhelming performances of fourth-quarter rental titles.

"Business really hasn't been that great for the last six months or so," says John Taylor, president of distributor Ingram Video. "It's starting to get good again, as the weather gets cold, but retailers are focusing on their business in the stores, rather than on prebooking a lot of new product."

But other distributors argue that the studios' expectations, at least in the fourth quarter, were simply too high. "Those studios that had realistic expectations did well," Wiseman says. "'Roadhouse' did well, for example. Everybody was over their goal on that. 'Renegades' did well. But the goals on 'Ghostbusters II' were unreasonable."

Even some suppliers are worried about placing excessive demands on the rental market. "It does no one any good to have distributors continually missing their numbers," Media's Tom Burnett says. "But as long as people keep inflating the numbers on what they ship out, we will have a problem. People say, 'If my competitor can ship out 300,000 units of something, then so can we.'"

Burnett notes that by keeping the goal for "Nightmare V" at 20% below previous levels for titles in the 'Nightmare' series, Media managed to meet that mark and ship 175,000

copies. "Distributors were pleased to see that [modest target] and tried very hard to make their goals. I think we were just being realistic, looking at the competition, genre, box-office comparisons and so forth."

While Media was scaling back its expectations, other suppliers were engaging in a flurry of last-minute changes in prebook dates as they tried to squeeze every possible unit sale out of the market. Warner Home Video was the most active, pushing back the prebook dates on four titles from December to January. Most significantly, the prebook on "Lethal Weapon 2," Warner's big first-quarter sell-through title, was pushed back from Dec. 19 to Jan. 9. Similarly, prebooks on "Pink Cadillac," "See You In The Morning," and "Between Two Women" were also moved from December to January.

While a Warner spokeswoman says there was "no particular reason" for the moves, other studios were more forthcoming in attributing similar postponements to a fear of placing too much demand simultaneously on retailers.

IVE moved the prebooks for "Eddie And The Cruisers II" and "Signs Of Life" from December to January. "It was a conscious decision based on feedback from our distributors," says IVE sales and marketing VP Stuart Snyder. "It could well be that retailers were backed up somewhat with 'Roger Rabbit' and 'Batman.' Cash flow is always critical. Retailers were more careful in what they ordered [in December] and how many and we have to be aware of that."

Other moves included a one-week delay in the prebook and street date of "When Harry Met Sally . . ." as well as one week postponements in the prebooks on Paramount's "Major League" and MCA's "K-9."

"We moved [the book on] 'Baron Munchausen' from early December

into late December, and I'm not a fan of late December," RCA/Columbia's Culberg says. "In the last two weeks you tend to see a decrease in rental activity . . . Rental transactions are down, and when they're down, the perception among retailers is that they don't need as much of this product."

Culberg attributes the move to internal schedule considerations. "We had a program—called Laughing Stock—involving seven titles running October through November. That was just too many comedies close together," he says. "We had to allow the market time to absorb that much product before releasing another comedy."

But distributors point out that the original prebook date for "Baron," Dec. 7, coincided closely with the prebook dates for a number of other titles, suggesting another factor influencing RCA/Columbia's thinking.

Distributors generally applauded the changes in prebook dates from all the above suppliers, although they struggled to keep up with the latest moves. "Dec. 5, for example, was the prebook for a lot of titles," Kirkpatrick says, "including 'Star Trek V,' 'Bernie's' and 'Harry.' My understanding is that very few people hit all their goals for those titles. I'd rather see them move the dates so that sort of thing doesn't happen."

VID STORES POST BIG SELL-THRU BIZ, FLAT RENTALS

(Continued from page 5)

all year," quoting an increase "in the mid-high teens" for the holiday weekend.

Rental was also up at 11-store Home Video Plus Music, Austin, Texas, "but don't ask me why," says co-owner Herb Wiener. He hails the mid-week arrival of "When Harry Met Sally . . ." as a boost to rental business.

However, rentals at the 70-store, Los Angeles-based Music Plus chain were down 7% on a comparable-store basis and 1% overall.

Allan Caplan, chairman of the 60-store Applause Video chain, based in Omaha, Neb., ascribes flat rentals largely to level VCR sales. "You have to increase market share to increase rental," he points out.

In the sell-through arena, all five heavily promoted sale titles, including the much-watched "Batman," led the way, though reports are not in from mass merchandisers and other outlets promoting "Batman." (The other four big titles are "Bambi," "The Land Before Time," "Who Framed Roger Rabbit," and "The Wizard Of Oz.")

Moreover, many video specialty stores are now racked and cannot

yet estimate either sales or increases. "It's hard for us to have a reference base, because we weren't racked a year ago," says Harry Kalish, VP advertising at 700-plus-store West Coast Video/National Video, some of whose stores are now racked by Handleman. "Overall, our sell-through was up 25%," says Kalish, adding that "Batman" and "Ghostbusters II" were among West Coast/National's top rental titles and that overall rentals increased 10%.

