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THE INTERNATIONAL NEWSWEEKLY OF MUSIC AND HOME ENTERTAINMENT

DECEMBER 22, 1990

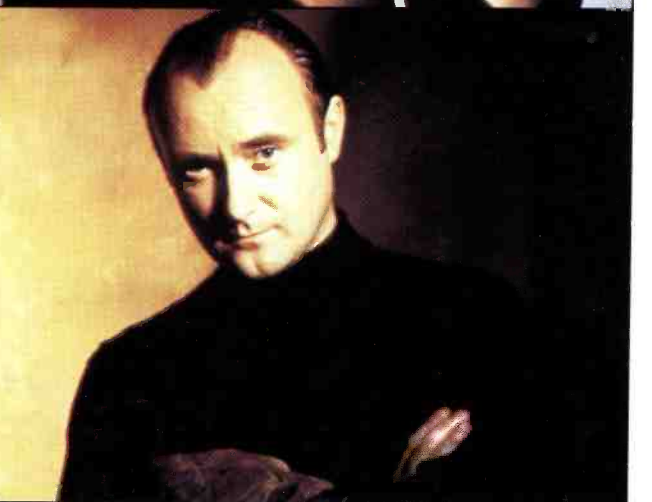
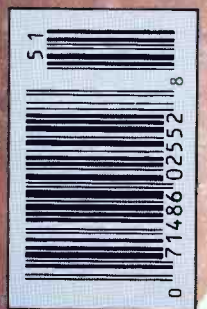
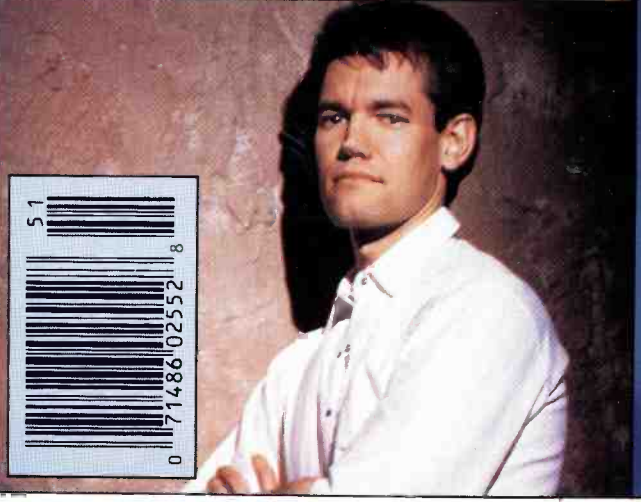
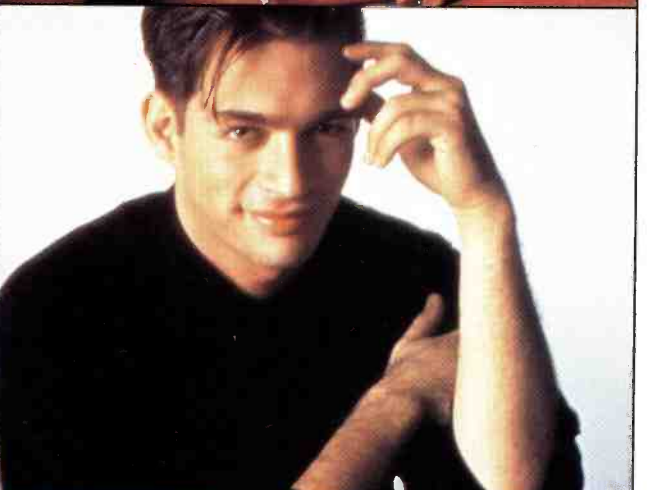


1990 The Year In Music

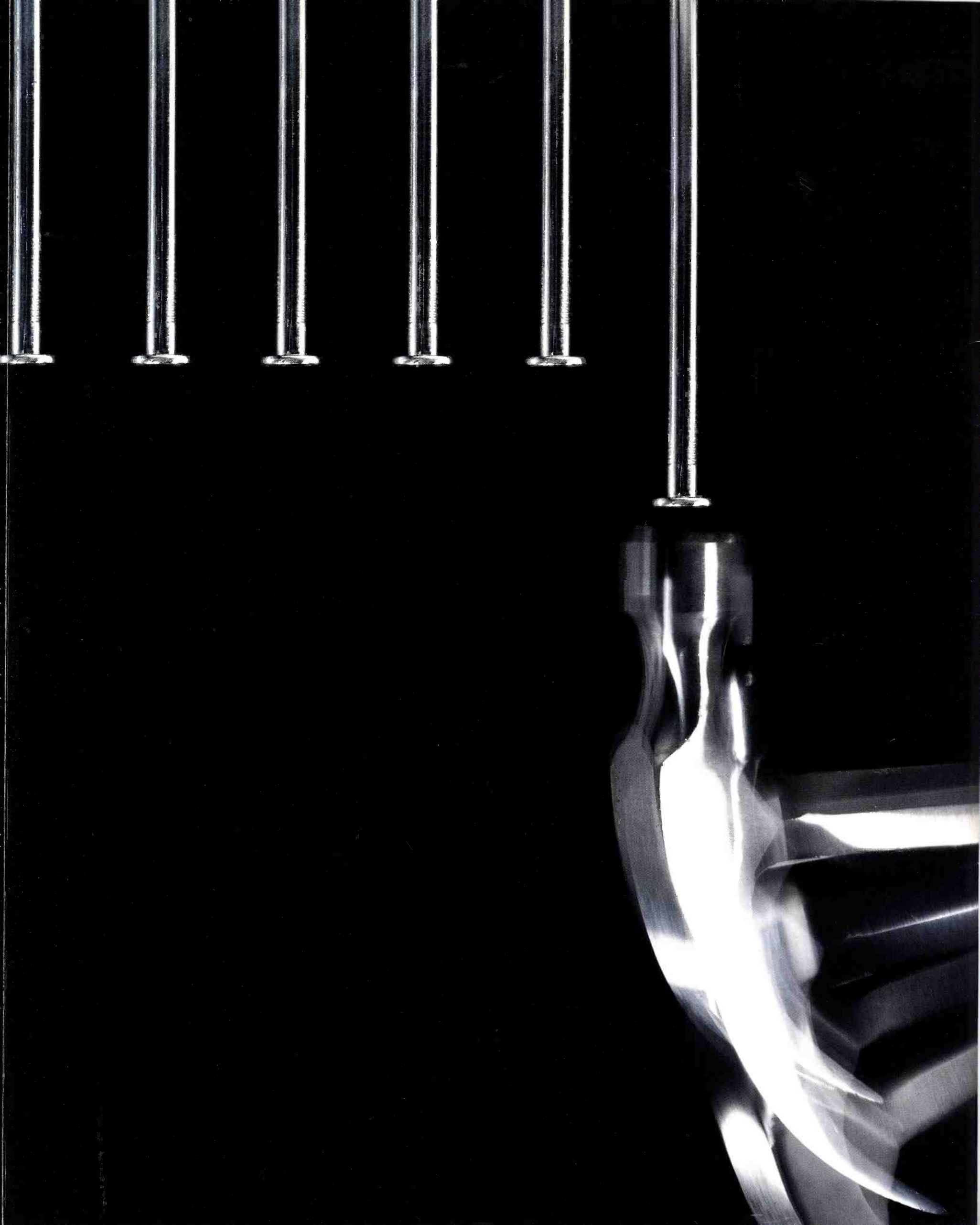


**THE YEAR-END CHARTS
NO. 1 AWARDS**

POP ★ ROCK ★ R&B ★ CLASSICAL
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RAP ★ GOSPEL ★ AND MUCH MORE







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21 WEEKS

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CHART
29 WEEKS



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THANKS,
CEMA *Capitol*

Hits. Hammer. History.

Simulcasting Deals On The Rise In Radio

BY SEAN ROSS with BILL HOLLAND

NEW YORK—A growing number of broadcasters, prevented from buying new properties by the current financial climate or FCC "one-to-a-market" rules, are making arrangements for other, separately owned radio stations to simulcast their programming.

While such arrangements date back at least three years, they have grown, in recent months, from a handful of ventures in smaller markets to something affecting at least 25-30 stations everywhere from New York to San Antonio to Medford, Ore. And more such deals are expected in coming months.

These "program service agreements" are structured similarly

(Continued on page 28)

Europe Eyes Record Rental Legislation

BY JEFF CLARK-MEADS

BRUSSELS, Belgium—Artists and record producers may soon be given the right to veto rental of their products in all of the 12 European Community nations.

The European Commission has submitted draft legislation to the community's Council of Ministers that would give music creators the final say on whether their works can be loaned by libraries or rented out by commercial outlets.

In a separate move, the commission has also declared in writing its intention to put plans for a Europe-wide blank-tape levy before the ministers next year.

The rental proposals on the table will be considered and amended by the ministers and the European Parliament before being passed into law. Once they are law, it will be mandatory for EC member states to adopt similar measures.

However, the proposals are likely to be opposed by some representatives from Germany and the Netherlands, where the commercial rental

trade is firmly established. The Netherlands has 1,200 rental outlets—divided evenly between public libraries and commercial operations—and there are about 1,000 more in Germany.

European labels' reaction to the record rental legislation could not be ascertained at press time. But, if they follow the example of their U.S. counterparts, they will probably forbid

rental of their product, should the measure become law.

The proposals contain four main points:

- Authors, performers, and producers would be granted the right to grant or forbid rental of their works;
- If rental is allowed, a royalty is to be paid;
- The period of copyright would be harmonized across the EC;

• Reproduction and distribution rights would be established in all territories for all rights owners. At present, in Belgium, the Netherlands, and Greece, producers are not protected by copyright legislation. This gives them very limited opportunity to act against pirates.

Michel Kains, European legal adviser to IFPI, the international label

(Continued on page 14)

Sell-Thru Titles Scarce On 1st-Qtr. Slate

BY PAUL SWEETING and JIM McCULLAUGH

NEW YORK—In sharp contrast to the first three months of 1990, the first quarter of 1991 is shaping up with little theatrical product slated for release at sell-through prices.

Unlike the first quarter of 1990, which saw the release of "Indiana Jones And The Last Crusade," "Lethal Weapon 2," and "Honey, I Shrunk The Kids" at sell-through prices, the first quarter of 1991 is

likely to be marked by a lack of comparable low-priced product.

At the same time, say retailers and distributors, the rental release slates for the first quarter are skewed heavily toward the months of February and, to a lesser extent, March, leaving a product gap for much of January, even though January has

traditionally been a strong rental month.

The one possible exception to the rental rule could be Paramount Home Video's "Ghost," which has grossed \$180 million at the box office so far and is thought to have an appeal similar to Disney's fourth-quarter sell-through title "Pretty Woman."

"Ghost" is expected to have a late-March street date, but Paramount executives so far refuse to discuss the studio's pricing plans.

Another exception could be either of two Disney titles, "Ducktales: The Movie" and "The Rescuers Down Under" (Continued on page 105)

Video Sales Pick Up But It's No Better Than Flat For Yule

BY PAUL VERNA and EARL PAIGE

NEW YORK—After a sluggish start, the home-video holiday sell-through picture has brightened

thanks to intensified marketing initiatives at retail, deep discounting, and a broad selection of strong titles, according to executives at vid-

eo chains across the U.S.

However, retailers acknowledge that the absence of a clear sell-through leader like last year's "Batman" indicates that, at best, the business will emerge from the holiday season flat compared to the same period in 1989.

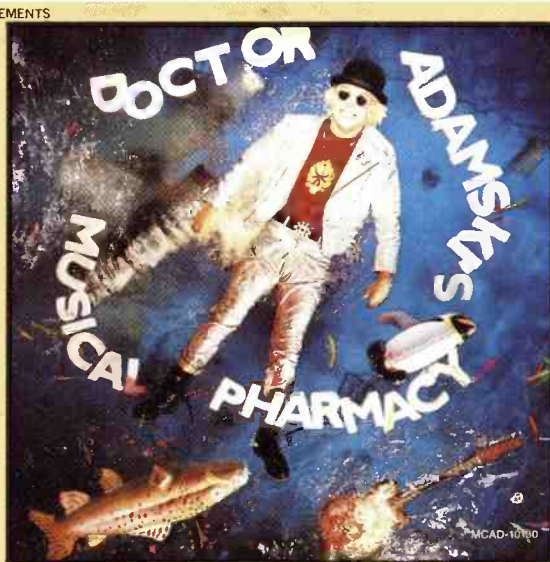
(Continued on page 105)

No. 1 IN BILLBOARD

HOT 100 SINGLES	
★ BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B (LMR)
TOP POP ALBUMS	
★ TO THE EXTREME	VANILLA ICE (SBK)
HOT R&B SINGLES	
★ IT NEVER RAINS (IN SOUTHERN CALIFORNIA)	TONY! TON! TONE! (WING)
TOP R&B ALBUMS	
★ I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)
HOT COUNTRY SINGLES	
★ I'VE COME TO EXPECT IT FROM YOU	GEORGE STRAIT (MCA)
TOP COUNTRY ALBUMS	
★ PUT YOURSELF IN MY SHOES	CLINT BLACK (RCA)
TOP VIDEO SALES	
★ PRETTY WOMAN	(TOUCHSTONE HOME VIDEO)
TOP VIDEO RENTALS	
★ TOTAL RECALL	(CAROLCO HOME VIDEO)



Dave Grusin's follow-up to the Fabulous Baker Boys soundtrack is the new original score for the film "Havana". Featuring stars Lee Ritenour, Dave Valentin and Cuba's premiere trumpeter, Arturo Sandavol. On GRP Records.



The Doctor is a "KILLER". After a #1 U.K. hit, DOCTOR ADAMSKI'S MUSICAL PHARMACY (MCAD/C-10130) opens in America with ADAMSKI'S international hit "THE SPACE JUNGLE" (MCAM/12-53961).

ECOTOUR WEEKEND GURU

D74833

BRIAN RITCHIE I SEE A NOISE

D09073

THE WAY MOVIES

D74877

VEE JAY HALL OF FAME SERIES

JOHN LEE HOOKER
LITTLE RICHARD
GLADYS KNIGHT & THE PIPS
JERRY BUTLER
JIMMY REED

COLLECTORS EDITION BOX SET 5 COMPACT DISCS

D74840

VICTOR OF LORENZO

PETER COREY SENT ME

D09024

Mary's Danish

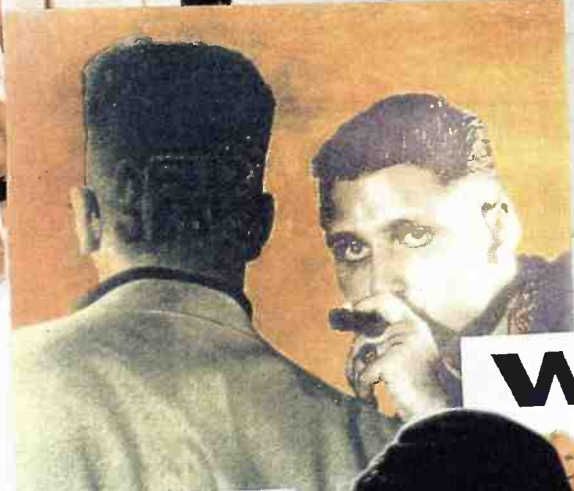
experience

D74841

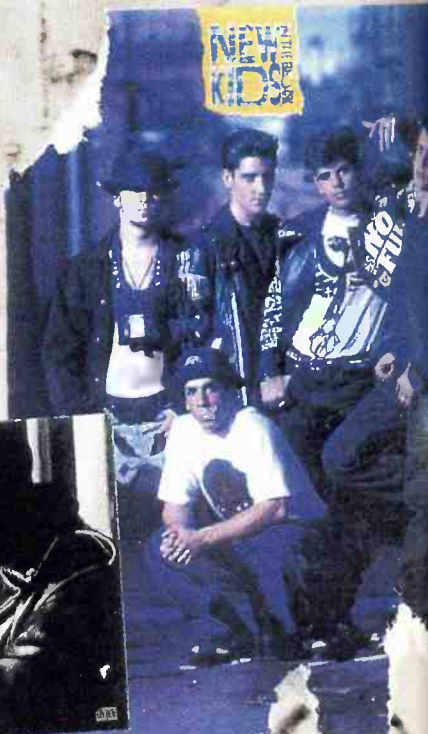
CHAMELEON RECORDS

years like this don't just happen.

MICHAEL BOLTON



WARRANT



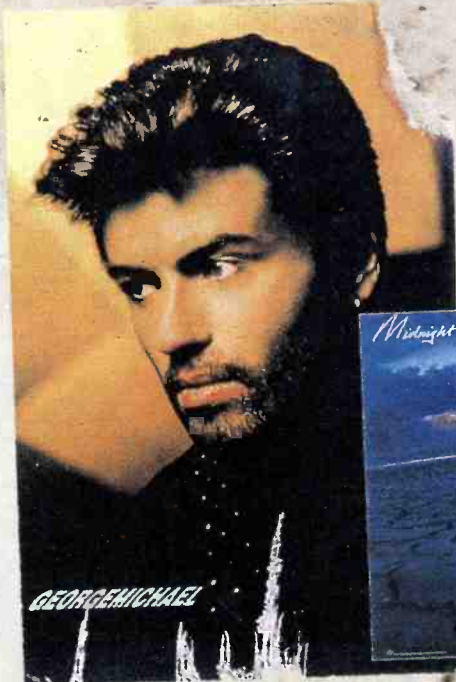
HARRY CONNICK, JR.



