CBS/FOX VIDEO.

PROUD OF OUR PAST, CONFIDENT OF OUR FUTURE...
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. Winter, 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 Speer’s Music in Florida, where the cold snap provided a positive jolt. Peter Bie, chief financial officer, says, “We have been running ahead on rental

(Continued on page 89)

WEA Declares ‘No Returns’ On 7-Inch Singles

This story was prepared by Chris Morris in Los Angeles and Ed Christman and Bruce Harling 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)
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" "DON'T WAIT OUT" "HANG TOUGH"

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months later, they had their second.

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K. T. OSLIN
THE LADY OF THE 80'S, IS THE LADY FOR THE 90'S
Chain Tries Trading Surplus For Radio Spots

McDonald's Barter's Vids For Ads

This story was prepared by Bruce Haring, Philis Stark, and Paul Schoppert in New York and Mi-

chael 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 sale of videocassettes left over from a sales promotion with Ves-

tron Video.

Last year, McDonald's offered "I Love My 'Houndies," and "Puff The Magic Dragon" for $5.99 each in its restaurants in New York, Phil-

adelphia, Wisconsin, Michigan, and Indiana. However, McDonald's over-

estimated demand for the titles and now has a surplus of as many as

700,000 units. The tapes' duplicator

stamped "barter" on the or-

ders for the tapes; thus, it apparent-

ly has no obligation to take back the excess copies. A Vestron spokes-

man had no comment on the matter.

One avenue being explored to
get rid of the tapes is to exchange

them for other merchandise or ra-

dio advertising time through a bar-

ter company. Although radio syn-
dicators often barter programs for advertising time, this type of bar-
tering is highly unusual in broad-
casting, and the companies in-

volved in it are more commonly as-

sociated with retail installations.

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 WIP-FM in Philadelphia, echoing the senti-

ments of most sales managers.

"The radio industry is particu-

larly perturbed because of the stra-

gely high unemployment rates, and

there are few jobs available for bar-
ters. In fact, we are now flyin' to

through to keep McDonald's as a client," adds Jeff Pierre, general sales manager of classic rock WILH in Milwaukee. "They are a new entry into the line-up of the many Milwaukee Area Broadcasters

Association.

"I'm really shocked by this. I

think radio has really gone to the

(Continued on page 91)

Indie Promoter Indicted In Memphis

Goodman Accused Of Bribery Tapes In Calif.

BY SEAN ROSS

NEW YORK—As the result of an IRS

investigation, a Memphis grand jury has charged locally based inde-

pendent record promoter Howard

Goodman with payola, conspiracy,

and unlawful use of the U.S. mails—

the first person outside California to be

accused since the current round of payola charges began in 1988.

The indictment, handed down in late November, names three radio

stations as involved in the payola scheme:

- and BBC-FM, both of the three

radio stations as unindicted con-

spirators: former WQID Biloxi, Miss. / KDON Monterey, Calif., / PD Mike Clath; Floyd "Mickey" Coulier, (Continued on page 91)

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 con-

cert may have helped revive a little faith in the medium. But be-

cause of mixed results, it did not prove to be the definitive PPV test, as many had hoped.

According to sources, early esti-

mates are that the PPV show, telecast from the Atlantic City, N.J., Convention Center, was or-

dered by between 2.5% and 3% of a record universe of 13.6 million homes. That tops August's suc-

cessful Moscow Music Peace Fes-

tival PPV, which was purchased by 2.5% of a 12.5 million universe. The August Who PPV was or-

dered by art 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 Kurrit, presi-

dent of Showtime, which distrib-

uted the concert.

"We know from our [esti-

mates] that it was clearly the largest audience ever; it was defi-

nitely larger than Moscow," says SET spokesperson Susan Cohn.

(Continued on page 91)
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 Phi Quarztaro, 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 its 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 ranked 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 senior management. He joined the company as VP of sales in early 1987 from Island Records, where he served as VP of marketing.

CHRIS MORRIS

In general, “Christmas albums were just blowing out of the store,” Goman, senior VP of retail operations at Tower Records, the 59-store, Sacramento, Calif.-based chain, said. “All of our stores sold out of Christmas tides 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 21-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 holiday release (Continued on page 87)

Reader’s Digest Goes Public
Pub/Direct Marketor 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 international best-selling mass-marketing magazine, is going public after 67 years.

The Pleasantville, N.Y.-based company’s balance sheets 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 $520 million from the initial public offering.

When the stock plan was announced, company chairman George V. Grane 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 with continuing its independent ownership.”

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 reader in 1989.

Reader’s Digest markets, through its 5 million-household customer list, multi-tracked a number of music on cassette, CD, and video. A package generally consists of previously recorded material by a variety of artists. Its biggest seller has been the 10-record set “The Great Christmas.”

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 and video revenues, the prospectus notes that operating profits for the home market (Continued on page 77)

Will A Unified Europe Erase Territorial Licensing Lines?

BY KEVIN TERRY

NEW YORK—European Communi-  ties territorial exclusivity for record licensing and subpublishing may undergo changes as European trade barriers are eliminated, start- ing in January 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 persuasive- ly enunciated at a recent New York Public Library dinner meeting by Ed Murphy, president of the National Music Publishers’ Assn./Harry Fox Agency (Booth 7119). Murphy said, “There are no more exclu- sive territorial restrictions for tang-ible goods in Europe” as a result of 1977 “Bonn” legislation.

Similarly, U.K. attorney Tony Mor- ris last summer told a panel audi- ence at the New Music Seminar here that territorial exclusivity was coming to an end.

Michael Sukin, a New York-based entertainment attorney who knows the European licensing scene, notes that dance, rap, and heavy metal la- bels 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 urgency to trans- ship 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 Eu- rope, Sukin sees a trend toward a European central clearinghouse there. But he stresses that the same is not true in publishing, “because the ma- jors collect and administer locally. There’s no other way to do it.”

(Continued on page 83)

A Night At The Opera. Mikhail Gorbachev, president and general secretary of the Communist Party of the USSR, and his wife, Raisa, congratulated Maestro Ruggero Leoncavallo after a performance of Bel Canto di Montecchi at Moscow’s Bolshoi Theater. The opera was conducted by Maestro Ruggero Leoncavallo 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.

EXECUTIVE TURNTABLE

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

Jim Swindel was announced as senior VP/GM of Virgin Records in Los An- geles. He was senior VP of sales and marketing for the label (see story, this page).

Andreas 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 Anderson, VP of music club ad- vertising; Patricia Green, associate director of advertising, music market- ing; and John Nicholson, associate director of advertising, music market- ing. 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- 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 Kupczynz national retail marketing director. He was program director at WKBW 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 Broadcastin Corp.

RELATED FIeldS. Karen O’Reilly 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 Benson Co in Nashville. She was manager of telephone sales for the company.

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1. Top Female Pop Album Artist

1. Top 40 Dance Crossover Single ("SECRET RENDEZVOUS")

1. Top 40 Dance Crossover Artist

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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.

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.

**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 untapped waters of the U.S. sing-along market. Two years ago, the parent company, Daishii Koshio, purchased Inter-galactic Studios, now Daishii Koshio 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 part, allowing the user to sing along. It has been popular in Japan for approximately 20 years, according to Jerry 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 Jan.

Amo 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 a congressio-nal 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 operators.

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

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-sistency with other nations. (Continued on page 88)

AMOA Pact With Societies Needs Gov't OK New Jukebox Royalties Set

**Imports, 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 12 months, largely as a result of the Anti-Piracy Unit of the Recording Industry Assn. of America.

Coltrude International Inc., an importer, and Dist. of cash registers and LPs, settled a parallel import lawsuit with BMG Music and CBS Records for $200,000, the largest amount ever paid by a unauthorized importer of Hispanic records. The firm's principals, J. Ariel Montoya, Ruben Restrepo, and Marcele Mon-salve, were also enjoined from im-porting, selling, and/or distributing sound carriers that are lawfully man-ufactured outside the U.S., but im-ported into this country without the authorization of the domestic copyright holder or licensor.

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

**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 this album is not the single's loss its bullet, suggesting that Madonna's string of 16 consecutive top five singles is about to be broken.

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

**BY PAUL GREEN**

"The Second Time Around," Milli Vanilli's "All Or Nothing" blasts onto the Hot 100 at No. 51, 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 wonderworld'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 "Jump 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.


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.
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**HONOREES**

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  - Lifetime Achievement Award
- **BRYANT GUMBEL**
  - Outstanding Achievement Award
- **BARRY SLOTNICK**
  - Legal Service Award
- **WILLIAM FUGAZY**
  - Humanitarian Award
- **HON. THOMAS KEAN**
  - Public Service Award
- **WHITNEY HOUSTON**
  - Entertainer of the Year

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6:30 PM—Black Tie
The sell-through business has come of age. In 1988 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 producers with large retail activity on it that had tapered. Now, it is a marketing consideration for all types of titles—including new features and 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. As the market grows, the proliferation of sell-through is healthy for the industry.

Mass merchants and their low-price, high-volume sales efforts have made a big impact in the video industry. They will not be limited to video retailer absolutes. It is that the K mart, 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. Bloomer, a retailer of tires. Many of its stores are located near highways and set at a lower price. However, Mark C. Bloomer is successful because it gives selection and service at a lower price. Video retailers have many more opportunities to give perception of value than do mass merchants.

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

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 environmental destructively-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 sale tool.

The earth is facing its greatest crisis of all time. We are quickly ruining the atmosphere with waste, including excessive amounts of plastic and thoughtlessly misused paper. I'd hate to think that we should destroy our planet so that Licata can sell a CD through creative marketing. Other companies have done it too. With other rentals or purchases convey more perception of value than the mass merchant can supply to the consumer. 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 because of the pride of ownership and because the product is affordable. Retailers could have a beak of 60% of U.S. households or 59 million VCR households that could become videocassette collectors, if they are not already. Video is now available from all major channels. The pride of ownership for the wonderful movies that are now available at a low price will drive consumers 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 major 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 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. As sell-through continues to impact the video business, the studios will be there to help retailers adjust to the change. The input and 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 realize as well a rental profit.

In addition to media support, the studios have shown an increased commitment to selling the needs of the rental 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. Sell-through product projected at upward of $9 billion and sell-through projected at more than $3 billion, two strong segments are driving the home video industry. All retailers—including discount stores, music stores, and video specialty stores—can reap the benefits from a consistent product pipeline of major theatrical blockbusters, library classics, and a variety of special-interest titles.

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

Finally, the alternative of good graphics has become one of the few problems with the CD from day one. What we really need in this debate is creative graphic 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 disc CD in a standard case sporting a colorful graphics card. Fab idea, we want more.

Letter from the Editor

Consumer-Wants CD, Not Box

I was greatly distressed by Sal Licata's article, "Why We Should Keep The CD Longbox" (Billboard, Dec. 2). Licata argues that the longbox's artistic quality has greatly contributed to CD sales and fears a lack of sales without it. If that were the case, everybody would keep the longbox—but they don't. Instead, it ends up in a trash can. The problem with the longbox is that the music is on them and because they are technically superior to vinyl, granted, packaging plays a role in the format, but the jewel box has room for a front cover that's just as appealing as a record jacket. Additionally, stores have many options for interesting and unique displays to boost sales without the longbox. There's more than one way to sell a product. Without the longbox, CD sales will remain high.

The Earth is facing its greatest crisis of all time. We are quickly ruining the atmosphere with waste, including excessive amounts of plastic and thoughtlessly misused paper. I'd hate to think that we should destroy our planet so that Licata can sell a CD-

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.

All Should Share In Video Cornucopia
SELL-THROUGH IS GOOD FOR BUSINESS

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.
The '80s; Broadcasters Remember 'Money Decade'

BY SEAN ROSS

NEW YORK—In an interview with House of Garden, humorist Stan Lebovitz was asked what artifact he would put in a room to epitomize the '80s. Her answer: "Actual piles of cash. That's what I think that symbolizes the decade... You can't have a really good 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 program managers 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." Em- mis' Jeff Smuljan, New City's Dick Ferguson, and Infinity's Mel Karmazin are among 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 Brad Lebovitz. "The dollar value has increased both our business and the individual lives of everyone in radio down to the part-timers."

KQLZ (Pirate Radio) Los Angeles program director 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 upsurge 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 sat- elite 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 Cady 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 egoes."

Fair-west president George Johns says that with the "infested 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 anymore," but instead managers or consultants, and the fact that monthly Arbitrums in 79 markets created a "results now mentality." For people that operate stations today, the driving force is 'ratings,' adds WPXN Boston PD Todd Tolko.

WXXS-FM (Kiss 109) 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 sweepstakes, and voices. You can have everything but Rick Dees, and he's available through syndication."

We have a lot of under-control people running stations now. DJs and PDs are thought of as equals and the pay scales have become more equal with "many of them missing are the PDs who are cranked up with finding the next secret weapon to make a station really demand your attention."

Top 40 - Kiss on your list

As吻ed 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 a slightly lesser extent—KIS-FM Los Angeles circa 1982-85.

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

"I always thought of Shannon as a PT. Barnum character," says Larry Berger, who fought Z100 for five years as PD of WPLJ. "He was better than just 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 then was spent bashing Berger and WPLJ.

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

When Z100 went top 40 in August 1983, KIS was just completing its transition back to top 40 by way of urban and hot AC. "People forget that KIS wasn't an overwhelming success in its first year," says then Gannett Radio president Joe Horton. "It took about a year to get out of the two-share range. But within 18 months it had a 10.0 and the $2,500-a-spot morning rate, which probably remains the highest in the history of the business."

By the time Kiss kicked in, there were already multiple dominos falling in top 40's direction. There was Shannon's WBBQ (Q105) Tampa, Fla.—the birthplace of the Morning Zoo—and John Lander's KBX 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 crossovers.

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

Top 40 II: Hot Hits & Big Roots

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) as influential. (One of the few who cites Joe- seph is, ironically, Fred Jacobs.)

In its day, WCAU-FM's 104.5 spoke, a lot of industries could not appreciate its volume, aggressiveness, or re-

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 CHFI. After falling 9.4-7.8 overall in the summer ratings, CHFI was up to top 10 in the fall, putting it within scratch- ing 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 over-

all cume, still an important mea-

suring 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 25-share 25-54. Elsewhere in Toronto, album CILQ (Q107) rose 6.7-6.6, powered by the return of Brother Jake Ed- wards to mornings, as well as a heavy TV campaign supporting its 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 To- ronto Blue Jays baseball team.

Although new oldies outlet CHUM is still behind the 8.9 it posted as an AC last year, it was up 2.9-3.4 in its first book in the format. Oldies incumbent CKWY was down almost proportionately, 3.5-2.9. Interest- ingly, 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 19)
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 (WQBQ) transition was going to be easy, think again. For the holidays or something, the top 40 rival’s latest argument concerns WFLZ’s new “Screw The Q”Thursdays theme. Known as the Q-Grind, the use of which WRBQ says is unauthorized, Q105 says WFLZ has agreed to stop distributing the shirts.

The station claims that while OM Mason Dixon is going to mornings as you read this, it’s on a test basis for a few weeks while Wheeler is on vacation. In other Tampa news, WFLZ was recently castigated by the Bay Business Journal for taking its station vans to a local high school and handing out fake hall passes. And while top 40s across most of the country were playing “New Kids Got Run Over By A Reindeer” by KKRZ (KQKZ/Portland), Ore.’s Dan Clark, WFLZ was airing “Grandma Got Disemboweled 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 $1,000.00 reward to anybody who could bring in Noriegas. While there is no word on whether the million bucks will now be withheld, 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 Noriegas would turn himself in so soon. Panama did manage to get Lynn Samuels, midday host at N/T WABC New York, into town. And a caller was talking about the beating of the country’s vice-presidential candidate earlier in the week. But no one called in, equipped, “Too bad that can’t happen here,” referring to Dan Quayle, the Secret Service visited WABC, Samuels and everyone there.

Meanwhile, at talk KFI Los Angeles, night host Christopher Bartlett is being suspended for an on-air racial slur. KFI host Tom Leykis was recently accused by the L.A. Weekly of fabricating bong calls; the story claims that after Leykis discovered a right-wing caller was actually an actor, he started to ask questions, the caller kept the calls coming.

PROGRAMMING: BLACK XMAS FOR EASY
With the usual shew of holiday format changes three of particular concern to easy listening fans. KABL San Francisco, the station where Gordon McLendon virtually created easy 31 years ago, has announced a transition to all-vocals early this month. As of January 1st, the station aired a top 40 format, while making 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. 1 when WZBN/WBH (B101.5) under consultant Pete Salant. John Morgan, last a talk host at crosstown WALK, is now PD/afternoons, replacing Norm Jargons. Other staffers include Dick McDonough from middays at KMRZ/Passaic City, N.J.; Nino Thibeault, one-time PD of crosstown WSNZ, and Daria Bruno, overnight at crosstown WHY. A point that many of Christmas music, oldies/album combo KLDD/KZEW Dallas is now soft AC “Warm 97.9,” and will become KRWK. Mike Wade remains OM, KLDD’s Stan Atternings. Other stations include Dick McDonough from middays at KMRZ/Passaic City, N.J.; Nino Thibeault, one-time PD of crosstown WSNZ, and Daria Bruno, overnight at crosstown WHY. A point that many of Christmas music, oldies/album combo KLDD/KZEW Dallas is now soft AC “Warm 97.9,” and will become KRWK. Mike Wade remains OM, KLDD’s Stan Atternings. Two Chicago radio veterans are also on board: LaDonna Titte, former PD at WBBM, and FM PD Sonny Taylor is doing weekends; Taylor (312-624-7678) is still looking for a full-time PD job.

As part of a pending management change, Al Powell and Mike Barden at the Group, AC KTKS Waco, Texas, will become WACO-WFM, simulcasting its AM. At country WCOS Columbus, S.C., Randy Bush from WKX (Kix 99) Augusta, Ga., is the new OM; Glen Garrett remains as MD, Kevin King is WACO’s new PD.

ARBITRON NOT SHAKEN. STIRRED: Despite reports that the October earthquake would force Arbitron to trash the fall books for Northern California, as they did in Charleston, S.C., and New Orleans, Arbitron’s 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.”

Broadcast reaction to the news was favorable. “A lot of people were saying the fall book would be a three- to four-week disaster, but stations were ‘back to business very quickly,’ says KEZK San Jose GM John Levit.” “Very few stations were in the audience at all,” adds Arbitron. Both locals are currently under consideration by Labor.

WURF/BOSTON, Cary Pughan, recently promoted from in-house programming consultant to GM, is no longer GM; Rick Hindes, consultant for parent company Fairbanks Communications, is acting GM.

OTHER APPOINTMENTS: Emmis Broadcasting has upped WJBJ Boston GM David Lebow to the company’s director/research & market development slot. Jim Riggs is moved from president of Emmis Research to senior VP/admin; his replacement as research director is David Hays. Riggs will serve as national sales manager.

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 WVIF BOSTON, Cary Pughan, recently promoted from in-house programming consultant to GM, is no longer GM; Rick Hindes, consultant for parent company Fairbanks Communications, is acting GM.

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

UFC SALES: At press time, United Broadcasting executive VP Bill Parsons was saying that the company’s yearround sale to TA Associates had fallen through due to “unforeseen circumstances,” and that the company is continuing operating its stations for the time being. At issue is the lack of an agreement between UFC, TA, and Continental Cable over the latter’s right of first refusal on the Manchester, N.H., cable system that UFC 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 UFC’s stock—and other UFC stockholders, and that TA will back him and associate Bill Weiler in the acquisition of other properties if this deal does not go through.

JOHN HAYES has resigned as president/chief operating officer of Fairmount Communications to form his own company, Alliance Broadcasting (412-338-7598). Mark Hubbard, currently senior VP/radio of Osborn Communications—the company that operates Fairmount—will also serve as president of Fairmount.

CHARLES FELT is upped from GMS to station manager at WMRR Philadelphia, following VP/GM Mike Craven’s promotion to VP of Group W.

PHIL LERZA has been officially promoted from CE to GM of KRC’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 has been named.

PETER SHURMAN is out as GM of CJEZ Toronto.

GORDON HUME, president/GM of CKSL/QCM London, Ontario, is promoted to VP of parent company Telemedia. PD Braden Dorer is named GM for the stations.

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

JEFF SALSBERGER, 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.

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Holidays Happy At Stations Despite Ad Slumps  

BY PHYLIS 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 WGN Chicago GM Meg DeLoe. “Some [local] retailers were off as much as 40% to 60%.” Her experiences parallel year-to-year advertising figures from the Radio Advertising Bureau; the RAB says retail revenue was down 19.6% (from $37 million to $30 million) during December.  

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

Like retail, automotive advertising was down or flat in most markets last year. Because of a discontinuous spending pattern, local dealers couldn’t afford to advertise,” says DeLoe. And like retail, the auto slump became particularly evident during the holiday sales season.  

The automotive industry has panicked and pulled advertising back from the holidays,“ since November, “says Cheryl Eken, GM of WLUP-AM-FM Chicago. Eken and DeLoe’s stories are typical of those offered by most major-market GMs contacted. They don’t jibe, however, with the RAB’s automotive figures showing automotive advertising up 26.9% ($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 revitalize the market just in time for the station’s October reports that although September was the quietest month the Loop has ever had, the incentive packages helped to make November “huge.” Similarly, Mitch 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 parallel the RAB’s report for the year. Overall, the RAB estimates that total radio advertising revenues for 1989 will be $8.38 billion, a significant increase over the previous year’s figure of $7.68 billion.  

With sales off, much of the slack came from national advertising, which increased more than twice as much as local advertising in most markets. In Los Angeles, album KLOS GM Tom Roe reports local sales up 21% and national sales up 65% over 1988. But increases at most stations were more moderate.  

Mike Hillstrom, GM of AC WGN Chicago, reports local sales up 9% while the network and national sales up 18%.  

Still, in four of the top five markets, stations reported respectable local as well as national increases. The largest exception was Philadelphia, where GSMs paint a gloomy picture. “The market has been down,” says Marianne Zaren, GM of WEAZ, which had to rely on national advertising and a good spring ratings book (up 6%) to make up for soft local sales. “There were no additional dollars in the market this year and this made for a very competitive sales environment,” says DeLoe. “It was very difficult.”  

Most sales managers are cautious about projected advertising sales figures for 1990. “We’re looking at the economy slowing down,” says Bob Bordonaro, GM of AC KIOI San Francisco. “We anticipate billing will be up 5%-8% in this market.”  

Rosa Landy, GM of AC WLTW New York, sums up the thoughts of most sales managers surveyed this way: “Radio has to be healthy in 1990, but it probably will not grow.”  

AC FORMAT TOPS FALL BBM SURVEY (Continued from page 10)  

modern hybrid to a more progressive mix, Toronto’s CPTF held at 5.6 share. As for the country’s other 40 AMs, COWL Chicago was off by .2 while WQXR was off sharply (6.4-3.3); CHTX (890 Hits), Montreal’s English-language top 40, climbed slightly (2.9-3.2); CHED Edmonton, Alberta, was in its usual 11-12-range (11.5-11.1); CFPC (AM106) Calgary, Alberta, “the up and coming” hybrid AM, dropped considerably by jumping from CFCF (10.2-14.4) for first place. CKOC Hamilton, Ontario, had its best book in a year (7.9-8.0); CFGR (Energy 1020) Ottawa held first place (10.8-10.1), but top 40/CJSB (40 Rock) was down 4.7-7.3, giving album CHEZ a four-share lead (7.7-7.1).  

In other news around the country’s markets, album/top 40 hybrid CIRK (K97) Edmonton held first place (14.5-14.3), as did full-service monster CJOB Winnipeg, Manitoba (13.5-8.5). AC CHMIL Hamilton slipped into first place (12.0-12.2) as traditional country leader CHAM fell 13.3-11.2.  

The Promotions and Networks and Syndication columns are on hiatus this week. Networks will return next week; Networks will return in two weeks.
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 we 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 Zapolan.

"Before KROQ, new music was something you heard on college stations. We turned the format into a profit maker," says KROQ OM Scott Mason. "Now the B-52s 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 BUST/BUILD 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 lost 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 resurgence 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, KUS-AM. Or at KROQ Los Angeles. But PDs named the most successful PDs in the country these days, and there are fewer of them."

Some PDs are thinking of a combination of rock and classic rock. While some PDs praise the early-80s "the fun, the instant turn-on and the beat."

"The days of the PDs are numbered. They are losing their power. The station now makes the decisions."

**URBAN I SAY IT IN YOUR NO. 1**

While increased professionalism and the move to FM were constants for most formats in the '80s, urban was the format where more PDs saw them as genre-specific phenomena. "This was the decade when black stations became No. 1 in major markets," says WVAZ Chicago PD Scott Durand. "It was the decade when black stations had the greatest prominence. Most album PDs have made it clear for years that they would like to have the chance to be more than a decade away. (This despite the connection between many of those stations and many of 1986-88's clumps of stations.)"

While PDs praise 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 & Gary Meier, as "the last rock station."

For all the eminence 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 KROQ Dallas or WMMQ Lansing, Mich, his first classic clients. Even Abrams, despite his criticism of today's rock radio, says "at least classic rock was honest about what its function was."

**BROADCASTERS AIR THEIR VIEWS ON '80s RADIO BIZ**

(Continued from page 16)

![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.](image-url)

**J.C. MARK ON THE MARK**

**PLAY!**

**LIMITS ON BEER, WINE SPOTS FEAR 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 such ads.

Sullivan evidently shocked staff 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.

As with Joseph and WCAU-FM, there are numerous consultants John Sebastian's "kick-ass rock'n'roll" stations or the late Bobby Hatrick's work as group PD of Donahue, despite their Arbitron prominence. Most album PDs have made it clear for years that they would like the chance to be more than a decade away. (This despite the connection between many of those stations and many of 1986-88's clumps of stations.) While PDs praise 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 & Gary Meier, as "the last rock station."