Debate continues as to whether "Batman" will attain earlier sales projections. "I see racks full of it; there's tons of it around," says Frank Lucca, president of Flagship Entertainment Centers, Taunton, Mass., a merchandising co-op comprising 410 stores in 20 states.

By contrast, Beth Beard, sell-through manager at 204-store Erol's, says the Springfield, Va.-based chain "is very comfortable" with the performance of "Batman." She says it led the titles that pumped up Erol's comparable-store sales for the week preceding Christmas by 57%.

Numerous retailers report surprising sales action at levels below

those of the "big five" titles. At Erol's, for instance, "Gone With The Wind" (at \$69.99 list) was No. 6. "All the Family Home Entertainment items, the \$9.99s, moved well," says Beard. "We sold 4,000 copies the last week of 'It's A Wonderful Life,' a \$4.99 title."

Similarly, Bob Knight, chief buyer at 33-unit Stars & Stripes Video, Decatur, Ill., says, "The [sell-through titles] that really surprised us were the public domain tapes at \$3-\$5," as well as sports titles. Sales on all five of the big titles, including "Batman," were "about equal," he adds.

The across-the-board sell-through surge cut into action from the five big titles at 90-store Video Connection, Toledo, Ohio, says John Day, owner, where rental was "slightly up." In the chain's one exclusive sell-through store, "people were buying everything under the sun—'Adventures Of Robin Hood,' 'Glen Miller Story,' 'Ben Hur'—just everything."

Some operators of small chains complain about the discounting on the main sell-through titles but still see an upturn. At three-store Premiere Video in Atlanta, presi-

dent Steve Rosenberg says sell-through was up 30% for the holiday weekend, with rental down 2%-3%. Nevertheless, he points out, "we were off 60%-70% from our expectations" on the main sale titles. "The studios are giving this business to the mass merchandisers. It's a big, big problem," laments Rosenberg, who says he moved 100 pieces of "Gone With The Wind" at \$89.90 each.

Applause's Caplan notes that promotional pricing has distorted the size of unit sales increases. "We are up 5%-7% in total dollars but up 28% in units," he says. In a big push, Applause's 20 corporate stores have "100,000 tapes on sale through January 7 at from 20% to 60% off," adds Caplan.

The sales surge at Record Bar had totals "double those of last year, in some situations close to triple," says Phillips, reporting on total stores, not comparable outlets. The main five titles "certainly drove a lot of traffic into the stores, but our catalog sales increased just as much as our new release sales. We sold several thousand copies of 'Gone With The Wind' during December."

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'DEAD' ON ARRIVAL

Released on Halloween, the Grateful Dead's "Built To Last" album had an appropriately spooky send-off. Masked Arista executives prowled the streets, personally delivering copies of the album and special "Dead In A Deck" promotional packages to radio, retail, and press.



Hilaire Brosio, third from left, Arista's regional rock promotion director for the West Coast, is a real card as he brings the "Dead In A Deck" package to KLOS-FM in Los Angeles. Shown, from left, are C.W. West, promotion and marketing rep, KLOS; Stephanie Mondelo, music director, KLOS; Brosio; and Rosemary Jimenez, assistant to the music director, KLOS.



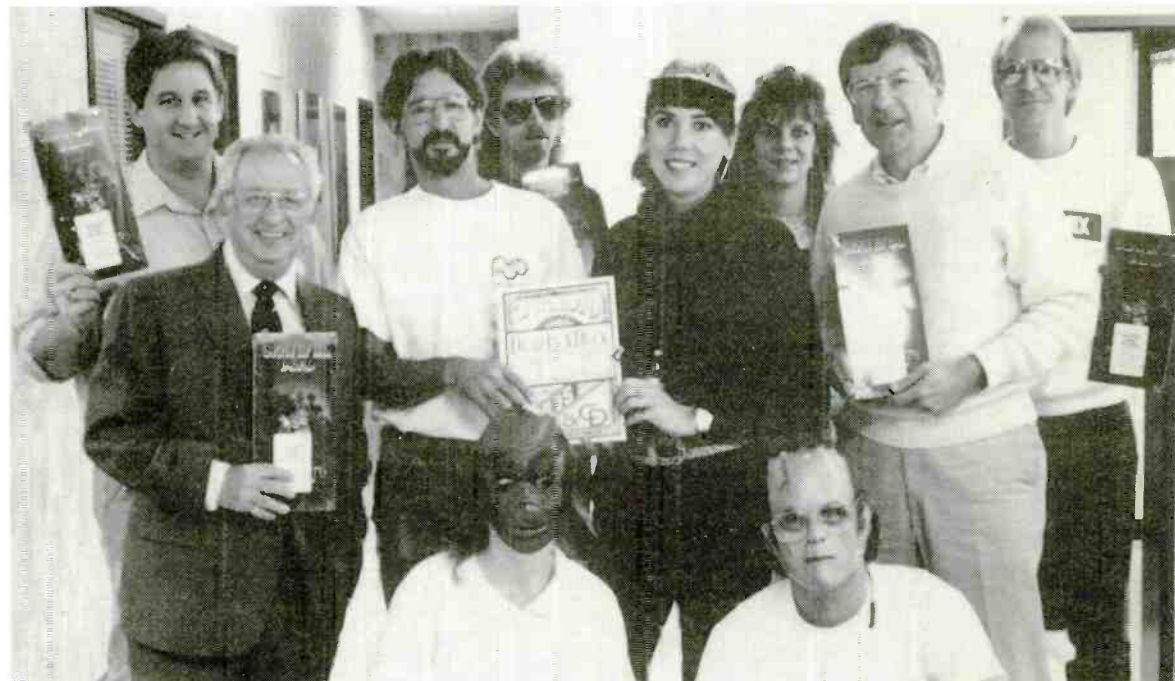
Jay Ziskrout, left, Arista's associate director of national rock promotion, and Ted Utz, station manager for New York's WNEW-FM, put on their best psychedelia to deliver the Dead goods.