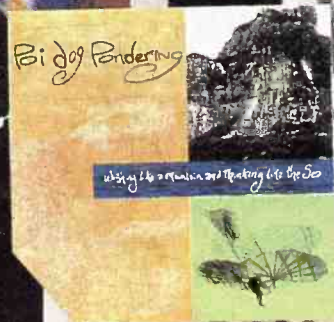
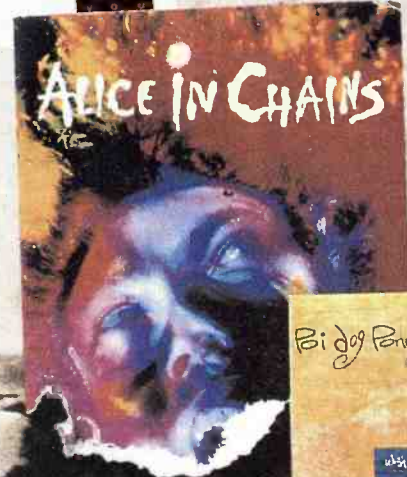
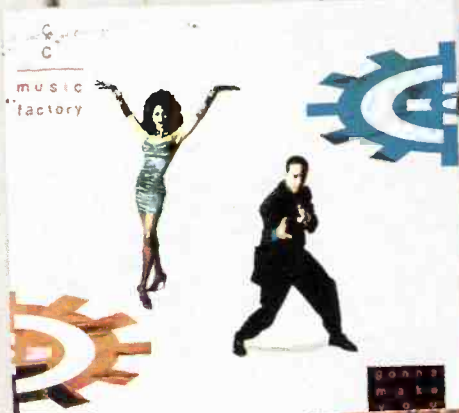
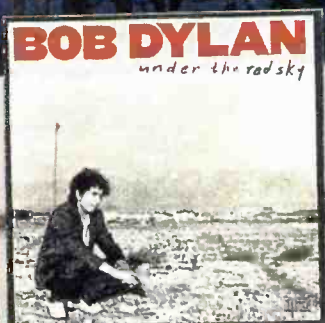
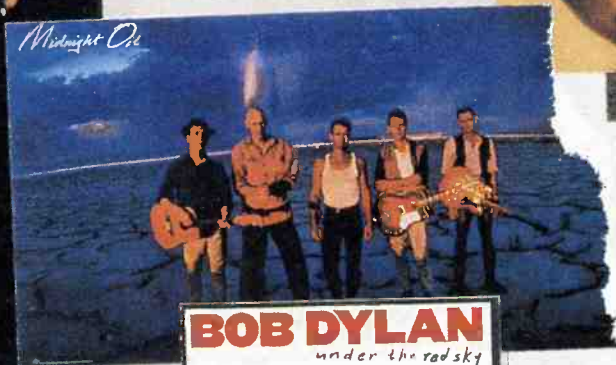
1990

thanks to our

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BILLY JOEL ■ STORM FRONT



artists for a year of wall to wall success.

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SOLD OUT

THE BIGGEST TOUR OF ONE HUNDRED TWENTY ONE SHOWS.

APRIL									
FRIDAY	27	ANTWERP	SPORTS PALAIS	JULY	1	LUCANO	STADIO CORNAREDO*		
SATURDAY	28	ANTWERP	SPORTS PALAIS	SUNDAY	2	LYON	TONY GARNIER HALLE		
MAY				MONDAY	3	MADRID	PLAZA DE TOROS*		
TUESDAY	1	VERONA	ARENA*	WEDNESDAY	4	BARCELONA	PLAZA DE TOROS*		
THURSDAY	3	MILAN	PALATRUSSARDI	FRIDAY	6	GIJON	GIJON STADION*		
FRIDAY	4	MILAN	PALATRUSSARDI	SUNDAY	8	AIX EN PROVENCE	STADION*		
SATURDAY	5	MILAN	PALATRUSSARDI	WEDNESDAY	11	BIRMINGHAM	N.E.C.		
MONDAY	7	ROME	PALEUR	SATURDAY	14	BIRMINGHAM	N.E.C.		
TUESDAY	8	CAVA DEI TIRRENI	STADIO COMUNALE*	SUNDAY	15	BIRMINGHAM	N.E.C.		
WEDNESDAY	9	FLORENCE	PALASPORT	TUESDAY	17	BIRMINGHAM	N.E.C.		
SATURDAY	12	GOTHENBERG	SCANDINAVIUM	WEDNESDAY	18	BIRMINGHAM	N.E.C.		
MONDAY	14	HELSINKI	ISHALLEN	THURSDAY	19	BIRMINGHAM	N.E.C.		
TUESDAY	15	HELSINKI	ISHALLEN	SATURDAY	21	GATESHEAD	INTERNATIONAL STADIUM*		
THURSDAY	17	STOCKHOLM	THE GLOBE	SUNDAY	22	GATESHEAD	INTERNATIONAL STADIUM*		
FRIDAY	18	STOCKHOLM	THE GLOBE	WEDNESDAY	25	IPSWICH	FOOTBALL STADIUM*		
SATURDAY	19	STOCKHOLM	THE GLOBE	SATURDAY	28	LONDON/WOBURN	WOBURN ABBEY*		
SUNDAY	20	OSLO	VALLE HOVIN*	SUNDAY	29	LONDON/WOBURN	WOBURN ABBEY*		
TUESDAY	22	COPENHAGEN	GENTOFTE STADIUM*	AUGUST					
THURSDAY	24	KARLSRUHE	WILDSPARK STADIUM*	FRIDAY	3	MONTE CARLO	SPORTING CLUB		
SATURDAY	26	KOLN	MUNGERSDORFER*	SATURDAY	4	MONTE CARLO	SPORTING CLUB		
SUNDAY	27	MUNICH	OLYMPIA STADIUM*	SUNDAY	5	MONTE CARLO	SPORTING CLUB		
TUESDAY	29	BERLIN	WALDBUEHNE*	MONDAY	6	MONTE CARLO	SPORTING CLUB		
WEDNESDAY	30	BERLIN	WALDBUEHNE*	TUESDAY	7	ALBENGA	STADIO COMUNALE*		
THURSDAY	31	BERLIN	WALDBUEHNE*	WEDNESDAY	8	MONTE CARLO	SPORTING CLUB		
JUNE				THURSDAY	9	MONTE CARLO	SPORTING CLUB		
SATURDAY	2	STUTTGART	NECKARSTADION*	SATURDAY	11	CATANZARO	STADIO CERAVOLO*		
SUNDAY	3	FRANKFURT	WALDSTADION*	MONDAY	13	VIAREGGIO	STADIO COMUNALE*		
MONDAY	4	HANNOVER	NIEDERSACHENSTADION*	WEDNESDAY	15	LIGNANO	STADIO COMUNALE*		
WEDNESDAY	6	OLDENBURG	WESER-EMS-HALLE	THURSDAY	16	BOLZANO	STADIUM*		
THURSDAY	7	OLDENBURG	WESER-EMS-HALLE	SATURDAY	18	ZAGREB	CROATIAN STADIUM*		
SATURDAY	9	BREMEN	WESER-STADION*	SUNDAY	19	BELGRADE	SAJEN STADIUM*		
SUNDAY	10	NURNBERG	ZEPPELINFELD*	FRIDAY	24	UTRECHT	GALGENWAARD STADION*		
WEDNESDAY	13	LINZ	LINZER STADION*	SATURDAY	25	HOCKENHEIM	HOCKENHEIMRING*		
THURSDAY	14	VIENNA	PRATERSTADION*	SUNDAY	26	EAST BERLIN	STADIUM*		
SATURDAY	16	BASEL	ST. JAKOB STADION*	TUESDAY	28	ATHENS	STADIUM*		
SUNDAY	17	BASEL	ST. JAKOB STADION*	THURSDAY	30	MALTA	INDEPENDENCE SQUARE*		
TUESDAY	19	DORTMUND	WESTFALENHALLE	SEPTEMBER					
WEDNESDAY	20	DORTMUND	WESTFALENHALLE	SATURDAY	1	LUENEBURG	AIRPORT*		
THURSDAY	21	ESSEN	GRUGAHALLE	SUNDAY	2	LEIPZIG	STADIUM*		
SATURDAY	23	ROTTERDAM	FEYENOORD STADION*	TUESDAY	4	INNSBRUCK	OLYMPIA HALLE		
SUNDAY	24	MAASTRICHT	M.E.C.C.	THURSDAY	6	BUDAPEST	MTK STADION*		
TUESDAY	26	METZ	PARC STROUMPE*	FRIDAY	7	GRAZ	STADION LIEBENAU*		
THURSDAY	28	PARIS	VERSAILLES*	SATURDAY	8	VIENNA	PRATERSTADION*		
SATURDAY	30	LAUSANNE	STADE OLYMPIQUE*	SUNDAY	9	SALZBURG	RESIDENZ PLATZ*		
				TUESDAY	11	BRUSSELS	FOREST NATIONAL		

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FOREIGN AFFAIR
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DENMARK
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FRANCE
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SEPTEMBER		
WEDNESDAY	12	BRUSSELS
FRIDAY	14	GLASGOW
SATURDAY	15	GLASGOW
SUNDAY	16	GLASGOW
MONDAY	17	BELFAST
WEDNESDAY	19	LONDON
THURSDAY	20	LONDON
FRIDAY	21	LONDON
SATURDAY	22	LONDON
MONDAY	24	LONDON
TUESDAY	25	LONDON
WEDNESDAY	26	LONDON
SATURDAY	29	LISBON
OCTOBER		
MONDAY	1	LA CORUNA
TUESDAY	2	LA CORUNA
FRIDAY	5	BARCELONA
SATURDAY	6	BARCELONA
SUNDAY	7	ANDORRA
TUESDAY	9	ZARAGOZA
WEDNESDAY	10	TOULOUSE
THURSDAY	11	BORDEAUX
SATURDAY	13	ZURICH
MONDAY	15	PARIS
TUESDAY	16	PARIS
WEDNESDAY	17	NANTES
FRIDAY	19	LILLE
SATURDAY	20	FRANKFURT
SUNDAY	21	MUNICH
MONDAY	22	KOLN
WEDNESDAY	24	BIRMINGHAM
THURSDAY	25	BIRMINGHAM
SATURDAY	27	DUBLIN
SUNDAY	28	DUBLIN
MONDAY	29	DUBLIN
NOVEMBER		
THURSDAY	1	HEERENVEEN
FRIDAY	2	ROTTERDAM
SATURDAY	3	ROTTERDAM
SUNDAY	4	ROTTERDAM

FOREST NATIONAL
S.E.C.C.
S.E.C.C.
S.E.C.C.
KINGS HALL
WEMBLEY ARENA
WEMBLEY ARENA
WEMBLEY ARENA
WEMBLEY ARENA
WEMBLEY ARENA
WEMBLEY ARENA
WEMBLEY ARENA
ALVALAD STADIUM*

PABELLON DE DEPORTES
PABELLON DE DEPORTES
OLYMPIC STADIUM*
OLYMPIC STADIUM*
PARKING PRAT GRAN*
ESTADIO DE LA ROMAREDA*
PALAIS DES SPORTS
PATINOIRE MERIADEK
HALLENSTADION
OMNISPORT BERCY
OMNISPORT BERCY
DE BEAUJOIRE
ESPACE FOIRE
FESTHALLE
OLYMPIAHALLE
SPORTSHALLE
N.E.C.
N.E.C.
R.D.S.
R.D.S.
R.D.S.

HEERENVEEN HALLE
THE AHOY
THE AHOY
THE AHOY



(*56 OUTDOOR STADIUM SHOWS, 65 INDOOR ARENA SHOWS)

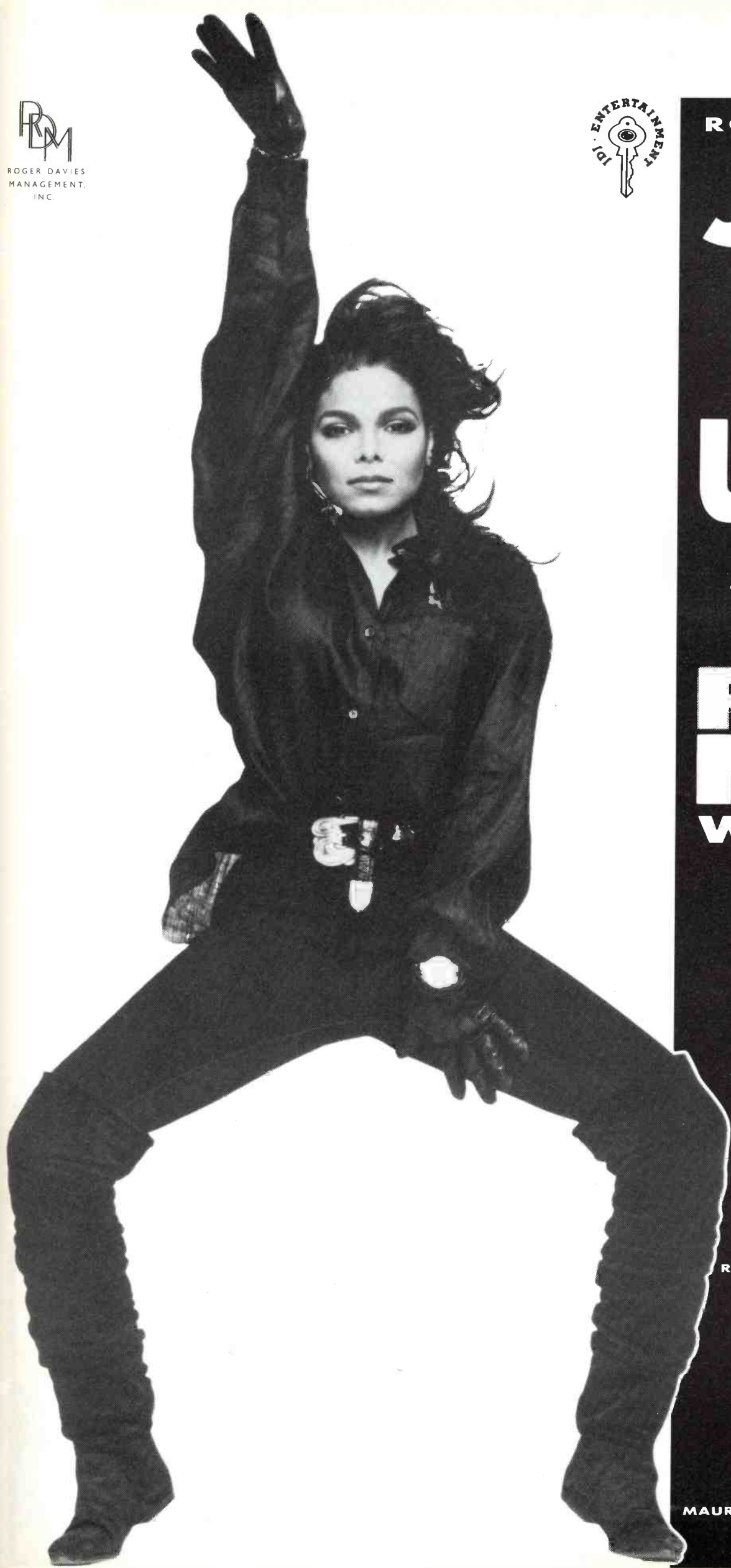
'OVER 5 1/2 MILLION 'FOREIGN AFFAIR'
ALBUMS SOLD WORLDWIDE'



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NORTH AMERICA

20 SELL OUT DATES IN
EUROPE

15 SELL OUT DATES IN
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ALL THE CREW, STAFF, PROMOTERS
and EVERYONE INVOLVED IN THE TOUR

Obscenity Charges Dropped In Texas

■ BY RAMIRO BURR

SAN ANTONIO, Texas—Obscenity charges filed against a Texas record-store owner for selling a copy of a 2 Live Crew album were dismissed here Dec. 10.

Bexar County assistant district attorneys, saying they could not prosecute the case, asked presiding judge Tony Jimenez to drop the charge of promoting obscene material filed against David Ward Risher, owner of Hogwild Records and Tapes here.

Jimenez reprimanded the officials for their handling of the case. "It's beyond me that it would take six months to determine that this is not

a prosecutable case," he told them.

Risher had been charged with violating the state's obscenity law, a Class A misdemeanor that could have netted him a \$2,000 fine and a year in jail.

So ended another chapter in the test of Texas community standards whipped up by the controversial Miami rap group 2 Live Crew. In June, vice officers in San Antonio had warned retail chains and individual record store owners that they could face obscenity charges if they did not pull 2 Live Crew's album, "As Nasty As They Wanna Be," from their shelves. Risher was one of a handful of record store owners who did not stop selling the album after

● In Florida, more trouble for Luther Campbell. See page 107.

receiving that warning.

The action followed the June 6 ruling by a federal judge in Fort Lauderdale, Fla., that "Nasty" is obscene. After that ruling, Charles Freeman, a Florida record store owner, was found guilty of misdemeanor obscenity for selling the album (Billboard, Oct. 13). In another case in Florida, members of 2 Live Crew were acquitted of similar charges involving a live performance (Billboard, Nov. 3).

Risher was charged June 28 after selling "Nasty" to the adult son of a local anti-pornography activist.

But on Dec. 10, the state's complaining witness, Jamie Patrick Weaver, 20, the son of Theresa Weaver, president of Citizens Against Pornography, signed an affidavit refusing to testify against Risher because "after further consideration and reviewing the tape 'As Nasty,' I find that it is not obscene," under Texas law.