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**WASHINGTON ROUNDUP**

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.
DENON
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Hollywood, CA 90028
Attention: Denon Sampler
**HOT ADULT CONTEMPORARY**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>TITLE</th>
<th>LABEL</th>
<th>DISTRIBUTING LABEL</th>
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<tbody>
<tr>
<td>QUINCY JONES</td>
<td>I'LL BE YOUR CALLING</td>
<td>K 58722</td>
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<tr>
<td>DONNY OSMOND</td>
<td>I'LL BE GOOD TO YOU</td>
<td>WBLS</td>
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<tr>
<td>JAY BUNNY</td>
<td>THE LITTLE OLD LADY</td>
<td>WDIA</td>
<td></td>
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<tr>
<td>PONTO</td>
<td>CHICAGO'S MUSICAL HALLWAY</td>
<td>WROI</td>
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<td>ROYALTY DAVIES</td>
<td>JUST BEHIND THE ARTIST</td>
<td>WDIA</td>
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<tr>
<td>KAREN CARPENTER</td>
<td>WHEN THE NIGHT COMES</td>
<td>WMCA</td>
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<td>BILL JOE</td>
<td>DON'T WAIT FOR THE FEET</td>
<td>WORQ</td>
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<td>LEE MICHAELES</td>
<td>BE GOOD TO YOU</td>
<td>WBLS</td>
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</tbody>
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**Radio**

**BROADCASTERS AIR THEIR VIEWS ON '80S RADIO BIZ** (Continued from page 19)

By the end of the '80s, there was substantial evidence that some urban stations were holding their own against the black 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 in mainstream urban PDs to deal with. Mayo's WVWA—another much-praised station—was not the first black AC hit. It was, however, one of the first major-market FM players with comparable research and resources to the mainstream ACs usually fielded.

“WVAZ was just an idea whose time had come,” says All-Pro Broadcasting’s Jim Maddon. “Urban programmers were forever looking at the general market and its variety of formats when urban radio tended to be one thing. Irrationally, Mayo—despite having prompted black radio’s tightening on two different fronts—misses the urban formats of the early ‘80s that spoofed the first wave of WJLB cataloging from Barbra Streisand into Parliament into B.B. King. Similarly, WXLS, the white hails the return of WBLS New York’s eclectic-minded Frankie Crocker—missing in action for most of the ‘80s—albeit it’s 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 1969, AC stations could count on boasting the largest aggregate share of radio listening. Yet, because of AC’s fragmentation during the ‘80s, few individual stations could claim to box out 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 for their lack of marketing or personality, i.e., Ron Chapman’s “Money for Nothing” stunt at KVI Dallas—the handful of current stations they provide.

Saga Communications VP/programming Steve Goldstein says the easy leavers gave AC’s hybrid format subforms: hot AC, gold-based AC, mainstream AC, and soft AC being the others. The fragmentation has become noticeable since ARW’s beginning of the decade, but since 1984, stations have had to choose (the demographics they cared about) the same AC/soft/rock label to avoid.

But churban stations also represented urban PDs’ single greatest crisis during the ‘80s. They shatterered the traditional 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 to fight the local drive for general market advertising dollars.

Some of the black/dance divorce was clearly a matter of 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 the 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 IN ‘90: LET IT WUMP**

Hockey great Wayne Gretzky, left, with KISL 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 how many ACs have evolved.”

The Research Group’s Bill Moyes, a key player in the rise of soft AC, praised a future model, Mike McCoy as the man who “revolutionized radio research from basic callout to the level of Procter & Gamble.” PD Jhany Kiel Koveckis, a programmer that also began life targeting 19-34 but ended up doing, say, Format 36, also received a number of program director nominations for its simplicity and durability.

**NEW AND OLD WAVES**

Technically, neither the rise of adult alternative formats nor the mass building of oldies FM stations that began within a year of each other were AC developments, but rather, 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 KTTW Los Angeles was David Sandborn’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’s PD Bob Hamilton. “Everyone who has programmed AC always said oldies as the base to build from. When AC music wasn’t right, PDs would always, always try something else.”

Although classic rock was, in many ways, a more unusual format, it scored a full complement of major market FM formats two years before oldies finished its move to FM. By 1989, however, there were oldies FM formats in their 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)
Revised Latin Tracks Chart Makes Bow

NEW YORK—Effective with this week’s chart, Billboard has revised 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 in the Puer-to 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 eum 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.

Billboard, circulated weekly by Bowles Publications, Inc., published in New York City, is the trade publication serving the music industry as the weekly authority for news, reviews, charts, and feature stories.
<table>
<thead>
<tr>
<th>PLATINUM</th>
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<tr>
<td><strong>New York</strong></td>
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<tr>
<td>P.D.: Steve Kingstone</td>
<td>P.D.: Gary De Francesco</td>
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<tr>
<td>Billboard Featuring Furry, Pump Up The Jam</td>
<td>Billboard Featuring Furry, Pump Up The Jam</td>
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<td>Joe, We Don't Have The Time</td>
<td>We Don't Have The Time</td>
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<td>Gee, Bill, We Don't Have The Time</td>
<td>Gee, Bill, We Don't Have The Time</td>
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<tr>
<td>Paula, We Don't Have The Time</td>
<td>Paula, We Don't Have The Time</td>
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<tr>
<td>C'mon And Get Your Love On</td>
<td>C'mon And Get Your Love On</td>
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<td>Paula, We Don't Have The Time</td>
<td>Paula, We Don't Have The Time</td>
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<td><strong>Boston</strong></td>
<td><strong>Boston</strong></td>
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<td>P.D.: Sunny Joe White</td>
<td>P.D.: Steve Rivers</td>
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<tr>
<td>Billboard Featuring Furry, Pump Up The Jam</td>
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<td><strong>Chicago</strong></td>
<td><strong>Washington</strong></td>
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<td>P.D.: Brian Kelly</td>
<td>P.D.: Loren Patz</td>
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<td><strong>Dallas</strong></td>
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<td>P.D.: Rick Geilis</td>
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<td><strong>San Francisco</strong></td>
<td><strong>Miami</strong></td>
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OM/PM 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 few few years. Langmyer says the station has been "generated 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 11.5-15.7 in the summer Arbitron, while 93Q was down 13.9-10.0. Langmyer thinks his format is a "huh, the 90s. We do bright AC, but we also have great personalities and do exciting 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 anyone 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 Barbara Streisand."

Langmyer became interested in radio at age 15, labeling it a "guy town." He attended Boston University, and worked there before graduating. After college in 1983, he has worked at seven New York and Pennsylvania stations, including WBN.

One of his other jobs was programming WJAD (90.5), the WGR/WHBT (now WGR-FM) combo and being the stations' airborne traffic reporter. "It was the spring of 1985, after 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 somehow it figured as I'd 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/PM for the combo. Y94 had made a famous format change, dropping a mainstream CHR. They tend to run 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 Neil, now OM at WSB-AM-FM. "I didn't have to come here to create the station from its air personality. The guys made the station great," says Langmyer. "But my job is a challenge because other people are now sounding a hell of a lot. This used to be a pretty sleepy town." Langmyer says 93Q is "sounding a lot better," but "in a bad way. In fact, they're not listening at all."

"For a long-term success also stems from its guilty 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 is the Dome Ranger, the guy who runs around wearing a big orange hat on national television during Syracuse University 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 need to do and we're prepared to do it," he says. CARYN BRUCE
first classic hits FM, WGLXJ 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**

The decade began with an "Urban Cowboy"-inspired rush of station start-ups. The format lapsed into the doldrums in the mid-'80s and was re-vived shorty 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 Somer-set country approach, which fused country music with easy listening formats at KZKL Dallas, KZZA Los Angeles, and then others. In many places, Burns/Somerset and like ap-proaches prompted similar format tightening at the market's other country FM.

Viacom VP/programming Bob McNell recalls that the company's KICK-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 30 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: KUSC vs. KXL, WMZQ vs. WPKX Washington, D.C., etc. "There were better bat-tles in country than any other for-mat," says McNeil. "The good news is that in country battles, most sta-tions are making money in their tar-get 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 WSPAN/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-country based, led by KNIX-AM Phoenix's satellite format, and the somewhat younger-skewing "rena-cence" FM, typified by some of New-City's country outlets. WYAY Atlanta belongs to that latter group of sta-tions, but it became the single station cited by the largest number of coun-try 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."
An incredible message and a 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
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 (25-13), and KATZ St. Louis (22-14).

POWER PLAY: The runner-up for the Power Pick/Airplay award follows by just a couple of points. "Soulja" by The Temptations (Motown) is on 96 stations, gaining five adds, including WVEE Atlanta, WBK Norfolk, Va. (formerly WRAP), and KDY Los Angeles. Next in radio point gain was the Hot Shot Debut from the last chart of 1988, "Where Do We Go From Here" by Stacy Lattisaw & Johnny Gill (Motown). In addition to the 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 Knoxville, Tenn.; 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; WXYT Baltimore; WFGC Charlotte, N.C.; WJQ Chattanooga, Tenn.; and WJMJ Jackson, Miss. "Touch" by Chuckii Booker (Atlantic) gets 16 new reports, moving the single 64-50. It is new at WRTL Indianapolis, WHUR and WRKS Washington, D.C., and WMYK Richmond, Va.

TERENCE D'ARBY is back on the black charts with "To Know Someone Deeply" (Motown), 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

<table>
<thead>
<tr>
<th>PLATINUM/ GOLD ADDS</th>
<th>SILVER ADDS</th>
<th>BRONZE/Silver ADDS</th>
<th>TOTAL ADDS</th>
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<tr>
<td>WHERE DO WE GO FROM HERE</td>
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<td></td>
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<tr>
<td>STACY LATTISAW MOTOWN</td>
<td>2</td>
<td>12</td>
<td>23</td>
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<td>YOUR PRECIOUS LOVE</td>
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<td>TAMIA PATTON ORPHEUS</td>
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<td>7</td>
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<td>GAS FACE</td>
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<td>CHUCKII BOOKER ATLANTIC</td>
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<td>TO KNOW SOMEONE...</td>
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<td>T. D'ARBY COLUMBIA</td>
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<td>6</td>
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<td>GIRLZ THEY LOVE ME</td>
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<td>HEAVY D &amp; THE BOYZ</td>
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<td>5</td>
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<tr>
<td>I GET THE JOB DONE</td>
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<td>BIG DADDY KANE COLD CHERRY</td>
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<td>3</td>
<td>9</td>
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<td>STAY HERE, STAY NEAR</td>
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<td>IRONDA CLARK NABU</td>
<td>2</td>
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<td>PROMISES, PROMISES</td>
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<td>CHRISTOPHER WILLIAMS CEFFER</td>
<td>2</td>
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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 Billboard Hot Singles Sales & Airplay

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

### Sales

**Title** | **Artist**
---|---
1 | ALL OF MY LOVE | CAPITOL.
2 | TENDER LOVER | BABYFACE
3 | I'M GONNA DO YOU | QUINCY JONES
4 | 5 LET'S GET IT ON | BY ALL MEANS
5 | I'LL BE GOOD TO YOU | REGINA BELLE
6 | 9 SILKY SOUL MAIZE FEATURING FRANKE BEVERLY | 6
7 | WHAT'S THE REAL THING | ANGELA WINBUSH
8 | MAKE IT LIKE IT WAS | REGINA BELLE
9 | ALL OF MY LOVE | THE GAP BAND
10 | ALL NITE | ENTOUCH FEATURING KEITH SWEAT

### Airplay

**Title** | **Artist**
---|---
1 | RHYTHM NATION | JAMET JACKSON
2 | TENDER LOVER | BABYFACE
3 | I'M GONNA DO YOU | QUINCY JONES
4 | LET'S GET IT ON | BY ALL MEANS
5 | SILKY SOUL MAIZE FEATURING FRANKE BEVERLY | 6
6 | WHAT'S THE REAL THING | ANGELA WINBUSH
7 | ALL OF MY LOVE | THE GAP BAND
8 | ALL NITE | ENTOUCH FEATURING KEITH SWEET
9 | REAL LOVE | SKY
10 | WALK ON | SYLV

### Chart Notes

- Product of the greatest gains this week.
- Sales of a single are computed by the week it charted. Each week the tally is revised for accuracy. The total sales are computed by each artist's sales for the week.
- Airplay ratings are computed by the number of spins received.
- Sales and airplay refer to the week ending January 6, 1990.
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.

NAACP IMAGE AWARDS HONOR BUSBY, OTHERS
(Continued from page 27)

artist), Ziggy Marley & the Melody Makers (best reggae artist/group), and Bobby Blue 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. "Learning 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."

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 Dinn, president of Taj Records, left, and Aaron Walton, national director of marketing for Pepsi, which sponsored the event.

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.

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

BILLBOARD JANUARY 6, 1990
### HOT DANCE MUSIC

#### CLUB PLAY

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#### 12-INCH SINGLES SALES

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**Titles with the greatest sales or club play increase this week.**

**Video clip availability.**

**Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units.**

**RIAA certification for sales of 1 million units.**

Records listed under Club Play are 12-inch unless indicated otherwise.

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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 momentum in the clubs. Partly due to a lack of domestic hi-NRG recordings, moreover, the genre is carried not by most record labels, and there is much open to question in some quarters. A Billboard survey of approximately 60 dance music shops showed that only 50% of them carry a selection of hi-NRG singles (with hi-NRG defined as songs ranging in speed from 125 to 160 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 Chester, 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 the die-hard fans, who are likely something for something very specific. Very few of my customers are willing to random pick through a collection like that."

Dennis Wallik, owner of Defiance, 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 Wallik. "Singles sound like Hi-NRG, like those produced by Stock, Aitken & Waterman, you will never see a true hi-NRG record on the charts again. Everything about the sound is too dated to ever be a hit again." He continues: "Hi-NRG has become a low A&R priority with the major labels, a simple rehash of what is written in inferior 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.

Author 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 Hi-NRG. People who are in Hi-NRG want to sound like Paula Abdul. There’s good NRG music being made, it’s just not the hot soul who 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 record on the charts again. Everything about the sound is too dated to ever be a hit again."

The majority opinion, however, is that hi-NRG is fading as a mainstream form of U.S. dance music. "It purists from the genre’s San Francisco heyday are calling it the end of an era in music, but others refuse to give up," Blechman says. "There will always be people committed to it as a genre.

THE CHIMES

NEW ON THE CHARTS

James Locke (drums and keyboards), Mike Peddes (bass), and Pauline Henry (vocals) were 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 Peddies 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 Jazzy 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 tempo to 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 45-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.

Queen Latifah 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, Fordy & The Phats, and DJ 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 Arab name, which means “delicate and sensitive.” But Latifah has no trouble with the Queen appellation, Latifah says. “It has to do with how I feel spiritually.”

She enjoyed friendship with DJ Mark and a stint as a human beat box for two girlfriends known as the Freshabes. Freshabes 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 stab at achieving that dream in a recording studio resulted in a track called “Step Off,” described by Latifah as “a rap research 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 “Pass The Peace & Do The Pose.” 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-inch singles have paved the way for Latifah’s major-label debut, 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 Martin, has just been unleashed. The track sports an accompanying video clipped by Fab 5 Freddy and featuring cameos from a number of female rappers. The tour is on the horizon. Album sales are reported to have passed 200,000, so it seems basketball will have to take a backseat.
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’s trademark.

“Sponsorship gives the sponsor more control, and a more cost-efficient way 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, merchandise 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 1984, Stanley engineered his first corporate sponsorship between Ford and a Detroit band called the Rockets. What started out as a simple promotion, he notes, beat the ground-breaking Rolling Stones/Jovan partnership by several months. “Ford was having image problems,” Stanley says, “and its objective was to enhance its image with that group through event sponsorship.”

The partnership, 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 Presenting Kenny Rogers in 1982 (255 markets in 12 months), the nationwide talent competition 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 Herb Alpert and Chick Corea together (1989); and 1987’s AT&T College Comedy Tour, with Larry “Bud” Melman, Rita Rudner, and Erno 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 ’80s 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, featuringExpose.

Until its demise, Rockhill was PS’s biggest competition, according to Stanley, who acknowledges Rockhill’s higher profile in the sponsorship area. “But we were working with big corporations,” he says. “People knew who we were.” Now, he says, Contemporary Productions in St. Louis and 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 as well as we can. That can cast sponsorship in general in an unfavorable light. We like competition; all we ask is they know what they’re doing.”

...Continued on page 30

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 tapping 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 manager Greg Gragg.

“This was the 27th 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, alternating pounding out Zeppelin rhythms, slipping into reggae-ish funk, and soaring on Glover’s vocals into stellar rock’n’roll.

Among the highlights of the set was a 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.

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-1980 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 crowd of regional acts and national A&R scouts to the city Dec. 7-10 for panels and showcases. With BMI’s Hodie Williams and Kurt Denning 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 year of Dallas’ most promising bands, including Last Kites, Three On A Hill, About Nine Times, and the Nolans. 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. 2. . . . Start spreading the news: Frank Sinatra will open the new Knickerbocker Arena Jan. 30 in Albany, N.Y.

Assistance provided by Moira McCormick in Chicago, Evelyn McDonnell in New York, and Charlene Orr in Dallas.
1990 MARKS THE 35TH YEAR OF JOHNNY CASH'S CAREER.

Billboard

Celebrates this great milestone with a special
Johnny Cash 35th anniversary issue to be released February
24th (2 days before Johnny's birthday).

In a career that spans four decades, Johnny Cash has either worked with, worked in, performed at, visited with, been booked by, had albums played by, been mentioned in, written up by, starred in, recorded songs by, sang with, written for, contracted by, starred with, purchased from, rented from, recorded for, or been a friend to almost all of us in the entertainment industry. Now is your chance to thank him and join us in saluting this worldwide legend.

AD DEADLINE: JANUARY 30

Lynda Emon, Project Manager
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P.S. Seriously, we are surprising Johnny with this tribute issue, so don't let him see this ad and please don't tell Johnny "OR ELSE!"
NEW YORK—That the Rolling Stones were the driving force in the 1989 concert business is beyond dispute. But to 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, Bary 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, headline and support act(s), total attendance, total capacity and number of shows (ticket scale, promoter, venue, city, and date(s).

1) $9,166,937
   The Rolling Stones
   Guns N’ Roses
   Living Colour
   Group, Shea Stadium, N.Y., Sept. 24-25.

2) $7,871,842
   The Who
   Highland Park, Los Angeles, Calif., Aug. 28-29.

3) $6,866,937
   Living Colour
   The Rolling Stones
   Living Colour

4) $4,414,238
   The Rolling Stones
   Living Colour

5) $3,735,610
   The Rolling Stones
   Living Colour
   Mar Magette

6) $3,498,000
   Neil Diamond

7) $3,410,886
   The Rolling Stones
   Living Colour
   119,202, six 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, Sept. 5-6.

9) $3,247,518
   The Rolling Stones
   Living Colour
   167,603, two sellouts, $28.50, Bill Graham Presents, Stadium, Oakland-Alameda County Coliseum, Oakland, Calif., Nov. 4-5.

10) $2,181,143
    The Rolling Stones
    Living Colour
    110,566, two sellouts, $28.50, BCL Group, Philadelphia Veterans Stadium, Philadelphia, Aug. 21-22.

11) $2,177,150
    Barry Manilow
    77,079, 83,600, 44 shows, 22 sellouts, $50, $42.50 & $35, Stiletto/Nederlander Organization, Gershwin Theatre, New York, April 18-25, 26-30, May 3-7, 10-14, 19-22.

12) $2,146,704
    The Who

13) $2,065,058
    (3,529,985 Canadian)
    The Rolling Stones
    Living Colour
    130,591, six sellouts, $32.50, BCL Group, British Columbia Place Stadium, Vancouver, British Columbia, Nov. 1-2.

14) $2,054,488
    The Rolling Stones
    Living Colour
    107,155, 110,000, two shows, one sellout, $29.50, BCL Group, Orange Bowl, Miami, Nov. 15-16.

15) $2,058,142
    The Rolling Stones
    Living Colour
    105,267, two sellouts, $29.50, 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 & $28.50, BCL Group, Alpine Valley Music Theatre, East Troy, Wis., Sept. 8-9 & 11.

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

18) $2,510,176
    The Who

19) $2,423,603
    Michael Jackson

20) $2,401,399
    Grateful Dead
    Los Lobos
    115,743, two sellouts, $21, Metropolitan Entertainment, Giants Stadium, East Rutherford, N.J., July 9-10.

‘SPONSORSHIP’

(Continued from page 96)

‘SPONSORSHIP’

(Continued from page 96)

Stanley moved PS Productions to Chicago two and a half years ago. ‘I’d done everything I could do in Dec- troit,’ he says. ‘I wanted to relocate to a big city, but not to New York.’ PS Productions’ most recent sponsorship deal was not a sponsor- ship arrangement but did involve a major star, Barry Manilow, in an agreement with Froeter & 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 con- cluded Dec. 31 in Los Angeles. The sponsorship was conceived as a “le- verage 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 be eligible to win tickets, dinners, hotel pack- ages, albums, and more.

‘P&G achieved its objectives, which were to reach the target audi- ence of 20-34-year-old women,” says Stanley. ‘Radio stations got super- market exposure, the stores sold more product, the people got a great show. And, he quips, ‘Barry’s clothes have never been cleaner.’

‘Staying in keeping mum on PS Productions’ plans for 1990, explaining that dealings with corporate spon- sors are proprietary. He says he ex- pects a healthy agenda of sponsor- ships— and sponsorships. “I see sponsorship becoming a common ele- ment in music marketing,” he says.

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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 Wunderman, 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. Arista, her label, thought she won. Not bad for a young lady who not 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 has already 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' roll approach, with an emphasis placed on the guitars and a fiery horn section, than her previously 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 No. 10 on Billboard's Club Play chart.

Surprisingly, the new 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 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. Whatever direction we want to go next, we're confident her talents can carry it."

Dayne is also one of the few who can talk about being placed in such company. Says Dayne: "I think it's an incredible compliment, but I would hate to know for Tina thinks. Would I want to take her place? Well, I'll take my own place, thank you very much. 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."
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 Reaves, Davis, widow of Jim Reeves; and Walker.

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

**WHO'S NO. 1?** At 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 perfor- rmances. Groups 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 The Road" (two weeks at No. 1) and con- tinuing 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 another week with "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.

**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." "Sony have announced that they have signed Pat Levesque in 'We're No Angels.' Hoyt also stars in the TV movie "It's All Over."" … "We're busier than ever." … "FM Radio is now on the silver screen, playing Pat Levesque in 'We're No Angels.' Hoyt also stars in the TV movie "It's All Over."" … "We're busier than ever." … "FM Radio is now on the silver screen, playing Pat Levesque in 'We're No Angels.' Hoyt also stars in the TV movie "It's All Over.""

**MAilled: From Washington, D.C., and the desk of L.B. Kaydav, U.S. Capitol Police: "Dear Gerry. Enjoy reading your column in Billboard each week. You're right on the ball, but the Dec. 2 column is a dif- ferent 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 there in the same yearbook—high school—as Priscilla, she in Germany, me in England—overseas brief, Elvis did not skip country music. Actual- ly, pop and country swapped across the nation, as the other way around. Take care. Sincerely, Bill Kaydav.

Once Gerry Wood could write about Elvis Presley and country music and get in trouble with the U.S. Capitol Police. Actually, L.B. Kaydav, you're right—my remarks about skip were flippant. Nashville and the Grand Ole Opry never knew what to do with this exceptional, unique tal- ent, so much of his best music was cut at a special session and country stations and radio stations alike hurriedly 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 pen a column wherein country stations post no- tices of Presley songs. That adds to the irony of the Country Music Hall of Fame's catalog devoting an entire sec- tion to Elvis artifacts, and was, in fact, the gizmo of the flip slip blip.

RCA Rides Restless 'Train'

**BY EDWARD MORRIS**

NASHVILLE—RCA Records has started an extended campaign to pro- mote its Restless Heart's "Movin' Train" album to accounts and consumers. The album will be com- merced on a "national base," with heavy airplay on 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 is a tour of selected accounts; a 900 call-in promotion; free distribution of "Past Movin' Train" cassette singles to Restless Heart's fan club, a special album-cover poster that accounts can customize to announce prices, in- troductions to other cutoff draws, 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 fig- ures on Restless Heart's earlier al- bums to branch personnel, BMG Dis- tribution, and accounts. According to these figures, the group's "Wheels" album sold 1,000,000 units, and its "We Are In A State of Epiphany" follow-up, has passed the 450,000 mark.

promotions for Warner Bros. Records. "Most of [the percentage growth] is just cutting into vinyl, though." MCA has said that L.A./Nashville/Po- lyGram/Nashville, reports a "tremen- dous increase" in cassette single sales in the last four months. "For our singles, when a particular cassette single is now equal to or be- yond 7-inch vinyl," he adds, total sales are not going to go quite "don't quite equal" the sales levels of hit singles earlier in the decade.

The ratios of cassette to vinyl sin- gles vary widely on releases that include both configurations. For example, 40,000 of the 70,000 singles sold in 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 cassettes.

Overall, says RCA's Goodman, sales of country singles range from about 100,000 units for a "good hit record" to 2,000,000-3,000,000 for an ex- ceptional hit. Saporiti says cassette singles are coming into the mix "enough to worry" for top Warner Bros. artists as Randy Travis, whose singles usually sales fall into the 175,000-200,000 range.

Despite these respectable numbers on hits and the continuing demand for 45's among jockebox operators, some have been caught by the trend of eliminating vinyl singles altogether. At Capitol, where cassette singles are now outselling 45s, VP of country promotion Paul Levesque says, "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 singles are getting a lot of grief from the jocke- box industry." Capitol quickly re- turned to pressuring vinyl on a portion of its singles.

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 Billboard. The Tune In magazine, among others. The Tune In tie-in, which will be worked in 20 radio markets, will ask readers to retape an Amtrak train trip grand prize.

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

Spot buys on The Nashville Net- work, Country Music Television, and VH1 will also be ongoing.

Beginning Jan. 1, Restless Heart will do a tour of various accounts in Dallas, Houston, Chicago, Cleveland, Pitts- burgh, and Raleigh, N.C., during which the group will give brief per- formances. It will be the only country act of its size to increase its presence at the BMG Distribu- tion meet.

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

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

NASHVILLE—Ten acts that made significant chart breakthroughs in 1990 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 5, the Canadian Country Music Assn. will hold a luncheon at which three other new performers will appear.

The New Faces artists are Danielle Alexander and the Kentucky Headhunters, Mercury/Polym; Suy Boggs 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 Fijlaed and Linda Kidd.

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 615-267-4487.

Sky Ridding. 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; Danger Doug, Riders In The Sky; Billy White, 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.