The staff of KQLZ-FM in Los Angeles thinks the Dead package is the cat's meow. Shown, from left, are Bubba the cat; Steve Hoffman, music director, KQLZ; Mike Martin, assistant music director, KQLZ; and Jon Klein, regional promotion director, Arista.



A pack of ghouls converges on Lechmere in Cambridge, Mass., in honor of the release of the new Grateful Dead album. Shown, from left, are Mike Tawa, BMG branch manager (Boston); "the Devil"; Jordan Katz, Northeast regional marketing manager, Arista; Dave Curtis, Lechmere head buyer; two ghouls; Wayne Southards, BMG sales manager (Boston); and Greg Linn, BMG field marketing manager (Boston).



Candy Masengale, Arista's regional marketing manager for the South, drops by Nova Records in Atlanta with the Dead album and promotional package. In the back row, from left, are Jim Hall, field marketing manager, BMG; Fred Love, branch manager (Atlanta), BMG; Bud Libman, VP, Nova; Bob Patton, singles buyer, Nova; Masengale; Jenny Colwell, product development coordinator, BMG; Graham Edmunds, salesman, BMG; and John Underwood, 12-inch buyer, Nova. In the front row are two monsters.



The release of "Built To Last" brings out all kinds at Elroy's headquarters in Long Island, N.Y. Shown, from left, are a Jim Cawley imposter; a zombie; Alan Skolnik, director of merchandising, Elroy; Mitch Imber, VP, Elroy; a space alien; Jordan Katz, Northeast regional marketing manager, Arista; Jim Cawley, senior VP, sales and distribution, Arista; Bruce Imber, VP, Elroy; and "the Devil."



The skeleton is out of the closet at Musicland's headquarters in Minneapolis, and he is grateful for the Dead's new album. Pictured, from left, are Tom White, director of national accounts, BMG; Bob Theisen, Musicland buyer; a Grateful Dead fan; Dick Odette, VP, Musicland; and Mike Dungan, regional marketing director, Arista.

McDONALD'S BARTERS FOR RADIO AD TIME

(Continued from page 9)

mat for McDonald's by doing remotes and special promotions, and yet we're being penalized for years of good service. We're very disappointed," adds Pierre.

Other station managers were more resigned. "Nobody's going to go out of business over this, but it's not good," says Chuck Fee, station manager of album WMMR Philadelphia. "Stations here have pretty much accepted it, though. They realize that those are the facts of life. My personal feeling is that [McDonald's] should have spread [the cutbacks] out everywhere, not just in the radio budget. They could have taken care of the situation more quickly that way."

Because many radio groups have strict policies restricting or prohibiting the use of tradeouts with clients, some stations are wondering if they will be able to run McDonald's advertising in 1990. "In the long run, I think the client is going to be the loser," says Jean Pierre.

Janice Clements, executive VP at Laurence, Charles, Free & Lawson, an ad agency that represents McDonald's in the locales where the tapes were offered, says Mc-

Donald's moved 2 million tapes, with a few hundred thousand left over at the end of the promotion.

Clements refuses to give a specific number of leftovers, but one source puts it as high as 700,000 tapes. A conservative estimate of a \$3 wholesale cost on the tapes would mean that McDonald's has at least \$2.1 million worth of tapes to purge.

"Everybody says that because there are tapes left over, that there's a problem," Clements says.

STONES' PPV SHOW A LIMITED SUCCESS

(Continued from page 9)

Couch attributed much of the show's success to the Dec. 23 rebroadcast. "It countered Christmas programming and, by then, it was critically acclaimed, so there was a buzz about it. Our estimates are that it got more than the 12% to 15% [of the event's total audience] than PPV reruns usually get."

Suggested cost per buy from SET was \$24.95. However, according to Couch, about two-thirds of the more than 800 operators offering the concert charged \$19.95, with the remaining one-third choosing the higher rate. Conservative estimates are that the show

"But at McDonald's, we don't see it as a problem. The worst thing would have been to run out of tapes and have disappointed customers." She adds: "I don't know anybody who thinks this was a bad deal except for the radio stations, who are a little annoyed."