Risher said he was glad "saner heads prevailed," but was not surprised by the turn of events, and he noted that his attorneys, Robert Switzer and John Carol, had prepared a thorough defense.

But, he added, "It was still sort of a shame to be taken for a six-month legal joyride so the district attorney could say, 'Oops, you know we really didn't have a case in this after all.'"

"I'm certain it's all over. With this thing hanging over my head, it's been a pressure-fueled six months," Risher added.

He said he was resentful of the Weavers and of the authorities: "The authorities basically instituted a police-state type of action of legal harassment using taxpayers' money to not really prove anything," he said.

Risher said his expenses, including legal costs, were more than \$5,000. Although no one helped defray those costs, the local chapter of the American Civil Liberties Union steered him to the lawyers who represented him, and "they gave me a good price," he said. Risher added that the Recording Industry Assn. of America did not contribute to his defense.

An RIAA representative said, "We offered him assistance. Our general counsel, David Leibowitz, has been in regular contact with Risher's attorney."

Assistance in preparing this story was provided by Ken Terry in N.Y.

CONTENTS

VOLUME 102 NO. 51

DECEMBER 22, 1990

MUSIC

Boxscore	49	Jazz/Blue Notes	72
Calendar	28	Latin Notas	86
Canada	91	Lifelines	28
Chart Beat	13	Music Video	61
Classical/Keeping Score	73	Power Playlists	31
Clip List	62	Pro Audio	56
Commentary	17	R&B	33
Country	57	Radio	18
Dance Trax	40	Retail	74
Executive Turntable	12	Retail Track	80
Grass Route	81	Rossi's Rhythm Section	35
Hot 100 Singles Spotlight	101	Studio Action	55
Inside Track	108	Talent	42
International	88	Vox Jox	97

HOME VIDEO

Page 63

Box Office	64	Video Rentals	70
Music Videos	68	Video Sales	66
Store Monitor	66	Top Videodiscs	64

MUSIC CHARTS

Top Albums		Hot Singles	
Classical	73	Adult Contemporary	106
Country	60	Country	58
Hits Of The World	90	Dance	39
Jazz	72	Hits Of The World	90
Modern Rock Tracks	24	Hot Latin	86
Pop	102	Hot 100	98
R&B	36	Hot 100 Singles Action	101
Rock Tracks	24	R&B	34
		R&B Singles Action	35
		Rap	37
		Top 40 Radio Monitor	101

CLASSIFIED/REAL ESTATE

Page 84

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Fans Justify Madonna Video At Retail Controversial Clip Also Boosts Sales Of Her Catalog

■ BY PAUL VERNA

NEW YORK—If Madonna is asking her fans to justify her love, she needs no such justification for releasing her controversial current clip as a video single.

"Justify My Love," a five-minute tape list-priced at \$9.98, is blazing up video sell-through lists at retail chains across the nation. Moreover, several dealers report increased

sales of Madonna's other video and audio product.

The clip has reached No. 1 at 82-unit, Los Angeles-based Music Plus and at Warehouse Entertainment, a Torrance, Calif.-based chain of 284 stores. In addition, "Justify My Love" has hit the top five at 30-plus-store, Carteret, N.J.-based The Wiz and at Spec's, a 60-store operation headquartered in Miami.

The clip, not originally intended

for retail, was released Dec. 7 by Warner Reprise Home Video after MTV and other video outlets refused to air it. The video contains brief scenes of nudity and suggestions of homosexuality, multiple partners, voyeurism, and sadomasochism (Billboard, Dec. 8).

The sales surge follows the publicity generated by Madonna's appearance on ABC-TV's "Nightline" on Dec. 3, the same night the network received record ratings for its "Monday Night Football" broadcast.

Jim Dobbe, VP of sale merchandise at Warehouse, says the Madonna videoclip is No. 1 at the chain for the week ending Dec. 9, "and yet it was only in the stores two days of that week."

Likewise, Angie Diehl, director of advertising at Music Plus, says, "The Madonna video is doing excellent—it's No. 1." The clip is on sale for \$8.99 until Dec. 16, when it is scheduled to be brought up to list price, she adds.

At the 92-unit, Port Washington, N.Y.-based Record World chain, di-

Billboard Music Awards A Ratings Winner For Fox

NEW YORK—"The 1990 Billboard Music Awards Show," telecast Dec. 10 on Fox Broadcasting Co., scored an 8.9 rating/14 share, providing the highest-rated Monday program ever for the network, according to the A.C. Nielsen Co.

The special was the top-rated show in New York during its 8 p.m.-10 p.m. time slot. The program, produced by Billboard parent BPI Communications Inc. and Fox, was No. 2 in Los Angeles, Chicago, Detroit, Miami, Atlanta, Sacramento, Calif., and Washington, D.C.

The other major music show of the week, NARAS' "Grammy Legends" special, pulled a 7.1 rating/12 share for CBS. Billy Joel, Johnny Cash, Aretha Franklin, and Quincy Jones were honored on that program.

"We absolutely intend to do 'The Billboard Music Awards Show' again," says Sam Holdsworth, president of BPI's corporate development division. "This proves the point that people want to see the most popular artists of the year, and it's all right there on the show. There's no filter

between what the producers think is good music and what the people want."

Among the award winners appearing on the show were Janet Jackson, Phil Collins, M.C. Hammer, Sinead O'Connor, Bell Biv DeVoe, Wilson Phillips, Randy Travis, and Clint Black (Billboard, Dec. 8).

Other award winners, including

(Continued on page 101)

1990: BILLBOARD TELLS THE STORY

NEW YORK—Welcome to Billboard's exciting year-end issue. As usual, we have packed it full of the special features our readers have come to expect.

The highlight is our chart retrospective, "1990: The Year In Music." This section includes more than 100 charts documenting the year's top artists, titles, labels, publishers, and producers.

The special section also features

our annual chart analysis by the incomparable Paul Grein—as well as Grein's look at the year's "hits and misses."

In the regular sections of this week's issue, you will find year-end recaps of all the key events of 1990 by Billboard's editors. And as a special bonus, starting on page 94, you'll find the year's "top 10" listings from our staff members.

Next week: The Year In Video.

Dobbis Heads New P'Gram Division

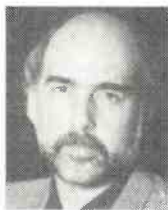
Four Labels Linked Under PLG Umbrella

■ BY KEN TERRY

NEW YORK—Rick Dobbis has been named president and CEO of the PolyGram Label Group, a new division of PolyGram that will be responsible for marketing the worldwide repertoire of the Polydor, Island, London, and Smash labels in the U.S. Like its sister companies, A&M and Mercury, New York-based PLG will be distributed by PolyGram Group Distribution.

PLG will have its own field force in the sales and promotion areas, as

well as its own marketing and creative teams. But A&R responsibilities will remain with the individual labels, and the heads of those labels will not report to Dobbis. Aside from noting that each label's situation is different, Dobbis declines to comment further on the reporting structure. He himself reports to Alain Levy, executive



DOBBIS

VP of PolyGram N.V. and CEO of PolyGram U.S.A.

Currently, Mike Bone heads Island U.S.; Peter Koepke runs London's U.S. affiliate (a joint venture with PolyGram); Marvin Gleicher is president of Chicago-based Smash Records; and it is rumored that Davitt Sigeron will be the new head of Polydor. Dobbis, 40, was formerly executive VP/GM for RCA Records U.S., a post he had assumed in 1986. Previously, he served as VP of marketing for Chrysalis Records and was a partner with Michael Lippman in his management company. From 1975 to 1983, Dobbis held several positions at Arista Records, rising to senior VP of the label. He began his industry career at Epic and Blue Sky Records.

As head of PLG, he will also fill one of PolyGram's two seats on the board of Metropolitan Entertainment, the New Jersey-based concert-promotion and talent-management company that is the basis for the new PolyGram Diversification Division.

Dobbis points out that the structure of PLG is unlike that of any other company, although it bears some similarities to that of the CBS custom labels in the '70s, as well as Jive Records' current relationship with BMG. In essence, he sees the four labels, plus Polydor U.K., as PLG "repertoire centers" that have autonomy on artist signings within overall financial limits. But he notes the differences among the labels and the level of services each will need.

PLG will have approximately 25
(Continued on page 106)



A Divine Award. Columbia recording artist Billy Joel receives a Humanitarian award at the Cathedral of St. John the Divine in New York. Shown, from left, are CBS Records president Tommy Mottola, New York Governor Mario Cuomo, and Joel.

Chameleon Cuts Staffers, Announces HQ Relocation

■ BY CHRIS MORRIS

LOS ANGELES—Chameleon Music Group has joined the growing list of labels making deep staff cuts, as the company laid off approximately 20 of the 30 employees in its Hawthorne, Calif., home office Dec. 10.

Chameleon, which is maintaining what it describes as a "transition team" of 13 people, will relocate its headquarters to New York in 1991 and will open a smaller L.A. satellite office at a new location early next year.

The Chameleon layoffs are the

latest in a round of drastic staff reductions within the record industry: Island, A&M, Enigma, and RCA have all let employees go in year-end staff prunings (Billboard, Nov. 10, Nov. 24).

Chameleon president Stephen Powers denies the staff cuts are tied to the label's recent commercial fortunes. "We've had great growth this year," he says. "Our gross revenues are going to be three times what they were in 1989. This is a strategic move."

The label's biggest success in the last year has been bluesman John
(Continued on page 99)

NAACP, Music Vid Assn. Discuss Hiring Issue

But Groups' Brief Meeting Is Also Short On Results

■ BY MELINDA NEWMAN

NEW YORK—A Dec. 6 meeting between the NAACP and the Music Video Producers Assn. in Los Angeles about involving more blacks in the video-making process did not go as smoothly as either side had hoped.

Both sides agree on the facts: that there are few blacks working on music videos and that the situation should be improved. The NAACP has put together a task force, headed by Michael Fletcher, to meet with labels, producers, artists, and other industry professionals to help rectify the problem (Billboard, Dec. 15).

However, the brevity of the Dec. 6 meeting left Fletcher feeling misunderstood and the members of the Music Video Producers Assn. defensive.

"Perhaps they don't understand the need or the importance of working immediately toward implementing black personnel into their projects," says Fletcher. "I would like to remain optimistic, but based upon the first meeting with only 25 minutes allocated to this very important issue, I'm concerned about their commitment."

The commitment is there, says the music video group's president, Michael Hamlyn. "What we're going to do is have further talks. We said we would help and look at ways to improve the situation. People don't like to be lectured and [Fletcher] came in like it was all our fault."

While the NAACP is not asking the producers to meet a specific quota, it

is asking production companies to increase the number of blacks used on shoots, especially on those for black artists. For many white-owned production companies, the percentage of blacks working on specific clips is often as low as 5%.

Fletcher and Hamlyn were to meet privately to discuss ways for the Music Video Producers Assn. and NAACP to increase the percentages.

"Everyone should be calm and sensible and not let it blow up as a major row. If it's done amicably, the situa-

tion will improve," says Hamlyn.

As both Fletcher and Hamlyn note, the majority of producers attending the meeting were British, and, therefore, perhaps not as familiar with the NAACP's purposes. "Three-fourths of the people in that room didn't understand; they're not American," says Hamlyn, who is British. "If there are no blacks around, it's not their fault they're not employing them. No one in that room is slightly color-prejudiced. If you place an ad
(Continued on page 99)

MCA/Matsushita Deal Gets Euro Commission Scrutiny

This story was prepared by Jeff Clark-Meads in London and Ed Christman in New York.

LONDON—The proposed acquisition of MCA Inc. by Matsushita will be investigated by the European Commission, based in Brussels, Belgium.

The commission will consider whether or not any part of the \$7 billion deal breaks European Community antitrust laws.

The commission is the clearinghouse for all deals that substantially affect the 12-nation group. It announced its investigation of MCA/

Matsushita five days after being officially informed of the deal by the companies.

The commission can oppose acquisitions between non-EC companies if their total world sales exceed \$5 billion and each has sales of more than \$250 million within the community. A spokesman explains, "The commission cannot block the deal in terms of what happens on the American markets. It can probe the deal and see that they do not reduce competition in the community."

Under EC rules, the commission's Merger Task Force has less
(Continued on page 106)

EXECUTIVE TURNTABLE

BILLBOARD. Joseph Wallace is named VP of BIN and product development, BPI Information & Research Group, with responsibility for development and implementation of retail point-of-sale information service. He is based in New York. He was VP of marketing for Island Records.

RECORD COMPANIES. Rick Dobbis is appointed president and CEO of PolyGram Label Group in New York. He was executive VP/GM for RCA Records U.S. (see story, this page).

A&M Records in Los Angeles promotes Bill Gilbert to senior VP of sales and distribution, Joseph Rakauskas to VP/controller, and Sam Sciarra to



GILBERT



RALBOVSKY



PARKER



VOSS

VP of corporate affairs and financial planning. They were, respectively, VP/executive director of sales and distribution, controller, and director of corporate affairs and financial planning for the label.

Steve Ralbovsky is named senior VP of A&R for Elektra Entertainment in New York. He was senior VP of A&R at A&M Records.

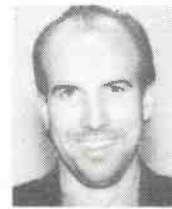
Mercury Records in New York appoints Joseph Parker VP of sales and Jim Genova director of pop sales. They were, respectively, GM for J&R Music World, and national director of retail promotions for Relativity/Com-



OSTROW



KLEIN



WESTON



BLAIN

bat/In-Effect Records.

Alan Voss is appointed VP of sales for ATCO Records in New York. He was VP of sales for PolyGram Records.

Elizabeth Ostrow is named VP of A&R for Angel Records in New York. She was VP of A&R for New World Records, Recorded Anthology of American Music Inc., for which she was also a member of the board of directors.

Jeff Klein is appointed VP of special projects at Private Music in Los Angeles. He was VP of marketing and sales for the company.

Atlantic Records in New York promotes John Weston to director of national pop promotion and Beverley Furman to manager of consumer relations. They were, respectively, associate director of national singles promotion, and consumer representative for the label.

Susan Markheim is named product manager and director of international for Giant Records and director of special projects for Azoff Entertainment in Los Angeles. She was executive assistant to Irving Azoff at the MCA Music Entertainment group.

Andrea Blain is promoted to VP of creative services at Smarty Pants Audio and Video in Lakewood, Ohio. She was director of creative services for the company.

PUBLISHING. Nancy DiTuro is named manager of publishing administration for Williamson Music in New York. She was assistant to the president of the company.

ASCAP, TV Stations Square Off

License-Fee Dispute Reaches Rate Court

BY PHYLLIS STARK
and FRED KIRBY

NEW YORK—A group of television stations, represented by the All-Industry Television Station Music Licensing Committee, is challenging ASCAP in federal rate court here over the issue of blanket and per-program license fees.

In a hearing that began Dec. 10,

the court is to determine the amount of license fees payable to ASCAP for the period beginning Feb. 1, 1983, and ending Dec. 31, 1995. The trial will also decide the method of calculating those fees.

The television committee claims ASCAP is seeking \$500 million more than what the stations feel is a reasonable amount for this period. The television committee also

claims the rights society is opposed to any meaningful per-program license as an alternative to the blanket license.

Bernard Korman, ASCAP's general counsel and the first witness in the trial, denies this assertion.

"The trial is to determine reasonable license fees," Korman says, "and ASCAP has taken the position that the basis previously agreed on is the reasonable basis for fees. The stations have proposed license fees that we consider far below reasonable, and, to a considerable extent, they are advancing arguments that they have previously made unsuccessfully in this and other courts."

Nevertheless, Korman declines
(Continued on page 107)



Family Affair. Music publisher Lou Levy, center, founder of Leeds Music, enjoys a surprise party for his 80th birthday, thrown by his son, MCA Music president Leeds Levy, right, and his stepson, attorney Michael Sukin, left. Next to Sukin is his wife, Kimberly Bonnell Sukin; next to Leeds Levy is his wife, Jaymes.

CD-Player Sales Lift Audio Dealers' Dampened Spirits

BY SUSAN NUNZIATA

NEW YORK—The outlook for holiday hardware sales is less than cheery for many retailers this season, with industry observers reporting a flat marketplace. Some note declines of up to 6% in sales compared with the same period last year, while others are anticipating low-

percentage increases.

In general, the consumer audio and video hardware sales outlook is mixed, with more optimism in some regions than in others.

The Electronics Industries Assn.'s Consumer Electronics Group reports a 4.7% increase in audio components and systems' year-to-date dollar sales to dealers through October. Portable audio gear showed a 2.9% year-to-date gain over 1989. Although November sales figures were not available at press time, October component and systems sales showed a 6.1% climb over October 1989, with portable units up 12.2% over that

month in 1989.

In video hardware, year-to-date VCR sales as of Nov. 23 show a 6.5% climb over 1989.

Compact-disc players are making up the lion's share of audio hardware sales this season. Although some retailers have dropped prices as low as \$100-\$140 for single-disc units and as low as \$175-\$250 for CD-changers, CD-player sales are expected to grow only about 10% this holiday season, falling dramatically short of last year's growth. In 1989's holiday season, CD-player unit sales were up 30%-50% (Billboard, Jan. 13).

Several factors are influencing the marketplace, most notably the skittish economy and concerns about war in the Middle East. While some industry observers stand by the belief that entertainment flourishes in a time of recession, others feel that audio and video hardware is seen as a luxury item with a price tag high enough to deter purchases.