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

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ALBUMS

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<td>THE CHARLIE DANIELS BAND</td>
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<td>BILL AND THE BOYS</td>
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<td>THE BANGLES</td>
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<td>THE ROLLING STONES</td>
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</tr>
<tr>
<td>DARYL HALL</td>
<td>87</td>
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COUNTRY SINGLES A-Z

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<tr>
<th>TITLE</th>
<th>PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC</th>
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<tr>
<td>81</td>
<td>ACROSS THE ROOM (You Don't Write, BMI/Ashford, BMI)</td>
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<td>82</td>
<td>ALL THE FUN (Guitar Music, BMI/Cahn)</td>
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<td>83</td>
<td>AN AMERICAN FAMILY (Carrington, BMI/Carlin, ASCAP)</td>
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<td>84</td>
<td>ARTY'S EVE (Ludwig Katz, ASCAP/Parlophone, BMI)</td>
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<td>85</td>
<td>BABY BOYS (Margaret, ASCAP/Pep &amp; A, BMI)</td>
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<td>86</td>
<td>BEAN AND THE BAGLE (Foster &amp; Lloyd, ASCAP)</td>
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<td>BEAT THE DEVIL'S BLUE (Carrington, BMI/Atlantic, BMI)</td>
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<td>BETWEEN THE CENTER OF MY UNIVERSE (Bettles, BMI/Courier, BMI)</td>
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<td>BLESSED (M.Quinn, ASCAP)</td>
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<td>DONT LEAVE HER LONG (Lorenzo, BMI/ASCAP)</td>
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<td>FAST MOVIN' MAN (MCA, ASCAP/General River, ASCAP)</td>
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<td>92</td>
<td>FEELINGS FOR EACH OTHER (Randy Newman, BMI)</td>
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<td>93</td>
<td>GHOST TOWN (Patriarch of International, ASCAP/Donnelly)</td>
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<td>94</td>
<td>GIVE IT UP (Dunn, BMI/Parlophone, BMI)</td>
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<td>I'M A MAN ( Blanc, BMI/Atlantic, BMI)</td>
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COUNTRY CORNER

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.

“I REALLY SURPRISED ME,” says MD Dan O’Brian, WRK West Palm Beach, Fla., of Charlie 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 getting. This is the first Charlie 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, Wis. “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.

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. 78 on the Hot Country Singles chart.

HOT COUNTRY SINGLES ACTION RADIO MOST ADDED

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<td>“HE’S ALIVE” (Mark Burns, BMI/Atlantic, BMI)</td>
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SOONER OR LATER (CARRINGTON, BMI/Atlantic, BMI) | 16 | 33 | 59 | 69 |

LITTLE GIRL (REBA MCENTIRE, MCA) | 7 | 15 | 22 | 40 |

SEENIN’ MY FATHER IN ME (FAULKNER, MCA) | 4 | 11 | 15 | 20 |

NO MATTER HOW HIGH (THE OAK RIDGE BOYS, BMG) | 8 | 13 | 15 | 28 |

FAST MOVIN’ TRAIN (REEL HEART, MCA) | 10 | 12 | 22 | 31 |

A BOTTLE OF WINE & PATSY CLINE (MARSHA THORNTON, MCA) | 1 | 7 | 14 | 24 |

QUITTIN’ TIME (MARK BURN, COLUMBIA) | 6 | 9 | 14 | 20 |

RAININ’ ON HER PARADE (MERLE HAGGARD, MCA) | 6 | 8 | 14 | 21 |

WALK SOFTLY ON THIS HEART OF MINE (CARRINGTON, BMI/Atlantic, BMI) | 4 | 11 | 15 | 20 |

WALK SOFTLY ON THIS HEART OF MINE (CARRINGTON, BMI/Atlantic, BMI) | 4 | 11 | 15 | 20 |

HEARTBEAT HURRICANE (RICKY SAVAGE, Zomba) | 6 | 7 | 14 | 20 |

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 are published periodically. Changes as made, or is available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
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<td>HIGHWAY 101</td>
<td>WEA 101</td>
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<td>2</td>
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<td><strong>NEW</strong></td>
<td>BILLY JOE ROYAL</td>
<td>ATLANTIC 7-49515</td>
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<td>3</td>
<td>I CAN'T TAKE IT ANYMORE</td>
<td><strong>NEW</strong></td>
<td>KEITH WHITNEY</td>
<td>RCA 5977</td>
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**HOT COUNTRY SINGLES™** Compiled from a national sample of radio playlists.
### 1989 * ENTERTAINMENT IN...

#### JANUARY

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LIFT systems with future presents Billboard's 1989 schedule of issues and wishes the Music and Home Entertainment Industries a prosperous New Year.

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**BILLBOARD JANUARY 6, 1990**
### Dustry Calendar *1989*

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00-55/90887-20-1 USA 201-945-8700
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 minnows 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 1986, 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 communiqué 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 sap 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 acquire 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, nicely meta-poetical (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 tarring 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 (there may be only three or four) could get away with such sacrilegious depictions. Has Balliett always felt that way? Or is he backing 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, “Spke & Co.: Do It A Cappella.” Slated for broadcast in the spring on PBS’ “Great Performances” series, the program spotlights some formidable talents—Take 6, Mini 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 Andrews 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.

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

Blue Notes

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Ad
ALLIES AGAIN: The "Ode To Freedom" concert in Berlin Dec. 22-24, 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, and Leipzig Philharmonic, and New York Philharmonic were all sending music 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 Konig, and Jan-Hendrik Roootering. 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-Saëns Violin Concerto No. 3 by the same principals. The Orpheus Chamber Orchestra was recording Mozart at Purchase, a Schubert/Schumann package was undertaken with cellists Matt Haimovitz and pianist James Levine, a pair of Prokofiev quartets with the Emerson Quartet, and further work on a Kathleen Battle-Izshak 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 a bottleneck, s it's said, but "Fables" is now expected to squeeze through very soon.

PASSING NOTES: Chandos' first studio recording with the Chicago Symphony, Nov. 25-26, had Neeme Järvi conducting Mussorgsky's "Pictures At An Exhibition" and Stravinsky's "Pom E Ozartz." 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. 25).

Public radio station KNPX 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. KNPX 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 Schmitke are on the recording agenda of Soviet cellist Natalia Gutman, recently signed by EMI Classics.

NEW RECORDING FROM CELLO "GREAT"

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

Ofra Harvony 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 orchestras 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 Harvony 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.
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 Mexican’s 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. But not least, EMI’s handling of the whole affair was very professional. The gathering, which the company used as an opportunity to converse, 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 artist’s records worldwide. The deal represents the pruning 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 multinational operation. Discon MM, under the direction of chief producer Art Gottshalk, 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 ‘60s. After having worked with U.S. companies, including Decca, where he started an outstanding Latin catalog, Perez formed his own company in 1949. All through the ‘60s, 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 re-releasing its valuable catalog in compact form. Four records have already been issued (Angel Vilorio; Rafael Alliert Julio Rodriguez trio; Joyas Musicales with La Sonora Matancera and Cuarteto Marcano; and Tito 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 Sonoton for distribution are Bruno (Bobby Valentín, Willy Rosario, Lenny Perez, Jose Medina), Mirka, Trebol, Viva (Para, and WM Enterprises. The artists present at the Supernatural TV show Nov. 18 in Puerto Rico were Wilfrido Vargas, Conjunto Quiqueyeya, Bobby Valentín, Willie Rosario, Carlos Mata, Vordano, Elza Reo, Proyecto Puerto Rico, Caridad Canelón, Rufa Warner, Dagmar, Ruben, and Altamira Band.

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 transcendental “Christmas” for Reunion Records. It will endure.


Young People’s Album: Scott Anderson’s “Sombody 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.


Chutzpah Award: Carmen’s “Revival In The Land” for Benson Records. Nobody tells a tale like Carmen!

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.
THE VIDEO DECADE 1980-1990

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 viability 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 off-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 horse race, 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

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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.
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.

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 "Moewalker"—and millions of video children dance with him.

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, comboplayers, 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

(Continued on opposite page)
J2 Communications, "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."
1980-1990
THE VIDEO DECADE

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 Last”-CBS runs “ affine”-Home video is anteccccitated 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 winter NAMM show.

“WEA Videocassette Sales Policy Bared”-A prerecorded videocassette tape format that sets new industry guidelines for prompt and orderly payments and “stock balancing” has been sent to all accounts by WEA.

“Rally To Vidi Tape”-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.

“Vidocassettes 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 using audio stereo tapes to run in synchronization with the videotape.

“Cortland Home Video Explosion: Tape, Disk Future Rosy”-Explosive video developments paced the jam-packed 10th annual ITA seminary.

“RVA/Videodisk Division Is Established”-The RIAA is establishing RIAA/Videodisk, 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 will be a major factor in the deal which unites RCA Records U.K. and Precision Records & Tapes.

“ITA Pays Off Video Software Up In Air”-Negotiations between the AFM and the recording industry regarding video software are launched on the issue of whether video cassettes and disks should be separated from cable and pay TV to avoid “wages and royalties payments are concerned.

“Video Settlement To Beatles Publisher”-Three manufacturers and distributors of prerecorded videodisks 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 charged that they could negotiate the home video market “out of existence” if their royalty demands in the industry’s emerging market 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.

“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.

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.

“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 Win Market RCA And CBS Videodisks”-Home video may breathe new life into the record club business.

“Home Video Market Has Bright Future”-By 1980 record/tape producers and marketers will share in a projected $10 to $15 billion home video marketplace.

“NARM Strengthens Video Stand 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 Spur”-Pickwick International’s rack-lobbing division is now serving more than 400 outlets nationally with home video software.

“Samsui Showing VHD Prototype At CES”-Samsui will show a prototype VHD player at WCES in Las Vegas.

JANUARY 1981

“Vid Moves Parade 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 news.

“Disneys 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

“Vidcassette Suppliers Librarians Discounts” —Prerecorded videocassette suppliers, apparently responding to increased competition and the threat posed by the vidiocassette, have offered booksellers and distributor pricing policies for 1981.

“Northern Songs Widening Videotape Cright Defense” —At least 15 prerecorded videotape manufacturers/distributors or retail outlets face possible legal actions by Northern Songs Ltd., on alleged infringement 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 Seek Over Copyrights In Home Video” —In two separate U.S. District Court actions in New York and Los Angeles, publishers have brought copyright infringement actions regarding “20 Years Of Rock & Roll” videotapes.

“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 for $5” —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 Busters Video At Camelot, Grapevine” —The Camelot Music and Grapevine record stores, moving to strengthen its video rental program.

“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 Cright 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 Company, parent of U.S. Pioneer, has formed a new subsidiary in this country—Pioneer Video Inc.

JUNE 1981

“WEA Vid Rental Plan To Cover World War” —WC is moving into videocassette rental in the fall, apparently on a global basis, with distribution through WEA International’s network.

“MCA Movies In VHD Fold” —Two videodisk technology ri

(Continued on page V-40)
That day is February 28, 1990.

No more 50th Anniversary Limited Edition videocassette in gloriously restored Technicolor® and digital sound.

No more unique behind-the-scenes “video scrapbook” of re-discovered outtakes and rare footage.

No more bonus 32-page illustrated collector’s book with special facts and photos of the cast and characters in this once-in-a-lifetime film favorite.

And, above all, after February 28, 1990, no more $5.00 Downy® mail-in rebate, making your $24.95* videocassette purchase only $19.95.

Don’t miss out on this last chance to travel down the yellow brick road with Dorothy, Tin Man, Scarecrow, Cowardly Lion, The Munchkins and all the unforgettable faces, music and magic of the wonderful land of Oz.

One day, there will be no more Oz.

"The Wizard of Oz" 50th Anniversary Limited Edition videocassette makes Oz the place you and your family can go back to... any day you choose.

Also available on Laser Videodisc.

The Decade in Quotes 
**THE FIRST 10 YEARS AND BEYOND**

STEVEN SPIELBERG

I strongly believe that the burgeoning videocassette industry might satisfy the appetite 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've heard the argument that the paperback for the audiobook. But the paperback is a very important part of the industry. I'm afraid that, as time goes on, the audiobook will become less important because the audiobook will be replaced by the electronic book.

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.

So 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 now have the power to choose 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 will allow us to utilize 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—for both 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 the consumer will have some positive developments such as an 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.

The network exists on 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 world of the consumer. The consumer will be able to program what's available now will be utilized by this system but data bases and other sources will be key.

It's 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... Once designed now for fun (playing games), in the future we'll have to create four to six simultaneously running realities making reality simulations.

We'll see a world in which we'll use the network of computers... 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 music what we do with film: it will be user-controlled... People will be able to be mixers, perhaps putting the voice (from an existing recording) on one track, while listening to the band on another track. This will allow mix and match (e.g. you might decide to listen to Madon-na's song--a Phil Collins' song). In the '90s we'll really enter the Information Age we've been talking 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 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 growth and rental revenues are up bravely against strong competition. The video store has come from self-fulfillment 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 products.

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 really be able to balance a strong rental product and self-fulfillment. With over 28,000 VCRs sold every day, there are new potential customers for both the rental and sale markets that the retailer must really capture.

JEFF 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, which I think in retrospect was making predictions. People were saying how wonderful it would be if we could get 25% VCR penetration. Of course, it's tripled that.

The VCR is a revolutionary piece of technology and the TV is changing the way we go about the business of entertainment. It's completely different. The whole industry has changed to accommodate... As you look at video from the consumer's point of view there are two different types of business, rental and sale. For the consumer, 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 self-fulfillment 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, VSAD

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 been such a tremendous swell of video re- sellers, even in those days, to defeat the attempt to repeal the right of first sale, there wouldn't have been an industry. I wouldn't want to hypothesize as to what would have happened if it had gone the other way. The right of first sale is at the bottom line of consumer protection. Video 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 videotape or getting it as a gift. And if you look at video from the consumer's point of view there are two different types of business, rental and sale. For the consumer, 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 self-fulfillment is practically beginning in terms of what will be sold and where it will be sold and to whom will product appeal to.

The Data in Decades 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 WILLIAMSCN ("The Year of Living Dangerously")
• A VIDEO EXCLUSIVE—a powerful rental!
• National promotion and advertising campaign

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.
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 prime home entertainment. I think Disney contributed a lot not only with product but with marketing. The first consumer advertising for a rental cassette was "Down And Out In Beverly Hills" in 1986. That was the first time a home real estate campaign and a rental title. For sell-through it was a little bit on "Pinocchio" and a lot on "Sleeping Beauty."

Now we're 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 retail—with specialists taking about 75%—is well established. I don't see that failing 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 the major markets have not reached the first threshold 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 we actually cut the future of the business in that there were two fac-

ets—rental and sell-through. Look what has happened with sell-

through since.

During the last two years the "depth of copy", 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 stores. 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 for a two-year period 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 per-

centage of video specialists getting into sell-through. Sell-

through is a real active do in the first two 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, dis-

count it, take advantage of the traffic, and then 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 thou-

sands 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 home video is the number of home video versions 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 understanding about how we use our resources. Funda-

mentally 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 will work with anyone real estate money and a—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 fight-

ing 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 to bring the busi-

ness get too far ahead of you. I'm not sure anyone was con-

cerned 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 do 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 Be-

fore Time" in addition to or instead of the other sell-through ti-

tles 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—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. Obvi-

ously, 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 in the way to exploit it.

The dynamics of what two thirds of American people who have VCRs like to watch is not necessarily the dynamics of movie go-

ers. 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 number of new VCR owners is growing at a much dimin-

ishing rate. We're looking at 10 million people purchasing 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 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 "Rico" and "Crusin,'" we approached them as marriage products. The record company was our product, not a music 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 concerns different images. The video defined 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 identifiable 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 is person in is 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 design 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 the benchmarks from personal experience would have to be "Michael Jackson's Thriller." It was a big hit. 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 we would have an interest in working with him. Over the course of the next 48 hours we didn't only craft the deal but crafted what the one-hour video pro-

gram was going to look like. During the next six weeks there was a lot of hoopla and thisされていた to be a major success going on simultaneously while it was being shot and edited.

We really used this program to blaze a lot of trails for the vid-

eo industry which are now taken for granted. It was the first pre-

recorded video that Handlerman 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 every-

thing in video at that time it was a lot of fun. You were mak-

ing up the rules as you went along.

DAVID FISHMAN, Arthur D. Little

In 1971 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 I tend to take it for granted. People now have the same percent of their home entertainment dollars going to the home video industry appreciates the growth. If the steel in-

dustry had been experiencing the same kind of growth, they would have thought they all went and were gone. In a way it's almost too realistic because we never had a home video business. We never really worked out. Today you've got the world at your fig-

gertips and you don't have to worry about a projector or a wall-

screen for.

HERBERT ROSS, Producer

I think of home video as movies premiering all over again. When we did "The Love Song of the V-12" we 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 theater it was a starter event for the home video business for an-

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 sudden-

ly 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 a real change in attitude of people and one that I remember. The fan mail has been released on home video that we had to put on two extra secretar-

ies just to answer the mail. I also try to work with the home vid-

eo companies there are differences. We just couldn't do that 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 has happened to me.

That's what's so incredible about it is 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 movies of my movies are out there.

DR. HEINRICH HELMICH, "The Home First Aid Video"

Home video is a marvelous teaching mechanism for the en-

tire population. Very few people can take a course in person for a few days. With a video you can visualize various treatments and prevention in a way that is 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 do. I think 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 ac-

ceptance of video on the part of consumers. They've embraced it with open arms. 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 major retail stores. I think people should 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)
Thanks For Making Buena Vista Home Video #1 Again This Year...
...And Look What's

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
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.

1981

Pos. Title—Distributor
1. AIRPLANE—Paramount Home Video
2. GAWDY SHACK—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 COMPLEAT BEATLES—MGM/UA Home Video
5. ROCKY III—CBS/Fox Home Video
6. PLAYBOY VOL. 1—CBS/Fox Home Video
7. POLTEREGIST—MGM/UA Home Video
8. STAR WARS—CBS/Fox Home Video
9. BLADE RUNNER—Entertainment Home Entertainment
10. ROAD WARRIOR—Warner Home Video

Top Videocassette Sales

1984

Pos. Title—Manufacturer
1. JANE FONDA’S WORKOUT—Karl Video Corp.
2. RAIDER OF THE LOST ARK—Paramount Home Video
3. MAKING MICHAEL JACKSON’S THRILLER—Vestar
4. FLASHDANCE—Paramount Home Video
5. DURAN DURAN—Thorn/EMI Home Video
6. BRISK BUSINESS—Warner Home Video
7. 48 HRS.—Paramount Home Video
8. DO IT DEBBI’S WAY—Rayman 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 Lorimer Home Video
2. PRIME TIME—Karl Lorimer 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 Lorimer 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—MCA Video
10. WHAM! THE VIDEO—CBS/Fox Music Video

1986

Pos. Title—Distributor
1. JANE FONDA’S NEW WORKOUT—Karl Lorimer Home Video
2. JANE FONDA’S WORKOUT—Karl Lorimer Home Video
3. PINOCCHIO—Warner Home Video
4. BEVERLY HILLS COP—Paramount Home Video
5. THE SOUND OF MUSIC—CBS/Fox Home Video
6. JANE FONDA’S PRIME TIME WORKOUT—Karl Lorimer 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—Karl Lorimer Home Video
2. JANE FONDA’S NEW WORKOUT—Karl Lorimer Home Video
3. SLEEPING BEAUTY—Warner Home Video
4. TOP GUN—Paramount Home Video
5. CALLAN.ARtics—MCA Home Video
6. THE SOUND OF MUSIC—CBS/Fox Video
7. KATHY SMITH’S BODY BASICS—SCI 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
"* * * 1/2"
—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

A JITTLOV/KAYE PRODUCTIONS INC., ROCHAMBEAU PRODUCTIONS INC., SHAPIRO GLICKENHAUS ENTERTAINMENT

STARRING: MIKE JITTLOV, PAIGE MOORE, RICHARD KAYE, PHILIP MICHAEL THOMAS

STARRING: JOHN MASSARI, RUSSELL CARPENTER, STEVE MANN

DIRECTED BY DON ROCHAMBEAU

PRODUCED BY RICHARD KAYE AND DEVEN CHERNICHOW

WRITTEN BY MIKE JITTLOV

ORDER DATE: JANUARY 16
STREET DATE: FEBRUARY 1
1985, COLOR, 92 MIN., DOLBY STEREO HI-FI, COMEDY FANTASY, # 2005

Suggested List Price $89.98 (Higher in Canada)

AVAILABLE ON LASER VIDEO DISC FROM IMAGE ENTERTAINMENT

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Top Videocassette Sales (Continued from page V-16)

1988

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<th>Pos.</th>
<th>Title</th>
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<td>1</td>
<td>LADY AND THE TRAMP</td>
<td>Walt Disney Home Video</td>
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<td>2</td>
<td>CALLANETICS—MCA Home Video</td>
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<td>3</td>
<td>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</td>
<td>Lorimar Home Video</td>
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<td>4</td>
<td>STAR TREK IV—THE VOYAGE HOME</td>
<td>Paramount Home Video</td>
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<td>5</td>
<td>START UP WITH JANE FONDA</td>
<td>Lorimar Home Video</td>
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<td>6</td>
<td>AN AMERICAN TAIL—MCA Home Video</td>
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<td>7</td>
<td>JANE FONDA'S NEW WORKOUT</td>
<td>Lorimar Home Video</td>
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<td>8</td>
<td>PINK FLOYD THE WALL—MGM/UA Home Video</td>
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<td>9</td>
<td>DIRTY DANCING—Vestron Video</td>
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<td>10</td>
<td>SLEEPING BEAUTY—Walt Disney Home Video</td>
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1989

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<th>Pos.</th>
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<tr>
<td>1</td>
<td>CINDERELLA—Walt Disney Home Video</td>
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<td>2</td>
<td>E.T. THE EXTRA-TERRESTRIAL—MCA Home Video</td>
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<td>3</td>
<td>JANE FONDA'S COMPLETE WORKOUT—Warner Home Video</td>
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<td>4</td>
<td>MOONWALKER—CBS Music Video Enterprises</td>
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<td>5</td>
<td>CALLANETICS—MCA Home Video</td>
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<td>6</td>
<td>DIRTY DANCING—Vestron Video</td>
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<td>7</td>
<td>THE WIZARD OF OZ: THE FIFTIETH ANNIVERSARY EDITION—MGM/UA Home Video</td>
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<td>8</td>
<td>LETHAL WEAPON—Warner Home Video</td>
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<td>9</td>
<td>ROBOCOP—Warren Home Video</td>
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<td>10</td>
<td>PINK FLOYD: DELICATE SOUND OF THUNDER—CBS Music Video Enterprises</td>
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<td>11</td>
<td>MICHAEL JACKSON: THE LEGEND CONTINUES</td>
<td>Vestron Musicvideo</td>
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<td>12</td>
<td>LADY AND THE TRAMP—Walt Disney Home Video</td>
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<td>14</td>
<td>JANE FONDA'S LOW IMPACT AEROBIC WORKOUT</td>
<td>Warner Home Video</td>
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<td>15</td>
<td>DOCTOR ZHIVAGO—MGM/UA Home Video</td>
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<td>16</td>
<td>PLAYBOY WET AND WILD—HBO Video</td>
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<td>17</td>
<td>SPORTS ILLUSTRATED'S 25TH ANNIVERSARY SWIMSUIT—CBS Music Video Enterprises</td>
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'CINDERELLA'

Video Enterprises
32 BEETLEJUICE—Warner Home Video
33 SHIRLEY MACLANE'S INNER WORKOUT—Vestron Video
34 RAIDERS OF THE LOST ARK—Paramount Home Video
35 ROCKY II—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 ROBSCOP—Orson Home Video
45 SLEEPING BEAUTY—Walt Disney Home Video
46 DAZZLING DUNKS AND BASKETBALL BLOOPERS—CBS-FOX Video

'MOONSTRUCK'

Fox Video
47 BATMAN: THE MOVIE—Playhouse Video
48 BEVERLY HILLS COP II—Paramount Home Video
49 DISNEY'S SING ALONG SONGS: FUNK WITH MUSIC—Walt Disney Home Video
50 BAMBI—Walt Disney Home Video
51 STAR TREK IV—THE VOYAGE HOME—Paramount Home Video
52 MICKEY COMMENARATIVE EDITION—Walt Disney 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 Hill 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 LINEN—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—Eurotainment
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' TIGHT—CBS Music

'ROXANNE'

V-18 BILLBOARD JANUARY 6, 1990
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!

Pre-Pack Catalog SKU #91299

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.

Order Date: February 28, 1990  Street Date: March 14, 1990

FRIES HOME VIDEO
a subsidiary of Fries Entertainment Inc.

Dimensions:
60" high (w/header card)
14½" wide and 11½" deep.
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 trains" phenomenon.

As with sales, rental catalogues tended to follow their box-office pattern: big movies were big rental. 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 the best rentals were not box-office megahits—a trend that also continues to the present.


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." Warners came in at second with "Risky Business," followed by Paramount's "Flashdance," Paramount's "48 HRS." and RCA/Columbia's "Top Gun."

In 1985 RCA/Columbia topped the rental heap with "The Karate Kid," followed by Thorn/EU/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.


Michael Dudikoff
Robert Vaughn
Donald Pleasence
Herbert Lom
L.Q. Jones

**Selling Points**
- Action superstar MICHAEL DUDIKOFF starred in such video hits as "American Ninja 1 & 2," "Avenging Force," and "Patoon 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.**

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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.
The Video Decade

Top Videocassette Rentals (Continued from page V-20)

1987

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. INHUMAN PEOPLE—Touchstone Home Video
10. ALIENS—CBS/Fox Video

1988

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

1989

1. BABY—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. BLADE RUNNER—Warner Home Video
6. THE NAKED GUN—Paramount Home Video
7. ALIEN NATION—CBS/Fox Video
8. MYSTIC PIZZA—Orion Home Video
9. MOONSTRUCK—MGM/UA Home Video
10. BEACHES—Touchstone Home Video
11. OCOCOM: THE RETURN—CBS/Fox Video
12. BILoxI BLUES—MCA Home Video
13. MILLION DOLLAR baby—MGM/UA Home Video
14. FUNNY FARM—Warner Home Video
15. THE SEVENTH SIGN—RCA/Columbia Home Video
16. THE BUBBLES—MCA Home Video
17. THE UNBEARABLE LIGHTNESS OF BEING—Orion Home Video
18. EVERYBODY'S ALL-AMERICAN—Warner Home Video
19. FRANKENSTEIN—RCA/Columbia Pictures Home Video
20. RAMBO III—I.E.
21. BILL & TED'S EXCELLENT ADVENTURE— Nelson Home Entertainment
22. MASQUErADE—CBS/Fox Video
23. BRATVIES NOT INCLUDED—MCA Home Video
24. PLANES, TRAINS, AND AUTOMOBILES—Paramount Home Video
25. LICENSE TO DRIVE—CBS/Fox Video
26. THE LAST TEMPTATION—MCA Home Video
27. CROSSING DELACRY—Warner Home Video
28. DEEPSTAR SIX—I.E.
29. A CRY IN THE DARK—Warner Home Video
30. EIGHT MEN OUT—Orion Home Video
31. PUNCHLINE—RCA/Columbia Pictures Home Video
32. CLEAN AND SOBER—Warner Home Video
33. BRIGHT LIGHTS, BIG CITY—MGM/UA Home Video
34. BLOODSPORT—Warner Home Video
35. THE FLY II—CBS/Fox Video
36. THE BAY—Media Home Entertainment
37. SHES HAVING A BABY—Paramount Home Video
38. WHO'S WHO—RCA/Columbia Home Video
39. LOW OHIO—Orion Home Video
40. A NIGHTMARE ON ELM STREET 4: THE DREAM MASTER—Media Home Entertainment
41. OFF LIMITS—CBS/Fox Video
42. ARTHUR 2 ON THE ROCKS—Warner Home Video
43. SKIN DEEP—Media Home Entertainment
44. THE GOOD MOTHER—Touchstone Home Video
45. HIGH SPIRITS—Media Home Entertainment
46. STAND AND DELIVER—Warner Home Video
47. HER ALibi—Warner Home Video
48. BROADCAST NEWS—CBS/Fox Video
49. FRANTIC—Warner Home Video
50. COUSINS—Paramount Home Video
51. RETURN TO SNOWY RIVER—Walt Disney Home Video
52. HEATERS—Home Video
53. CINDERELLA—Walt Disney Home Video
54. IRON EAGLE II—I.E.
55. DEAD Ringers—Media Home Entertainment
56. SHAKEDOWN—MCA Home Video
57. THE JANUARY MAN—CBS/Fox Video
58. FLETCH LIVES—MCA Home Video
59. POLTERGEIST III—MGM/UA Home Video
60. CADDYSHACK II—Warner Video
61. MOON OVER PARADISE—MCA Home Video
62. THE BLUES—RCA/Columbia Home Video
63. THE SERPENT AND THE RAINBOW—MCA Home Video
64. THE BOOST—HBO Video
65. WAXWORK—Vestron Video
66. I'M GONNA GIT YOU SUCKA—MGM/UA Home Video
67. KNIGHTS FORBIDDEN SUBJECTS—Cannon Video
68. ELVIRA MISTRESS OF THE DARK—New Video World
69. HERO AND THE TERROR—Media Home Entertainment
70. WORKING GIRL—CBS/Fox Video
“And on the seventh day...
He rented.”