McDonald's has turned to Active Media Services of New York in its search for a barter deal on the tapes. Active Media's job is to sell some of the proffered goods for cash and exchange some items for

advertising time.

Alan Brown, media director for Active Media, says, "There's a lot of trading going on in this deal," adding that his company has had ongoing talks about it with McDonald's.

Asked about negative reaction at radio, Brown says, "it would be a normal situation initially, but most of the stations have come along with it." He adds that many barter deals are greeted adversely when first proposed.

Dan Markham, director for special projects at Vestron, says "Puff" and "Mr. Mom" did well at McDonald's, "but 'Hoosiers' did not do well. Considering it's a male-oriented film, that's not too unexpected."

Markham adds that, because of the success of "Puff," McDonald's is considering other options. They include using the titles in other markets, using new titles, or abstaining from future video promotions.

COUNTRY, POP RELEASES

(Continued from page 12)

gor VH-1 exposure from their first efforts. Tikaram's "The Sweet Keeper" will be released by Reprise Jan. 30. Fordham returns with "Porcelain," due out in mid-January. First single from the Virgin release is "Manhattan Skyline."

More commercially than critically acclaimed, Kylie Minogue will try to strike gold again with her second release, "Enjoy Yourself." Produced by Stock, Aitken, Waterman, the Geffen record is due Jan. 30.

Turning to the alternative scene, ripe for students returning from the holidays are college faves They Might Be Giants with their first release for Elektra, "Flood," due in stores Jan. 12.

Assistance in preparing this story was provided by Lee Lambert, Deborah Russell, and Larry Flick.

CD Production Up At Dutch Dureco Plant

BY WILLEM HOOS

AMSTERDAM—Dureco CD, Holland's first compact disk factory, produced 3,674,000 CDs in its second fiscal year, ended Oct. 1, 1989. The total includes 531,000 silver disks produced by Dureco Norge, the Norwegian sister company whose plant is at Rjukan, and the figure represents an 80.8% increase over the first year's results.

Dureco CD, like the eponymous record company and Dutch Publishing, is controlled by Cidomega, the Benelux holding company. The CD plant, based at Weesp and managed by Cees Stam, was opened officially by Yvonne van Rooy, the Dutch State Secretary for Economic Affairs at the time.

grossed more than \$6 million.

While some cable operators said before the event that they'd be "thrilled" with anything above a 2% buy rate, others were disappointed with the results.

One cable source admits, "We thought it would do better, although SET made money off the deal."

"It didn't bomb, but if they had more time to promote it, I think it would have done real well," the source continued. "A lot of cable operators felt this should have been promoted for four months."

However, SET was not awarded the contract to the show until less

than two months before the air date. That eliminated any chance of getting listed or advertising in cable guides.

"I think there were some opportunities missed by not having conventional media," says Couch, who maintains that SET was "thrilled with the results."

"Without [media sponsor] MTV, we couldn't have achieved what we did. I think that was the most significant factor, as well as ABC Radio Network's involvement." ABC Radio simulcast the event.

Additional means of promotional support came from Budweiser, which spent about \$1 million in net-

work and cable advertising, and ticket giveaways and/or private screenings set up in the top 70 markets.

Although SET would not reveal its split with cable operators, those who participated in a co-op advertising and marketing program received a higher percentage than those who did not.

Early accounts had the Stones being paid \$6 million for the telecast. However, sources say the deal was renegotiated as the concert neared. According to a source, SET fronted \$1 million for the broadcast rights, the remainder of the Stones' fee coming from Budweiser, MTV, and the Donald Trump organization, which is actively investigating PPV. Although Kurnit would not confirm the above figures, he did say that SET made money on the deal.

Upcoming PPV events include an anticipated spring concert by New Kids On The Block and this month's Doobie Brothers telecast.

a caretaker role.

Up to 85% of the CDs pressed by Dureco Norge are being supplied to Dutch market independents such as CNR, Arcade, and Disky, as well as Dureco.

It has three pressing machines supplied by the Kraus Maffei company of West Germany. The payroll is 20, working a daily pattern of three shifts over a five-day week, which will be extended this summer when three more employees are added. Cidomega plans to increase Dureco CD's production capacity at that time.

Koen Janmaat, the plant's financial controller, estimates that 5-inch CD singles accounted for about 9% of the output, a drop from 15% during the first year.

Janmaat adds that Dureco Norge's production for this year will rise to more than 5 million units. A Norwegian manager will be appointed with a few weeks to take over from Cidomega's Eefje Kliffen, who is acting in

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Home Video Company Converting Old Bonds To Stock Vestron Acts To Reduce Debt Burden

NEW YORK—Vestron Inc., the home video company that nearly plunged into bankruptcy last year, is swapping old bonds for new bonds and stock in an attempt to reduce its crippling debt.

Set to expire on Jan. 17 is an offer to exchange debentures (bonds) with a face value of up to \$115 million for a combination of newly issued debentures and common stock.

The Stamford, Conn.-based company says that if 50% of its old debentures are exchanged, its debt will be reduced by \$28.75 million. As of Sept. 30, Vestron listed on its balance sheet total debt of \$192 million.