"The inherent nature of audio is that unless it breaks, you're pampering yourself by buying new equipment," says Sean McGowan, a re-

(Continued on page 101)

Black And Rap Are Integral To Chrysalis A&R Strategy

BY JEFF CLARK-MEADS

LONDON—Chrysalis chairman Chris Wright is adopting a bold policy to get his record company into profit in the U.S.

He says the spearhead of the campaign will be A&R, with black and rap music at the cutting edge. Historically, Chrysalis has focused on rock and pop acts.

For the fiscal year ended Aug. 31, Chrysalis in the U.S. lost \$3.1 million, compared with a profit in the U.K. of \$6.6 million. The company is keen to point out, though, that the U.S. loss has been narrowed from a \$20.4 million deficit in the previous financial year.

Asked when the U.S. operation will be profitable, Wright says, "Possibly next year and certainly the year after." The key to that turnaround is A&R, he says, and not just in the U.S. but elsewhere in the world.

He says that A&R policy and signings are international and that no territory can be looked at in isolation. He argues that both in the U.S. and the U.K., effective talent-acquisition teams have been built up.

"We have four people contributing talent in the U.K., each of who could be running the A&R department of any of the major record companies," he says. "In the States, we've just set up a black division under Ed Strickland and, combined with Cooltempo in the U.K., that gives us a lead with black and rap music."

Chrysalis Records, now half-owned by EMI, was the most successful part of the Chrysalis Group in the last financial year. Poor performances from the property and slot-machines divisions and a foreign exchange loss of \$3.4 million meant that the group overall had a pretax profit of \$9,700. This compares with a loss in 1989 of \$24.2 million.

In the record division, profit in the U.K. rose from \$1.2 million last year to this year's \$6.6 million. U.K. revenues fell from \$46.6 million last year to \$43.8 million this year, while in the U.S. they rose from \$9.9 million to \$25.4 million. Wright points out, though, that because half of all turnover is allocated to EMI's accounts, this year's figures should be considered as double their stated values.

Rock-A-Bye-Bye: Genre Left Behind In '90; Vanilla Ice Still Hot; 'Immaculate' Reception

IT WAS A BANNER year for rap, women, M.C. Hammer, SBK, "Unchained Melody," Vanilla Ice, boxed sets, L.A. & Babyface, dance remix albums, David Geffen's bankbook, and Madonna's press agent. But for rock'n'roll, 1990 was a year to forget.

It was the first year since the early '60s that no rock bands reached No. 1 on the Top Pop Albums chart. The closest thing to a rock band hitting No. 1 this year was New Kids On The Block, which falls short of the most liberal definition of the term. In 1988, by contrast, five rock bands landed No. 1 albums: Van Halen, Def Leppard, Guns N' Roses, Bon Jovi, and U2. In 1989, GN'R and two other bands did the trick: Fine Young Cannibals and Motley Crue.

You have to go back to 1963—before the Beatles and the Stones exploded in the States—to find the last year without a rock band at No. 1.

Our thanks to Patrick Goldstein of The Los Angeles Times for the suggestion.

If '90 was a bum year for rock bands, it was a phenomenal year for women. Steve Piegari of North Port, Fla., notes that female lead vocalists held the No. 1 spot on the Hot 100 for 31 weeks during the year, matching the rock-era record set in 1981. Mariah Carey had the No. 1 single for a total of seven weeks this year—longer than any other artist.

FAST FACTS: Vanilla Ice's "To The Extreme" holds at No. 1 on the pop albums chart for the seventh straight week, tying the Beastie Boys' "Licensed To Ill" for the longest run at No. 1 by a white rapper. Ice appears to be headed for his second straight No. 1 single. His adaptation of Wild Cherry's "Play That Funky Music" leaps from No. 37 to No. 23 in its third week on the Hot 100.

Madonna's "The Immaculate Collection" jumps from No. 5 to No. 3, becoming the highest-charting greatest-hits album since "Kenny Rogers' Greatest Hits" reached No. 1 a decade ago. That album was boosted by Lionel Richie's courtly ballad, "Lady"; this collection is being goosed by the flap over Madonna's too-hot-for-MTV video, "Justify My Love." Times change.

Barry Manilow's "Because It's Christmas" jumps from No. 49 to No. 40, becoming his first top 40 album since "2:00 A.M. Paradise Cafe" six years ago. What's a nice Jewish boy from Brooklyn, N.Y., doing with a smash Christmas album? The same thing a nice Jewish girl from Brooklyn is doing with one. Barbra Streisand's "A Christmas Album," which has sold more than 3 million copies since its 1967 release, rebounds to No. 167.

"The Simpsons Sing The Blues" is the top new entry, at No. 42. It's likely to surpass the "Twin Peaks" soundtrack (which peaked at No. 22 in November) as the highest-charting album keyed to a TV series since the "Miami Vice" soundtrack topped the chart for 11 weeks in 1985-86.

Jose Carreras/Placido Domingo/Luciano Pavarotti's "In Concert" jumps from No. 56 to No. 51, becoming the highest-charting album by a classical artist since Domingo's "Perhaps Love" reached No.

18 in early 1982. That album was boosted by the title song, a duet with John Denver that became a midchart single.

Ralph Tresvant's "Sensitivity" jumps to No. 10 on the Hot 100, becoming the fifth top 10 hit of 1990 by a current member of New Edition.

Whitney Houston's

"All The Man That I Need" is the top new entry on the Hot 100, at No. 53. The Dean Pitchford/Michael Gore ballad was originally recorded in the early '80s by Linda Clifford and Sister Sledge, whose version reached No. 45 on the Hot R&B Singles chart in 1982. This isn't the first time Houston has had success with a song that had been previously recorded. Houston's signature smash, "Greatest Love Of All," was a top 30 pop hit in 1977 for George Benson; her Grammy-winning "Saving All My Love For You" was an album cut in 1978 for Marilyn McCoo & Billy Davis Jr.

Tony! Toni! Toné! lands its third No. 1 R&B hit of 1990 with "It Never Rains (In Southern California)." The record—not a remake of the old Albert Hammond hit—also enters the Hot 100 at No. 66.

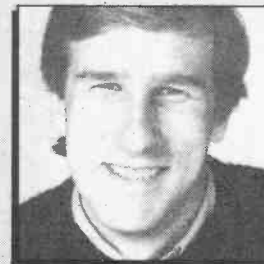
Teen queens Debbie Gibson and Tiffany are taking their lumps with their latest albums. Gibson's "Anything Is Possible" dips to No. 46 after reaching No. 41 last week; Tiffany's "New Inside" has yet to enter the chart even though it has been out for two months. Some suspected that Tiffany was running out of gas, but they figured she'd at least be able to get her car out of the garage.

WE GET LETTERS: Rich Appel of CBS-TV in New York wants to know: "Why is it that 'postman' songs tend to reach No. 1 in December—when mail service is at its worst? The Marvelettes' 'Please Mr. Postman' hit No. 1 in December 1961; Stevie B's 'Because I Love You (The Postman Song)' has been on top the past two weeks."

A HOLIDAY WISH: May you always have a bullet on the chart of life.

**CHART
BEAT**

by Paul Grein



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California Is Latest State To Ponder Lip-Syncing Bill

BY CHRIS MORRIS

LOS ANGELES—California has become the latest state to field legislation that would mandate the disclosure of lip-syncing at live concerts.

On Dec. 5, California Assemblyman Bob Epple (D-Norwalk) introduced a bill that would require advertisements for public musical performances to "clearly and conspicuously disclose whether the performance will use instrumental or vocal music that has been previously recorded or otherwise reproduced."

Failure to make such a disclosure would be a misdemeanor. Epple says that the maximum penalty for a violation would probably be a year in jail or "a minor fine" under \$1,000.

Prior to a vote, the bill might be augmented: A Northern California attorney who specializes in artist-protection litigation says he will agitate for broadening the bill to encompass truth in record packaging and full disclosure of the musicians who performed on the prerecorded tracks.

California is the fifth state to enter the lip-syncing fray. Next year, the New York, New Jersey, and Massachusetts legislatures will consider bills that have already been introduced. And a Wisconsin state representative is currently drafting his own lip-syncing bill (Billboard, May 26, June 16, and Dec. 8).

Epple, who had announced that he would introduce lip-syncing legislation long before the recent flap over Milli Vanilli, says he first contemplated the action after members of Local 47 of the musicians' union expressed concern over the use of prerecorded music at concerts by New Kids On The Block, Madonna, and other acts.

"I committed to them very early that I would consider a bill," says Epple.

He adds, "It's clearly [an issue of] truth in advertising . . . I'm certainly not against performances that use recorded parts, but I think the audience has a right to know what they are paying for."

Epple says that he expects the bill to be considered in February or March of next year, depending on which committee it is assigned to.

As drafted, the California bill has

taken criticism from San Francisco attorney Steven Ames Brown, who believes it is misdirected.

"What's bugging me about this bill is that it's directed at an area where there's no public outcry," Brown says.

"Augmentation in public performance is firmly rooted," he continues. "That's not an issue people are really concerned about. People are angry about [the misrepresentations of] Milli Vanilli and Black Box, and they're starting to get angry about C&C Music Factory."

"[The bill] misses the obvious scandal in the pop-music business. It should be a bill requiring that all

*The audience has
a right to know what
it is paying for'*

credits for personnel, for musicians and performers, be accurate."

Brown has represented singer Martha Wash in suits filed against BMG, A&M, and Sony Music earlier this year in California Superior Court. Wash sought damages from the labels for their uncredited use of her vocals on hit releases by RCA's Black Box, A&M's Seduction, and Columbia's C&C Music Factory.

RCA has settled with Wash and has signed the singer to a long-term recording contract. Brown says that A&M has tentatively offered a monetary settlement, while Sony, Columbia's owner, has not responded to the suit.

Tying the California bill to Wash's suits, Brown says that the focus of the legislation should be "the fraud of one person pretending to be somebody else."

Brown says that he has not yet contacted Epple regarding the California bill, but says that he will speak to the legislator in an effort to amend it. He adds, "If he's not cooperative, I would fight him in the committee."

Epple says the California bill will address the question of an artist's misrepresentation of a performance: "I suspect my bill will be amended prior to the committee, because we want people to know it applies to a Milli Vanilli-type situation."

EUROPE EYES MOVE TO BLOCK RECORD RENTALS

(Continued from page 5)

trade group, says he feels confident the measures will be adopted. He believes there is a mood within the commission that Europe's unique music industry and heritage needs to be protected.

"Now that these proposals have been put forward, the job of convincing politicians should be easier," he says. "It's easier to make people understand that these measures will benefit both the consumers and the industry."

Kains admits that IFPI is facing a fight from German and Dutch record-rental interests. However, he feels it is important to have new rental legislation in place before the trade reaches German and Dutch proportions in other EC member states.

IFPI's position is receiving backing

from the German Video Distributors Assn., the group that represents the video stores that handle most record rentals. Managing director Jochen Birr says, "Via the International Video Federation, we have stated that we are all for a rental right, whereby the owner of the rights should determine whether a product is sold or rented or both."

"In the case of product being rented, the owner of the rights should receive a fee for usage. This applies to films as well as music rights."

"We also call for a split to differentiate between records and [CD video] movies. In the case of CDV music videos, we take the view that this is only a sellable item, not for rental. Due to the longevity of this product, rental would lead to enormous losses."

TINA TURNER

Tim Smith, Vicky,
and the team at
The SMS
Communications
Group (UK)
congratulate

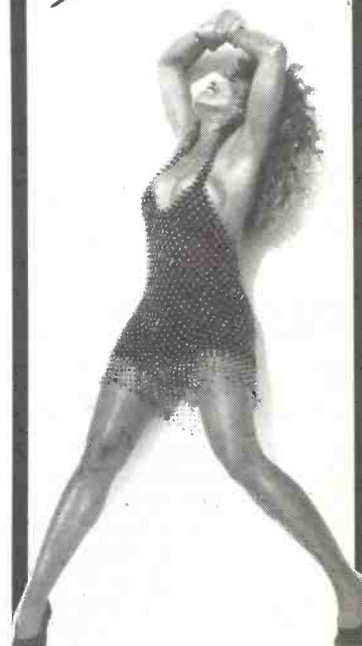
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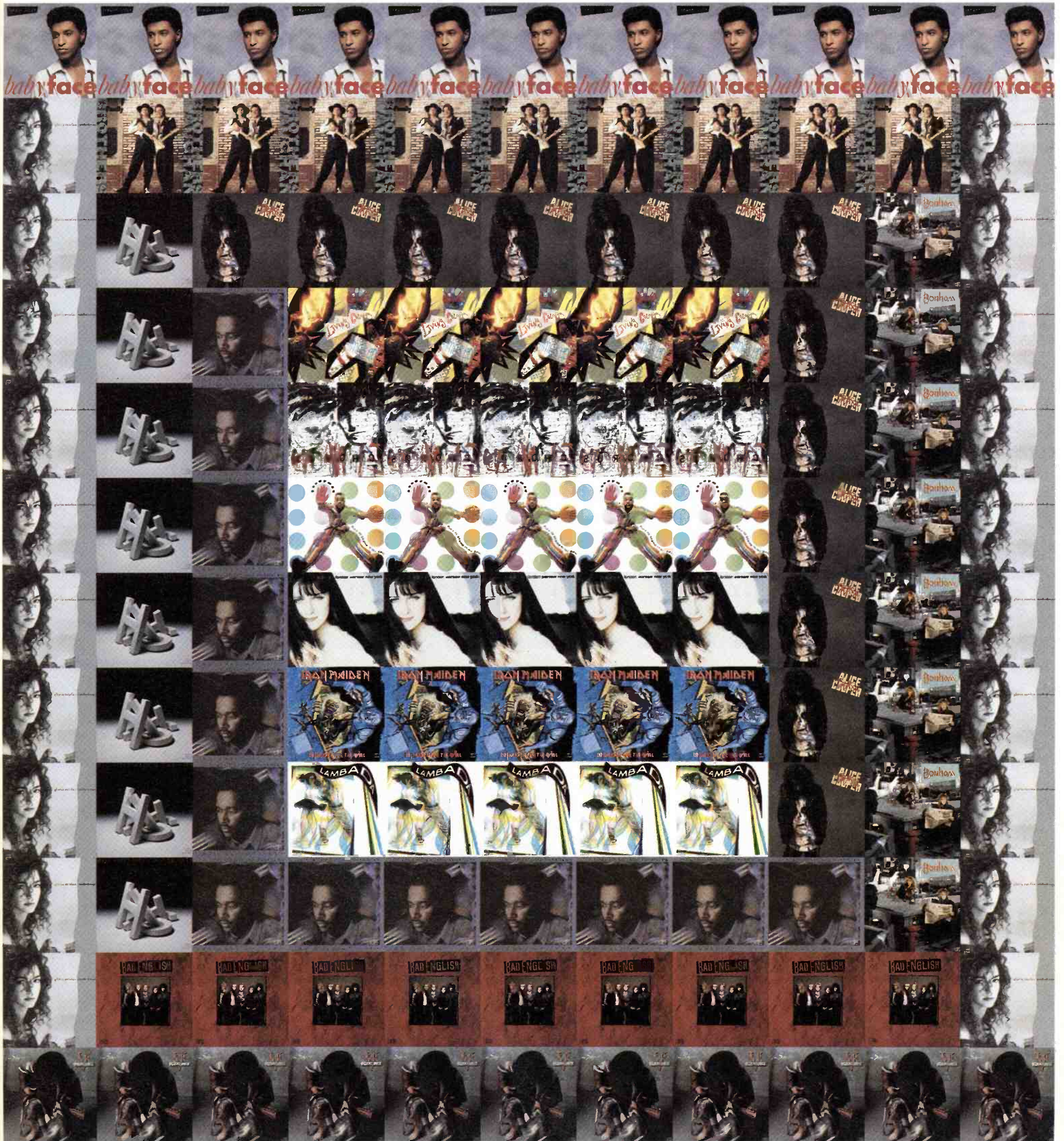
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HOLIDAY CHEER FOR THE MUSIC BIZ

AS 1990 DRAWS TO a close, we at Billboard offer this top 10 list of thank-you's to the music business:

1. Thanks to all the companies and individuals who gave an extraordinary amount of time and energy to charitable causes in 1990. Most recent example: The "Red Hot + Blue" album to help fight AIDS, which has sold almost 300,000 copies. A special nod goes to all the artists who participated in Arista's all-star AIDS benefit in New York and the U.K.'s Knebworth '90 Festival for the Nordoff-Robbins Music Therapy Centre. And let's not overlook the continued good works of the T.J. Martell Foundation, which this year raised some \$4 million for cancer, leukemia, and AIDS research.

2. Thanks to those outside the industry who fomented the explicit-lyrics controversy. They reminded us that the freedom of expression is something worth fighting for.

3. And thanks to those in the front lines of that fight—like rapper/entrepreneur Luther Campbell and independent retailers Charles Freeman in Fort Lauderdale, Fla.; Tommy Hammond in Alexander City, Ala.; and Dave Risher in San Antonio, Texas.

4. Thanks to artists like Janet Jackson, Bette Midler, Phil Collins, Melba Moore, Richard Marx, and M.C. Hammer, who have brought us messages of peace,

harmony, and hope in an age of strife and confusion.

5. Thanks to rap music for providing a fresh means of expression for an angry and frustrated generation of inner-city youth. And for proving that there is always room in the marketplace for a new and original style of music.

6. Thanks to the recording societies and other industry groups that fight around the globe to protect the interests of the international creative community.