COMMUNION
CATCH ME IF YOU CAN
THE FOURTH WAR
BORIS & NATASHA
LIMIT UP
QUEEN OF HEARTS
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. PET E'S ORAGON—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. DISNEY'S SING ALONG SONGS: HEIGH-HO—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

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."

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 its 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 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."

Top Kid Videocassettes

9. WINNIE THE POOH AND TIGGER TOO—Walt Disney Home Video
10. MICKEY AND MINNIE—Walt Disney Home Video
THE STARS SHINE ON IVÉ

INTERNATIONAL VIDEO ENTERTAINMENT INC.
#### The Video Decade

**1985**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>MADONNA - Warner Music Video</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>WHAM! THE VIDEO — CBS/Fox Video Music</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>PRIVATE DANCER — Sony Video Software</td>
<td></td>
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<tr>
<td>4.</td>
<td>DANCE ON FIRE — MCA Dist. Corp.</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>ALL NIGHT LONG — MusicVision</td>
<td></td>
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<tr>
<td>6.</td>
<td>PRINCE &amp; THE REVOLUTION LIVE — Warner Music Video</td>
<td></td>
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<tr>
<td>7.</td>
<td>WE ARE THE WORLD — THE VIDEO EVENT — MusicVision</td>
<td></td>
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<tr>
<td>9.</td>
<td>ANIMALIZE LIVE UNCENSORED — MusicVision</td>
<td></td>
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<tr>
<td>10.</td>
<td>SING BLUE SILVER — Sony/EMI/HBO Home Video</td>
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**1986**

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<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Distributor</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>THE VIRGIN TOUR — MADONNA LIVE — Warner Music Video</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>MOTOWN 25: YESTERDAY, TODAY, FOREVER — MGM/UA Home Video</td>
<td></td>
</tr>
<tr>
<td>3.</td>
<td>NO JACKET REQUIRED — Atlantic Video</td>
<td></td>
</tr>
<tr>
<td>4.</td>
<td>THE #1 VIDEO HITS — MusicVision</td>
<td></td>
</tr>
<tr>
<td>5.</td>
<td>JOHN LENNON LIVE IN NEW YORK — Sony Video Software</td>
<td></td>
</tr>
<tr>
<td>6.</td>
<td>THE BEATLES LIVE READY STEADY GO! — Sony Video Software</td>
<td></td>
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<tr>
<td>7.</td>
<td>WHAM! THE VIDEO — CBS/Fox Video</td>
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<tr>
<td>8.</td>
<td>PRINCE &amp; THE REVOLUTION LIVE — Warner Music Video</td>
<td></td>
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<tr>
<td>9.</td>
<td>I CAN'T WAIT — MusicVision</td>
<td></td>
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<tr>
<td>10.</td>
<td>DICK CLARK'S BEST OF BANDSTAND — Vestron Music Video</td>
<td></td>
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</table>

**1987**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>BON JOVI — DREAMGATE — Sony Video Software</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>JANET JACKSON CONTROL — THE VIDEOS — A&amp;M Video</td>
<td></td>
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<tr>
<td>3.</td>
<td>MOTLEY CRUE UNCENSORED — Elektra Entertainment</td>
<td></td>
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<tr>
<td>4.</td>
<td>LIVE WITHOUT A NET — Warner Reprise Video</td>
<td></td>
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<tr>
<td>5.</td>
<td>WHITNEY HOUSTON — THE #1 VIDEO HITS — MusicVision</td>
<td></td>
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<tr>
<td>6.</td>
<td>EVERY BREATH YOU TAKE — THE VIDEOS — A&amp;M Video</td>
<td></td>
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<tr>
<td>7.</td>
<td>U2 LIVE AT RED ROCKS — MusicVision</td>
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<td>8.</td>
<td>R.E.M. SUCCESSION — A&amp;M Video</td>
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<tr>
<td>9.</td>
<td>KISS EXPERIENCE — PolyGram Video</td>
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<tr>
<td>10.</td>
<td>DAVID LEE ROTH — Warner Reprise Video</td>
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</tbody>
</table>

**1988**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Manufacturer</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>19.98 HOME VID CLIFF 'EM ALL (METALLICA) — Elektra Entertainment</td>
<td></td>
</tr>
<tr>
<td>2.</td>
<td>SLIPPERY WHEN WET — PolyGram Video</td>
<td></td>
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<tr>
<td>3.</td>
<td>AEROSMITH'S VIDEO SCRAPPBOOK — CBS/Fox Music Video</td>
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<tr>
<td>4.</td>
<td>STING: THE VIDEOS PART 1 — Elektra Entertainment</td>
<td></td>
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<tr>
<td>5.</td>
<td>ONE NIGHT OF RAPTURE — Elektra Entertainment</td>
<td></td>
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<tr>
<td>6.</td>
<td>CV — PolyGram Video</td>
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<tr>
<td>7.</td>
<td>SO FAR — West Home Video</td>
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<tr>
<td>8.</td>
<td>WHITESNAKE: THE TRILOGY — Geffen Home Video</td>
<td></td>
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<tr>
<td>9.</td>
<td>KICK — THE VIDEO FLICK — Atlantic Video</td>
<td></td>
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<tr>
<td>10.</td>
<td>THE CURE IN ORANGE — Elektra Entertainment</td>
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</tbody>
</table>

#### Top Music Videocassettes

**1989**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Artist/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>19.98 HOME VID CLIFF 'EM ALL (METALLICA) — Elektra Entertainment</td>
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<tr>
<td>2.</td>
<td>DEF LEPPARD: HISTORIA — PolyGram Music Video</td>
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<td>3.</td>
<td>MOONWALKER — CBS Music Video Enterprises</td>
<td></td>
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<td>4.</td>
<td>FAITH — CBS Music Video Enterprises</td>
<td></td>
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<tr>
<td>6.</td>
<td>A SHOW OF HANDS — PolyGram Music Video</td>
<td></td>
</tr>
<tr>
<td>7.</td>
<td>MADONNA Ciao ITALIA: LIVE FROM ITALY — Warner Reprise Video</td>
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<tr>
<td>8.</td>
<td>DELOREAN SOUND OF THUNDER — CBS Music Video Enterprises</td>
<td></td>
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<td>9.</td>
<td>GDVVID/FEESHIN' N.Y.V. — Island Visual Arts</td>
<td></td>
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<tr>
<td>10.</td>
<td>MICHAEL JACKSON: THE LEGEND CONTINUES — Vestron Music Video</td>
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<td></td>
<td>11.</td>
<td>OUT OF THE BLUE — Atlantic Video</td>
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<tr>
<td></td>
<td>12.</td>
<td>ROY ORBISON AND FRIENDS — HBO Video</td>
</tr>
<tr>
<td></td>
<td>13.</td>
<td>LIVE IN CONCERT — THE 'OUT OF THE BLUE' TOUR — Atlantic Video</td>
</tr>
<tr>
<td></td>
<td>14.</td>
<td>METALLICA: 2 OF ONE — Elektra Entertainment</td>
</tr>
<tr>
<td></td>
<td>15.</td>
<td>SLIPPERY WHEN WET — PolyGram Video</td>
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<tr>
<td></td>
<td>16.</td>
<td>AEROSMITH'S '87 X 15 — Geffen Home Video</td>
</tr>
<tr>
<td></td>
<td>17.</td>
<td>12 WASTED YEARS — MPI Home Entertainment</td>
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<tr>
<td></td>
<td>18.</td>
<td>HANGIN' TOUGH — CBS Music Video Enterprises</td>
</tr>
<tr>
<td></td>
<td>19.</td>
<td>NEIL DIAMOND'S GREATEST HITS — CBS Music Video Enterprises</td>
</tr>
<tr>
<td></td>
<td>20.</td>
<td>PUBLIC ENEMY: KILL THE POWER — CBS Music Video Enterprises</td>
</tr>
</tbody>
</table>
Putting Stars In Your Eyes!

World Class Artists through the first World Class Network

Just Watch Us In The Nineties!
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 showcased 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."


"Back To The Future" from MCA led the way in 1986, followed by Paramount's "Beverly Hills Cop II," RCA/Columbia's "Ghostbusters," CBS/Fox Video's "Return Of The Jedi," CBS/Fox Video's "Cocoon," Paramount's "Wit-

**Top Videodisks**

**1985**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Distributor</th>
</tr>
</thead>
<tbody>
<tr>
<td>1.</td>
<td>THE EMPIRE STRIKES BACK</td>
<td>CBS/Fox Video</td>
</tr>
<tr>
<td>2.</td>
<td>ROMANCING THE STONE</td>
<td>CBS/Fox Video</td>
</tr>
<tr>
<td>3.</td>
<td>PURPLE RAIN</td>
<td>Warner Home Video</td>
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<tr>
<td>4.</td>
<td>THE KARATE KID</td>
<td>RCA/Columbia Pictures Home Video</td>
</tr>
<tr>
<td>5.</td>
<td>POLICE ACADEMY</td>
<td>Warner Home Video</td>
</tr>
<tr>
<td>6.</td>
<td>SPLASH</td>
<td>Touchstone Home Video</td>
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<tr>
<td>7.</td>
<td>GONE WITH THE WIND</td>
<td>MGM/UA Home Video</td>
</tr>
<tr>
<td>8.</td>
<td>STAR TREK III — THE SEARCH FOR SPock</td>
<td>Paramount Home Video</td>
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<tr>
<td>9.</td>
<td>GREYSTONE — THE LEGEND OF TARZAN</td>
<td>Warner Home Video</td>
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<tr>
<td>10.</td>
<td>THE NEVER ENDING STORY</td>
<td>Warner Home Video</td>
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**1986**

<table>
<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Distributor</th>
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<tbody>
<tr>
<td>1.</td>
<td>BACK TO THE FUTURE</td>
<td>MCA Dist. Corp.</td>
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<tr>
<td>2.</td>
<td>BEVERLY HILLS COP</td>
<td>Paramount Home Video</td>
</tr>
<tr>
<td>3.</td>
<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
<td>Paramount Home Video</td>
</tr>
<tr>
<td>4.</td>
<td>ALIENS</td>
<td>CBS/Fox Home Video</td>
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<tr>
<td>5.</td>
<td>RETURN OF THE JEDI</td>
<td>CBS/Fox Video</td>
</tr>
<tr>
<td>6.</td>
<td>COCOON</td>
<td>CBS/Fox Video</td>
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<tr>
<td>7.</td>
<td>SILVERADO</td>
<td>RCA/Columbia Pictures Home Video</td>
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<td>9.</td>
<td>THE KILLING FIELDS</td>
<td>Warner Home Video</td>
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<tr>
<td>10.</td>
<td>MURPHY'S ROMANCE</td>
<td>RCA/Columbia Pictures Home Video</td>
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**1987**

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<th>Pos.</th>
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<tr>
<td>1.</td>
<td>TOP GUN</td>
<td>Paramount Home Video</td>
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<tr>
<td>2.</td>
<td>OUT OF AFRICA</td>
<td>MCA Home Video</td>
</tr>
<tr>
<td>3.</td>
<td>INDIANA JONES AND THE TEMPLE OF DOOM</td>
<td>Paramount Home Video</td>
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<td>4.</td>
<td>ALIENS</td>
<td>CBS/Fox Home Video</td>
</tr>
<tr>
<td>5.</td>
<td>BACK TO THE FUTURE</td>
<td>MCA Home Video</td>
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<tr>
<td>6.</td>
<td>CHOCOLATE DUNDEE</td>
<td>Paramount Home Video</td>
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<tr>
<td>7.</td>
<td>FERRIS BUELLERS DAY OFF</td>
<td>Paramount Home Video</td>
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<td>8.</td>
<td>THE KARATE KID PART II</td>
<td>RCA/Columbia Pictures Home Video</td>
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<tr>
<td>9.</td>
<td>SLEEPING BEAUTY</td>
<td>Walt Disney Home Video</td>
</tr>
<tr>
<td>10.</td>
<td>STAND BY ME</td>
<td>RCA/Columbia Pictures Home Video</td>
</tr>
</tbody>
</table>

**1988**

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<thead>
<tr>
<th>Pos.</th>
<th>TITLE</th>
<th>Manufacturer</th>
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</thead>
<tbody>
<tr>
<td>1.</td>
<td>DIRTY DANCING</td>
<td>Vestron Video</td>
</tr>
<tr>
<td>2.</td>
<td>ROBOCOP</td>
<td>Orion Home Video</td>
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<tr>
<td>3.</td>
<td>LETHAL WEAPON</td>
<td>Warner Home Video</td>
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<tr>
<td>4.</td>
<td>PLATON</td>
<td>HBO Video</td>
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<tr>
<td>5.</td>
<td>STAR TREK IV — THE VOYAGE HOME</td>
<td>Paramount Home Video</td>
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<td>6.</td>
<td>THE UNTOUCHABLES</td>
<td>Paramount Home Video</td>
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<td>7.</td>
<td>BEVERLY HILLS COP III</td>
<td>Paramount Home Video</td>
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<td>8.</td>
<td>THE PRINCESS BRIDE</td>
<td>Image Entertainment</td>
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<td>9.</td>
<td>LADY AND THE TRAMP</td>
<td>Walt Disney Home Video</td>
</tr>
<tr>
<td>10.</td>
<td>PREDATOR</td>
<td>CBS/Fox Video</td>
</tr>
</tbody>
</table>

**1989**

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<td>EMPIRE OF THE SUN</td>
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Now you can give your Country Music fans the entertainment they've been looking for with these unique, one-of-a-kind videos that any collector will be proud to own.

Your customers will have a front row seat as they listen to these legendary artists perform their classic hits. And there's more than music with behind-the-scenes looks at these all-star performers and the people around them.

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or write: Cabin Fever Entertainment, P.O. Box 2650, Greenwich, CT 06836-2650

COMING 1st QUARTER—"The Making of 'Will the Circle Be Unbroken Volume II’"

A Video Documenting The Country Music Association's ALBUM OF THE YEAR.

Call your Distributor or Cabin Fever Entertainment for details.
Billboard's Top Health & Fitness Videocassette chart began in 1987, but it was Jane Fonda who gave this category its real start when her "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" at No. 5, and 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."
Five years of sell-through experience; five years of solid growth. Now VIDEO TREASURES moves forward to a new year, a new decade, a new line up of blockbuster titles with proven stars ...Mel Gibson, Michael Caine, Paul Newman, Danny Aiello, Don Johnson, Nick Nolte, Telly Savalas, Mia Farrow, Cloris Leachman and many others.

And they’re still happening at an under $10 retail.
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 "Boo 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 Stephen's How To Golf," Star Video's "Golf Lessons From San Sneed," 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 begin 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 No. 2, "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."
Start off with Playboy's all new longer format Video Centerfold Double Header, featuring two sizzling Playmates, each in her own full length Video Centerfold. Plus a peak at Russia's hottest nude videos.

$29.99 suggested retail price

Then, get on the playing field with sixteen gorgeous Playmates in our all new special Playmates at Play. Sixty minutes of wall to wall beauties that will make your wildest sporting and play time fantasies come true.

$29.99 suggested retail price

A trip to your choice of the Super Bowl, the World Series, the NBA playoffs, the Masters or even Hef and Kimberley's New Year's Eve party with Playboy's double play sweepstakes. See the Video Centerfold Double Header and Playmates at Play packages for details.

...AND WIN!
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.


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.”


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.

**Top Hobbies & Crafts Videocassettes 1987**

**Top Self-Improvement Videocassettes 1989**
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... alternating home video that's knocking them out again. Low cost, high quality, special interest video productions... Here is a partial list of new video 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"
2. "Time Management"
3. "Tennis Volume I And Volume II"
4. "Win And Win Again, Volume I And Volume II"
5. "Nashville Beat. The Movie"
8. "Farquharson Trilogy"
9. "Dan_quiste. Just Kidding"
10. "How To Be A Great Grandparent"
11. "Clipping Coupons For Fun and Profit"
12. "Mustang: An American Legend"
35th Silver Anniversary Collectors Edition

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The Best Quality.
All At The Sweetest Price Ever.

Coming February 1

$24.95

A Paramount Communications Company.
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.

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.

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.

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 Sarrel, 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.

FORWARD TO THE FUTURE. Actor Michael J. Fox greets VSDA president Arthur Morowitz at the 1987 VSDA convention in Las Vegas.
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 hi-fi 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.
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 RCA film titles from Universal Pictures and other sources into the VHD disk camp.

"Video Software Distribution"—The Samuel Goldwyn Co. becomes the first independent film company with its own home video label via formation of Samuel Goldwyn Home Entertainment.

"IA Film Library To VHD"—VHD Programs, Inc., the program supplier for the VHD videodisk system, has licensed the United Artists film library.

"Video: Video Reflecting At Chicago CES"—Summer CES shows today's 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 are not, according to 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 Quarter Earnings Drop; Videoblink 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.

"Video Unit Set 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"—Parallelizing Warner Home Video's new domestic all-rental video dealer program, WEA International is moving to rent 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.K. 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 video-cassettes rented under its new plan.

"Publishing, Vids Not A Fit on Rental Options Open"—Publishers, concerned over the galloping trend toward videocassette rental, are already taking steps to insert contractual covenants license restrictions to home video users.

"Anti-Rental Petitions Are Texas Vid Dealers' Play"—The initial confusion and anger may have died down, but many Texas merchants still have Gripes about Warner Home Video's rental-only plan.

"Queen's 'Pix Flx' Hits Rent Nix"—Queen is launching its latest attack on the global marketplace with a three-pronged video campaign dubbing "Greatest Hits, Pix And Flx." The "Pix" video majors avoid Warner Rental-Only Plan." Warner Home Video may find itself the one supplier with a rent-only plan, if talks with other suppliers are any indication.

"Queen Pulls Out From Warner Vid Rental Plan"—"Queen's Greatest Flx" 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 through out the entertainment industry 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.

"Supreme 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 rental 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 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 video videocassette software made impressive gains at the recently concluded CES.

"February 1982"—"$5 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 original software.

"MGM Sets Sights On Home Vid Game Potential"—Video games are taking conventional videotape programming as a top priority in NARM's growing involvement in the home video field.


"King Karol To Handle Videotape"—King Karol, the four unit Manhattan chain, will end its holdout as a prerecorded and blank home videotape dealer.

"Filmmaker's Added Fee: AFTRA Directors Approve Precedent-Setting Pact"—Actors whose voices are converted from records to videotapes 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 videotek technology to the home video marketplace continue to find their efforts spinning at slow speeds.

"March 1982"—"Video Groups Split Over Roads To Common Goal"—The rift between the VHS and the VSRA grows ever wider, in spite of attempts to join the gap.

"Pirated Vidtapes Seized; 10 Film Firms File Suit"—U.S. Marshals seized pirated copies of feature films on videotapes 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."

"CBS's Betamax: A Workout"—The home video market gets its first original program showcasing a major box-office star via a forthcoming 90-minute videotape and CES videodisk featuring CBS. APRIL 1982

"New MGM Vid Home Vid Marias"—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, VHS Duo Seeks Strong Retailer Response"—Having gotten its act together, the VSRA 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-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 thrill Opens Shop"—Convenience Video Corp., formed here to rack video software in high-traffic locations for rental only, makes its first installation this week.

"ABC Video, Cox Plan Joint Cable Venture"—ABC Video Enterprises and Cox Communications, two of the largest independent Pay TV, have formed a joint venture to examine and develop entertainment and informational programming.

"Sony To Boost Its Beta Format: Will Distribute Prerecorded Rental Tapes"

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"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 Vidtape Case"—After postponing judicial action for the second time (July), the U.S. Supreme Court is expected to decide this week whether to review FCC's "Vid Tape" ruling.

"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 when baby home video software suppliers are stepping up their attempts to reach it.


"Betamax Markup Off Again"—The Senate Judiciary Committee for the third straight week was once again unable to get a quorum necessary to hold markup meetings on the "Betamax Bill."
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JVC is the owner of the VHS Logo Trademark

A Symbol of Quality Throughout The World

IF YOU WANT QUALITY, DON'T SETTLE FOR LESS THAN THE BEST...

The best is a cassette with the VHS Logo Trademark on the package, and has been manufactured under license from JVC. A licensed cassette represents the highest standards of quality and meets the requirements of JVC, creator and developer of the VHS Video System.

REDUCE CONSUMER COMPLAINTS.

by renting or selling cassettes with the VHS Logo Trademark on the package and cassette.

Anyone selling or manufacturing cassettes bearing the VHS Logo Trademark without the authorization of JVC is in violation of law and may be liable to JVC for such violations.

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“First Such Action: Studies 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.

Home Theater 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 finally relinquishing control of their 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.

“Studies Move On Vid Dealers”—Twelve major movie producers and their home video divisions bought a copyright infringement lawsuit 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 Raffini.

“IPTV: 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 against 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 can no longer assume that prerecorded video do more rental business than sales, but emphasis the latter more than do their video specialty counterparts.

“Video Single’s 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 Program Inc. and VHD Disc Manufacturing Co. has been terminated.

“Record Retailers Cautious In Testing Video Waters”—Record retailers say they’ve abandoned their generally cautious approach to home video when sales substantially surpassed rental.

“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 franchises and chain affiliates initiate new chains, many in cities of 25,000 or less.

“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 been adopted by a host of home video companies now using the price as a marketing tool.

“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 ‘O-Wifer’ 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 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 Distribrs 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 against abolition of 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 videocassette 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, beginning next week at the Summer CES.

“Calif. Chains Add Video Rentals: Record Factory, Licorice Pizza, Music Plus Get Active”—The California’s largest record/tape/chains are swiftly and aggressively moving into video rental, long considered anathema to record stores.

“Chi Contf: 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.

“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-commercial, non-theatrical programming.

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.

“Lilcorice Pizza: Video In All Stores Soon”—The Lilcorice Pizza chain here expects to spread video merchandise into all 34 of its area units by year’s end, completing a gradual but systematic field test that began more than a year ago.

“New Nielsen Service Profiles Video Stores”—The 60-year-old A.C. Nielsen research company launched its new Nielsen Video Service (NVS) during the recent Video Software Dealers Association (VSDA) convention in Anaheim.

“VSDA Seeks Accord At Meeting”—Paramount Home Video’s “Flashdance” is poised to become the best-selling home video program to date for $39.95.

“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.

“Retailers, Franchisers 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 $3 million.

“Michael Jackson Video Sale” —Vestron Video plans a pre-Christmas release of an all-format video presentation of “Michael Jackson: The 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 now argue that video piracy capital of the U.S. Su-

jaminson, which is budgeted at a whopping $3 million.

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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. Each month *Rolling Stone* and *US* readers rent more than 21 million video cassette tapes for their home entertainment.

We are offering a special joint discount to the Entertainment Industry. The policy is simple: 25% off for the same ad in both magazines.

Source: 1989 MRI, 1989 TRU
DECADE IN QUOTES (Continued from page V.12)

DAVID PIERCE, RCA/Columbia Pictures Home Video

"It's a tremendously 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 a proposed movie 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 take 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 that. Home video has opened up a lot of avenues for writing and performing.

CALLAN PINCKNEY, "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 surprised at how well the video did. And I had been doing this for 12 years before the book came out. The video presents a picture just the way I did."

LOUIS FEOLA, MCA Home Video

"I don't know what the home video retail revenue was in 1980-somewhere between $100 million and $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 either cannot remember life without a VCR. If you look at the titles which have sold well in self-through, it's generally family entertainment. Ten years from now to the two-year-olds who viewed videos as gifts and watched things when they wanted will be in the 12 to 20 range. For them, buying cas- settes 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 re- ports 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 it away a year 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 with Coca-Cola that was a long time in the making. When we finally got the time to work on 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 just for movies, but with 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
QUALITY VIDEO FROM JCI

JCI CINEMA PRESENTS

Action-Packed Highlights From Hockey, Boxing, Basketball, Auto Racing, Hunting and Fishing.

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Critically Acclaimed Films.

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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

- Multi-dimensional countercard available for prominent point-of-purchase display.
- Supported by over $9 million in theatrical promotions.
- Plastic bags available to further showcase every rental of “The Package.” Contact your distributor.

GENE HACKMAN

THE PACKAGE

A BEVERLY J. CAMHE / TOBIE HAGGERTY Production / AN ANDREW DAVIS Film / GENE HACKMAN / JOANNA CASSIDY / TOMMY LEE JONES
THE PACKAGE / JOHN HEARD / DENNIS FRANZ / RENI SANTONI / Music by JAMES NEWTON HOWARD / Directed by ANDREW DAVIS

ORDER CUT OFF DATE: FEBRUARY 6 STREET DATE: FEBRUARY 22

1980-1990 THE VIDEO DECADE

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 1975 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 Fiedle, 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 MAL/TIN
“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 nuts. 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 want?