Under the exchange plan, old debentures are convertible into Ves-

tron stock at a conversion price of \$13 a share.

The company's shares have been trading recently on the New York Stock Exchange at approximately \$1.25 each. Their highest price in the past year has been \$6.25 per share.

Last August, Vestron was saved from filing for creditor protection by lining up a \$65 million revolving credit arrangement with banks. That happened after the company defaulted on a \$25 million loan.

In last year's second quarter, Vestron took huge write-offs and virtually shut down its movie production unit, posting a net loss of \$65 million.

In the third quarter, which ended Sept. 30, Vestron lost \$21 mil-

lion on \$51 million in revenues. For the first nine months of the 1989 fiscal year, Vestron lost a total of \$87.8 million on revenues of \$169 million, compared with a net profit of \$18.9 million on \$226 million in sales in the same period the year before.

Meanwhile, Vestron's retail chain the Video Store remains on the selling block, where it was for much of last year. There was speculation that Vestron wanted up to \$30 million for the chain, but that no potential buyers came forward at that price.

One securities analyst says, "What people want to pay is less than what Vestron needs."

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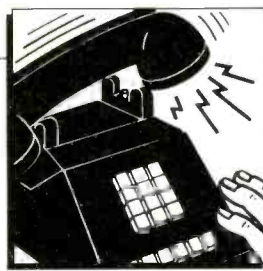
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INSIDE TRACK



Edited by Irv Lichtman

MIKE BONE IS THE NEW PRESIDENT of Island Records, a development that settles two other matters: Lou Maglia has indeed vacated the post taken by Bone, as hinted strongly in Billboard's Dec. 23 issue; the appointment also squelches rumors that Bone's departure as president of Chrysalis signaled his move to Hollywood, the new Disney label. Instead of a cross-country trek, Bone moves about two miles south in Manhattan. The Island press statement on Bone did not raise the issue of Maglia's departure, but did note that Bone's selection was a joint decision by Island chairman Chris Blackwell and Alain Levy, CEO of Island owner PolyGram Records and exec VP of PolyGram International, who is in the U.S. to decide on a new U.S. chief for the label.

SHAPING UP QUICKLY: Look for the design of PolyGram's newly formed distribution company to be announced by the end of this month, with three distinct divisions in place to deliver specific functions. Current distribution topper Jim Caparro is helping to shape that blueprint, a role that likely ensures he will have a key post in that entity. And a source refutes the rumor that David Steffen, A&M senior VP of sales and distribution, is in line to head the new PolyGram company (Billboard, Dec. 23).

TALKING: Landmark Distributors of Long Island City, New York, and California Record Distributors of San Fernando, Calif., have held "preliminary" merger talks, according to George Hocutt, CRD president. The proposed marriage, confirmed by Landmark president Pat Monaco (see Exits & Arrivals, below), would see each retain market autonomy and different product mixes, Hocutt says. "We can maintain the advantages of independent distribution and bring in some of the advantages of branch distribution, with coordinated nationwide promotions that better serve the labels."

EXITS & ARRIVALS: Joe Parker has left PolyGram after 11 years in sales to join J&R, the New York retail setup, as GM... Pat Monaco, president of Gotham's Landmark Distributing, is mulling a move into the label fold as head of independent distribution for Island Records, whose Mango and Antilles logos are indie distributed despite Island's links with PolyGram.

FORGET ME NOT: At the end of November, Trans World Music Corp. acquired the remaining two Discomat stores in the New York area, including one on Lexington Avenue in Manhattan. That move returns the Albany, N.Y.-based chain to the borough's retailing scene after a brief two-week absence. Trans World lost its presence in New York with the mid-November closing of the last Crazy Eddie, for which it ran leased music departments. The other store taken over by Trans World is located on Route 4 in Paramus, N.J. At its peak, Discomat operated six stores.

NYET YET: MTV is continuing to negotiate with the U.S.S.R.'s Gostelradio to bring portions of the music channel to Russian TV. A second stage of talks is slated for late February, according to an MTV spokesperson, with a possible start date as early as spring 1990. The deal will focus on four MTV programs, three from MTV Europe and one from MTV USA, which would be shown in the U.S.S.R. In exchange, Dimitri Mamatov, host of Russia's 90-minute weekly entertainment show "Music Lift," would do segments for MTV Europe's new version of "120 Minutes."

CANADA CONNECTION: Veteran producer/writer Hank Medress, now based in New York, is about to take on the duties of president of EMI Music Publishing's operations in Canada.

PEPSI & THE KIDS: New Kids On The Block may be close to inking a sponsorship deal with Pepsi. Reports indicate Pepsi would sponsor the group's tour in a \$5.5 million deal; in return, the New Kids would perform on two TV spots for the soft drink company. The Pepsi deal would be that company's first foray into pop since its Madonna deal fizzled last spring.

A PLACE TO BE: Plans by audiophile label Telarc to expand in Europe will center around a European office, effective Feb. 1. It will be located in Paris under the aegis of Gerard Schoumann, formerly director of the classical department of CBS in France.