7. Thanks to the compact disc,

which continues to provide motivation for record companies to delve into their vaults and reissue the recorded gems of previous eras.

8. Thanks to record companies, retailers, and packagers for working together to seek a replacement for the CD longbox.

9. Thanks to the radio stations and record companies who have remembered the men and women serving in Saudi Arabia. Through imaginative promotions they are helping provide moral support—and recorded music.

10. And thanks to the industry as a whole for bringing happiness into the lives of millions through music.

Finally, we would like to send special thanks to Curtis Mayfield and Mary Wells and to all of those whose personal battles against adversity are an inspiration for everyone.

And to all of our readers: We thank you for your support and wish you peace, good health, joyous holidays, and a Happy New Year.

Despite Consolidation In Home Video, New Activities Signal A Dynamic Industry

THE YEAR IS ENDING on a sad note for those of our readers in the video industry with the dissolution of MGM/UA Home Video and the scattering of its well-respected sales and marketing team.

MGM/UA Home Video was the latest victim of industry consolidation (in this case Pathé Communications' acquisition of MGM/UA Communications), and consolidation was the name of the game in 1990:

• Blockbuster Video, the nation's No. 1 video specialty chain, announced plans to buy Erol's, the No.

3 chain;

• LIVE Home Video announced its long-awaited plans to acquire the remnants of Vestron, the *coup de grâce* to what was once one of the top five companies in the industry;

• MCEG/Virgin tipped into bankruptcy, taking with it what had once been a leading independent video supplier;

• For the final act of 1990, Matsushita Electric Industrial Co., the Japanese consumer electronics giant, announced plans to acquire MCA, including its Universal Pictures divi-

sion and MCA Home Video.

The temptation among old video hands is to regard these developments ruefully and to assume that the video revolution is played out, the days of opportunity past.

But other recent developments tell a different story.

By being in the right place at the right time, CBS Music Video was able to capitalize on the success of New Kids On The Block, selling more than 3 million copies of the teen dreams' three longform music video titles. That success, coupled with the overall growth in the music video category, spurred the formation of a whole new class of record-label-affiliated video companies, such as A*Vision, PolyGram Music Video, and BMG Video, that basically did not exist a year ago.

The goal of creating magazine-format videos has been around at least since the days of Karl Home Video, but the past two years have seen a proliferation of such titles and a coming-of-age of the category. Such companies as Majestic Video Publishing, which introduced the mass-market Persona Video Magazine; Video Magazines International, which launched the "Wide World Of Golf" video periodical; and Video Publications Industries, creator of "Metal Head," "Dance International," "Slammin' Rap," and "Country Music Magazine," are all new additions to the home video business.

Through a creative approach to distribution, long a cardinal virtue among video entrepreneurs, tiny TruVideo Inc. sold 750,000 copies of a tape on diabetes care.

Major candy companies, such as M&M/Mars, Hershey, and Leaf Candies, are all actively pursuing video specialty stores as an important new distribution channel for their confections.

What all this activity says is that the video industry is still a dynamic one and capable of opening up opportunities for those with the wherewithal to exploit them.

While it may take more capital to seize those opportunities than in the past, that is an inevitable development in an industry grown into a \$9-billion-\$10 billion-a-year business.

And while the capital requirement may erect barriers to some, it is also a measure of our success.



TOMB OF THE WELL-KNOWN BLUESMAN

Thom Duffy's recent column asking for donations for the Mt. Zion Robert Johnson Memorial Fund (Billboard, Dec. 8) unfortunately perpetuates the misconception that the great bluesman is buried in an unmarked grave at the Mt. Zion Church near Morgan City, Miss. Johnson is, in fact, buried at Payne Chapel Memorial Baptist Church near Quito. Located near the intersections of Leflore County Highway 512 and Highway 7, Johnson's grave site is just a few hundred yards from the very building in which he was served a fatal glass of moonshine.

The woman he was killed over, by the way, still lives nearby. Miller Carter, who lived with this woman shortly after Johnson's death, told me last month: "Her daddy is the one who killed that fellow." Incidentally, the new issue of Living Blues (No. 94) contains a wealth of new Johnson info and supports the Payne grave site.

Jas Obrecht

Associate Editor
Guitar Player magazine
Cupertino, Calif.

the recording industry while QSound is hardly used at all puts into question your observation that "record industry insiders have given the nod to QSound."

Perhaps you are misreading the nod you attribute to record industry insiders. Rather than being a nod of approval, perhaps it is more like the nod kings give executioners to signal them to lop off some unfortunate's head.

Your article missed the essential difference between B.A.S.E. and QSound. With B.A.S.E., an entire roomful of people experiences three-dimensional sound; QSound's 3D effect is still limited to an audience of one. Don't just take my word for it: Why don't you do a comparison test of the new Madonna album recorded in QSound (the only commercial recording in QSound so far) with any one of the dozens of recordings done in B.A.S.E.?

That QSound has any acceptance at all is a testimonial to Michael Ovitz. The best I can do is show people the facts; Ovitz has people believing the emperor (QSound) wears ermine when in truth the emperor is naked.

Robert Baker
Baker Financial Consulting
Jupiter, Fla.

I would like to see these young women have a *live* sing-off with the likes of Barbra Streisand, Patti LaBelle, Whitney Houston, and Mariah Carey. Who do you think would win? What I find so very odd is the fact that the lip-synching queens sell platinum four and five times over. When was the last time that happened to Streisand or LaBelle?

I pray to God that true pop "divas" like Houston and Carey continue to prove to the public that true talent is still worth the price of a compact disc. I am tired of people with no talent being pushed by greedy record executives just so they can make a buck. If we are not careful, computerized voices like the one on that Diet Coke ad will put "human voices" out of business for good.

Donna Clark-Robertson
Seagirt, N.Y.

ARTISTE AWARD

Let Rob and Fab keep their Grammy! The award was, after all, for "best new artist," and they are, indeed, artists: masters of the fine art of lip-synching . . . and deception.

William Simpson
Los Angeles

B.A.S.E. IS BETTER

Your Nov. 24 article about Archer Communications' QSound quotes me to the effect that Gamma Electronic's B.A.S.E. three-dimensional sound process is superior. The fact that B.A.S.E. is widely used in

VIDEO QUEENS CAN'T SING

Now that this lip-synching mess is in the open, let us please not overlook the fact that pop music as a whole is full of lip-synching video queens. We have Janet Jackson, Paula Abdul, Madonna, and Peb-

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

IN THIS ISSUE

Promo: The Year Of Iraq	23
Wash. Roundup: The Year Of Sikes	25
Networks: The Year Of Consolidation	26
Vox Jox: EMRC Blasts 'Survey' Mailers	97

What A Year: From Indecency To Iraq DAB & Deals, Suits & Switches Also In News

BY SEAN ROSS

NEW YORK—"I've fallen. And I can't get up."

That the above actuality from the stricken Mrs. Fletcher should become a major part of every morning show in America this year does not just mean that we are sort of insensitive to the plight of the elderly—"Grandma Got Run Over By A Reindeer" proved that. But with Digital Audio Broadcasting, debt, and depression on everybody's minds throughout the fourth quarter, Mrs. Fletcher may have been discussing the radio business in 1990.

A lot of what happened was already in the works a year ago. The station trading business dried up. The FCC continued to hand out indecency citations. Listeners under 25 and above 45 were disenfranchised weekly by radio stations. Nobody, however, could anticipate that the rise of Digital Audio Broadcasting and the Persian Gulf crisis would give things an almost existential tint. Why fix your AM if AM is going to be gone by the year 2000?

LET'S MAKE A DEAL, PLEASE

With a few exceptions, we did not see the bargain deals in 1990 that would have corrected the inflated station prices of years past. What we saw instead was the virtual cessation of station trading.

The station deal that took three months to close in 1988 took six to nine months this year, if it closed at all. The year began with the collapse of the TA/UBC deal and ended with so many aborted sales that failure to close was no longer any big deal. Rather, the fact that the Group W/Legacy deal *did* close was big news.

Typically, some time around the fifth month of a station sale, there would be an attempt to renegotiate the price and maybe the buyer would accept it. Maybe the process would start all over again. By year's end, KMGC Dallas was on its third buyer.

By year's end, the FCC had cracked down on rules that would have allowed several move-ins by controversial broker Tom Gammon to buy a station in Anniston, Ala.—and that had already allowed two Beaumont, Texas, stations to move to Houston with much less notice.

The FCC was better disposed to the marriages of convenience that allowed broadcasters to own two AMs or two FM's (or in the case of a Texarkana, Texas, broadcaster, all four), at opposite ends of the market, or to the common law marriages that allowed simulcasting on separately owned radio stations (see story, page 5).

So whereas the entrepreneur of 1983 was looking for a station to move into town from 45 miles away,

the 1990's entrepreneur was gobbling up such failed outlets to offer advertisers an FM-FM combo. It was hard to tell at year's end if such joint operating agreements were the wave of the future or just 1990's pet rock.

GETTING BUSY IN AN FCC CLOAKROOM

So what was the FCC concerned about in 1990? Indecency, still. Most of those called onto the carpet in 1989 were fined in 1990. And most, with the exception of a brief flicker of defiance from Evergreen Media, and a year-end challenge from Infinity, decided to pay up quietly.

Broadcasters were more schizophrenic than ever about indecency. One PD expressed concern when his

Stations went to court over slogans, jokes, and dedications

toddler began quoting "Do Me!" to him. Others played it in middays, and had adult research to back them up. Nationwide banned "The Humpty Dance" and "Tic-Tac-Toe," others played them without incident.

As for the resurgence of payola indictments that seemed imminent last year, who knows? 1990 saw both the conviction of Howard Goodman and the collapse of the federal case against Joe Isgro. Then, at year's end, there were whispers of renewed activity—something the IRS denies.

From this you might intuit that "stop payola" is on a federal list of New Year's resolutions. And that it lasts about as long as our diets. (Note that for the last three years, the rush of activity has been in the first and fourth quarters.) Even with the conviction of Goodman, and even after the publication of "Hit Men" sent shockwaves through the industry, many labels were again paying their independent promoters at year's end.

OH, SUE THE Q

It was not the Justice Department or the FCC that dragged broadcasters into court this year, however. It was listeners, other broadcasters, and disgruntled ex-employees. Although the trend was several years old, 1990 was particularly litigious.

Stations went to court over slogans this year. Or because their competitors were driving around the stations' parking lots. Or because they had refused to identify a dedication as being from a listener to his male lover. Or to keep jocks from working not only for competitors, but even from working in another city.

The two cases with the greatest ramifications for radio are the WBZZ Pittsburgh trial, where a jury awarded newswoman Liz Randolph about \$690,000 for sexually oriented jokes

made at her expense by the other morning-team members, and the Maryland state EEO board decision that prompted WHFS Washington, D.C., to return speech-impaired announcer Damian Einstein to the air.

Both the Randolph and Einstein cases hammered at broadcasters' long-held notions that what goes on the air is entertainment, and that they can pick and choose their employees accordingly. By year's end, former KIIS Los Angeles newscaster Liz Fulton, the target of similar ribbing from Rick Dees for years, had filed a similar suit. Those on both sides of the issue were ultimately surprised by the amount of Randolph's award, or that Einstein returned to middays on WHFS. The WBZZ decision, in particular, seemed to reflect a public antipathy toward broadcasters—a perception of radio as fat, happy, and culpable.

AN UNEASY SENSATION

Many broadcasters did one particular thing to anger many listeners this year. Those that had not dropped easy listening finally did so. 1990 began with the death of easy at KABL San Francisco and proceeded with several defections a week. By summer, soft AC was as overcrowded as mainstream AC had already become. And easy controlled less national listening than Spanish-language radio.

While some broadcasters filled the void created by those format changes, usually with AMs, the remainder were happy to let anybody over 45 fend for themselves. Ken Dychtwald's well-attended "Agewave" session at the National Assn. of Broadcasters meet should have convinced programmers that easy listening's current audience had money. Instead, it was taken as a sign that tomorrow's 70-year-olds will like the Stones. Thus, radio should play classic rock until 2030.

The other programming story of 1990 is the rise of adult top 40, and with it the death of Rock 40, and the 1980-style emasculation of mainstream top 40. Like easy listening, top 40 has lost both national market share and overall outlets in the last 18 months. Most major markets still have somebody who wants to be top 40; (even WBSB Baltimore still *claims* to be top 40). But markets like Topeka, Kan., lost their only top 40 outlet in 1990. In fact, for the first time ever you could expect that, say, Rutland, Vt., would have an oldies FM but not a top 40.

Top 40 programmers were successful in their fight to disenfranchise teens—for the first time since the 1982-84 revival of the format, less than half listen to top 40. They have been, thus far, less successful in their attempt to lure adults. Top 40 used to

(Continued on page 72)

Some Station Standouts From Radio's Static-Filled Year

NEW YORK—One sign of radio's malaise in 1990 is the lack of a station that galvanized the industry the way "Power Pig" WFLZ Tampa, Fla., or "Pirate Radio" KQLZ Los Angeles did in 1989. Last year, most top 40 PDs spent their time copying Pirate and the Power Pig. Now, judging from some recent trade comments, people are just as eager to disavow them.

But in a year when "Don't Be A Dickhead" gave way to "A Better Mix Of Favorites From The '60s, '70s, '80s, And Today... With No Rap," it is still possible to pinpoint a few stations whose significance has been felt by the rest of the broadcast community, or will be felt later.

1990 IN REVIEW

The most important caveat about the list that follows is that it is vulnerable to sins of omission. My travel in 1990 was largely to convention cities. Otherwise, I counted on listen lines and the kindness of aircheckers. So if your station isn't here, don't get angry. Just send tapes. Or wait for the 1991 Billboard Radio Awards and make yourself heard then.

TOP 40

There sure has been a lot of Power Pig-bashing for a station that was, at last count, No. 2 in town and the No. 1 top 40. But if top 40 PDs have renounced WFLZ's two-fisted legacy, what have they replaced it with? The "Mix" imagery that top 40 loves now comes from AC. And, in a top 40 context, it isn't so much radio as anti-radio. So who, then, were 1990's significant players?

•WXKS-FM (Kiss 108) and WZOU Boston. They're not mentioned together here just because of what will happen to me if one is cited and the other isn't. They're both here because last year they were fighting it out in the fives and low sixes instead of the sevens, making Boston look like one of those markets where top 40 was no longer a factor. Kiss 108 still confounds a lot of radio people, but the civilians clearly understand. WZOU is not flashy, but it is a mainstream top 40 that did better than the adult format it replaced. Together, they prove this format still works.

•WBBM-FM (B96) Chicago and WLOL Minneapolis. In other cities, dance radio didn't quite know where to go this year. In the Midwest, where it was still new, they proved you could do dance radio anywhere.

•KNRJ Houston, and its successor, KHMx (Mix 96.5). In the month before its switch to adult top 40, KNRJ was as close to my conception of how modern rock should sound as anybody: hit-driven, high-energy, not obsessed with artist image, etc. I would have preferred that KHMx show up on somebody else's frequency, but it really is the most likable of the adult top 40s, if only because Guy Zapoleon, as a musicologist, cannot do even a conservative format without kinking it up somehow.

•WHYT Detroit and KIOC (K106) Beaumont, Texas, are included here just as personal faves. I've already raved plenty about WHYT. And we haven't heard the likes of K106's constant barrage of hip music since 1984-87; I've liked it since I heard the intro to "How Soon Is Now" by the Smiths

and it wasn't "Hippychick."

URBAN

A lot of the stations that were good this year are longtime standard bearers, i.e., WJHM (102 Jamz) Orlando, Fla., WPEG Charlotte, N.C., or WYLD-FM New Orleans. That being the case, let's also herald:

•KKBT Los Angeles. Everybody wants to tell Liz Kiley and Mike Stradford how to run their radio station, but the fact is that somebody *finally* launched a full-signal urban in L.A. Even if KKBT insists on doing it the hard way, by targeting adults first, it still vindicates a lot of urban format boosters.

•WRKS New York. Like WZOU, it proves that simple sometimes works better than complicated. And proves that the lower 12-plus shares that people settle for these days are often just self-fulfilling prophecies.

•WEDR Miami. In many cities where urban stations came back against churbans, it was just because the incumbent no longer stunk. WEDR's achievement was impres-

VOX II

sive because WHQT remains strong.

Finally, if KDAY Los Angeles goes away soon, as has been widely rumored—I'll miss it as a radio station, not just as a place to hear rap. KDAY was always nicely produced. And I've heard PD Jack Patterson turn some pretty green jocks into major-market air talents. That deserves to be cited.

ADULT CONTEMPORARY

The impact of WWMX (Mix 106.5) Baltimore may have been felt across top 40 this year, but its biggest footprints on AC are several years old. Hot AC was a prophet without honor in its own format for a while. It has been redeemed somewhat by 1990's resurgence of KFMB-FM (B100) San Diego. Industry folks never gave up on B100; it was nice to see listeners get the message.

The stations that deserve notice this year are the male ACs: KRVK Kansas City, Mo.; KDBQ/KDBK San Francisco; and WMMO Orlando, Fla., the biggest success of the trio thus far. Together with the somewhat related WFLC Miami, they show that there is a place for something that is texturally AC, but with hipper artists than spectrum AC.

COUNTRY

This was going to be the year country fragmented, but it ended up as the year that it went back to the center. KCWW Phoenix's Traditional Country & Western service, now known on-air as Real Country, backed off the oldies and most like-formatted stations followed suit. WTDR Charlotte, N.C.—the best-publicized rock/country hybrid yet—was, by all accounts, back to fairly mainstream country by year's end.