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-
the most explosive conspiracy in history.

vacy 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 reevaluated. 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.
DECADE IN HEADLINES

(Continued from page V42)

are among key trends forecast for home video marketing of motion picture titles.

“Video Firms Eye TV Series, Specials”—The home video market is seeking new revenue streams from selling vintage television shows and cable/pay features and specials under keener scrutiny from major home video manufacturers.

“Video Catalog Squeeze Cited: Manufacturers, Distribbs Trade Sales”—Major video distributors are slashing home video marketing efforts are being hampered by a serious shortage of catalog product.

“Excitement 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 Channe Space”—More U.S. record companies have entered the home video market, taking advantage of the growing number of video cassette recorders in homes.

“Vid Terms Of Endearment”—The home video industry stepped up its attention to woo music retailers to higher levels of involvement than ever before at this year's NARM convention.

“Ced V-48 Shuts Down Its Carrollton, Ga., CED Unit”—Ced V-48 has shut down its Carrollton, Ga., CED video disk 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 rack-jocking program price, risking the wrath of traditional distributors by offering a permanent 7% discount on selected non-theatrical product.

“Vidasin: The Fastest-Growing Video Product”—The home video market is growing at a faster rate than any other consumer electronics product.
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 Gimbrel 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 Complete Beatles” at $39.95 while FHE released “Strawberry Shortcake” at $29.95. Believe it or not, these were considered self-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 self-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. And a few 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.

BILLY GALLAGHER, KVC Home Video

In the early ’80s ... I was searching for some new “charts” to conquer (Continued from page V-50)
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-stop 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-

(Continued from page V-49)
Our first Action Collection was our most successful self-through promotion of 1989. The incredible response demanded action.

$19.98 EACH

DIE HARD (1656)  
PREDATOR (1515)  
THE LIVING DAYLIGHTS (5277)  
OFF LIMITS (6657)  
COMMANDO (1484)  
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IRON EAGLE (5160)  
TARGET (7087)  
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

VERSE: 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 mouse 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 hEADlíNES

(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.

"Advantage Video Marketing 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, the U.K.

"Writers Guild Strike Focus: Video Royalties In Dispute"—Royalty payments from the sale of prerecorded videocassettes and 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 videocassette.

"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 Valenti's Commercial 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 50%.

"Times Are Tough For More Modest Video Distributors"—Smaller home video distributors, heavily buffeted by changes in the rapidly growing home video marketplace, face now 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 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 tapping, 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's Video Due In June"—RCA/Columbia Pictures Home Video 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 EM/HiBO Home Video's "The Terminator" has been sharply increased, with shortages at the store level cropping up in virtually every market in the U.S.

"Sony Releasing First Viddisk"—Sony is entering the videodisk 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 distributors will have begun limited production of prerecorded 8mm videocassettes, with Sony Corp. of America and Eastman Kodak providing financial as well as product support.

"Wholesale: 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 licensing to proposals that include proposal to limit daily rates, a 5% Oregon surcharge, a California cap on late charges, and a rental card licensing system sought in Maryland.

"Disney Previews Home Video Plans Just Before "Terminator""—"Poncho"—"Poncho" the "Wait, Wait, Wait" classic will make its videocassette debut this July.

"Video SDSA Committee Approves Video Bar Code Standard"—The sales industry standardizing 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 self-selling 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 Readeys 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 and related equipment 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's 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's 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.

"August 1985"—"Video T Itles 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.

"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 Re-leases, 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 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 platters, and Duran Duran hitting platinum.

"CBS/Fox Duplication Called Holiday Boon: Company's Move Seen Relieving Vid Production Crunch"—CBS/Fox Video'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.

"November 1985"—"Federated Mounts Video Vid Campaign: Chain Offers Free Delivery Of 'Beverly Hills Cop'"—In a novel home video self-serve-through-the-mail, the giant West Coast Federated Group chain is telling customers here it will guarantee free home delivery of "Beverly Hills Cop" on Oct. 30, and scheduled its second "25 for 25" promotional campaign, which will debut on the same date.

"October 1985"—"Queen's "Video Pressures X-Rated Video Pressures"—Sony Releasing First "Video Software Dealers: Proposed Local Laws Seen As Financially Threatening"—Home Video Backorders Build; Consumer Demand For Hot Titles Outpacing Supply"—Records for this season's top feature films come in at a far faster pace than projected by manufacturers, distributors and retailers.

"New Laser Viddisk Jukebox: Machine Has 1,000-Title Capacity"—Viddisk Networks Inc. last month announced the release of a 1,000-song, compact-disc, laserdisk video jukebox capable of storing 60 hours of continuous programming, has begun assembly of actual production models.

"Video Certified Down pirate copies of "We Are The World" have broken the $20 million barrier, with RCA/Columbia Pictures Home Video's $7.95 "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 Distriab Clash Sharpened"—The most sale-oriented fourth quarter in home video's history has greatly increased the conflict concerning direct distribution between distributors and suppliers.

"Study Cites Video Growth"—The growth of video stores has grown by 70% in the number of consumer electronic stores, while a five-year growth pattern for record stores appears to be slowing.

"Sony Video Releaes Lennon Release: Capitol Album Will Tally With his "1985"—With the fifth anniversary of John Lennon's assassination has come two new major video releases.

"Video 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.

"VE 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 and a departure from the past practice of video manufacturers.

"Kvid 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 self-serve-through, with retailers and distributors reporting that sales doubled for most stores and tripled for many.

"Video Promotions 'Modest' Film Division"—Vestron Inc. has decided to concentrate on its videocassette duplication and distribution services to develop its own feature film division.

"February 1986"—"Mop & Pop Shops Hang Tough"—Despite increasing competition..."
QUOTES
(Continued from page V-51)

To facilitate matters, we used my Isleworth 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 if the Club as an indoor studio, in which the production crew constructed a black-drape-enclosed aerial tee stop a huge sheet of plexiglass for some unique, slow-motion swing shots, the brainchild of Terry Jastrow, 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 the elevated studio in the Isleworth ballroom, where I hit the last of the golf shots, thankfully without wounding anybody with flying balata.

"EG CHILDS, Nelson Entertainment"

The "Watchman," CD player, personal computer, video game, and the V-51 all became popular with consumers in the 1980s. One thing all three innovations have in common is that their popularity slowed down, with consumers tiring of the novelty and returning to traditional entertainment and productivity. This trend is one of the reasons why viewership levels of network television (i.e. "3BS, NBC, ABC") have declined since the 1980s. As we see today, mass entertainment may be(Uria 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 area of "delivery systems," or "convergence" choices they have—free VCR, pay TV, pay-per-view, Beta/VHS/3mm videocassette, videodisk, CD-I, 3D Graphics, DVT, and video game/personal computing software on ards, cartriges, cassettes, floppy disks, CD-ROM, optical disks, magnetic 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 was slow, 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 "armagedonian 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 "slewed record sales. Then, in 1988, we pioneered the concept of supporting major rental titles with television promotion."
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 (FHE) has flapped a flurry of significant home video indepen- dent to crack the $10-suggested-list-price barrier with popu- lar children's category titles.

"Company Will Draw On Network's 'Vast' Video Library: ABC Test Show Is on 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 market-

"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 a handful of programmers.

"Blay, Plan ketplace. "For New 'CBS Entertainment Nonvid'—Nonvideo has warrants decision Tuesday 8mm: "CBS

"VSDA: Warning to Home Video Inde-

"Black Videotape Prices Seen Rising: Panel Stresses Sales Of Higher Grades"—The price of black videotape is likely to rise moderately through year's end, a panel of sales representa-

"Blay Plans Embassy Buy"—Home video pioneer Andre Blay, chairman 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 the major companies has triggered a flurry of promotions by CBS/Fox Video warnings to retailers pulling product.

"Closed Captioning: The Consumer Level"—The consumer level is a "hot topic" at the recent 1986 RIAA convention.

"VSDA: Warning to Home Video Inde-

"Video Sticker On Hold In Canada: Paramount Protest Of Provincial Rules Pays Off"—Paramount Home Video has re-

"VSDA: Warning to Home Video Inde-

"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 sign for the new format.

APRIL 1986

"Dealers: We're Swamped By Vid Sell-Through Pro-

"Dealers: We're Swamped By Vid Sell-Through Pro-

"Sony Drops 34 Music Videos To $9.95: Bowie, Duran Duran In VHS M.G. Class"—Music video product has broken the $10 barrier, with Sony Video Software Co. re-pricing 34 titles in its catalog to $9.95.

"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 Popingo: Franchisor Lands 'Ma-

"National Video Goes For Popingo: Franchisor Lands 'Ma-

"Hanes Stretches Karsets' Horizon: Distrib Aims At 35,000 Norvid Outlets"—The company that gave us L'eggs is stepping into the videocassette business.

"Post-Release Video Support Sought: Dealers, Distribs Ask For New Approach"—Home video manufacturers should after the initial marketing push, according to a handout of about 150 dealers received at the recent NCB Entertainment convention.

"VSDA: Warning to Home Video Inde-

"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.

"VSDA: Warning to Home Video Inde-

"VSDA: Warning to Home Video Inde-

"Dealers: Pay-Per-View Cuts Vid Biz: Retailers Voice 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 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 independent manufacturers vulnerable.

"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 effect on the adult video franchisors, manufacturers and distributors, who see steady growth in spite of increasing political and legal pres-

"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.

"VSDA: Warning to Home Video Inde-

"Prerecorded Video Sales Up 7%—Survey: Fewer Adult Product Outlets"—A 7.1% increase in prerecorded video sales volume last year was reported to the VSDA.

"VSDA: Warning to Home Video Inde-

"July Video Certifications Up: Awards Increase In All Cate-

"Six Labels Make Deals: Laserdisc Sets Vid Albums"—La-

"VSDA: Warning to Home Video Inde-

"Dealers: Pay-Per-View Cuts Vid Biz: Retailers Voice 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 at the same time their cassette counterparts were released.
advertising and were rewarded by sales increases of up to 20%.

We believed that Paramount's marketing successes are a direct result of our 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 market-driven. There is no pride of authorship here—the best idea wins.

JEROME BOWIE, JCI Video

The home video industry is taking on 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 arved 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 ten years ago.

Changes in hardware will be significant...2-3-4 years from now HDTV will be a reality—or close to it. Unlike sows, when the quality of the medium is inferior to VHS, it will reverse to a superior position (television itself hotter 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 profits...and will be offering fewer packages than are offered today. This opens up for mid-size and smaller companies the opportunity to get their product into the theatrical area. They'll be making the $3-$4 films—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" market of home video, pay television, and hotel-motel pay-per-view. In the 1950s, 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 35 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 entertainment 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)
1980-1990

**DECADE IN HEADLINES**
(Continued from page V-54)

graming. 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 self-service market, many video retailers are banding together into buying groups to de-

"Labor Day Works For Video: Weekend Rentals, Sales Rise"—Video retailers across the country report that rentals boomed and self-sale showed significant gains during the holiday weekend.

"Senate To Study Ways To Prevent Duping Of Prerecorded Vitudapes"—Sen. Strom Thurmond, R-S.C., chairman of the Senate Judiciary Committee, will hold a hearing Sept. 23 to in-

"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-Code 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 Illegl Vid Copying: VSDA Ech-

"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.

"Safety Plans New Vid Rental Machines: Grocery Chain Pacts For 'User-Friendly' Equipment"—Safeway Stores Inc., planning to have its own video rental machines in its stores by 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 pre-

"VSDA Is Thriving With 35 Chapters: Growth Contradicts Talk Of Shake-Out"—If there is a shake-out of independent home video retailers this fall, start setting up a branch of 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 pro-

"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 court battle over the franchise rights to the Walt Disney empire.

"CBS/Fox Readies BBC VIs 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 with re-

"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

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: Caustic 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 Keys To Billboard Contay: 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 300%"—The video duplicator business has experienced a 300% increase in sales in the past year, according to the National Video Duplicators Association.

"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 duplica-

"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.

"Safety Plans New Vid Rental Machines: Grocery Chain Pacts For 'User-Friendly' Equipment"—Safeway Stores Inc., planning to have its own video rental machines in its stores by

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 Vid-

"MG/M-UA Joins SALESE Corner With Software Release"—MG/M-UA Home Entertainment has joined the 8mm prerec-

"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 has had the 1.9 million-unit mark, positioning the action-adventure movie as the best-selling cassette of all time.

"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-Lorimer Exec Team Resigns: Trio Under Conflict-Of-

"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-Lorimer Exec Team Resigns: Trio Under Conflict-Of-

"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: Debut At No. 1 On Video Sales Chart"—Paramount Home Video's "Top Gun" soared to high-flying numbers during its first week on the mar-

"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.

"Toasters Design 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 2,500 stores in seven states.

"Vestron, Hemdale In 'Pitfall' Battle"—A dispute over the home video rights to the Academy Award-winning epic "Pit-

"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-

"DVD Takeover At Retail: Debut 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.

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PAUL CULBERG, RCA/Columbia Pictures Home Video

Has it been 10 years? Is it trite to reiterate how time flies when you're 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 and 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)
DECADE IN HEADLINES
(Continued from page V-58)

1980

1981

1982

1983

1984

1985

1986

1987

1988

1989

1990

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BILLBOARD JANUARY 6, 1990

has moved to acquire Vista Home Video. "Platoon" Meat Talks Set Truce: Vestron Poised To Ship Disparities With Home Video: Vestron Video has won its fight for the home video rights to "Platoon." "Vestron Entertainment Lays Off 20 Staffers"—Mounting fi-
nancial woes, fueled by a lack of hit titles this year, have forced the layoff of 20 employees at Vestron Entertainment.

"Platoon" Deal Gets Shot Down"—The video release of "Platoon" has again been shot down. In a last-minute turn-
around, Vestron Video and Hemdale Films' talks broke off.

"Colorful Home Vid Co. From Turner? RCA 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 be-
tween Vestron and Nestle Food Corp., a 30-second commercial for Nestle’s Alpen 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 wake of a lawsuit filed by "Hoosiers" home video stalemate, a U.S. district court judge 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 banning 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 Popular Image: 300 Titles To Be Released In 88"—Image Entertainment’s ability to secure exclusive videodisk agreements with seven important suppliers promises to re-
shape 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 a time that many predict will be the biggest rental period ever has appar-
tently 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 Buddies campaign is the most wide-ran-
ging strategy by a manufacturer to fight retailers’ insufficient pur-
chase of A titles.


"S-VHS Tapes At Bow Retail: Dealers Get Special-Interest Vids"—The first prerecorded Super-VHS programming is avail-
able to consumers.

"Audiophonics 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 Social Gesture"— home video releases of "Platoon" during a time that 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 Wins Home Vid Probe: Stuart Karl’s Returns Policy Questioned"—Lorimar-Telesigns 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"—Param-
amount 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 financial woes, fueled by a lack of hit titles this year, have forced the layoff of 20 employees at Vestron Entertainment.

"Platoon’ Deal Gets Shot Down"—The video release of "Platoon" has again been shot down. In a last-minute turn-
around, Vestron Video and Hemdale Films’ talks broke off.

"Colorful Home Vid Co. From Turner? RCA 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.

JULY 1988

"Noel Gimbel Exits Lorimar Video As Warner Takeover Looms"—As Warner Communications’ bid to acquire Lorimar-
TELEVISIONS moves closer to finalization, Lorimar Home Video offi-
cials are hoping to keep the video arm intact as an alterna-
tive 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 $5 Ball With 'Cinderella’ Vid"—War 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 video-
cassette.

"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 Boost 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 Video account.

AUGUST 1988

"Vid Franchises Seek To Block Web Mergers"—In two sep-
ate actions, angry Major Video and National Video Inc. fran-
chises are moving to stymie the much-publicized mergers of their video-owners with blockbuster Entertainment and West Coast Video, respectively.

"Nelsen To Test Home Video Ratings With Top Suppliers"—Nelsen 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 Na-
tional 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 Downsize Of Vid Distrib Cutbacks"—Al-
though most have yet to feel the pinch, retailers are increasingly concerned about the ongoing distributor cutbacks at several large home video distributors.

"RCA/Columbia Home Video Redraws Distributor Lines"—
RCA/Columbia Pictures Home Video has carved up its distri-ution among 10 authorized wholesalers, each of which will have specific territories.

SEPTEMBER 1988

"Confab View: Everyone is Great, But . . . "—The seventh annual VSAs draw record breaking attendance, business is up . . . but such issues as depth-of-copy, pay-per-view and pay-per-
transmission 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 In The Main—Erol Baran, chairman of Erol’s, is video ‘Man Of The Year’ at VSAs, ac-

"Vendors Won’t Endorse PPT For Fear Of Dealer Back-
lash"—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.

"Laserdiscs Popular On Laserdiscs"—The low-key strug-
gle between Image Entertainment and Laserdiscic Corp. of Amer-
ica for control of the laser videodisk market suggests that the video industry is finally beginning to see potential in the long-
neglected format.

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 Vid-
eo’s “E.T.”—because of parent company RCA/Universal’s thea-
torical release of “The Last Temptation Of Christ.”

"MP3 Won’t Market Rev. Jackson Vid”—An out-of-court settle-
ment that shelves 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 Vid-
eo’s decision to insert anti-Semitic and pro-Palestinian com-

"Video Price Cuts Boost Canadian Sell-Through Biz"—Can-
adian retailers are getting an early Christmas present from major home video suppliers, as wholesale prices are slashed on a number of hit titles to encourage sell-through business.

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)
yet very few homes in America are 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 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 those 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)

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!

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美国最大规模的直接销售公司革新了视频分发，通过推销阿凡达家庭视频目录。该目录提供一个独特的收藏，包括特殊兴趣和娱乐视频，适合儿童、妈妈和爸爸。阿凡达视频目录将您的磁带推向1000万个家庭的机会，仅在三个月内。

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参与成功阿凡达家庭视频目录！
1980-1990

THE VIDEO DECADE

(Continued from page V-60)

connection with "E.T.—The Extra-Terrestrial," some merchants put the eagerly awaited title on the market before the sanctioned release date.

"Raiders of the Lost Ark 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 . . . "—Videorailers 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/Vid"—Sears, the nation's largest mass merchandiser, plans to phase out 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 fervent rental, Beta and videodisk activity as well.

"Cohen Named To NARM/VSDA Exec VP Chair"—Pam Cohen, executive vice president of Columbia Pictures, is to join the ranks of suppliers that are learning to live with fewer distributors.

"Disney Opens Animated Campaign: Vid Sell-Thru Recipe Lists Jiff-O, Toys"—After selling 11.5 million videos during the holiday season, including 7.2 million units of "Cinderel-la," Walt Disney is set to launch its most ambitious summer sell-through effort ever.

"Early Returns Show 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.

"RCA Columbia/Charter Strikes New Deal, VHS/Supertech Will Sell in a $24.95 Box"—RCA Columbia Pictures Home Video and Charter Communications Inc. announced last week a new deal that will see RCA sell a $24.95 box containing "New York Stories," "China Doll" and "Jeeves." Charter is the fourth video company to announce a sale of home video titles to an independent retailer.

"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."
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 self-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 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 Warner 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 fits 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

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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 video stores 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 show-down 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 28 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 video cassettes.

"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 Bailer Named 'Man Of The Year'"—Peter Bailer, 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 significantly in video specialty and music/video combo chains.

"Blockbuster Renting, Selling Vids: 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 retail.

"Paramount Sues Kansas Co. For Inserting Ads On Tapes"—Paramount Pictures Corp. has sued a Wichita, Kan. company for allegedly dubbing unauthorized local advertisements on Paramount videocassettes.

"Major Chains Forays Against Defective Vids"—After years of debate and inaction, the video industry is finally tackling the long-standing issue of defective videocassettes.

"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 split 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 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-preorder crown with sales of 601,912 units.

"JVCC Issues Hard Line On Splicing: Says Ads On Tapes Violate 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 Workout"—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 concern about open-to-buy capability, excessive discounting, and cable video dates.

"Music Wests Expand Vid Sell-Thru: Trans World Follows Musicland Lead In Malls"—Two giant record retail chains may soon be battle it out for supremacy in the video sell-through field.

"Ointz Gets Late Competition For MGM/UA: Murdoch Opens The Ante In Last-Minute Bid To Buy"—Just three weeks before the Australian entertainment company Ointz was expected to acquire MGM/UA Communications, Rupert Murdoch’s News Corp. has begun a bidding war by making a significant offer for the Beverly Hills, Calif.-based movie, TV, and home-video production company.

OCTOBER 1989

"‘Bambi’ Leads Video Charge"—With several new mega-blockbusters due—such as Batman, The Crow, and Die Hard—the video industry is in for a major season.

"Sony's New 'Electro Video Camera'"—As the video camera market heats up, Sony is jumping into the fray with its new "Electro Video Camera.""She made it to the tape on the VHS format, bringing the "Electro Video Camera" into the market."

"Save The Elephants—an表述 of the video industry"

"RCA To Launch New Video Line"—RCA, the only major manufacturer to produce its own video cassettes, is getting ready to launch its new line.

"Local Video: Video Stores Go To War Over Defects"—Local video stores are joining the battle over defective videocassettes.

"TV, Video Sales Trim By More Than 10 Percent"—As the video industry faces a slowdown, TV and video sales are experiencing a significant downturn.

"Video Market: The Next Big Thing"—The video market is expected to continue its growth, with new technologies and formats creating new opportunities for retailers.

"Retailers: Video Stores Face Defects"—Retailers are taking steps to address the issue of defective videocassettes.

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QUOTES (Continued from page V-63)

multplied 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. Self-through is growing, more quickly than many retailers can adapt and the competition from non-conventional outlets is cutting into 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 resource 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 a movie 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're 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 it's 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 growth of the so-called "volume wall." Each week, 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 self-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 videocassette 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 flegidg videotape. I don't think that this 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.

Industrial Age: From Reels to Video
(Continued on page V-66)
1980-1990

THE VIDEO DECADE

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. Cartridgic 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 the air in 1975. In 1976, 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, in electronics laboratories "clean rooms," scientists were racing to create the perfect videodisk. The mid-1980s 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 options. The studios started their home-video divisions, and home-entertainment centers began to replace winnipegos because a pay-TV subscription or a month of video rentals cost less than a tank of gas. Two out of three video disks failed, but advertised the concept of home video tremendously. Video stores popped up like mushroom rooms, 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.

VALLEY 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 self-serve, 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 self-serve 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 first title, "The Memory of an Angel," shot the growth rocket at another studio (CBS/Fox Video), and had the rare opportunity to start another major consumer buying pattern. 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 increase in the majors' share, while the independents have been whittled down to very few companies. The survivors, such as M.C.E.G./Virgin, now share a substantial position in the industry. Distributors and retailers alike must realize that in supporting the independent companies are achieving that support on 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 select in the stores and to maximize the video competition among suppliers.

ROBERT BARUC, Academy Entertainment
I first started in the home video industry by managing retail stores. At the end of 1984, I was asked to reorganize one of the major title rental chains after months of bad movies. However, we had a good marketing strategy built into the business. A year later I found myself as a manufacturer perpetuating the same issue I was complaining about the previous year.

LEONARD S. LEVY, Commercial Video
I know it's a cliche, but 10 years really seems like yesterday. I still feel the same excitement and the challenges that I experienced when I helped put the Wharehouse retail chain into the video business. Being on the supplier side for the past eight years, I've seen IV 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, but more importantly, they still want to be entertained and their appetites are more varied than many in the video industry think. I believe the consumer will demand growth in the '90s and the TV screen, whatever its eventual format, will not be left out.

AMY HECKLINGER, Directline Video
As someone that likes to watch movies a lot, it's wonderful to have the explosion of so many films available. I used to be obsessed with 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 approaches towe say no 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 "Keep- sakes Of The Past" that teaches us how to restore old trunks. (I'm not a big fan of "this old trunk studding up." In only its third year, the American Video Conference is handing out awards in nearly 50 categories this June, more than the Oscars, which have been around for almost a century.

MARTIN GREENWALD, Image Entertainment
Aside from the movies, I place the "most significant memory" department—my "Bait Miztvah," the first time I had sex, my marriage, my divorce—I guess I am supposed to address the question specifically to the home video industry.

In 1983 Image Entertainment was hit 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 "Dead Dead Dallas." The company 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 that have ever walked the earth. In a 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 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 avoided any serious commitment to non-theatrical self-serve. They have decided to place to go to rent a movie. "Sell-through" to these stores means "E.T." or "Batman." The failure of video stores to market "really product creates the challenge.

There is no question in my mind that entertainment marketing 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's, can't be sold, don't make it."

AL MARKIM, VidAmerica
Way back in 1970 when I was first interviewed about home video, I predicted that at some point in the future we would have a retail experience that would be similar to the '70s and '80s. As a matter of fact, I 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 convenience store will be commonplace. Of course, the prices will be much lower than they are today.

RON BERGER, Rentak Corp.
The '90s will be marked, in my view, by changes as rapid and as significant as those of the '80s in 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 publishers whose videos are coordinated with the video, video and cable releasing to maximize awareness and overall revenue. "Batman," "E.T.," "Bambi," and the entire portfolio of video titles will be marketed as the personal product" by studio from "Tome to "Entertainment Tonight."

However, as a breed of retailer not now existing in North America will, I believe, replace today's video rental, record and book retailer. This "video store" will offer a selection of video, music, book and computer software in the tens of thousands, the rapid growth potential of video and of satellite-delivered features on virtually a continuous or on-demand basis, will cream off a sizable

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 distributor 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 postscript 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.

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—retailer, 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
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 watched 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. And watch films going back to the silents right up to the latest releases. It’s like having your own bookshelf and watching movies over and over again. You can study 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 into movies. It’s fun to study and watch them again for the elements that I remember. You realize the power of film even more. During the ’80s as 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 widescreen 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 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 mythical quality out of movies. When I was young we 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 mystical 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 really 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.

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 Complete 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-Lonmar, 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 experience.

JEFF JENEST, Playboy Home Video

In the past decade, millions of Americans who had fallen out of the habit of movie-going 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 it won’t (they’re very good at what they do)—I see rosy times ahead for everybody.

RON CASTELL, Blockbuster Entertainment


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.


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 Lenox: 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

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.


Balletgarden, Blithe Spirit (1945 version), Bread And Chocolate.

Cabin In The Cotton, Carmen Jones, Carousel, Carrie (1950), Cheaper By The Dozen, Claudeine, 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 Marigolds, 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.


Master, all-powerful ruler of Underground, sits atop shoulders of giant Blaster in “Mad Max Beyond Thunderdome.”

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).


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.