AN ALBUM WARNING STICKER amendment to a Pennsylvania drug measure has been tabled, with the Senate due to consider the amendment anew Jan. 22. The amendment failed to pass on its own, so its sponsor had it attached to a popular drug bill, which passed Dec. 13. The National Assn. of Recording Merchandisers says it and the Recording Industry Assn. of America played a role in tabling the amendment by instituting a statewide phone-in campaign to Senate leadership.

THOSE INTERESTED IN reaching Richard Steinberg, who just left the PolyGram label after just six weeks in A&R and shortly after the departure of president Dick Asher, who hired him, can contact him in New York at the offices of Doc McGhee. The phone number is 212-586-7300.

INTERNAL TAKEOVER: Cotillion Music, for decades the music publishing arm of Atlantic Records, is likely to be incorporated soon into the operation of Warner-Chappell Music, which like Atlantic is part of the Warner Communications Inc. music interests. Formed early in the history of Atlantic, Cotillion also includes Super Hype Music, which handles Led Zeppelin copyrights.

FOR-SALE SIGN: Barry Manilow is willing to sell his music publishing company, Kamikaze Music, at a price of about \$6 million. It publishes such Manilow songs as "Copacabana," "Even Now," "This One's For You," and "Could It Be Magic."

INVESTMENTS IN THE FUTURE: According to the most recent prospectus for PolyGram's public offering, the company's investment in CD Video through June 30 was \$31 million (at \$1.95 to the Dutch guilder), and its revenues from CDV were estimated at \$14.9 million.

(Continued on page 88)

P'Gram Stock Offering A Hot Prospect

NEW YORK—PolyGram has greeted the '90s as the hot new entertainment stock on the market, with its share price up 12.5% from the initial offering at \$16 a share.

In mid-December, 20% of the outstanding shares of PolyGram N.V. were offered to the public on the New York and Amsterdam stock exchanges. The record company's corporate parent, Netherlands-based Philips N.V., maintains control of 80% of the stock.

During the first two weeks of trading, the stock's value rose to \$18 a share on the Big Board.

The offering is expected to raise at least \$512 million. Philips N.V.

will receive \$334 million, and PolyGram will take in \$152 million, after brokerage commissions.

Philips said it was selling PolyGram shares to the public to finance a portion of the purchase of A&M Records for \$460 million. That deal closes Monday (1).

The acquisitions last year of A&M and, earlier, Island Records for \$272 million, were designed to increase PolyGram's market share in the U.S. The prospectus for the stock sale says PolyGram takes in only about 19% of its revenues from the U.S. and Canada.

For the six months that ended June 30, PolyGram reports net in-

come of \$67 million on \$795 million in revenues (using a conversion rate of \$1 per 2.2 Dutch guilders).

Based upon its 1988 total earnings of 84 cents a share and the current \$18 stock price, PolyGram's price-earnings multiple is about 21. One analyst termed the initial offering a "fairly aggressive price in terms of earnings."

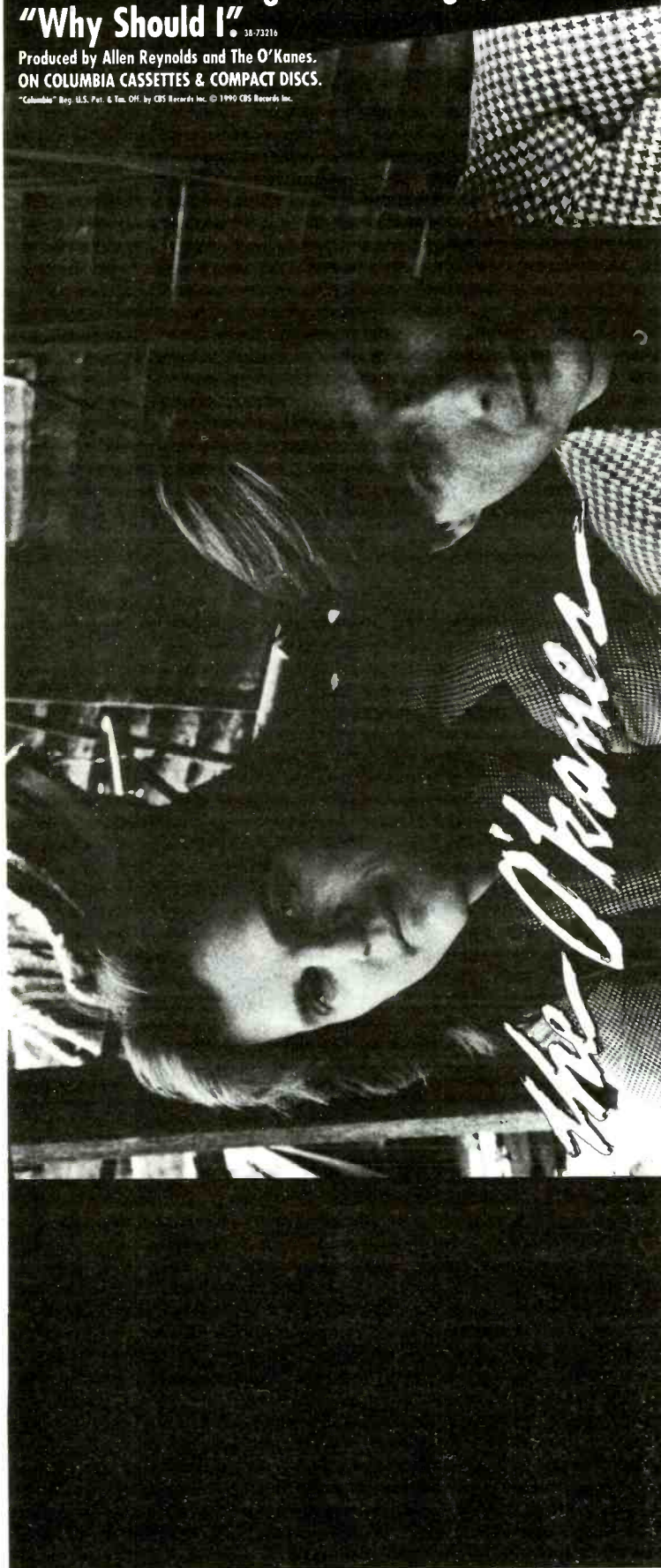
But investors did not seem to mind. On the first day that the stock began trading (Dec. 14), 5.14 million shares changed hands, nearly 16% of the 32 million offered, and the stock closed at \$16.875 a share.