(Continued on page 24)

TO OUR READERS

Vox Jox appears on page 97 in this issue.



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Jimmy Nederlander

Hits From Billboard 10 and
20 Years Ago This Week

POP SINGLES—10 Years Ago

1. Lady, Kenny Rogers, LIBERTY
2. More Than I Can Say, Leo Sayer, WARNER BROS.
3. Starting Over, John Lennon, GEFEN
4. Love On The Rocks, Neil Diamond, CAPITOL
5. Master Blaster, Stevie Wonder, TAMLA
6. Hungry Heart, Bruce Springsteen, COLUMBIA
7. Another One Bites The Dust, Queen, ELEKTRA
8. Guilty, Barbra Streisand & Barry Gibb, COLUMBIA
9. Hit Me With Your Best Shot, Pat Benatar, CHRYSALIS
10. Every Woman In The World, Air Supply, ARISTA

POP SINGLES—20 Years Ago

1. The Tears Of A Clown, Smokey Robinson & the Miracles, TAMLA
2. My Sweet Lord/Isn't It A Pity, George Harrison, APPLE
3. One Less Bell To Answer, Fifth Dimension, BELL
4. I Think I Love You, Partridge Family, BELL
5. Black Magic Woman, Santana, COLUMBIA
6. Knock Three Times, Dawn, BELL
7. Stoned Love, Supremes, MOTOWN
8. Does Anybody Really Know What Time It Is?, Chicago, COLUMBIA
9. Gypsy Woman, Brian Hyland, UNI
10. No Matter What, Badfinger, APPLE

TOP ALBUMS—10 Years Ago

1. Greatest Hits, Kenny Rogers, LIBERTY
2. Guilty, Barbra Streisand, COLUMBIA
3. Hotter Than July, Stevie Wonder, TAMLA
4. Back In Black, AC/DC, ATLANTIC
5. Crimes Of Passion, Pat Benatar, CHRYSALIS
6. Eagles Live, Eagles, ASYLUM
7. The River, Bruce Springsteen, COLUMBIA
8. Zenyatta Mondatta, Police, A&M
9. The Game, Queen, ELEKTRA
10. The Jazz Singer, Neil Diamond, CAPITOL

TOP ALBUMS—20 Years Ago

1. Abraxas, Santana, COLUMBIA
2. Greatest Hits, Sly & the Family Stone, EPIC
3. Led Zeppelin III, ATLANTIC
4. Stephen Stills, ATLANTIC
5. All Things Must Pass, George Harrison, APPLE
6. Close To You, Carpenters, A&M
7. Live Album, Grand Funk Railroad, CAPITOL
8. Third Album, Jackson 5, MOTOWN
9. Jesus Christ Superstar, Various Artists, DECCA
10. Sweet Baby James, James Taylor, WARNER BROS.

COUNTRY SINGLES—10 Years Ago

1. That's All That Matters To Me, Mickey Gilley, EPIC
2. One In A Million, Johnny Lee, ASYLUM
3. Lovers Live Longer, Bellamy Brothers, WARNER/CURB
4. I Think I'll Just Stay Here And Drink, Merle Haggard, MCA
5. A Bridge That Just Won't Burn, Conway Twitty, MCA
6. The Best Of Strangers, Barbara Mandrell, MCA
7. I Love A Rainy Night, Eddie Rabbitt, ELEKTRA
8. Why Lady Why, Alabama, RCA
9. Texas In My Rear View Mirror, Mac Davis, CASABLANCA
10. Take Me To Your Lovin' Place, Larry Gatlin & the Gatlin Brothers Band, COLUMBIA

SOUL SINGLES—10 Years Ago

1. Celebration, Kool & the Gang, DE-LITE
2. Love T.K.O., Teddy Pendergrass, P.I.R.
3. Master Blaster, Stevie Wonder, TAMLA
4. Keep It Hot, Cameo, CHOCOLATE CITY
5. Lovely One, The Jacksons, EPIC
6. Uptown, Prince, WARNER BROS.
7. United Together, Aretha Franklin, ARISTA
8. More Bounce To The Ounce, Zapp, WARNER BROS.
9. Fantastic Voyage, Lakeside, SOLAR
10. When We Get Married, Larry Graham, WARNER BROS.

Middle East Engulfs Radio Promotions In 1990

NEW YORK—In a year of creative and worthy radio promotions, the fourth-quarter focus on the Persian Gulf crisis still overshadows anything else that happened in 1990. A year ago, stations like WDFX Detroit were collecting holiday greetings for the troops in Panama. Now, that conflict seems just a memory as stations across the country focus on sending aid and comfort to U.S. troops stationed in Saudi Arabia.

Initially, the Middle East conflict was marked with lighthearted promotions. KJMZ Dallas and others held "Wacky Iraqi" weekends where listeners could win an oil change when they heard a sounner of Iraq being attacked. WSNX Muskegon, Mich., held a "send your worst enemy to Baghdad" contest, and dozens of

1990 IN REVIEW

Promotions & Marketing



by Phyllis Stark

stations gave away cheap gas.

But as the conflict dragged on and more troops went overseas, the promotions took on a more somber, more supportive tone. Stations began sending greeting cards and tapes to the troops. WSTR Atlanta unveiled a giant billboard counting the number of days the troops had been in Saudi Arabia. KABC Los Angeles wrapped a 2,000-foot-long yellow ribbon around an administration building to show support. And many stations joined in the joint Group W/National Assn. of Broadcasters air-lift campaign to provide 25,000 radios and batteries for the troops.

WSRZ-FM Sarasota, Fla., and WXXM Columbus, Ohio, were among those organizing school letter-writing campaigns, while KIFM San Diego "adopted" a Navy ship with which to correspond. KMGJ Seattle collected homemade cookies for the troops while WPST Trenton, N.J., collected Nerf balls. KFBK Sacramento, Calif., collected 20,000 books and KMXX Phoenix procured 16,132 rolls of toilet paper for the troops. WZLX Boston, meanwhile, shipped listeners' holiday packages to military personnel overseas.

VICTIMS OF RADIO

Another major promotional theme this year seemed to be cashing in on the misfortunes of others. Donald Trump, Sinead O'Connor, k.d. lang, Rob Lowe, Roseanne Barr, and Milli Vanilli all became victims of radio.

Trump's financial woes prompted WKQI Detroit to ask listeners to send in supermarket coupons for The Donald. His marital problems inspired WSTR to offer his wife, Ivana, a job on the morning show.

When O'Connor's "Nothing Compares 2 U" first hit, many stations did head-shaving promotions, and WAVA Washington, D.C., played "pin the hair on Sinead" at club dates. But when O'Connor refused to allow the national anthem to be played before her concert, some stations boycotted her, just as some country out-

lets in the heartland had refused to play lang after her anti-beef ads.

WHTZ (Z100) New York marked the opening of the new Lowe film, "Bad Influence," by giving away video cameras, a reference to Lowe's sex-videotape scandal of last year. Barr became radio fodder after she attempted to sing the national anthem at a baseball game. Her version of the anthem graced the radio airwaves for several weeks after the game and became the subject of much talk-radio discussion. And revelations that Milli Vanilli front men Fab Morvan and Rob Pilatus did not actually sing on the album inspired everything from radio boycotts to station lawsuits against the band.

In a kinder vein, dozens of stations sent get-well greetings to Gloria Estefan after she was injured in a bus accident.

THE SMALL SCREEN

Radio and television were very involved with each other this year as more radio jocks got television deals, and more TV programs solicited the input of radio. Radio, meanwhile, found one great promotion on TV.

KIIS Los Angeles morning man Rick Dees, WMMR Philadelphia morning man John DeBella, and rival WXRK/WYSP/WJFK morning man Howard Stern launched late-night television shows. KPWR Los Angeles morning man Jay Thomas starred in a new sitcom, "Married People," after frequent guest shots on other shows, and WLUP-FM Chicago morning man Jonathon Brandmeier, who has a development deal with NBC, was seen in several projects, including a November made-for-television movie. While most stations promoted their talent's on-camera work, Stern made headlines when his radio boss, Infinity Broadcasting, refused to cross-promote and initially barred Stern from talking about his TV show on the radio.

High hopes were pinned on the radio-stunt-based television pilot "Anything For Laughs," but the show was not picked up by ABC. In the meantime, Fox Television solicited tapes from radio stations for one of its new shows, "Haywire," and Vin Di Bona productions teamed up with several stations to produce segments for its show, "America's Funniest People," which airs on ABC.

The tremendous success of another Vin Di Bona show, "America's Funniest Home Videos," inspired radio's most successful, and least expensive, promotion of the year—homemade video commercials. With the exception of prize money, this promotion cost the stations that did it nothing, but was a big success wherever it was used, including KUBE Seattle, KQLZ Los Angeles, WHYT Detroit, WRDU Raleigh, N.C., and WPLJ New York.

HOLDING ON TO THE EARTH

Earth Day (April 22) was a major radio event this year. Among the stations that marked it with promotions: KITS San Francisco; WKXL Concord, N.H.; WRCN Long Island, N.Y.; and CKNX Wingham, Ontario.

Several stations raised consciousness and funds for the rain forest, including KISW Seattle, which held a fund-raiser, and six Infinity stations, including WXRK New York, KROQ

Los Angeles, and WBCN Boston, which held a radiothon.

Other stations got involved in the anti-violence cause. KBTS (B93) Austin, Texas, was one of several stations that collected firearms from listeners in exchange for cash. WPGC Washington, D.C., and consultant Jerry Clifton organized a Thanksgiving Day "stop the violence" campaign promoting a day of peace.

A RARE BREED

Other things on the minds of radio

promotion directors this year were the Teenage Mutant Ninja Turtles; "Twin Peaks," which prompted strange behavior like WKQX Chicago wrapping a morning-team member in cellophane, and KRQR San Francisco giving away logs; and the Simpsons. WMXT Tampa, Fla.'s Simpsons look-alike contest produced a startling replica of Homer Simpson—startling particularly because he wasn't wearing a costume.

Finally, a pick for oddest promo-

(Continued on page 26)

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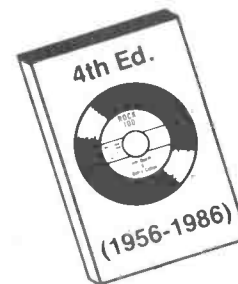
ROCK 100

by

Jim Quirin & Barry Cohen

The Authoritative Ranking of Each
Year's Most Popular Recordings

Ranks the Top
100 Single
Records for
each year from
1956 thru 1986
(based upon
Billboard's
weekly Hot
100 Charts)



Provides title,
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and number
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24 Hours A Day

two dollars a minute

Album Rock Tracks™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from national album rock radio airplay reports.					
★★ NO. 1 ★★					
1	1	1	9	MY HEAD'S IN MISSISSIPPI WARNER BROS. LP CUT	ZZ TOP 3 weeks at No. 1
2	2	2	12	HARD TO HANDLE DEF AMERICAN 4-19668/GEFFEN	THE BLACK CROWES
3	4	5	9	IF YOU NEEDED SOMEBODY ATCO 4-98914	BAD COMPANY
4	8	8	9	TELEPHONE SONG EPIC LP CUT	VAUGHAN BROTHERS
5	9	10	7	MONEYTALKS ATCO 4-98881	AC/DC
6	5	7	6	SHELTER ME MERCURY 878 700-4	CINDERELLA
7	7	9	8	DISAPPEAR ATLANTIC 4-87784	INXS
8	11	12	5	SIGNS GEFFEN 4-19653	TESLA
9	3	3	8	ONE AND ONLY MAN VIRGIN 4-98892	STEVE WINWOOD
10	6	6	6	YOU'RE AMAZING EMI 50338	ROBERT PALMER
11	10	11	8	TEASE ME, PLEASE ME MERCURY 878 634-4	SCORPIONS
12	14	20	7	IT'S LOVE MEGAFORCE LP CUT/ATLANTIC	KING'S X
13	13	13	8	FOR YOU MCA 53935	THE OUTFIELD
14	18	23	5	RIGHTEOUS CAPITOL LP CUT	ERIC JOHNSON
15	15	22	7	JUST THE WAY IT IS, BABY ATCO LP CUT	THE REMBRANDTS
16	19	32	3	RUNAWAY WARNER BROS. LP CUT	DAMN YANKEES
17	16	19	6	FULL CIRCLE ARISTA LP CUT	THE JEFF HEALEY BAND
18	23	28	4	REAL REAL GONE MERCURY 879 202-4	VAN MORRISON
19	25	36	4	I SAW RED COLUMBIA 38-73597	WARRANT
20	12	4	9	SHE'S MY BABY WILBURY 4-19523/WARNER BROS.	TRAVELING WILBURYS
21	20	14	12	MILES AWAY ATLANTIC 4-87824	WINGER
22	29	33	6	LOVE CAN MAKE YOU BLIND ARISTA LP CUT	EVERY MOTHER'S NIGHTMARE
23	22	21	15	STILL GOT THE BLUES CHARISMA LP CUT	GARY MOORE
24	17	16	8	THE ROAD I.R.S. LP CUT	THE ALARM
25	24	17	12	SOMETHING TO BELIEVE IN ENIGMA 44617/CAPITOL	POISON
26	33	41	3	LET ME LOVE YOU TOO COLUMBIA LP CUT	TOMMY CONWELL
27	26	26	6	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
★★★ POWER TRACK ★★★					
28	43	—	2	BIG LIE CHARISMA LP CUT	RIK EMMETT
29	31	35	10	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
30	37	45	3	BEST I CAN EMI LP CUT	QUEENSRYCHE
31	21	15	8	LOVE THAT NEVER DIES COLUMBIA LP CUT	THE BYRDS
32	40	44	4	SPEND MY LIFE CHRYSALIS 23605	SLAUGHTER
33	32	31	6	WICKED SENSATION ELEKTRA LP CUT	LYNCH MOB
★★★ FLASHMAKER ★★★					
34	NEW ▶	1	1	GIVE IT UP WARNER BROS. LP CUT	ZZ TOP
35	36	27	21	CLIFFS OF DOVER CAPITOL LP CUT	ERIC JOHNSON
36	46	—	7	CANDY VIRGIN 4-98900	IGGY POP WITH KATE PIERSON
37	38	40	5	PRODIGAL BLUES CHRYSALIS 23603	BILLY IDOL
38	44	47	3	CONSEQUENCES MERCURY LP CUT	THE ROBERT CRAY BAND
39	27	18	11	KING OF DREAMS RCA 2703	DEEP PURPLE
40	NEW ▶	1	1	INSIDE OUT WILBURY LP CUT/WARNER BROS.	TRAVELING WILBURYS
41	28	25	8	NEW YORK MINUTE GEFFEN 4-19660	DON HENLEY
42	42	49	3	OVER AND OVER REPRISE 4-19483	NEIL YOUNG & CRAZY HORSE
43	47	—	2	REMEMBER MY NAME SIMMONS 2736/RCA	HOUSE OF LORDS
44	35	30	16	HIGH ENOUGH WARNER BROS. 4-19595	DAMN YANKEES
45	41	39	5	AFTER THE RAIN DGC 4-19667	NELSON
46	30	29	7	A TOUCH OF EVIL COLUMBIA LP CUT	JUDAS PRIEST
47	34	34	16	CAN'T FIND MY WAY HOME SIMMONS LP CUT/RCA	HOUSE OF LORDS
48	48	—	2	THE ONLY ONE I KNOW BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
49	NEW ▶	1	1	IT AIN'T OVER YET EPIC LP CUT	ALLMAN BROTHERS BAND
50	39	24	10	KEEP ON LOVING ME BABY VIRGIN LP CUT	COLIN JAMES

Tracks with the greatest airplay gains this week. The Flashmaker is the highest-debuting track of the week. The Power Track is the track on the chart that shows the largest increase in airplay over the week before. © 1990, Billboard/BPI Communications, Inc.

RADIO

STATION STANDOUTS

(Continued from page 18)

Worth noting this year are:
 •KVET/KASE Austin, Texas. Always solidly programmed, its innovation was the simulcast/format swap that shocked the world.

•WWYZ Hartford, Conn. Two years later, it still proves that everything people think they know about the Northeast is wrong.

•KMLE Phoenix. Proved that country could woo 18-34 just by changing the presentation.

ALBUM ROCK

The success stories of 1990 are the stations that survived Rock 40: KLOS Los Angeles (with some help from Mark & Brian); WLWQ Colum-

Hot AC was a prophet without honor in its own format for a while

bus, Ohio; KYYS Kansas City, Mo. (home of the immortal positioning statement, "We suck less"); etc.

WIYY (98 Rock) Baltimore remains one of the industry's best-loved stations. They have proved that you can walk the line between upper and lower demos, currents and classics, etc. But they haven't spawned nearly the number of imitators I would have liked. More archetypical of album rock this year is WWDC-FM (DC101) Washington, D.C., which did a conservative version of WIYY and scored a major comeback.

Similarly, while a lot of attention went to what might be called post-Rock 40—the stations that played more currents, but remained part of the album community—the biggest success at year's end is KUFO Portland, Ore., the most conservative and least metal-driven of the bunch. KUFO was as gold-based as anybody, but its gold was from the '80s and it proved that some people were still waiting to hear the rock they grew up with.

R.I.P. to KFAN San Antonio, Texas. That a large-market station went from Format 41 to eclectic rock was nice. That it was done by people who sounded like they knew how to talk on the radio was a nice surprise.