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CALLANETICS
THE DEER HUNTER
THE DOORS
DRAGNET (1987)
THE DREAM TEAM
FLETCH
FLETCH LIVES

GORILLAS IN THE MIST
THE GREAT OUTDOORS
HARRY AND THE HENDERSONS
HOLIDAY INN
JAWS
K-9
THE LAND BEFORE TIME
LEGAL EAGLES
MIDNIGHT RUN
THE MONEY PIT
OUT OF AFRICA
SCARFACE (1983)
THE SECRET OF MY SUCCESS
SOMEBWHERE IN TIME
THEY LIVE
TWINS
A UNIVERSE OF STARS IN THE 90'S.

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JOHN CANDY
KEVIN COSTNER
TOM CRUISE
TED DANSON
RICHARD DREYFUSS
MICHAEL J. FOX
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RON HOWARD

JOHN HUGHES
HOLLY HUNTER
SPIKE LEE
JACK LEMMON
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OLIVER STONE
ROBERT ZEMECKIS

The first ten years were great, and with stars like these, the next decade will be even brighter. Thank you for being part of our team.
1980-1990

The Video Decade

The First 10 Years and Beyond
For 10 years, we’ve set records—and standards—around the world. Through innovative marketing, solid management and hit after Warner hit.

From PURPLE RAIN, our first collectibly-priced videocassette best-seller, to BATMAN, 1989’s latest benchmark in home video sales.

Warner Home Video has brought hundreds of movies to VCR households throughout North America and the world.

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It all comes down to this: the brightest stars at down to earth prices! Here are some of Hollywood’s top performers, in films that have broken box office records and charmed critics all over the world. And right now, for the first time ever, they’re for sale. Adding to your video library has never been cheaper.
The Warner shield signals the way to home video entertainment in 47 countries worldwide.

Now, the new year begins with a burst of starpower that will provide the benchmarks for the next home video decade. From the North American release of Warner Bros.' blockbuster LETHAL WEAPON 2 and the newest Jane Fonda Workout to the international release of UA's box-office success RAIN MAN, Warner Home Video is poised to deliver the quality programming demanded by home viewers around the globe.

Welcome to the '90s. The whole world is watching.

THE WORLD'S #1 HOME VIDEO COMPANY.
THE WHOLE WORLD IS WATCHING.
Irish Chain Maps Global Market Role

BY KEN STEWART

DUBLIN—Vita-vision, the 7-year-old video rental chain that accounts for almost 40% of the Irish market, plans to increase its store count from 150 outlets worldwide to 1,000 stores by the end of 1991. It recently acquired two U.S. chains, Videomart in Boston and Video Library in New Hampshire, totaling 42 outlets (Billboard, Dec. 16).

Speaking from the company’s head office in Greenwich, 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 Videomart and Video Library,” he said. “We bought them on an earnings basis, but are looking to open up more places and buy more stores.”

Boyle said that, beyond America, the company has big plans for the Irish market itself. “We believe that video is going to be the next big thing here too.”

Boyle said that, beyond America, the company has big plans for the Irish market itself. “We believe that video is going to be the next big thing here too.”

The company has been in the Irish video business since 1987. Shares, originally offered at 48 pence (U.S. 75 cents), have just about doubled in value since.

A recent Irish rights issue raised some $15.3 million, which funded the U.K. expansion.

“There are plans to raise money in the States,” Boyle said. “NASDAQ would be 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 samevid business. The Irish have not been,” he said. “We just think there are more opportunities in the States. Certainly we’re going to be a big player in the States, but we feel we can 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 between 50% and 75% of turnover in the U.K., so we’re somewhere around 40% of some place.”

In the U.K., Xtra-vision is concentrating on suburban markets. Videomart has been in what you would call an “umbrella” market up to now.” Boyle said. “They opened one store in a lower-income, more under-served area, very successfully. People tend to have less disposable income but more time, and video rental being a cheap form of entertainment, 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 want to open one store a week in the [U.S.] market,” Boyle said. “What we’ve seen in the U.K. is that they don’t see any more than we have. We have well-developed computerized systems. We would like to develop the Xtra-vision branding in the States. Obviously there’s not the same overhead in the road, but that was our goal.”

The short run, Xtra-vision will try to capitalize on the brand image already built up in the Boston and New Hampshire markets by Videomart and Video Library.

“There aren’t too many major players in the U.S., apart from Blockbuster,” Boyle said. “We’ve met them a couple of times. We’re in negotiations 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 market.”

Xtra-vision’s concept is “slightly different from Blockbuster’s” in that it is “a lot more accessible to smaller stores, more suburban locations, though we’re now going to… (Continued on page 52)
From the Masters of Custom Video Duplication

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<td>Dustin Hoffman, Tom Cruise</td>
<td>1988</td>
<td>R</td>
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<td>10</td>
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<td>MAJOR LEAGUE</td>
<td>Morgan Creek, Mirage Prod, Paramount Home Video 32270</td>
<td>Tom Berenger, Charlie Sheen</td>
<td>1989</td>
<td>R</td>
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<td>11</td>
<td>12</td>
<td>THE DREAM TEAM</td>
<td>Universal City Studios, MCA Home Video 80882</td>
<td>Michael Keaton</td>
<td>1989</td>
<td>PG-13</td>
</tr>
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<td>12</td>
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<td>PET SEMATARY</td>
<td>Paramount Pictures, Paramount Home Video 1949</td>
<td>Fred Gwynne, Dale Midkiff</td>
<td>1989</td>
<td>R</td>
</tr>
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<td>13</td>
<td>13</td>
<td>LEVIATHAN</td>
<td>MCA-UA Home Video 901624</td>
<td>Peter Weller, Richard Crenna</td>
<td>1989</td>
<td>R</td>
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<td>14</td>
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<td>CHANCES ARE</td>
<td>RCA/Columbia Pictures Home Video 90207-9</td>
<td>Cybill Shepherd, Robert DeNey, Jr.</td>
<td>1989</td>
<td>PG</td>
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<td>16</td>
<td>DEAD CALM</td>
<td>Warner Bros., Inc. Warner Home Video 11870</td>
<td>Sam Neil, Nicole Kidman</td>
<td>1989</td>
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<td>16</td>
<td>14</td>
<td>BEACHES</td>
<td>Touchstone Pictures, Touchstone Home Video 797</td>
<td>Bette Midler, Barbara Hershey</td>
<td>1989</td>
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<td>SCANDAL</td>
<td>Miramax Films, HBO Video 0332</td>
<td>John Hurt, Joanna Whalley, Klimmer</td>
<td>1989</td>
<td>NR</td>
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<td>THE MIGHTY QUINN</td>
<td>CBS-Fox Video 4761</td>
<td>Denzel Washington, Robert Townsend</td>
<td>1989</td>
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<td>20</td>
<td>NEW</td>
<td>SEE NO EVIL, HEAR NO EVIL</td>
<td>RCA/Columbia Pictures Home Video 70223-5</td>
<td>Gene Wilder, Richard Pryor</td>
<td>1989</td>
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<td>19</td>
<td>DEAD BANG</td>
<td>Warner Bros., Inc. Warner Home Video 658</td>
<td>Don Johnson</td>
<td>1989</td>
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<td>21</td>
<td>BILL &amp; TED'S EXCELLENT ADVENTURE</td>
<td>Orion Pictures, Nelson Home Entertainment 8741</td>
<td>Alex Winter, Keanu Reeves</td>
<td>1989</td>
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<td>TROOP BEVERLY HILLS</td>
<td>RCA/Columbia Pictures Home Video 90205-7</td>
<td>Shelley Long</td>
<td>1989</td>
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<td>TEQUILA SUNRISE</td>
<td>Warner Bros., Inc. Warner Home Video 11821</td>
<td>Meg Ryan, Michelle Pfeiffer</td>
<td>1989</td>
<td>PG</td>
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<td>26</td>
<td>SHE'S OUT OF CONTROL</td>
<td>RCA/Columbia Pictures Home Video 629215-4</td>
<td>Ami Dolenz</td>
<td>1989</td>
<td>PG</td>
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<td>22</td>
<td>ERNEST SAVES CHRISTMAS</td>
<td>Touchstone Pictures, Touchstone Home Video 953</td>
<td>Jim Varney</td>
<td>1989</td>
<td>PG</td>
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<td>THE LAND BEFORE TIME</td>
<td>Amblin Entertainment, MCA Home Video 80864</td>
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<td>CRIMINAL LAW</td>
<td>Hemdale Film Corp, HBO Video 0213</td>
<td>Gary Oldman, Kevin Bacon</td>
<td>1989</td>
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<td>COUSINS</td>
<td>Paramount Pictures, Paramount Home Video 32181</td>
<td>Ted Danson, Isabella Rosselini</td>
<td>1989</td>
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<td>SKIN DEEP</td>
<td>Morgan Creek Productions, Media Home Entertainment M012336</td>
<td>John Ritter</td>
<td>1989</td>
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<td>29</td>
<td>HER ALIBI</td>
<td>Warner Bros., Inc. Warner Home Video 11835</td>
<td>Tom Selleck, Paula Prentice</td>
<td>1989</td>
<td>PG</td>
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<td>30</td>
<td>CYBORG</td>
<td>Cannon Video, Warner Home Video 31030</td>
<td>Jean-Claude Van Damme</td>
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<td>33</td>
<td>31</td>
<td>BAMBI</td>
<td>Walt Disney Home Video 942</td>
<td></td>
<td>1989</td>
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<td>32</td>
<td>LEAN ON ME</td>
<td>Warner Bros., Inc. Warner Home Video 11835</td>
<td>Morgan Freeman</td>
<td>1989</td>
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<td>FLEET LIVES</td>
<td>Universal City Studios, MCA Home Video 80181</td>
<td>Chevy Chase</td>
<td>1989</td>
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<td>VAMPIRE'S KISS</td>
<td>Hemdale Film Corp, HBO Video 0234</td>
<td>Nicolas Cage, Maria Conchita Alonso</td>
<td>1989</td>
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<td>37</td>
<td>ROAD HOUSE</td>
<td>MGM-UA Home Video 901703</td>
<td>Patrick Swayze, Ben Gazzara</td>
<td>1989</td>
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<td>38</td>
<td>38</td>
<td>MISS FIRECRACKER</td>
<td>HBO Video 0330</td>
<td>Holly Hunter, Mary Steenburgen</td>
<td>1989</td>
<td>PG</td>
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<td>39</td>
<td>40</td>
<td>THE BURBS</td>
<td>Universal City Studios, MCA Home Video 80878</td>
<td>Tom Hanks</td>
<td>1989</td>
<td>PG</td>
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<td>40</td>
<td>36</td>
<td>SCENES FROM THE CLASS STRUGGLE IN BEVERLY HILLS</td>
<td>New Line Pictures, RCA/Columbia Pictures Home Video 70244-5</td>
<td>Jacqueline Bisset, Bill Shanker</td>
<td>1989</td>
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Super Club Chain
Debuts Suburban Texas Store

BY CHARLENE ORR

GARLAND, Texas—Super Club N.A., which made a splash in 1988 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)
Jeff Tuckman

At the year draws to a close, a closer look at how and where video has become such an important part of our daily life. To settle in for the holiday season, we have the following new choices.

The summer of 1989 brought new movies and movietv shows that broke all records at the box office. This move had fans and characters that had been going to disappear for years, and knew how important turkey was. Bob Reiner cast his mother in the delicate scene and she was perfect when she was ready to croak and says, “I’ll never have this thing.” Acouplers walked out of the theater after seeing a motion picture, often they are silent, stunned, or disinterested. With this film, audiences were talking to each other, holding hands, and communicating. They gave the point of the movie.

“STARGATE 5: THE FINAL FRONTIER” continues Fred Hooper’s warm as a summer in the world of horror. With this release the nightmare series will be approaching its 50 million dollar mark.

In 1989 when the nightmare series began it caught the public by surprise. The formula was simple; take a group of characters and give them bad dreams, and graphically show the dreams to the audience. When this formula was tried it failed, but tried to be edited not to keep the finishing. The unoriginal score of our stories restored will also be available. It takes Robert Englund’s performance of a nightmare that makes up. This leaves him in a bad position, and now he is ready to become a hero.

STAR TREK 5: THE FINAL FRONTIER” has Kirk and the crew of the Enterprise traded in this for Tom. William Shatner co-wrote and directed the latest adventure in the Star Trek series. All of our favorite characters are still with us in the galaxy. fans of the Enterprise are all back in this motion picture. The Enterprise goes through a time change to continue it’s story being. The special effects add to what we expect from the Star Trek adventure. The Enterprise took 62 days to film.

Arieda 20 December.

“WEEKEND IN THE COUNTRY” brings to critics off guard with its success at the box office. Andy, Carol, and Jonathan are a group of play accountants who uncover evidence of embezzlement worth millions. Their only problem is that it is a heaven and is not allowed to play this “crossover.” Get the boys to a spend a weekend at his beach house. Before they get their is murdered, and when they arrive they are penniless. They feel that they will be the only man for the world, so they gang up be to make a killing. Kitty Kate who plays Bessie spent hours in front of a mirror working on how to look good, and this move gives me some public status.

BAKER & TAYLOR MARKETING TIPS:

If you have any questions for Jeff on videos you cannot find or news about the industry, try

Jeff Tuckman

BAKER & TAYLOR Video

9140 N. Lehigh
Morton Grove, IL 60053

Large, 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 something’s pretty close to us,” said Boyd. “It’s very close to us. We have a lot of the same categories, including sports, dramas, musicals, comedy, adventure, and exercise. Callers can also ask for a list of movies that have a specific actor.”

Although the service has been up since November, Boyd says no break out of the volume of calls has yet been made. The hot

“Our service has been up since November. Boyd says no break out of the volume of calls has yet been made. The hot

The service was on-line in mid-November, just in time to appeal to the rush of customers and Christmas 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 taste. She probably start by asking if the gift is for a male or female,” she says, “and then take it from there.”

Waldenbooks have access to a computerized series of cross-reference databases, comprising 15 titles for men or 5 for women, including sports, drama, musical, comedy, adventure, and exercise. Callers can also ask for a list of movies that have a specific actor.

“We’d ask if the gift is for a male or female’” line is an extension of a feature in Walvenido’s catalog that allows subscribers to specifically request titles that are not among the 900 listed, as well as the “Just Call” program in effect at the 1,100 Waldenbooks video outlets, that in-cludes placing an order for a video that is not on the shelves.

“Basically,” Bornhurst says, “there is an enhancement of our ex-isting special order programs in place for both books and videos. Our bookstores have always placed a heavy emphasis on the availability of special order.”
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 332 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 in 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 successful mode. If we change anything, it will be to expand the present operation. Rhythm And Views is a totally different 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 new-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 Persinions System in Texas and the South. Behind the Persicons 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 record chains and CDs. Beside the front entrance, a compact disk listening space fills one corner room, while a movie 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 metropolis, lines the top of the first magazine rack.

Rental videos cover a majority of the back of the store, with self-through titles closer to the front.

Also toward the rear are a video game room and stage area for live entertainment. Interpreted throughout the store is a variety of specialty racks decorated with T-shirts, hats, mugs, and kendoed Batman.

There are video sampling machines in the audio and video departments. Rhythm And Views will not carry vinyl albums or 45 singles.
THE REASON WE REDESIGNED

The terminology used on videotape packages shouldn't lead to confusion, it should lead to sales.

And on Maxell's newly designed video packaging it does. In plain English, we tell customers exactly what each tape is for: General Use, Special Event, Camcorder, High Fidelity and S-VHS.
OUR TAPES IS SELF-EXPLANATORY.

But our new packaging will be attracting customers with more than just words. It will attract them with an exciting new look.

So order Maxell videotapes. Our new package design not only makes them the easiest tapes to buy, it makes them the easiest tapes to sell.
Historical Tapes Prove Popular With Collectors
Producers Declare War With New Vids

BY JO ANN GRECO

NEW YORK—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 MPTV’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 companies such as Home Video, whose market for military videos include American Express’ Publisher’s Central Bureau, S.I. Video, Sporty’s (going to aviators), and Hannmacher Schlenmmer (hi-tech toys for adults). When these tapes do reach video store shelves, they are generally positioned as self-serve products. “It’s a Blockbuster or RKO, where we go wide, we might see some interest in rental,” says Frank Weinberg, marketing director of International Historic Films Inc. “But for the smaller stores, it’s hard to even get these tapes stocked for sale.”

Military history tapes are particularly prised 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 published and copyrighted,” (Continued on next page)
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 amidst the stock footage, and use of celebrity narrators and writers is frequent.

Atlas’ 20,000-copy “Civil War: The Fiery Trail” is hosted by Edwin Newman and its “V For Victory” is hosted by both Newman and journalist Eric Sevareid. Parade Video’s new release, “Gettysburg: 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. MPL, meanwhile, counts “Vietnam: In The Year Of The Pig” as its hottest seller (more than 15,000 copies at $29.95). 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 IVES’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 “Siege In Westten,” 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. IVES’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 Waidenbooks, 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

During the 30s and 40s, when segregation and racial prejudice was prevalent, an underground film industry sprung up in the black community. The films produced were only intended to be viewed by all black audiences and did not pay homage to white prejudices. This unique black perspective was lost to history, until recently, when a small collection of these all black cast films were discovered in Tyler, Texas. Emmy Award winning producer/director William Greene, creates History’s first Black Feature Film. “The Fighter: Black Hurricane” tells the true story of what was once a forgotten part of our cinematic past. This special program contains a vein of satire and black humor. 

WHAT THE MEDIA SAYS:

“'The Fighter: Black Hurricane’ is an important look at black cinema...a more complete film than many black feature films.” —Entertainment Weekly

“I was impressed with the level of detail and research put into the film and I believe the audience will be, too.” —New York Times

BILLBOARD JANUARY 6, 1990
Continues programming 1775 Broadway, New York, NY 10019

ADD

Scorpions, "Jesus"
Peter Himmelman, "245"
Terrence Trent D'Arby, "Love Song"
Tears For Fears, "Woman"
Rolling Stones, "Motley Crue, Kickstart"
Madonna, "Bob Dylan, Political World"
B.B. King, "Bon"
Aerosmith, "Janie"
10,000 Maniacs, "Happy Pumpkin"
Boron, "Downtown Train"
Steve Rubell, "Good"
Crime, "The Snowman"

ADD

Sneak Preview

95.2 FM: Bum Bum."Remember You"

HEAVY

Amos Lee, "Jesus"
Bon Jovi, "Livin' on a Prayer"
Aerosmith, "Sweet Child O' Mine"
Tears For Fears, "The Big Day"

ADD

Animal Logic, "Day Of The House Of Love"
Kate Bush, "Love & Anger"
Harry Connick Jr., "Don't Get Around Much Anymore"
Trentemøller D'Arby, "This Side Of Love"
Olivia Newton-John, "You Are"

MEDIUM

Paul McCartney, "Figure Of Eight"
Natalie Venetia, "Jeremy"
Michael Pine, "Nineteen"
Joe Satran, "Big Bad Moon"
B.B. King, "Sweet Child O' Mine"

ADD

Avril Lavigne, "You Can Do Better"
Melissa Etheridge, "Little Voice"
Lonestar, "I Love You"
Nancy Sinatra, "These Boots Are Made For Walkin'"

ACTIVE

Mike Chang, "House Of Love"
Melissa Etheridge, "Let Me Go"
Perry Farrell & The Edge Of Love, "Hungry"
Taylor Days, "With Every Beat Of Your Heart"
Taylor Swift, "Treacherous"
You Me At Six, "On You"

ADD

Sheryl Crow, "Fool For You"
Perry Farrell & The Edge Of Love, "Hungry"
Tina Turner, "What's Love"
Sade, "That's Life"

ROADS

Adele, "One And Done"

ADD

NEAL


Black Entertainment Television

14 hours daily
1999 9th St. NE, Washington, DC 20018

ADD

Sarah McLachlan, "One & Only" Ziggy Marley & The Melody Makers, "One Bright Day" Bobby Brown, "Toy Boat"

HEAVY

Rascal Flatts, "Great Big World"
Perry Farrell, "In The End"
Lenny Kravitz, "Let's Go"

ADD

The Band Perry, "Baby's Got A New Baby"
Daughtry, "Home Of The Free"

MEDIUM

Michael Johns, "Not Here Thank You"
Prince, "Fierce"
D'Angelo, "So Much Love"

ADD

The Rolling Stones, "You Can't Always Get What You Want"
"I Can't Turn Back Time"
"You Can't Always Get What You Want"
"You Can't Always Get What You Want"
"You Can't Always Get What You Want"

VIDEOCLIPS (Continued from page 62)

BROTHERS

Korbit

Korbit, "Lil' Rubber Band"

GANGSTARR

Positivity

Positivity, "You Make My Day"

THE GAP BAND

All Of My Love

THE GAP BAND, "All Of My Love"

DUMAS WALKER

Dumans Walker

THE ROLLING STONES

"Almost Hear You Sigh" from the "Steel Wheels" release on Columbia. The Company's Wayne Isham directed the Toronto-based mix, which pieces together a bit of concept, Curt Murvis and Jeff Tuhelle Burns produced.

DOUG Freid directed "Show Don't Tell," a Rush video recently aired in Canada. Timo Sermuilo 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.

TO OUR READERS

Due to early deadlines, this week's Clip List represents playlists found during the week of December 22. Therefore, several lists included Christmas songs not normally found, and year-end wrap-ups.

THE QUEENS

Queen, "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, Lalita, Tommy Boy director of video production Rodd Houston, and Laura Hynes, Tommy Boy director of artist development.

THE NEW VIDECLIPS (Continued from page 62)

Trey, Precious, and Melodie and featured performer Monie Love. OTHER CITIES

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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 25 years. “It’s rough carrying all three 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 Michaela Poos and Harold Bronson opened shop in 1978. In 1979 Poos and Bronson sold their interest in the store to Steve Perber—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 Poos. “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 15%-15%, Crouch says. In total the store now carries about 7,000 titles in each configuration.

Expanding the CD and cassette store 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, says Rhino’s Crouch and Aron’s Klempner.

“Our vinyl sales are 30%-40% of our business,” says Crouch. “What keeps the store alive is the pertinent vinyl. We really 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 8)

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**And Gets ‘Last Chance’ In Chicago**

BY MOIRA MCMCCORRICK

CHICAGO—Last Chance Records, the Chicago area’s first vinyl-only record store, has been in business less than a year but is already in a storefront in the affluent Lincoln Park neighborhood.

The 1,000-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 CDs and other music-related paraphernalia. Jim Mayherry owns that store as well as the five-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 west suburban Oak Park, and in Milwaukee. The 2nd Hand stores sell about 50% used and 50% new product, “mostly cutouts, milord, and surplus,” according to Mayherry. VINYL comprises about 25% of the store’s sales.

“We opened a specialty store because we wanted to concentrate on the vinyl market,” Mayherry says. “It’s small, but we feel it can support one good vinyl store in Chicago.”

As to the market’s longevity, Mayherry says, “You can never predict what will tend to think a year or two. I can say is, it’s very good now. But who knows? The LP collectors know the same thing I do, that is, which is time is short for vinyl,” he continues. “You can’t walk in a record store and hear a record any more. I’m telling people, ‘You want something on vinyl, buy it now.’

Typical customers are very serious music lovers who have been collecting for a while, says Mayherry. “Younger people getting seriously involved in music now buy CD players, but a younger collector wants a record store that has a much longer life than a weird calypso record from 20 years ago is never going to be available on CD, or even cassette.”

Mayherry 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 sales—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 midlives we put in six to eight months ago, we can’t get any more.”

The disappearing vinyl LP has been both a help and a hindrance to Last Chance. According to chain GM Bob 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’re used to sell a ‘Pet Sounds’ LP in all five stores every two weeks—about 100 a week—and one cassette every six months. When the LP got cut out, cassette sales didn’t go up, but LP dealers don’t have people in here who bought the CD, but a lot of them haven’t.”

Last Chance Records acquires its stock through “nationwide searches,” according to Mayherry. There are a lot of good deals now, closeouts and surplus,” he says. “And a lot people are selling their collections and turning to CD. But time is running out, he conceded. “Our suppliers are getting older. I think the past is here. We’d never think we’d buy CD’s, but we do sell CD’s. Some people have given in, and the CD, but a lot of them haven’t.”

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**LPs Also Thrive At Music Vault, Other Vintage Record Dealers**

BY LEE MCDONALD

MOUNT BETHLEHEM, Pa.—A central New Jersey music retailer wants to organize the scattered vintage music business into a nationwide chain like the same clot of the major new music chains.

Kevin Kopiec heads the three-store Music Vault used-record, tape, CD, video, and memorabilia outlets. Kopiec located within 10 miles of one another in central New Jersey. The 37-year-old Kopiec, a former music retailer was involved 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 Hillsboro 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 Kopiec says he is offering potential Music Vault owners a slicker approach to what he sees as a disorganized field.

For $895, Kopiec offers a limited li- censing agreement that includes use of the Music Vault name, instruction 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 77)
RESHAPING CASSETTE SONICS WITH THE WORLD'S FIRST 3-D DOMED SHELL.

Last summer's prototype introduction is now in production. The Suono Project's advanced cassette technology ready, once more, to set the world on its ear. With a radical new design that makes vibrations and modulation noise a thing of the past. And Suono metal the cassette of the future. World-class performance like this could only come from an international team like That's.

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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 50-unit chain operates only in Florida and management says the state can support another 50 units before the company will have to look at growth opportunities 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 Andrules. 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 100,000 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 $50,000. 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 summer 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)

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 good about Rhino, but we don’t want to pigeonhole it as an ecclectic store, either. We have all the things that the mainstream people want, but we are taking 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 ‘60s space-age style.” The 21st century “dec 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, overcrowded 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, Crouch 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 starlight 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.”

How we went from Entertainer TO THE DUMP BIN!!!

FUJI EXPOSED ON NATIONAL TV!

At the beginning, we were just a bunch of videotapes. All we wanted to do was record. And playback.

Then people came along we’d never seen before. All sorts of people. And all they seemed to want to do was use us.

Fame dogged our every step.

Overnight, we were appearing on the Fox Network, on ESPN. Our video was on VH-1. We were even playing in the U.S. Open.

Blame it on Fuji

And all because of that advertising support that Fuji had thrown behind us, the longest continuous network television presence of all video tape manufacturers.

As if that wasn’t enough, Fuji

Videotapes suddenly Fly Off Shelf—Retailers Aghast

"I’ve never seen anything like it" quipped Harry Lustgarten, a stalwart grin grasping his tan bit

Amazing New Diet!!

Videotape Your Next Binge and Shrug Off Ugly Lbs.