DON JEFFREY

IMAGINE THIS: Timeless Country Harmonies. Brilliant Original Songs. & More.
IMAGINE THAT: The New Album By The O'Kanes. Including The Hit Single, "Why Should I?"

Produced by Allen Reynolds and The O'Kanes.
ON COLUMBIA CASSETTES & COMPACT DISCS.

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ANIMAL LOGIC

The debut album featuring the first single
"There's A Spy (In The House Of Love)"

Deborah Holland
songs, vocals



THE CRITICS ARE BARKING:

"Holland's songs are passionate works, full of adult reflection on love and lyrics that reflect an admirable intellect. On the Animal Logic album, her talents shine. It's one of the most impressive band debuts in years."
-San Francisco Chronicle

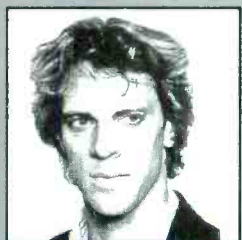
"With musicians of this caliber actually using their creativity to serve good songs, Animal Logic is far more than a show-offy supersession. It's a band - and a great one."
-Miami Herald

"In addition to Copeland and Clarke, who are proven talents, newcomer singer/songwriter Deborah Holland shows to be a true contender... A consistently tasteful, enjoyable album."
-Billboard

"Animal Logic's debut album on I.R.S. has altered my expectations of a rock band's range. Their sound is richer than the wines I'm used to."
-Cover Magazine

"Tis rare to hear a debut album sound as exciting and fresh as this one. Flawless musicianship, exquisite studio craft, poetic lyrics, distinctive vocals, a veneer of sophistication and an energetic, off-center view of life. Animal Logic has it all - chops, lyrics, melodies and moxie."
-Chattanooga News-Free Press

Stewart Copeland
drums, programs



Stanley Clarke
bass, strings



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SEE THEM ON TOUR STARTING FEBRUARY 5





ARE YOU EXPERIENCED?
(2 - 6 2 6 1)
Probably the most revolutionary debut in rock & roll, this is the album that spawned heavy metal and took the blues to outer space.



AXIS: BOLD AS LOVE
(2 - 6 2 8 1)
Hendrix's studio wizardry begins to blossom, with the soaring "Little Wing," the delicate "Castles Made Of Sand" and the hard-drivin' "Little Miss Lover."



ELECTRIC LADYLAND
(2 - 6 3 0 7)
Jimi's glorious 1968 masterpiece sounds like heaven and hell colliding. Includes "Cross Town Traffic," "All Along The Watchtower" and "Voodoo Chile." Available for the first time on one CD.