OLDIES

The success story of 1990 was WCBS-FM, which, after 18 years, became New York's No. 1 station with a high-personality presentation and a long playlist that would scare other oldies PDs. Elsewhere, this was the year that proved gold's ratings durability. Oldies stations showed they could go up and down just like any other format, instead of being locked into a boom-bust cycle.

Oldies' format growth this year has been in smaller markets as FMs finally start to crowd out AMs as their big-market predecessors did in 1986-87. Although we began to see markets with two oldies FMs this year, there has not yet been one that demolished an incumbent. So the most significant new station of the year may be R&B/oldies CKMR Detroit, which, for lack of a better term, is the first churban oldies FM, playing nothing but R&B oldies that crossed pop.

SEAN ROSS



Happy Holidays from
 The Mammoth Tabernacle Choir
 & thanks for making 1990
 a year worth singing about.

blackgirls
 Blake Babies
 Chainsaw Kittens
 Dash Rip Rock
 Sidewinders
 The Veldt

mammoth
 RECORDS



Modern Rock Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from commercial and college radio airplay reports.					
★★ NO. 1 ★★					
1	1	2	6	MORE ELEKTRA 4-64923	SISTERS OF MERCY 2 weeks at No. 1
2	2	4	7	NIGHT AND DAY CHRYSALIS LP CUT	U2
3	7	8	7	STONE COLD YESTERDAY TVT 2581	THE CONNELLS
4	4	5	9	THEN BEGGAR'S BANQUET 2451/RCA	THE CHARLATANS UK
5	5	6	5	PICCADILLY PALARE SIRE LP CUT/REPRISE	MORRISSEY
6	13	21	4	KINKY AFRO ELEKTRA LP CUT	HAPPY MONDAYS
7	6	3	10	DON'T ASK ME VIRGIN LP CUT	PUBLIC IMAGE LTD.
8	8	11	6	ONLY TONGUE CAN TELL GODDISCS LP CUT/POLYDOR	THE TRASH CAN SINATRAS
9	3	1	13	BEEN CAUGHT STEALING WARNER BROS. 4-19574	JANE'S ADDICTION
10	14	28	3	TOMORROW NEVER KNOWS SIRE LP CUT/WARNER BROS.	DANIELLE DAX
11	15	18	5	HEAVEN OR LAS VEGAS CAPITOL LP CUT	COCTEAU TWINS
12	11	10	8	DISAPPEAR ATLANTIC 4-87784	INXS
13	12	12	4	ENLIGHTEN ME SIRE LP CUT/WARNER BROS.	ECHO AND THE BUNNYMEN
14	23	—	2	SWEETNESS AND LIGHT 4.A.D. LP CUT/4AD	LUSH
15	9	7	11	CELEBRATE ATLANTIC LP CUT	AN EMOTIONAL FISH
16	10	9	8	THE ROAD I.R.S. 67039	THE ALARM
17	22	—	2	SOMEONE TAKE THE WHEEL SIRE LP CUT/REPRISE	THE REPLACEMENTS
18	24	29	3	TRAGEDY (FOR YOU) EPIC 34-73594	FRONT 242
19	25	—	2	HANDS ACROSS THE OCEAN MERCURY LP CUT	THE MISSION U.K.
20	NEW ▶	1	1	IT MAKES NO DIFFERENCE COLUMBIA LP CUT	THE DARLING BUDS
21	18	15	10	DIG FOR FIRE ELEKTRA 2-66596	PIXIES
22	20	19	14	NEVER ENOUGH ELEKTRA 4-64928	THE CURE
23	NEW ▶	1	1	UP & DOWN LONDON LP CUT	THE HIGH
24	19	17	7	MAMA HELP ME GEFFEN 4-19658	EDIE BRICKELL & NEW BOHEMIANS
25	21	16	14	CANDY VIRGIN 4-98900	IGGY POP
26	NEW ▶	1	1	THAT IS WHY CHARISMA LP CUT	JELLYFISH
27	28	24	5	THE OBVIOUS CHILD WARNER BROS. 7-19549	PAUL SIMON
28	NEW ▶	1	1	COME TOGETHER WARNER BROS. 4-26384	PRIMAL SCREAM
29	16	13	9	BEEN THERE DONE THAT OPAL LP CUT/WARNER BROS.	ENO/CALE
30	17	20	8	A LIFE OF SUNDAYS ENIGMA LP CUT/CHRYSALIS	THE WATERBOYS

Tracks with the greatest airplay gains this week. © 1990, Billboard/BPI Communications, Inc.



Hot Hits in Tokio

Week of December 2, 1990

- 1 I'm Your Baby Tonight Whitney Houston
- 2 Ice Ice Baby Vanilla Ice
- 3 Love Me Tender Lou Rawls
- 4 Love Will Never Do Janet Jackson
- 5 Fairweather Friend Johnny Gill
- 6 Serious Duran Duran
- 7 Because I Love You Stevie Nicks
- 8 Pray M.C. Hammer
- 9 Justify My Love Madonna
- 10 Romeo Dino
- 11 Impulsive Wilson Phillips
- 12 B.B.D. (I Thought It Was Me!) Bell Biv DeVoe
- 13 Sweet As Your Feeling Shots
- 14 Sensitivity Ralph Tresvant
- 15 Love Takes Time Mariah Carey
- 16 The First Time Surface
- 17 From A Distance Bette Midler
- 18 One And Only Man Steve Winwood
- 19 I Wanna Get With U Guy
- 20 Without You Debbie Gibson
- 21 Thunderbirds Are Go! F.A.B.
- 22 You're Amazing Robert Palmer
- 23 After The Rain Nelson
- 24 Heaven Knows Cool Down Zone
- 25 Feels Good Tony! Toni! Tone!
- 26 So Close Daryl Hall & John Oates
- 27 Unchained Melody The Righteous Brothers
- 28 Love Me Down Freddie Jackson
- 29 Birthday Paul McCartney
- 30 So Hard Pet Shop Boys
- 31 Giving You The Benefit Pebbles
- 32 Groove Is In The Heart Deee-Lite
- 33 Crying In The Rain A-ha
- 34 Joey Concrete Blonde
- 35 Misunderstanding Al B. Sure!
- 36 I Don't Have The Heart James Ingram
- 37 Listen Up Listen Up
- 38 Step Back In Time Kylie Minogue
- 39 Suicide Blonde Inxs
- 40 Keep Our Love Alive Stevie Wonder
- 41 Try Me Jasmine Guy
- 42 Kinky Afro Happy Mondays
- 43 Livin' In The Light Caron Wheeler
- 44 Hang In Long Enough Phil Collins
- 45 New Inside Tiffany
- 46 Concrete And Steel ZZ Top
- 47 UK Blak Caron Wheeler
- 48 Anything Is Possible Debbie Gibson
- 49 You Gotta Love Someone Elton John
- 50 Jasmine Girl Motoshuru Sano

J-WAVE
81.3FM

FCC's Alfred Sikes Was Major Player In Year's Events

BY BILL HOLLAND

WASHINGTON, D.C.—1990 was clearly the Year of Chairman Sikes. The major pre-holiday announcement that FCC chairman Alfred Sikes would initiate a major radio-spectrum-assignment study in 1991 underscored that. So did the news that the commission had filed its pro-24-hour-ban brief for the Jan. 28 oral arguments by the U.S. Appeals Court, which is deciding on the constitutionality of a 24-hour ban on indecent programming. Sikes took over the FCC chair in August 1989, just in time for the congressional recess, so it was not until the fall that he was able to dig into his new job. It did not take long to end the questions within the industry about what kind of chairman he would be, and how he would be compared with his predecessors.

By early 1990, he had clearly styled himself as a "facilitator rather than a gatekeeper." More a policy maker and doer rather than a regulator, he quickly became an energetic, pragmatic, active chairman, whose operatives are long-range planning and getting things done. With a full commission, largely recently appointed, in tow, Sikes began to deal at once with just about all the major broadcast issues that Congress, industry trade groups, and the public had stacked up at the commission with remarkable speed and definiteness. Whether the issue was reallocation and spectrum use, indecency citations, or Digital Audio Broadcasting development; a reinstated "voluntary" broadcasters' programming code, souped-up violator fines, or a huge AM band overhaul proceeding; tightening up of FM

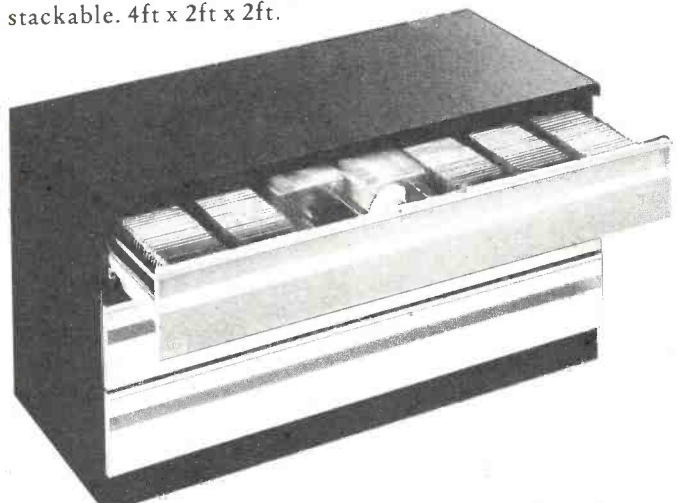
translator loopholes, reform of the "shakedown" sections of the comparative renewal process, or stripping licenses from major violators for the first time in a decade—what

1990 IN REVIEW WASHINGTON ROUNDUP

ever the issue, if it was big-time then Sikes was in the thick of it. To radio stations broadcasting near the edge of indecency, and more than a hundred found lackadaisical in their equal-employment policies, Sikes also quickly established in 1990 that he was a strict enforcer of commission rules, fining some stations up to \$20,000. And for the first time in nearly a decade, several stations also lost their licenses when the Sikes commission found warranted licensee character-rule violations. Congressional leaders, still irritated by what they perceived as the arrogance of his predecessors—particularly in the 1986 decision by the commission that the fairness doctrine was unneeded—were delighted by a new chairman who declared that he would offer his opinions but would obey and carry out the mandates of the Congress. Broadcasters also found that Sikes, a former radio executive, understood and apparently relished the opportunity to bring commission muscle to the big issues confronting them. He initiated a major proceeding to boost the AM band in April, and, in the fall, at the National Assn. of Broadcasters' Radio 90 in Boston, made it clear that he believed in the

public-interest importance of local broadcasting and that the locals would get an equal opportunity to compete in new DAB technology. But broadcasters took a sudden back seat to the public interest as the fall elections approached, when the FCC, after a surprise audit on stations across the country, found that 40% of radio stations and 80% of TV stations needed to shape up their unclear or incorrect political ad rates and guidelines—or face stiff FCC penalties. Sikes also occasionally ducked an issue—if it did not concern the commission. When broadcast industry concern mounted in the fall over budget-team plans to tax broadcasters with a spectrum fee, he let the industry lobbyists duke it out. In the meantime, Sikes announced that he would also begin an "attic to basement review" of current FCC regulations in 1991, again citing the need for the commission to update and redefine itself as new technologies change the communications marketplace. The Sikes FCC also granted a number of duopoly and contour overlap waivers to stations in 1990, but, at the same time, closely monitored its somewhat relaxed "change of community" rules. After collecting hundreds of thousands of dollars from stations slapped with indecency fines stemming from late-'80s programming complaints, the commission, in October, also announced its first fine for an indecent broadcast in 1990. While keeping tabs on programming complaints at any hour, the Sikes commission made it clear that until the court decides on the legality of the 24-hour ban, it would continue to act quickly on complaints about material aired during daylight hours.

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Nets Trimmed Program Rosters, Syndicators Spread Tidings Abroad

LOS ANGELES—What goes around comes around. The year began with one of the big three countdown shows, "Rick Dees Weekly Top 40," leaving the financially strapped DIR Broadcasting and returning to the Uni-star fold. This move mirrored the industrywide consolidation trend, which saw shows such as "On The Radio" and "Hot Mix" gobbled up by the Westwood One and ABC Radio networks, respectively, in 1989.

But 1990 ended with the news that Unistar would not renew the option on the Dees show, prompting Dees and executive producer Wally Clark decided to launch CD Media. That might lead one to believe that 1990 was the year independent syndicators returned, but in fact the launch of such a new company was a rarity.

In 1989, the consolidation/reconfiguration craze swept the industry. This year, the trend continued and

the major players trimmed their programming rosters. Over the past year, Unistar dropped "Romancin' The Oldies," the much ballyhooed "Radio Kandy," "Country Datebook," "Super Gold Sunday," "Dick Clark In Hollywood," "U.S. Hall Of Fame," and "Great Sounds."

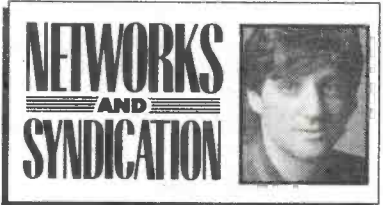
WW1 also had two programming purges and staff cuts. During the first round, in July, "Rock & Roll Never Forgets," the shortform version of Mary Turner's "Off The Record," "Earth News," the urban concert series "Night Scene," the AC countdown "National Music Survey," and country programs "Listen In With..." and "Westwood One Presents" were dropped from the schedule, and approximately 15 people were fired.

In November, WW1 axed the metal-oriented "High Voltage," the urban-based "Fresh Traxx," "Classic

CDs," "The Jazz Show With David Sanborn," and about 20 employees.

ABC's "Satellite Sunday," a "Rockline"-type show that was to be

1990 IN REVIEW



by Craig Rosen

hosted by Jerry "The Beaver" Mathers and On The Radio Broadcasting's venture with WW1, "The Hot 30," never made it to the air.

A few shows, however, got a new lease on life. WW1 dropped "Count-

down USA" in March, but in May Premiere Radio Networks revived it as "Dave Sholin's Inside Top 40." The same goes for "The Jazz Show," which was renamed "The David Sanborn Show" and picked up by MediaAmerica this month.

Even some smaller players pulled the plug on programming. After its agreement expired, Premiere Radio Networks dropped its "National Lampon" show. Atlanta-based American Media decided to cancel "Coast To Coast Top 20," the urban countdown show hosted by Doug Steele and based on the Billboard Hot Black Singles chart, which was then licensed by Sheridan Broadcasting for its "Top 30 USA."

Still, there were some program startups. Unistar beefed up its country lineup with "The Stories Behind The Songs" and "Country Gold Saturday Night." WW1 added "New Rock In Concert."

While the major networks were tightening their belts at home, syndicated radio was expanding abroad. In January, WW1 and Radio Express revealed plans to launch countdown shows in the Soviet Union. And the Satellite Music Network continued to score with its "Lunchtime From America" programming in China.

Back home, WW1, and the rest of the industry, had a tough year, but showed signs of turning things around in the fall. CBS opted to build up its new Hispanic Radio Network.

ABC, the leading network, spent a few months of 1990 with two key positions vacant following the May retirement of president Aaron Daniels (Billboard, May 5) and the March departure of VP of entertainment programming Tom Cuddy for O&O WPLJ New York. In August, Robert F. Callahan Jr., former senior VP of Diversified Publishing Group, was named to replace Daniels, and Corinne Baldassano was promoted to replace Cuddy.

Network radio's relationship with cable TV continued to grow. WW1 launched the daily "MTV News" shortform. ABC countered by signing on the World Rock News Network. MTV also landed its two-hour weekly Spanish-language "Radio MTV" on the radio through Caballero Spanish Media. Taking a cue from another cable venture, Nickelodeon, several children's networks sprung up, or at least announced plans to launch. Ironically, some industry folks blamed cable for network radio's financial woes, claiming it was taking ad dollars from network radio.

On the reconfiguration front, CBS announced in February that its Radio Radio would merge with some of its CBS Radio Network affiliates to form the new entity CBS Spectrum.

WW1 followed by forming its fourth network, Westwood One News & Entertainment (WONE). Then, as anticipated, ABC went the reconfiguration route in May.

Once reconfiguration mania settled down, not much was changed in the RADAR ratings, but representatives from all networks agreed that the reconfigured networks made radio more appealing to ad buyers.

On the satellite front, Braiker Radio Networks folded in March. Drake-Chenault/Jones was quick to pick up the former Braiker affiliates and a few months later it beefed up its lineup with two new formats. Meanwhile, SMN decided to pull the plug on The Wave this fall in favor of Classic Rock.

CBS continued to dominate the sports scene but received some new competition from PIA Radio Sports, which landed the rights to the National Basketball Assn. MediaAmerica also prepared to launch a smaller challenge with its PGA Radio Network and planned World League of American Football coverage.

A few of syndicated radio's leading players celebrated milestones. ABC's "American Top 40" celebrated its 20th anniversary in July, while that show's former host, Casey Kasem, marked his first year with WW1 in February. Another WW1 personality, Dick Bartley, scored a major coup when his shortform feature, "New Gold On CD," racked up its 500th affiliate. And in October and December, virtually every network remembered John Lennon, either on what would have been his 50th birthday or the 10th anniversary of his death.

AROUND THE INDUSTRY

MJI Broadcasting will once again present live coverage of the annual Rock and Roll Hall of Fame Induction Ceremonies. On Jan. 16, MJI will offer affiliates live interviews every 30 minutes from the ballroom of the Waldorf-Astoria Hotel in New York, hosted by ex-Turtles **Flo & Eddie**. MJI will also offer a half-hour pre-event special hosted by **WXRK** New York's **Tony Pigg** for the week prior to the event.