Picture yourself in vivid color, half a pizza hanging out of your mouth. Imagine watching your cheeks running with gummy rivers of hot fudge. Horrors!

But there is finally a

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But there is finally a
Select Goes For Metal Connection With Damien

GRASS ROUTE

**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 UFO did a collaboration with Anthrax in '86-87," Freeman says, referring to a track called "Lethal" on UFO'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 trash 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 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 label, but K-tel GM Al Bergamo, former 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)

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**Actionmart**

The results are in: The reach is vast. And the call is free! To place a Billboard Classified ad, call Jeff Serette at (800) 222-7524.

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**Merchandising Maniacs**

Next Fuji hauled out merchandising programs, coupons, sweepstakes. They even had different packaging configurations for supermarkets, drugstores, wholesale clubs, discount stores... It just went on and on.

**Then, just as we were getting used to it all, Fuji brought out something that made our heads spin.**

**Into the Dump Bin**

Fuji called them free standing displays. They talked about moving product. All we could think was 'At last! Dump bins!'

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

**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 Higashio, CRD VP of marketing/promotion; Chuck Rush, CRD promotion; Violet Brown, Wherehouse Entertainment buyer; and Steve Washington, KDAY MD.
CONSOLIDATION man Enterprises, entertainment, breaking Club a giant company with the 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 ramp 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 chain with the Pac-Man appetite, Super Club N.V. Conventional wisdom in the trade is that Super Club has enough cash to digest, with the late-'80s buyouts of The Record Bar, Turtle's Inc., and two U.S. video chains. Some industrywits say thatWherehouse owner Adler & Shayan is contemplating selling the Torrance, Calif.-based chain for less than it paid to take the concern private, but more than one Wall Street analyst say that would be a surprise. Firms like Adler & Shayan insist 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 Kwieler... The sale of NRM would at least mildly surprise, 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 FRANKLY: Like many, I was stunned to see Frank Hennessey leave his post as CEO at the Handelman 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 Handelman, 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 exec. (Continued on next page)
ers find, price, and market inventory. He is careful not to call offering a franchise, however. He does not want the legal hurdles required in franchise offerings, since he does not wish to be a franchisee at 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 Hillisborough 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.

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The following configuration abbreviations are used: LP—album; 8P—extended play; CA—compact audio; NA—price not available. Multiple records and/or tapes in a set appear within parentheses following the manufacturer number.

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- On the Third Day
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  CD: 6003-51098

ANTON FINKENBURGH & THE ROCKETS

Rack ‘Em Up

LP: 10003-51098
CD: 6003-51098

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**DO YOU HAVE A FAMOUS PROPERTY YOU WOULD LIKE TO SELL? CALL BILLBOARD TO PLACE YOUR AD.**
Dec. Dutch Piracy Raid Assessed
Investigators Find 3 Mil Tapes, CDs

BY WILLEM HOOS
AMSTERDAM The full scale of the alleged illegal sales of Eastern Cassette Recording, the Dutch company in Enschede raided by police officers, has become clear. The alleged illegal sound carriers had been confiscated. The allegations resulted from a misunderstanding between the IFPI and the Enschede police, according to Mr. Welbers, head of the anti-piracy department of STEMRA.

‘Five ECR staff are awaiting trial’

Five ECR staff were arrested and are awaiting trial. The accused, according to the police, cannot be identified publicly before the hearing.

The suspects, who have been charged under Dutch law, are charged with large-scale piracy activities. The Dutch law, aimed at protecting the copyright of the recording industry, provides for the confiscation of suspected pirate products and their public display.

The retail price of the tapes, which are sold in Belgian, West German, and Dutch stores, is about €5 for a cassette and €10 for a CD. The cassette were released on the ECR label, most of the CDs appeared on a label called Kingsley.

‘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 legal 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 just for watching copyrighted product deemed to contain erotic scenes.

The production and distribution of such software and hardware is illegal 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.

In the U.S.S.R., Ministry of Culture has limited the possibility of showing films at special clubs and charging an admission fee is the only way most Soviet citizens can enjoy video entertainment.

The decree has been widely criticized by Soviet citizens, private individuals or cooperatives producing or exhibiting video material for money. 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 video company, which sells video software and equipment.

There are also outstanding unresolved copyright questions on the use of Soviet video product. The VAAP copyright organization permitted the exhibition of foreign video material and submitted them to the U.S.S.R. Council of Ministers, but Gaskin is objecting to the proposals.

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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 Clapham’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.

INTERATIONAL

BY MIKE HENNESSEY

VIENNA, Austria—In the past six months, PolyGram Austria has sold in excess of 100,000 CD video units, according to managing director Richard Arming. Biggest sales, he says, have been of the 12-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 first East-West CD video cassette,” he says. “Because of the limited distribution, we had no problem filling orders. The dealers concerned repr ed the United Austrian Society’s most important record outlets. We have around 200 titles in the CDV catalog currently and player penetration in Austria is about 2,500.”

So far, no other major has entered the CDV field.

Regarding the sales of other sound carriers, 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 re- leasing new product in 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 lieutenant for LP sales.”

Arming predicts that official figures will show business in Austria up by between 8% and 10% for 1990.

He notes that PolyGram derives a higher than average share of sales from local repertoire—20.8% compared with the total industry figure of 16%.

Recent concentration in the retail business, where the Hartlauer, Niedermayer, 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.

October CD Output Up 69% In Japan

TOKYO—Production of CDs in Japan in October totaled 17.78 million units, up 69% from the same month in 1989, 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-1. Total CD production for the first 10 months of this year increased to 144.2 million units, up 57% on the previous year, with record production at 9.33 million, down 74%. Pre-recorded tape production for the first 10 months was 78.72 million units, down 7% from the 1988 figure.

SHIG FUPPA

Stewart-Penned Film Song Hits In Holland

AMSTERDAM—The single “Lily Was Here,” featuring Eurythmics front man Dave Stewart and Dutch saxophonist Candy Dulfer, has become a giant hit in the Netherlands, where it was given its first release by EMG Ariola Benelex. It is the theme of Dutch-language feature film “Lily’s Passion,” 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

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 Ltd. factory 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. will now be fully replaced by U.S.-manufactured hardware.

SHIG FUPPA

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 “American”, and “Love Is Free,” which made Bilgeri the only Austrian artist to make the national disco Top 10.

MANFRED SCHREIBER

Finn Saboney Nets Love Records Catalog

HELSINKI, Finland—Siboney Records, a new company, has bought from Love Records’ bankrupt estate rights to 300 recorded titles and the original Love logo and label. The catalog includes top-selling Finnish rock, pop, and jazz from the ’50s and ’60s. Love went bankrupt in 1979. It is believed that Siboney staved off bids from Fazer Musiikki and EM Records to clinch the deal, but no price has been revealed. EMI will, however, handle Love distribution.

KARI HELOLPALTO

EMI Buys PRT Classics

LONDON—EMI Records has bought the PRT classical catalog for an undisclosed sum. It comprises about 250 master recordings, all recorded by Warner’s “Belcanto’s Feast,” which he directed with the London Philharmonic Orchestra. He is the 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.” 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 re-mastered using a digital noise elimination system such as Sony’s Digital Re-recording.

Comments EMI Records (U.K.)

Haaven Quits Head Post At Dutch CNR Label

AMSTERDAM—Freddy Haayen has resigned as managing director of CNR Records, but so far is unwilling to disclose the reason. Since Jan. 1, CNR has been under the charge of two temporary managing directors, Kees Baaas and Will Nagel.

Haayen, however, remains on the payroll of holding company Face Holdings, whose president is Baaas. There is a rumor that Haayen’s CNR resignation may be connected with Nagel’s recent appointment as Face division manager for all record activities. Haayen acts as an adviser on sound carriers and real estate, and plans to establish CNR Records in Be U.S.A., U.K., and West Germany.

Dutch-born Haayen was president of PolyGram Inc. and later WEA executive VP in the U.S. before returning to take up the CNR post Oct. 1, 1988.

PRODUCER, NOMINEES SET FOR ‘90 BRIT AWARD

CBS U.K. managing director Paul Russell, who is chairman of the BPI at the moment, announced this week that the BPI budget for the event is around $800,000 (at an exchange rate of £1 to $1.60). Sales from these sales around the world, he is hoping for “a modest profit.”


Best international group: Bon Jovi, De La Soul, Giapay Kings, Guns N’ Roses, Milli Vanilli, and UB40.

TO OUR READERS

Due to holiday deadline constraints, the Hits Of The World charts do not appear this week. They will return next week.

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BILLBOARD JANUARY 6, 1990
NEW YORK—While home video sales continue to climb, a decline in consumer confidence for video products, led to a drop in the number of new titles that are being released, according to Comtron Corp. a flat first quarter in both revenues and profits.

Comtron, which is the leading domestic distributor of video products, reports a 2.5% year-to-year decline in net income to $3.66 million, from the $4.44 million of the quarter that ended Nov. 11. Net revenues increased 2.96% to $174 million.

Investors may have reacted negatively to the news. In the two trading days after the results were released, Comtron’s shares fell 76 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 “on track with our forecast.” Quarterly earnings of 30 cents per share were up 10% from last year’s 28 cents, but McRae projects 90 cents a share for this fiscal year, 15% higher than last year’s figure.

McRae says the home video rental company has a large, diversified base of customers, which helps it to counteract the depressed video market. McRae estimates that about 20% of Comtron’s sales are from the rental market, and that the remainder is from the retail market.

McRae believes that the decline in consumer electronics is cyclical. He notes that Comtron has been following the advice of analysts who said that the company “should operate with a narrow array of products with good demand.”

McRae believes Comtron’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 the “fear factors” in the overall stock market, not to any inherent weakness in Comtron.

Company officers of Comtron were unavailable for comment at press time.

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 software, but the fact that they take on more software products should enable them to be at work for or be consolidated with Turtle’s or Record Bar. If we are going to consolidate, we will do it in a way that we think is best for the business.”

In the meantime, Comtron is working on introducing new products, such as a new line of electronic games. The company is also considering other possible acquisitions.

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.

Best expects to see no major changes at Best. Management, spearheaded by president David Broussard, will remain intact. The only expansion Best may undergo is “opening up a sales office within its territorial reach,” says Baldwin. The company is also considering introducing new products, such as a line of electronic games.

The Best acquisition was a “comfortable” one, says Baldwin, because the European parent company is already “well-positioned” in the music, retailing, and rights-acquisition business. 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 studio. It’s certainly not to get our retail stores more product because anyone who knows the business knows there’s not a lot of margin to go. Over time we want to be able to work directly with the different type of relationship with the studios to move product from the source to the consumer.

We want to be able to participate in the studio in an effective way in both the sales programs that are 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 retail-leaders.”

Best’s up to $2 million will be sold in the U.S. and 4 million internationally.

Determination of the specific per share price will be made before the company’s registration statement is approved by the U.S. Securities and Exchange Commission.

Music Marketer Posts $30 Million 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 of the previous year, sales were $7.7 million and operating profit was $27,000 on the $7.5 million in sales.

The average gain of the Min.-based company marks music-compilation releases, self-specialty home video, and consumer convenience products. It also licenses music from its catalogs and operates such record labels as Crush, Headfest, AJK, Nouveau, and Arival. Music-compilation releases are on its K-Tel and Dominion labels—especially the “Hooked On Classics” series—are the company’s biggest contributors to overall sales.

Mark Dixon, V.P. of finance, attributes the strong performance in the quarter to the company’s 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 $2.1 million on $33.9 million in sales the year before.

Reader’s Digest goes Public (Continued from page 10)

entertainment division, which includes books as well as records and video, fell by $3.7 million, or 31%, in the last fiscal year.

The company attributes the declining royalties to lower sales of domestic records in the U.S. for its book series and music products. In particular, the document notes its 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 acquisitions 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 $174 million on $2.1 billion in total sales the year before.

Of the 25 million shares being offered, $2 million will be sold in the U.S. and 4 million internationally.

Determination of the specific per share price will be made before the company’s registration statement is released. Approval by the U.S. Securities and Exchange Commission.

Music Marketer Posts $30 Million 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 of the previous year, sales were $7.7 million and operating profit was $27,000 on the $7.5 million in sales.

The average gain of the Min.-based company marks music-compilation releases, self-specialty home video, and consumer convenience products. It also licenses music from its catalogs and operates such record labels as Crush, Headfest, AJK, Nouveau, and Arival. Music-compilation releases are on its K-Tel and Dominion labels—especially the “Hooked On Classics” series—are the company’s biggest contributors to overall sales.

Mark Dixon, V.P. of finance, attributes the strong performance in the quarter to the company’s 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 $2.1 million on $33.9 million in sales the year before.
POPPUNT

UB40

Labour Of Love ii

PRODUCER: UB40

Virgin 91234

Second installment of their tribute to favorite songs comprises new versions of reggae hits—many of which we grew up hearing ourselves. Most welcome to Yankee ears might be “Homely Girl,” originally by the OJ's, and Smokey Robinson’s “The Way You Do The Things You Do.” Likely hit: their jazzy version of Al Green’s “Here I Come (And Take Me),” which, if it’s any indication of what’s to come, will go to No. 1 sometime in the mid-'90s.

BENNY MARDONES

PRODUCERS: Michael Lloyd, Benny Mardones, Duane Everette, Mango

Gurt 20623

Rocker returns after a prolonged absence with a collection of friendly tunes delivered with the same articulate edge that made his breakthrough hit “Into The Night” (rerecorded and included here) so successful. Best bet 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 BONDIENDYS

PRODUCER: Ed Cherry

Chameleon 7483

Title says it all about this free- swinging Los Angeles set, which tosses together garage, AOR and funk, and assorted other Third World styles, seasoning them with pop, power and easy humor on second Chameleon outing. Catering “Shoo- rah, Shoo-rah,” uptight “Let Me Go Party,” and a cover of Fela Anikulapo-Kuti’s “Zombie” deserve to bust out of those radio outlets into pop acceptance.

THE WINDBREAKERS

At Home With Bobby And Tim

PRODUCED: The Windbreakers

DB 95

Jackson, Miss.-bred modern rock-pop group after a long hiatus, with titular leaders Bobby Stiltiff and Tim Lee back together again, serves up a perfect balance of classically styled pop material and harder-edged rockers, with Stiltiff’s “On The Wire” being an especially affecting number that will hit big Star faves where they live. A very welcome return. Contact: 404-521-2008.

THE VULGAR BOATMAN

You and Your Sister

Satan-Humans & Robert Ray

Record Collection 1173

East Coast quintet delivers a very pleasant set of low-key pop songs that, with an able production assist from label mate Satan-Humans of the Silos (whose guitarist Bob Rock—notorious for 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

Reprise 1080

The latest in FZ’s in-concert chronicle of his last 20 years will appeal to the sizable audience of material-munching fans, with vocal favorites “Cosmik Debris,” “Cocaine Decisions,” “Joe’s Garage,” and “Sheffield,” as well as classic instrumental “King Kong” and “Zoot Allures.” This raucous double-CD set captures two-and-a-quarter hours of music (with five previously unreleased songs), and features such tidbits as Zappa’s quips, George Duke, Flo & Eddie, Terry Bozio, and Steve Vai.

MEN WITHOUT HATS

Adventures Of A Woman Without Hate In The 21st Century

PRODUCER: Stalin M. Mardones

Mercury Records 62281

This is a simultaneously bouncy and overweight album—even a cover of Abba’s “Dancing Queen” 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-grade, twitchy rock that’s being added to every major Canadian top 40 this first week out.

THOMAS MAPUMPO

Gallipolli

PRODUCER: Thomas Mapumo

Mango 9848

Zimbabwean songwriter/vocalist/keyboards creates steady, grooveworthy Westernized African music of unadulterated vitality, even on such tracks as “Moyo Wangu,” “Vamambo Kuvarumio,” and “Mudzi, Tshumushana.” His lyrics reflect the tense political realities of his country, yet only briefly explained other than translations are offered. A treat for world ears.

REMMY ONGALA

Songs For The Poor Man

PRODUCER: Remmy Ongala

Virgin 91315

What makes Ongala one of Tanzania’s top artists is abundantly evident here, with powerful vocals propelling heartfelt horn charts, and tastefully skittering guitars to a restless a beat. Backed by his band Super Matimba, Ongala weaves a thick texture of hot rhythms with socially aware lyrics. In a field of winners, highlights include “Sauti Ya Mayongwe” and the neo-calypso of “Karola.”

THE RESIDENTS

The King And Eye

PRODUCER: The Cryptic Corp.

Empire 73567

“Bizzare” doesn’t quite conjure up the effect of these seven tracks and underground fixtures cutting 16 Elvis Presley hits. Downright wacked-out album, which is tied together with a narrative thread, will send Presley aficionados screaming for the exit, 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 DREGSTERS

Stoked

PRODUCER: Philip Dortz

Goofydog 304

Highly influential, long-lived Scottish cult group should win fans aplenty with its second U.S. album offering, likely more via college and alternative airplay of such tracks as “Bakewell 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.

THE PASTELS

Sister Pretty

PRODUCER: Richard Mazda

Humdrum 144

Highly influential, long-lived Scottish cult group should win fans aplenty with its second U.S. album offering, likely more via college and alternative airplay of such tracks as “Bakewell 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.

DANCE

ARTILLERYMAN ON A TOOT If It Rotates We Can Control It

PRODUCER: James Huzzard

Message/Condor Records 004

Touring band formed by industrial/techno/bender. “Think About It” sounds like the Pet Shop Boys meets Duran Duran. Other cuts sink a little more into a dubious groove, but there’s plenty here to keep the party going, even if the boys do get a little too pretentious here and there. Contact: 716-271-4209.

THE DANDRIPPERS

Days Between Stationary

PRODUCER: Dandripppers, Tim Tretman

D.O.G. 0005

Adept pianist delivers a pleasing array of original and traditional trio settings (with the occasional addition of saxophonist Steve Coleman). Adept at both his own compositions, infectiously funky “St. Croix” shines bright, while Coleman does (Bud) Powell “Dog,” “Bed Of Nails,” “Stomp.” Also noteworthy: his lush, delicate version of “A Nightingale Sang In Berkeley Square,” as well as deliciously offbeat takes on Ellington classics “It Don’t Mean A Thing If It Ain’t That Swing!” and “Come Sunday.”

TIM BERNE

Fractured Fairy Tales

PRODUCERS: Stella F. Winter & Tim Berne

JNT 33483

Atonti Berne, whose best-known work includes two albums as leader on Columbia, has labels and reissues with a rich, humorous, sexet performance. The group, which includes trumpet, violin, and cello, plus a variety of percussion, improves with lively rhythms recalling Thelonious Monk. Another gem from a farsighted player/writer.

ANTHONY DAVIS, JAMES NEWTON, ABDUL MAHAL

Top!

PRODUCER: Joseph F. Rose

Granation 79441

Davis, Newton, and Mahal—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, lifting “Who’s Life?,” the lush “Thursday’s Child,” and Newton’s ambitious three-piece piece “Invisible Island.”

JOHN CARTER

Shadows On A Wall

PRODUCER: John Carter

Granation 79442

Avant-garde clarinetist creates electric, clever and crystalline interact in a band that features oleoscarfing violinist/vocalist Terry Jones. Also as long-time Ceci Taylor percussionist Andrew Cyrille and John Marshall on a revolution keyboardist Don Preston. Adventurous listeners will enjoy the reflective rhythms of “Siphiwe’s Wheel,” the bluesy touches of “City Streets,” and the hard-driving swing of “32nd Street Stomp.”

JAZZ

STANLEY COWELL

Back To The Beautiful

PRODUCER: Carl L. Jefferson

Critical 4392

Youthful, accessible, and swinging, this puts together a band to celebrate. It features the title cut, a 1940 revamp of a piece that first appeared in 1912. It’s a great number, deftly played and thoroughly enjoyable.

CLASSICAL

PAUL MUIR-KYDSDALE

SAINT-SAENS: VIOLIN CONCERTO No. 3

Joshua Bell, Montreal Symphony Orchestra, Debut 4255001

The seamless and elegant style serve him well in these popular works, even if they don’t quite generate the kind of visceral excitement other violinists can deliver. Dutiful is a superb collaborator, and the engineers have provided a realistic acoustic setting.

HAYLEY'S: SYMPHONY SPONGE

SAINT-SAENS: VIOLIN CONCERTO No. 3

Joshua Bell, Montreal Symphony Orchestra, Debut 4255001

A sweet sound and elegant style serve him well in these popular works, even if they don’t quite generate the kind of visceral excitement other violinists can deliver. Dutiful is a superb collaborator, and the engineers have provided a realistic acoustic setting.

BETHΟEH: SYMPHONIES Nos. 7 & 8

Academy of Ancient Music, Hogwood LPS 452-459

Hogwood takes back his seat in the Beethoven period-instrument sweeps with this wonderfully vibrant reading. Tempos are bracing, phrasing invasively musical, and the internal balance a model of its kind. Norrington may have a long marketing lead, but Hogwood is bound to rekindle much of the 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 develop acts worth attention and other releases of special interest.

PICKS: Little-known artists predicted to hit the top half of the chart in the format listed.

RECOMMENDED: Off-the-chart released to chart in the respective format; also other albums superior in style or quality.

Boycott:

“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 spot next week, but has the edge for now because of the gap in points between “Rhythm” and “Paradise.” “Pump Up The Jam” by Technotronic (SIBK) is already No. 1 in sales—and the platinum single of 1990—but only No. 8 in airplay, with reports from 182 out of the 249 stations on the panel, compared with 918 for “Rhythm” and 200 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 WHTJ Jackson, Miss., and 19-12 at KJJO 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. 56, with 53 adds and an early move of 42-2 at KDWO Des Moines, Iowa. Another jumping to No. 55, 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 No. 52, “Roam” (Vincente), is up 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 multi-format hit, “No More” (RCA), enters the Hot 100 at No. 58, having already appeared on the Modern Rock Tracks chart, the Album Rock Tracks chart, and the Hot Adult Contemporary chart. Female rocker Annah Myers 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” (WTOG), does not have a bullet at No. 58, but shows strength at rock-oriented such top stations as WLRS Louisville, Ky. (1), WAAP Worcester, Mass. (2), and KXXR Kansas City (3); “Electric Boogie” by Marcia Griffiths (Mango), builds from No. 63 to No. 59, which has reports, including 27-19 at WKWZ Wilkes Barre, Pa., 24-17 at PRO-FM Providence, R.I., and 18-9 at WQFC Washington, D.C.; and “C’mon And Get My Love” by D-Mob (FFPR), which jumps 15 places to No. 61 nationally, with local jumps of 16-11 at WOR1 Philadelphia, 28-16 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 the actual unit piece counts of records sold at retail outlets.
Mayday Mediarts Catalog Bought By MCA Music

NEW YORK—MCA Music has acquired Mayday Mediarts Music, which includes compositions by such writers as Don DeBarge and Dory Previn. No purchase price was announced.

Among the titles in the Mediarts catalog are "I Love You So," "American Pie," and "Vincent" (Starry, Starry Night). MCA intends the latter titles to be the focus of an intensive campaign pegged to the centennial this year of Vincent Van Gogh’s death.

Additional plans to expand the catalog include the creation of a sampler containing Mayday Mediarts’ most notable titles.

MCA Music also recently closed the servicing of promotional 45s (Billboard, Dec. 3)

WEA DECLARES ‘NO RETURNS’ ON 7-INCH SINGLES

(Continued from page 5)

he said was then being ousted by the cassette single by a 10-cent-telephone could end by the beginning of 1990 (Billboard, Sept. 30).

WEA is also not the first major to announce a one-way sale of vinyl 45s; A&M pioneered that policy last March, offering the singles at a wholesale price reduced by 45% 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.

Retailers 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, Atlantic, and similar, denoted by selection series numbers, will be sold on a one-way basis at a wholesale price of 67 cents. This pricing represents a drastic cut in WEA’s previous cost of $1.

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 does not affect new singles from 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. 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 airplay reports

Gayle Lerner, a buyer for 80-store Record World in Port Washington, N.Y., says the WEA one-way sale will "hurt sales.”

"You can’t be more cautious, especially with singles. It’s a here-today, gone-tomorrow product.”

"If they say it’s a one-way deal, they’ll probably tell them they can have their singles,” says Stan Goman, senior VP of retail operations for 200-store, Sacramento, Calif.-based Tower Records.