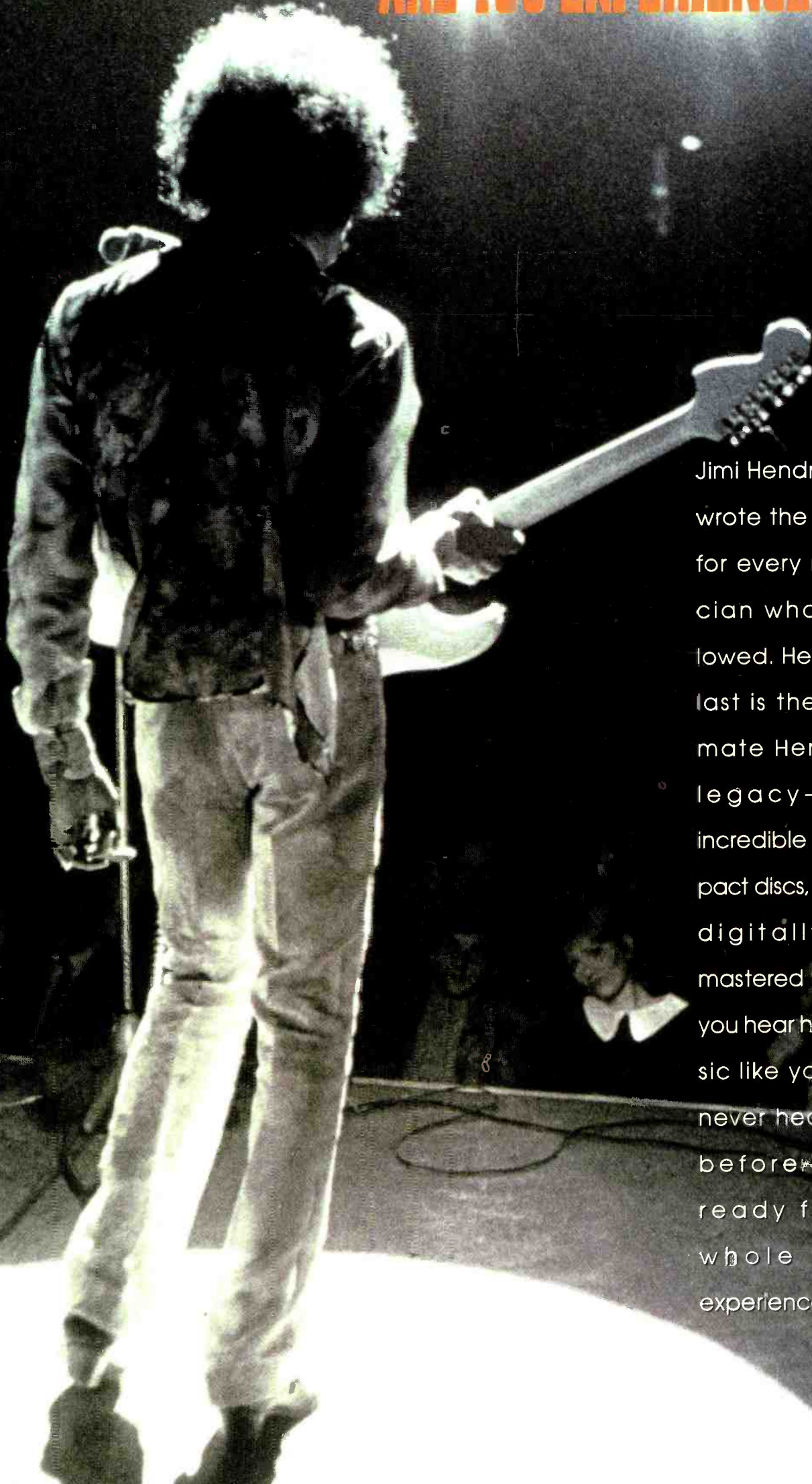


CRY OF LOVE
(2 - 2 0 3 4)
Hendrix ventures into the jazzier, more introspective territory that he was only beginning to fully explore. Includes "My Friend," "Belly Button Window" and "Angel."



CRASH LANDING
(2 - 2 2 0 4)
Posthumously-released tapes uncovered and enhanced by producer and Hendrix archivist Alan Douglas give further evidence that Jimi had much left to say.

ARE YOU EXPERIENCED?



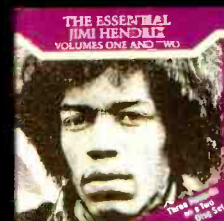
KISS THE SKY
(2 - 2 5 1 1 9)
The first compilation prepared specifically for the digital market. Tracks such as "Red House," "Killing Floor" and "Third Stone From The Sun" never sounded this stunning.



SMASH HITS
(2 - 2 2 7 6)
Contains early hits like "Purple Haze," "Hey Joe," "Foxy Lady," "Cross Town Traffic" and "All Along The Watchtower," plus two bonus cuts—"Highway Chile" and "1st Anniversary." Includes CD+ Graphics.



JIMI HENDRIX PLAYS MONTEREY
(2 - 2 5 3 5 8)
An astonishing document of the Jimi Hendrix Experience's first major performance before an American audience—here, in its entirety—at the 1967 Monterey Pop Festival.



ESSENTIAL JIMI HENDRIX, VOL. 1 & 2
(2 - 2 6 3 3 5)
The two best-selling anthologies, together in one 2-CD set that traces Jimi's career from the fiery psychedelics of his early music to the progressive reefer nights of his later work.



THE JIMI HENDRIX CONCERTS
(2-22306) (COMING SOON)
A breathtaking collection of Jimi's most exciting in-concert performances from around the world. Bonus track: "Foxy Lady" from the legendary 1969 Los Angeles Forum concert.

Jimi Hendrix re-wrote the rules for every musician who followed. Here at last is the ultimate Hendrix legacy—ten incredible compact discs, each digitally remastered to let you hear his music like you've never heard it before. Get ready for a whole new experience.