FOR WEEK ENDING JANUARY 6, 1990

Billboard CROSSOVER RADIO AIRPLAY

Bilboard, Crossover Radio Airplay

New York

1. P.D.: Joel Silverman
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

Philadelphia

1. P.D.: Dan Donato
2. P.D.: Bob Brown
3. P.D.: Mike Green
4. P.D.: Mark Hertz

New Orleans

1. P.D.: Earl Butler
2. P.D.: John Smith
3. P.D.: Bob Brown
4. P.D.: Mike Green

Brooklyn

1. P.D.: Joe Green
2. P.D.: Tom Smith
3. P.D.: Bob Brown
4. P.D.: Mark Hertz

Miami

1. P.D.: Al Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

San Francisco

1. P.D.: Paul Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

San Diego

1. P.D.: Steve Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

Los Angeles

1. P.D.: Scott Shannon
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

Dallas

1. P.D.: Joe Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

Atlanta

1. P.D.: Joe Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

Houston

1. P.D.: Joe Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

Detroit

1. P.D.: Chuck Back
2. P.D.: Joe Green
3. P.D.: Jeff Wyatt
4. P.D.: Mike Green

Chicago

1. P.D.: Joe Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

St. Louis

1. P.D.: Joe Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

Boston

1. P.D.: Joe Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz

Washington

1. P.D.: Joe Green
2. P.D.: Jeff Wyatt
3. P.D.: Mike Green
4. P.D.: Mark Hertz
License 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 European agreements and EC-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 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, sublicensing 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.
### Billboard Top Pop Albums of January 1, 1990

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>George Michael</td>
<td>Faith</td>
<td>Epic 46002 (9.98)</td>
<td>$16.49</td>
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<tr>
<td>2</td>
<td>Guns N' Roses</td>
<td>Appetite for Destruction</td>
<td>Geffen 42410-1 (8.98)</td>
<td>$15.99</td>
</tr>
<tr>
<td>3</td>
<td>Michael Bolton</td>
<td>Soul Love</td>
<td>Epic 41545 (9.98)</td>
<td>$17.99</td>
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<tr>
<td>4</td>
<td>Phil Collins</td>
<td>No Jacket Needed</td>
<td>Atlantic 46915 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>5</td>
<td>U2</td>
<td>The Joshua Tree</td>
<td>Island 47015 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>7</td>
<td>Meat Loaf</td>
<td>Bat Out of Hell</td>
<td>Epic 46002 (9.98)</td>
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<tr>
<td>8</td>
<td>Michael Bolton</td>
<td>Soul Love</td>
<td>Epic 41545 (9.98)</td>
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<tr>
<td>9</td>
<td>Phil Collins</td>
<td>No Jacket Needed</td>
<td>Atlantic 46915 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>10</td>
<td>U2</td>
<td>The Joshua Tree</td>
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### Billboard Top Country Albums of January 1, 1990

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<tr>
<td>1</td>
<td>Garth Brooks</td>
<td>The竽e竽e竽</td>
<td>Reprise 41773 (9.98)</td>
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<tr>
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<td>George Strait</td>
<td>The Firebuilders</td>
<td>MCA 46342 (9.98)</td>
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<tr>
<td>3</td>
<td>Tate Stevens</td>
<td>Tate Stevens</td>
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<tr>
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### Billboard Top R&B Albums of January 1, 1990

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<tr>
<td>2</td>
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<td>Soul Love</td>
<td>Epic 41545 (9.98)</td>
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<tr>
<td>3</td>
<td>Phil Collins</td>
<td>No Jacket Needed</td>
<td>Atlantic 46915 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>4</td>
<td>U2</td>
<td>The Joshua Tree</td>
<td>Island 47015 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>5</td>
<td>Guns N' Roses</td>
<td>Appetite for Destruction</td>
<td>Geffen 42410-1 (8.98)</td>
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<td>Thin Lizzy</td>
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<td>3</td>
<td>UFO</td>
<td>Force It</td>
<td>MCA 46342 (9.98)</td>
<td>$17.99</td>
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<tr>
<td>4</td>
<td>Mötley Crüe</td>
<td>Girls, Girls, Girls</td>
<td>Reprise 41773 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>5</td>
<td>Kiss</td>
<td>Classic Albums Collection</td>
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</tbody>
</table>

### Billboard Top Rock Albums of January 1, 1990

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Guns N' Roses</td>
<td>Appetite for Destruction</td>
<td>Geffen 42410-1 (8.98)</td>
<td>$15.99</td>
</tr>
<tr>
<td>2</td>
<td>Metallica</td>
<td>Ride the Lightning</td>
<td>Elektra 60206 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>3</td>
<td>AC/DC</td>
<td>Highway to Hell</td>
<td>Atlantic 46915 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>4</td>
<td>The Rolling Stones</td>
<td>Exile on Main Street</td>
<td>Blue 90078 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>5</td>
<td>Van Halen</td>
<td>1984</td>
<td>Warner Bros. 26015 (9.98)</td>
<td>$17.99</td>
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### Billboard Top Jazz Albums of January 1, 1990

<table>
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<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Miles Davis</td>
<td>Kind of Blue</td>
<td>Warner Bros. 26015 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>2</td>
<td>John Coltrane</td>
<td>A Love Supreme</td>
<td>Blue 90078 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>3</td>
<td>Keith Jarrett</td>
<td>Belonging</td>
<td>Warner Bros. 26015 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>4</td>
<td>Bill Evans</td>
<td>Weekend at the Waldorf</td>
<td>Blue 90078 (9.98)</td>
<td>$17.99</td>
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<tr>
<td>5</td>
<td>Horace Silver</td>
<td>Silver &amp; Swing</td>
<td>Atlantic 46915 (9.98)</td>
<td>$17.99</td>
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</table>

### Billboard Top Gospel Albums of January 1, 1990

<table>
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<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Whitney Houston</td>
<td>I Remember Yesterday</td>
<td>Elektra 60206 (9.98)</td>
<td>$17.99</td>
</tr>
<tr>
<td>2</td>
<td>Boyz II Men</td>
<td>II</td>
<td>MCA 46342 (9.98)</td>
<td>$17.99</td>
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<td>3</td>
<td>滵滵滵滵</td>
<td>滵滵滵滵</td>
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<td>$17.99</td>
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</tbody>
</table>
LIFELINES

BIRTHS
Girl, Julie Nicole, to Rod and Monica Winiarski, Nov. 5 in Kewaskum, Wisc. She is a manager of Diec 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. She is tour manager for Bryan Adams.

Boy, Robert Cervera, to Jerry Gidens and Lydia Cervera, Nov. 14 in Los Angeles. He is lead singer for the band Walking Wounded. She is personal administrator for Westminster 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 Arnold, Nov. 27 in Fort Lauderdale, Fl. 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, Fl. 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 Noni Jones, Dec. 12 in Nashville. He is an entertainment attorney there.

MARKET ACTION

BIRTHS
Boy, Otto White to Rebecca Krepes, Oct. 15 in Naples, Fl. 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.)

DEATHS
John Bodnar, 47, of cancer, Dec. 6 in Alexandria, Va. He was morning personality of "Falling In Love Again." His colleagues 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 Keepness, 65, of a heart attack in San Francisco Dec. 20. Keepness assisted her husband, Orrin Keepness, the veteran jazz producer, in the operation of his current Landmark Records and a former label he established, Milestone. Besides his 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. 10003.

CALENDAR

JANUARY


Jan. 20, Winter Conference, presented by Music Business Monthly, World Trade Center, Bos-
ton. 617-426-8078.

Jan. 21-25, MIDEM Convention, Festival des Palmes, Cannes, 212-689-4220.


FEBRUARY
Feb. 5-7, Nightclub, Bar, and Restaurant Expo, New York, N.Y. 10000.


Wan Star Entertainment Group, formed by Samuel Colston III, specializes in production and artist develop-ment and management. Company also includes two labels:ASURE Records and Tye Records. Musical focus is on dance, rap, and urban tempo-
rony. P.O. Box 6283, Myers Branch, Charleston, S.C. 29406; 803-722-4549.

A.U.R. Productions, formed by John A. Adams, is a production company. Songs pool associated with several management companies and recording studios. Demo sheeting and reading, rap, reggae, country; 415-806-4461.

Elected and appointed officials, music are currently being solicited. P.O. Box 5298, Rockefeller Center Station, New York, N.Y. 10165-0043.


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MARKET ACTION

BILLBOARD CHARTS THE TOP ENTERTAINMENT STOCKS

COURTESY OF PAINE WEBBER RESEARCH, 1285 Ave. of the Americas
New York, N.Y. 10019, (212) 713-3000

COMPANY

Price
Change

BLACKBUSTER ENTERTAINMENT
204.4
+5

CBS Inc.
277.4
+18

Capital Cities Communications
117.6
+5

Cortina Pictures
119.1
+17

Coca-Cola
282.5
+7

Compaq Computer
566.8
+11

DISNEY
203.2
+4

Eastman Kodak
303.2
+4

Handyman
316
+2

MCA Inc.
647
+6

MGM/UA
62.4
-1

Orion Pictures Corp.
65.6
+2

Paramount Communications Inc.
2163.1
+50

Pathfinder Communications
22.7
+3

Sony Corp.
45.8
+3

TOYOTA
38.4
+3

Vestron Inc.
107.3
+1

Warner Communications
2538.2
+6

Westinghouse
1009.4
+7

AMERICAN STOCK EXCHANGE

COMMUNICATION

36.6
+8

Electronics Group Inc.
14.6
+1

Nelson Holdings Inc.
11.5
+1

New World Group
11.0
+1

Price Communications
92.3
+4

Pront Corporation
1.3
+1

Unistar Video
2.8
+1

OVERTHECOUNTER

Ascent Communications
5.5
+1

Carnette Corp.
1.4
+1

Dial Corp. Production
1.4
+1

LIP Broadcasting
119/2
+1

LUX Entertainment
4
+1

Products Corp.
4
+1

Reedwest Communications
1.4
+1

Rentrak
1.4
+1

Scion Communications, Inc.
1.4
+1

Scripps Howard Broadcasting
4.7
+1

Shewing Television
7.6
+1

Sound Warehouse
7.3
+1

TecMic Inc.
7.2
+1

Starstream Communications Group Inc.
24%
+1

Infinity Worldwide
7.7
+1

Video Axiom Network
7.5
+1

Wall To Wall Sound And Video
7.6
+1

Westwood One
7.8
+1

COMPANY

Price
Change

Acclaim Entertainment
5.5
+1

Cartoon Corp.
1.5
+1

Coca Cola Production
1.5
+1

LIP Broadcasting
119
+1

LUX Entertainment
4
+1

Products Corp.
4
+1

Reedwest Communications
1.4
+1

Rentrak
1.4
+1

Scion Communications, Inc.
1.4
+1

Scripps Howard Broadcasting
4.7
+1

Shewing Television
7.6
+1

Sound Warehouse
7.3
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7.2
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7.5
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Wall To Wall Sound And Video
7.6
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Westwood One
7.8
+1

FOR THE RECORD

The U.S. singles chart published in the Dec. 28 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.
"Sales" didn't break loose until the weekend. It saved the chain from a flat month." The last-minute recovery gave the chain a single-digit increase 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 they 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.
- 15% at Chicago-based Stirring Ventures Inc., which runs the 22-unit Rose Records chain
- 11%-12% at 34-unit Maxie Max-

Copyright under the provisions of the Berne Convention.

The Musicland chain in Pittsburgh (including stores just not 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 Dur-

Although the jukebox issue saved the chain much took place in the U.S. Congress was considering

But Congress was considering the Berne adherence bills in 1988, the jukebox operators told Houselogic committee that join-

NEW JUKEBOX ROYALTY RATES SET

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 1976, when the provisions of the 1976 Copyright Act, the compulsory license fee was set at $8 per jukebox and, since then, the Copyright Royalty Tribunal has progressively raised the rate to $83 per box.

The new rates prohibit operators of running unlicensed jukeboxes and requires them to place certificates on machines. 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 1988, only 96,204 machines had been registered with the U.S. Copyright Office for compulsory licensing.

When Congress was considering Berne adherence bills in 1988, the jukebox operators told House copyright subcommittee that join-

Christmas hits deck the retail halls

(Continued from page 10)

Christmas hits deck the retail halls

(Continued from page 10)

day title, the Billboard top 30 Christmas Hits Albums chart (see chart) page saw five new entries: "Randy Travis" "An Old Time Christmas," "Mediterranean Christmas," "I'll Be Home for Christmas," and the two "Billion 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, "Old-fashioned Christmas" is up a little over last year, thanks to the CD." Dave Rogers, CEO of Chicago-based Stirring 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)

It's a household word. They even have a small machine you can keep in your car and practice with.

A卡拉ok公司 currently aiming its karaoke playback system at clubs, restaurants, universities, and other public facilities. A consumer version of the system for the current development, is due out this summer, notes Lee, who says he cannot yet estimate its cost.

The company licenses the right to original music and uses studio musicians to reproduce the tunes at its New York recording facility. The process, then released to the commercial market on CD Graphics; sometime in the first quarter of 1990, it will be available for recording at karaoke arcades and at home. A karaoke CD is a CD with graphic information encoded on it, that, in this system, provides lyrics on video monitors. Karaoke laserdiscs will include video produced by the company at independent production houses as well as lyrics. Denon is currently manufacturing most DK Karaoke CD's.

Available software includes popular and classic songs that have been recorded on major record labels. "We have roughly 400 songs available and we're producing at a rate of 100 songs per month," says Lee. DM has a small library of different varieties of music, from Willie Nelson to Cheap Trick. We cover a whole spectrum of music country to metal and rap. "The company has licensed material from a number of publishers, including BMI, 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 four-disk player/container, CD graphics decoder, mixing amplifier, CDs, two video monitors, and a full promotion package. All hardware for the system is manufactured exclusively for DK Karaoke by Sony Corp.

Interestingly, Sony's arch-rival, Pioneer, is the leader in the U.S. karaoke market. According to Ted Karasawa, president of Pioneer Laser Entertainment Inc., which uses vocal processors 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 1989 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. "We have a backlog of orders from throughout the country to metal and rap. "The company has licensed material from a number of publishers, including BMI, EMI, Warner/Chappell, and CBS.

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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, and that income from the Japanese 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 playing: Posing as a group of broadcasting consultants, members of the Atlantic Records promotion department recently sent a tongue-in-cheek newsletter to radio stations promoting "the secret to higher ratings revealed, it turns out, involves playing and participating in exciting promotions with Atlantic Records." Other newsletter "tips," including how to impress those in the music biz with knowledge of natural disasters with great promotions, reflect the group's motto: "Honest exploitation from the consultants who care."

Dance/Pop Artists Dominate AMA Noms
Brown, Soul, Abdul, Loc, Vanilli Top The Bill

BY PAUL GREEN

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 Mariah Carey, both making their first AMA nominations each, Paula Abdul, Milli Vanilli, and Tone Loc are close behind with four apiece. Traci Treat is vying for favorite vocal male and favorite album in both the pop/rock and soul/R&B categories. She is also nominated for favorite female vocalist in both pop/rock and soul/R&B.

Milli Vanilli is in the running for favorite song and favorite album 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 consecutive awards in the favorite male vocalist, album, and single categories. Reba McEntire is looking for her second in the female vocalist division.

The oddest nomination? The Traveling Wilburys—whose five-year-old group has sold more than a total of 116 years in the music business—are in the running for favorite new pop/rock artist.

The awards, which begin at 8 p.m. EST. on the ABC network, will televise the first two hours of a three-hour ABC-TV show with Al Jolson, a minstrel show, and the previously announced Stevie Wonder.

All four hosts are also set to perform on the show, as are Abdul, Brown, Travis, Jackson, Tone Loc, Richard Marx, New Kids On The Block, Rod Stewart, Great White, and Warrant.

(Continued from page 93)

B M I JOINS CABLE FRAY: BMI sued Home Box Office (HBO) Dec. 28 in New York federal court to obtain a preliminary injunction to prevent the pay cable service from using BMI repertoire after Sunday (Dec. 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.

R I A A 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 to the end of March.

J E W I S H PROTEST: The Anti-Defamation League (ADL) is criticizing CBS Records for 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.

P R O M O PLUS: Talk about some promo people who are going to work some records! The five former Capitol/RCA EVP's of Nashville, Steve Powell, John Tashjian, Steve Bowen, Ray Brown, and William "Steve" Powell, and Bob Walker were given the offer by B.J. McElwee, VP/promotion for 16th Avenue. The idea was to put the ex-Capitol people to work for the life of the record. 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 frost than just assets.

THE ORI G I N A L SPIRIT: Rockbilli magazine publisher EMCi folded its publishing division Dec. 20 and dismissed 12 employees, according to sources. The division published three magazines, including Rockbilli; Rave; targeted at dance and alternative rock bands; and venues. Radio City Music Hall's getaway. The division had been a money loser for some time, Track hearts, and was a principal cause behind the company's bankruptcy. It was bailed out by new ownership who changed the company's name from Rockbilli to EMCI.
DECEMBER RENTAL VIDEOS FALL SHORT OF SHIPMENT EXPECTATIONS
(Continued from page 5)

probeck dates by as much as a month. The flurry of prebeck shifts made life complicated for distributors as they scrambled to keep rentals in front of the chain as well as to reach the sales goals imposed by the studios. Several distributors told Billboard that they were "strapped" for Christmas money, with distributors' expectations. Other suppliers were victims of a shrinking market for rental product. "The cap seems to be $300,000 to $400,000 rental titles," Culbert 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. "A lot of our releases were looking to the best for the last six months or so," says John Taylor, president of distrib- utor Ingram Video. "It's starting to catch up again, as the woe- eld gets colder, 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 studio's expectations, at least in the fourth quarter, were simply too high. "Those studios that had realis- tic expectations did well," Wiseman says. "Roadhouse" did well, for ex- ample, but "Fifth Element" had an even bigger goal on that. "Renegades" did equally 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 con- tinuing to miss their numbers," Media's Tom Burnett says. "But as long as people keep inflating the numbers they say they want, 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% be- low previous levels 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, and that's not in line with the 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 prebeck dates as they tried to squeeze every possible unit out of the market. Warner Home Video was the most active, pushing back the prebeck dates on four titles from December to January. Most significantly, the prebeck on "Lethal Weapon 2." Warner's most anticipated release of the year was pushed back from Dec. 19 to Jan. 9. Similarly, prebecks on "Pink Cadillac," "See You In The Morn- ing," and "The In-Laws." Releases were also moved from December to January.

While a Warner spokeswoman says there was "no particular rea- son" for the moves, other studios were more forthcoming in attribut- ing similar postponements to a fear of placing too much demand simul- taneously on retailers.

IVE moved the prebecks for "Ed- dard Cruce and His Remarkables Of Life" from December to January. "It was a conscious decision...to keep the supply we're running on from our distribu- tors," says IVE sales manager get- ing VP Stuart Snyder. "It could well be that retailers were backed up with store merchandising with 'Roger Rabbit' and 'Batman.' Cash flow is always criti- cal. 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 postponement of the prebeck of "When Harry Met Sally..." as well as one week postponements in the prebecks on Paramount's "Ma- jor 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 Culbert says. "In the last two weeks you tend to see a de- crease 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.

Culbert attributes the move to in- ternal schedule considerations. "We had an internal problem with Laughing Stock—involve used titles running October through November. That was just too many comedies in the system at one time, and we decided to allow the market time to absorb that much product before releasing another one." But distributors point out that the original prebeck date for "Baron," Dec. 7, coincided closely with the prebeck dates for a number of other titles, suggesting another factor in- fluencing RCA/Columbia's thinking.

Distributors generally applauded the changes in prebeck dates from all the above suppliers, although they were still frustrated by the latest moves. "Dec. 5, for example, was the prebeck for a lot of titles," Kirkpatrick says, "including 'Star Trek V,' 'Bernie's' and 'Harry.' My understanding is that very few peo- ple 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 teen market" for the holiday weekend.

Retail sales was also up at 11-store Home Video Plus Music, Austin, Tex. Store manager Tom Bledsoe called media story about the "'Billboard' says co-owner Herb Wiener. He has the mid-week arrival of "When Harry Met Sally ...") as a boost to retail business.

However, rentals at the 70- store, Los Angeles-based Music Plus chain went down 7% on com- parable-store basis and 1% overall. Allan Caplan, chairman of the 60/30 Video/Record Store Video chain based in Omaha, Neb., renders flat rentals largely to level VCR sales. "You have to increase mar- kets up share to increase rental," he points out.

In the sell-through arena, all four beaches of major titles including the much-watched "Bat- man," led the way, though reports are not in from mass merchandis- ers, and other outlets pointed to "Bat- man." (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 backed and cannot yet estimate either sales or inc- reases on the "big titles" reference base, because we weren't raked a year ago," says Harry Kalish, VP advertising at MCA. While RCA/Columbia has been projecting sales well in excess of 400,000 units, stores report various explanations for the disappointing resul- ts. Paramount senior VP/GM Eric Doctorow speculates that cred- it is limited, resulting from heavy buy- ing for sell-through left retailers strapped when it came to buying rental product. "Distributors exceeded expectations for the quarter" than ever before," he says. "But retailers are simply out of credit. That makes it hard to buy," Distributors, however, deny that ret- ailers are having credit problems. According to RCA/Columbia president George Christy, "We are victims of a shrinking market for rental product. "The cap seems to be $300,000 to $400,000 rental titles," Culbert 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. "A lot of our releases were looking to the best for the last six months or so," says John Taylor, president of distrib- utor Ingram Video. "It's starting to catch up again, as the woe- eld gets colder, 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 studio's expectations, at least in the fourth quarter, were simply too high. "Those studios that had realis- tic expectations did well," Wiseman says. "Roadhouse" did well, for ex- ample, but "Fifth Element" had an even bigger goal on that. "Renegades" did equally 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 con- tinuing to miss their numbers," Media's Tom Burnett says. "But as long as people keep inflating the numbers they say they want, 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% be- low previous levels 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, and that's not in line with the box-office comparisons and so forth."

While a Warner spokeswoman says there was "no particular rea- son" for the moves, other studios were more forthcoming in attribut- ing similar postponements to a fear of placing too much demand simul- taneously on retailers.

IVE moved the prebecks for "Ed- dard Cruce and His Remarkables Of Life" from December to January. "It was a conscious decision...to keep the supply we're running on from our distribu- tors," says IVE sales manager get- ing VP Stuart Snyder. "It could well be that retailers were backed up with store merchandising with 'Roger Rabbit' and 'Batman.' Cash flow is always criti- cal. 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 postponement of the prebeck of "When Harry Met Sally..." as well as one week postponements in the prebecks on Paramount's "Ma- jor 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 Culbert says. "In the last two weeks you tend to see a de- crease 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.

Culbert attributes the move to in- ternal schedule considerations. "We had an internal problem with Laughing Stock—involve used titles running October through November. That was just too many comedies in the system at one time, and we decided to allow the market time to absorb that much product before releasing another one." But distributors point out that the original prebeck date for "Baron," Dec. 7, coincided closely with the prebeck dates for a number of other titles, suggesting another factor in- fluencing RCA/Columbia's thinking.

Distributors generally applauded the changes in prebeck dates from all the above suppliers, although they were still frustrated by the latest moves. "Dec. 5, for example, was the prebeck for a lot of titles," Kirkpatrick says, "including 'Star Trek V,' 'Bernie's' and 'Harry.' My understanding is that very few peo- people hit all their goals for those titles. I'd rather see them move the dates so that sort of thing doesn't happen."

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Released on Halloween, the Grateful Dead’s “Built To Last” album had an appropriately spooky sendoff. 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.

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 Southard, BMG sales manager (Boston); and Greg Linn, BMG field marketing manager (Boston).

The staff of KQLZ-FM in Los Angeles thinks the Dead package is the cat's meow. Shown, from left, are Bunba the cat; Steve Hoffman, music director, KQLZ; Mike Martin, assistant music director, KQLZ; and Jon Klein, regional promotion director, Arista.

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.

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 Mordelo, music director, KLOS; Brosio; and Rosemary Jimenez, assistant to the music director, KLOS.

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 Lberman, 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.

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.
mat for McDonald's by doing remotes and special promotions, and yet we're being penalized for years of good will. We're very disappointed,” adds Pierre.

Other station managers were more specific. "Not only are we losing Airplay going out of business over this, but it's not good," says Chuck Fee, station manager of album WMWR Philadelphia. "Come on, Airplay has 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 really have taken care of the situation more quickly than we expected.”

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 Pierre.

Janice Clements, executive VP at Laurence, Charles, Free & Lawson, the agency that represents McDonald’s in the local where the tapes were offered, says Mc-

COUNTRY, POP RELEASES

(Continued from page 12)

for VH-1 exposure from their first efforts. Tikaram's “The Sweet Keeper” will be released by Reprise Jan. 30. Forrester intern will de-
celain,” 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 re-

raid, “Enjoy Yourself.” Produced by Stock, Aitken, Waterman, the Geffen record is due Jan. 30.

Turning to the alternative scene, rise for students returning from their holidays are college faves They Might Be Giants with their first re-

lease for Elektra, "Flood,” due in stores Jan. 12.

Assistance in preparing this story was provided by Lee Lambert, Deborah Russell, and Larry Flick.

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 preparing to offer 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 com-
mon stock.

The Stamford, Conn.-based company says that if 50% of its old deb-
entures are exchanged, its debt will be reduced by $23.75 million. As of Sept. 30, Vestron listed its balance sheet total of debt at $192 million.

Under the exchange plan, old deb-
entures are convertible into Ves-

tron stock at a conversion price of $13 a share.

The company’s shares are currently trading on the New York Stock Exchange at approximately $1.25 each. Their highest price in the past year has been $2.56 per share.

Last August, Vestron was saved from filing for creditor protection by lining up a $65 million revolving credit agreement with banks. That happened after the company defaulted on a $25 million loan.

In the year’s second quarter, Vestron took huge write-offs and virtually shut down its movie production unit, posting a net loss of $86 million.

In the third quarter, which end-
ed Sept. 30, Vestron lost $21 mil-

$86 million 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 point.

One securities analyst says, "What people want to pay is less than what Vestron needs.”


don jeffrey

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 of course was not 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 not-staining from future video promo-

COUNTRY, POP RELEASES

(Continued from page 12)

CD Production Up At Dutch Dureco Plant

BY WILHELM HOOS

AMSTERDAM—Dureco CD, Hol-
land’s first compact disk factory, pro-
duced 74,000 CDs in its second fis-
tical year, ended Oct. 1, 1989. The total includes $31,000 silver disks produced by Dureco Norge, the Norwegian sis-
er company whose plant is at Rju-
kran, and the figure represents an 80.8% increase over the first year's production.

Dureco CD, like the eponymous record company and Dutchy 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.

It has three pressing machines supplied by the Krauss Maffei compa-
y of West Germany. The payroll is 20, working a daily pattern of three shifts over a five-day week, which will be extended to three more employees are added. Cid-

togena plans to increase Dureco CD’s production capacity at that time.

Koen Jannaat, the plant’s finan-
cial controller, estimates that 5-inch Dureco CDs account for 40% of the output, a drop from 15% during the first year.

Jannaat adds that Dureco Norge’s production for this year will rise to more than 5 million units. A Norwe-

gian manager will be appointed with a few weeks to take over from Cidome-
gna’s Eefje Kliffen, who is acting in a caretaker role.

Up to 80% of the CDs pressed by Dureco Norge are being supplied to Dutch market independents such as CNR, Arcade, and Disky, as well as Dureco.

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BILBoARD JANUARY 6, 1990
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 reported strongly in Billboard's Dec. 33 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 of O'Jays, EVP 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, N.Y., 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 indeo distributed despite Island's links with PolyGram.

FORGET ME NOT: At the end of November, Trans World Music Corp. acquired the remaining two Discosmat 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, Discosmat operated six stores.

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 $182 million, after brokerage commissions.

Based on its 1988 total earnings of $84 cents a share and the current $18 stock price, PolyGram's price-earnings multiple is about 23. Analysts termed the initial offering a "fairly aggressive price in terms of earnings."

NYST YET: MTV is continuing to negotiate with the U.S.S.R.'s Gosteleradio 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 Bone, who moved to 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 German Schoen, formerly director of the classical department of CBS in France.

AN ALARM WARNING STICKER amendment to a Pennsylvania drug measure has been tabled, with the Senate due to consider the amendment 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 crafting 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 212-997-7000.

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. Formerly 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 $60 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 $51 million (at $1.50 to the Dutch guilder), and its revenues from CDV were estimated at $14.9 million.

(Continued on page 88)
ANIMAL LOGIC

The debut album featuring the first single
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THE CRITICS ARE BARKING:

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“With musicians of this caliber actually using their creativity to serve good songs, Animal Logic is far more than a show-off 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

Deborah Holland
songs, vocals

Stewart Copeland
drums, programs

Stanley Clarke
bass, strings

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Posthumously released tapes and sessions by Hendrix and producer and Hendrix archivist Alan Douglas give further evidence that Jimi had much left to say.

Jimi Hendrix rewrote 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.