Greg Gumbel has assumed the duties of host of CBS Radio Networks' regular feature, "Sportstime." The 3 1/2-minute show had been hosted by a series of guests from affiliate stations following the departure of **Brent Musburger** in April.

"On The Edge," a new weekly show from WW1, debuts the week of Jan. 7. The one-hour, unhosted program, aimed at modern rock stations, is described as an alternative version of "Off The Record." It includes interviews and live acoustic performances.

PROMOTIONS AND MARKETING

(Continued from page 23)

tion of the year. Connie Chung would likely blush if she knew how her announcement that she wanted to get pregnant would be turned into "breeders cup" promotions at radio. Stations selected several couples willing to have a baby, and then checked in with them daily or weekly until one of the women became pregnant. WKQX's contest stipulated that each couple would be paid \$250 a week, for

up to two months, to conceive.

PRO-MOTIONS

Bob Green has been named director of marketing at **KABC** Los Angeles. He was previously promotion director of the cable service SportsChannel... **Dan Seeman** has been upped from director of marketing to director of marketing and sales development at **WLOL** Minneapolis.

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SIMULCASTING ARRANGEMENTS GAINING IN POPULARITY

(Continued from page 5)

to ones between a national satellite network and its affiliate. One station supplies programming for another independently run station, just as a satellite network might—thus avoiding a transfer of control that the FCC would have to approve. But whereas most broadcasters pay a satellite network for its product, in simulcasting deals it is usually the originating station that pays its affiliate.

The benefit to originating stations is that they can expand their coverage area—and presumably their ratings—or, in other cases, offer two different FM products in the same market. Because the deals usually require less financing than a station sale, they let stations circumvent bankers, whose acquisition capital has gone south in recent months. And they provide immediate relief for struggling owners who might otherwise go dark.

Among some recent deals:

- In June, Capstar Communications—owner of declining AC AM WJDS and market-leading country FM WMSI Jackson, Miss., used Spur Capitol's crosstown WSLI-FM to carry its AM format on what is now WJDX-FM.

- In September, Spur acquired KHFI Austin, Texas—a successful top 40 station—and began carrying crosstown country AM KVET. KVET's owners already had one successful country FM, KASE. The new deal essentially gave them two. KHFI's format, meanwhile, was picked up by another station.

- Also in September, WNEW-FM New York extended its coverage area to Eastern Long Island by broadcasting over local WWHB.

- Last month, Genesis Broadcasting used a maneuver similar to the Austin and Jackson deals to put the oldies programming of KONO-AM San Antonio, Texas, on rival KFAN-FM while maintaining a separate format on its own FM, KSRR.

- Struggling album rocker KBOY Medford, Ore., is carrying the programs of similarly formatted KZEL Eugene, Ore., 180 miles away.

- In at least two markets—Youngstown, Ohio, and Spokane, Wash.—separately owned stations have teamed up to offer one oldies or album rock station, instead of rival ones, on both frequencies.

- Program supplier deals have also been used in place of a station swap; the owners of WRTO and WXDJ Miami are currently programming each other's stations, rather than buying them outright.

In addition to the 25-30 program supplier deals, there are at least as many stations involved in deals where one owner has obtained two AMs or two FM's by buying stations at opposite ends of the region. Then there was the joint-operating-agreement announced last week in Colorado Springs, Colo., in which one FM's sales functions are now being handled by another FM's staff.

The rise of such common-law marriages—first reported here in 1988—parallels the rise of joint operating agreements between newspapers and similar TV arrangements. For example, network affiliates sometimes use independent stations to carry their news coverage so as not to interrupt network shows on election night.

ECONOMIC DARWINISM

The new program supplier deals are something that a lot of group

broadcasters are at least thinking about now. Malrite is currently looking for its own WNEW/WWHB-type deal to put its WHTZ (Z100) New York on other stations. KVET/KASE GM Ron Rogers has received about 50 calls from operators interested in a similar deal—including a dozen who want to simulcast one of his stations. Spur Capitol president Don Kuykendall has lost count of the broadcasters interested in simulcast deals.

Opus Media's Tom Birch, whose Jackson stations compete with the Spur/Capstar combo, calls such arrangements "definitely the wave of the future in markets outside the top 100 and even in the larger markets. It's economic Darwinism at its best. This is how we see the market correcting for the previously aggressive FCC approach to increasing the number of stations in a market. It puts competition in sync with the number of dollars that are in a market."

"It is a different, outside-the-box-type development. Broadcasters would be foolish not to explore it," says Gannett Radio president Jay Cook. "For owners who don't care to invest in people to operate and manage a station, it can work to the advantage of both parties. I'm surprised you haven't seen more of it."

San Antonio broker John Barger, who arranged the KONO/KFAN deal, says that after several years, simulcast deals "have come into prominence now because the lending institutions have just turned off the spigot... At one time, most of the larger station acquisitions began with a contract that was subject to financing because you could routinely count on 80%-90% of the established broadcasters being able to borrow the necessary money to close a deal. Now, I don't know of many sellers who will consider an offer that is subject to financing."

MARKER ON THE GROUND

In a tough economy, one group broadcaster says these arrangements "can keep some owners from going under. For folks that can't sell a property and want to keep a marker on it... it's like having a rental property. It's a way for the strong to get stronger and the weak to survive."

WWHB owner Eddie Simon agreed to the WNEW-FM deal because, "We're experiencing a recession in Eastern Long Island [and] there are going to be double the number of stations here shortly. We wanted to make sure we could continue to grow with a revenue base that came from sources other than local advertising."

KBOY GM Tom Carnes says that by the time his station's planned sale to a religious group fell through, most staffers and advertisers were already gone. Now KBOY does a local morning show, then simulcasts KZEL. While Carnes would prefer to program his own station, this is "a good alternative to being off the air," he says.

The KBOY/KZEL deal is just until KBOY finds another buyer; there is no compensation involved beyond KZEL's rights to several minutes of spots on KBOY. In a more typical case, Barger estimates the "network compensation fee" to be \$50,000-\$75,000 a month for a station that might cost \$10 million to purchase outright. Deals are usually for five to seven years, but since the FCC for-

figured nobody does country radio better than we do."

Rogers calls advertiser response to his new combo "phenomenal, although we're still selling [an unproven concept] because Arbitron treats us as a new radio station." Hicks, however, says that the Jackson combo is starting off slower than he had hoped, and that his sales staff is still getting used to selling a new station along with the market leader.

But Hicks—who modeled his deal on Seven-Up and Dr Pepper's jointly operated but competing product lines—is still pleased with his progress. And across town, Birch says that the increased salability of that combo has given it an advantage with national advertisers, and that his share of national business "has dropped off relative to what it was before the combo," although his local business is increasing.

But most operators of simulcast affiliates see no need to participate in the program content of their stations beyond several hours a week of legally mandated, separately produced public-service programs.

Says Simon, "If there were a community need that we had to address as a broadcaster, we would introduce additional programming. [Otherwise], WNEW-FM can do much better entertainment programming than we can. They have a constant stream of unbelievable events... What they spent going to Berlin for the Wall concert was half our budget for the year."

Capstar president Steven Hicks spent nine months researching the legality of the WSLI/WJDX Deal. He says a struggling station like WSLI-FM would normally "try and reduce expenses by affiliating with SMN or Unistar. I contend that the Jackson community is better served by programming from this market. WJDX-FM is talking about Jackson, Miss. [It is not] a generic format that's on 500 radio stations."

Station broker Gary Stevens thinks the FCC will be "less concerned about these deals. Right now you have a commission that is persuaded that there is no monopoly going on out there, and that these guys need all the help they can get."

FCC Mass Media Bureau attorney Roger Holberg says that a station could run afoul of FCC rules by not following main-studio and public-file rules, running separate IDs, etc.—things that most simulcast operators say they are doing. But he also says that the FCC has thus far received no complaints about simulcast deals. And the issue of whether such deals reduce broadcast diversity has not been the FCC's turf since the early '80s.

The latest twist to program supplier deals has been stations providing entirely separate formats to other stations. In one of at least two such deals announced this week, Hicks' WSIX Nashville reported the sale of its N/T AM, whose format will now move to a suburban FM (see Vox Jox, page 97).

Hicks says that before his Jackson deal, he was looking for just such an arrangement with his KYKR Beaumont, Texas—which recently moved its stick closer to Houston, and which may yet find a partner. And one successful AM/FM country combo has been seeking a second FM to lease. It would do three separate country formats, thus covering all potential holes, and making it hard for somebody new to enter the format.

The closest thing to that thus far is the KVET/KASE deal, which gives its owners two different country FM's in the same market. "Marketing books tell you to attack yourself," says Rogers. "We decided to attack KASE, which had a 19.6 share. We

WHY IT'S LEGAL

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JUST A NOVELTY?

As simulcast deals proliferate, Hicks says he is "not sure that I want to be the father of everything I've seen in recent weeks. My fear is that if people don't do these things properly, it could taint the whole deal. That does concern me."

Stevens worries about an originating station being "at the mercy of the guy they're leasing from when the

LIFELINES

BIRTHS

Boy, Christopher Lyle, to Tom and Lisa Albert, Nov. 12 in Nashville. He is data processing coordinator for Warner Bros. Records/Nashville.

Girl, Savannah Choushane, to Josh Grier and Corinne Kevorkian, Nov. 19 in New York. He is an entertainment attorney at Pryor, Cashman, Sherman & Flynn.

Girl, Kayla Nicole, to Scott and Chantal Thompson, Nov. 29 in Columbus, Ohio. He is a weekend air personality at WNCI.

MARRIAGES

Eric Sadler to Karen Douglass, Nov. 10 in Montreal. He is a producer/songwriter and member of the Bomb Squad, involved in projects with Public Enemy, BBD, Ice Cube, Slick Rick, and 3rd Bass.

DEATHS

Dee Clark, 52, of a heart attack, Dec. 7 in Smyrna, Ga. Clark was a singer who had a string of hits in the '60s, including "Raindrops" and "Hey Lit-

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JANUARY

Jan. 8, 1991 RadioBest Awards, sponsored by the Twin Cities Radio Broadcasters Assn., Minneapolis Convention Center, Minneapolis. 612-544-8575.

Jan. 10, International Radio & Television Society Newsmaker Luncheon, Waldorf-Astoria, New York. 212-867-6650.

Jan. 10-12, Talent Extravaganza, various locations, Nashville. 615-327-4308.

economy improves and he wants to go back to running it like a real radio station."

And when such deals become elaborate, they often require as much financing as a sale. The aforementioned country triad has, thus far, been stalled because bankers balked at the start-up costs needed.

Thus far, many of the simulcast deals have happened without a broker. Whether station traders will hop on the new trend depends on whom you ask. Barger is bullish. Stevens is not. Some other brokers contacted for this story were unfamiliar with such deals at all. Yet, one group owner is investigating simulcast deals so he can line one up "before the brokers create false values for all these stations."

And as with last year's sudden furor of interest in European broadcasting—something that has spawned only a few deals thus far—the possibility exists that simulcasting may be just a novelty. Dick Blackburn anticipates seeing "some programming supplier deals, but not a landslide." The calls he has gotten thus far, he says, "are more curiosity than anything else. Superficially, it seems great, but a half hour later they're thinking about something else."

tle Girl." His career began in the early '50s with the Hambone Kids, an R&B group. Later, he formed a group called the Kool Jets, before launching his solo career in 1957.

Miriam Rose Stern, 76, of cancer, Dec. 9 at Doctor's Hospital in New York. At her death, Stern was a songwriter's agent who operated The Miriam Stern Agency in New York, which represented more than 160 songwriter estates. She is credited with being instrumental in organizing the test actions that led to a 1979 House Of Lords decision in favor of Freddie Bienstock's Redwood Music that established reversionary songs of composers. Stern also served as executive director of the American Guild Of Authors & Composers, now known as the Songwriters Guild. She also spent seven years with band leader Sammy Kaye as road manager and three years at MCA. Contributions to the Songwriters Guild Foundation are requested in lieu of flowers.

Send information to Lifelines, Billboard, 1515 Broadway, New York, N.Y. 10036 within eight weeks of the event.

Jan. 10-13, Winter Consumer Electronics Show, Los Angeles Convention Center, Los Angeles. 202-457-4980.

Jan. 15, NARAS Seminar: "Is It Live Or Is It Memorex?," Lone Star Roadhouse, New York. 212-245-5440.

Jan. 18-21, National Assn. of Music Merchants Winter Show, Anaheim Convention Center, Anaheim, Calif. 800-767-6266.

Jan. 18-20 and 23-27, Rock In Rio II, Maracana Stadium, Rio de Janeiro, Brazil. Lea Penttheado, 011-55-21-286-1472.

Jan. 20-24, MIDEM Convention, Palais de Festival, Cannes. 212-689-4220.

Jan. 25-29, 48th Annual National Religious Broadcasters Convention, Sheraton Washington Hotel, Washington, D.C. 201-428-5400.

THANKS FOR THE MEMORIES

Macy's wishes to thank the stars and their representatives whose outstanding contributions and participation in the 1990 Macy's Thanksgiving Day Parade made it an event to remember always.



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Elayne Boosler ★ The Boys ★ Garth Brooks ★ Dr. Joyce Brothers
Jane Carr ★ Kyndra Joy Casper ★ Desiree Coleman-Jackson
from "Mama, I Want to Sing/Part II" ★ "Forever Plaid"
cast members ★ Guys Next Door ★ Paul Hipp and "Buddy" cast
members ★ Mark Jackson ★ Judy Kaye ★ Kid 'N Play
Patti LaBelle ★ Jean LeClerc ★ Kecia Lewis-Evans from
"Once On This Island" ★ Patty Loveless ★ Barry Manilow
Deborah Norville ★ "Nunsense" cast members
"Oh, Kay!" cast members ★ Cathy Rigby from "Peter Pan"
The Rockettes ★ Willard Scott
Robert Vincent Smith from "The Fantastics" ★ Raven-Symone
Fred Travalena ★ Robert Urich
Marjorie Judith Vincent, Miss America 1991 ★ Katarina Witt



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

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

PLATINUM

Z100 New York

O.M.: Steve Kingston

1	1	Stevie B, Because I Love You (The Pos)
2	2	Madonna, Justify My Love
3	3	DNA Featuring Suzanne Vega, Tom's Din
4	4	Janet Jackson, Love Will Never Do (Wi)
5	5	Jon Bon Jovi, Miracle (From "Young Gu
6	6	Poison, Something To Believe In
7	7	Dee-Lite, Groove Is In The Heart
8	8	Tony! Toni! Toné!, Feels Good
9	9	Bette Midler, From A Distance
10	10	Debbie Gibson, Anything Is Possible
11	11	Whitney Houston, I'm Your Baby Tonigh
12	12	Mariah Carey, Love Takes Time
13	13	C&C Music Factory Feat. Freedom Willi
14	14	Wilson Phillips, Impulsive
15	15	Dann Yankees, High Enough
16	16	James Ingram, I Don't Have The Heart
17	17	Ralph Tresvant, Sensitivity
18	18	Surface, The First Time
19	19	Heart, Stranded
20	20	Will To Power, I'm Not In Love
21	21	Bart Simpson, Do The Bartman
22	22	UB40, The Way You Do The Things You D
23	23	Cathy Dennis, Just Another Dream
24	24	Alas, More Than Words Can Say
25	25	Billy Joel, Don't Know Anybody Else
26	26	Phil Collins, Hang In Long Enough
27	27	Whitney Houston, All The Man That I N
28	28	Vanilla Ice, Ice Baby
29	29	Vanilla Ice, Play That Funky Music
30	30	After 7, Can't Stop

95.5 WPLJ New York

P.D.: Tom Cuddy

1	3	Stevie B, Because I Love You (The Pos)
2	2	Whitney Houston, I'm Your Baby Tonigh
3	4	Bette Midler, From A Distance
4	9	Madonna, Justify My Love
5	1	Poison, Something To Believe In
6	8	George Michael, Freedom
7	15	Jon Bon Jovi, Miracle (From "Young Gu
8	10	Wilson Phillips, Impulsive
9	12	Dann Yankees, High Enough
10	13	Debbie Gibson, Anything Is Possible
11	7	Alas, More Than Words Can Say
12	16	Janet Jackson, Love Will Never Do (Wi
13	11	Heart, Stranded
14	14	Mariah Carey, Love Takes Time
15	23	C&C Music Factory Feat. Freedom Willi
16	17	DNA Featuring Suzanne Vega, Tom's Din
17	19	Steve Winwood, One And Only Man
18	20	Phil Collins, Hang In Long Enough
19	22	Will To Power, I'm Not In Love
20	24	Winger, Miles Away
21	27	Cathy Dennis, Just Another Dream
22	25	Nelson, After The Rain
23	26	Surface, The First Time
24	6	Tony! Toni! Toné!, Feels Good
25	9	Ralph Tresvant, Sensitivity
26	18	Warrant, I Saw Red
27	31	Johnny Gill, Fairweather Friend
28	28	The Outfield, For You
29	29	George LaMond (Duet With Brenda K. St
30	30	Don Henley, New York Minute
31	33	Cher, The Shoop Shoop Song (It's In H
32	34	Dino, Gentle
33	35	Keith Sweat, I'll Give All My Love To
34	EX	Bart Simpson, Do The Bartman
35	EX	INXS, Disappear
A	—	Breathe Featuring David Glasper, Does
A	—	Whitney Houston, All The Man That I N
A	—	Celine Dion, Where Does My Heart Beat
A	—	P.C. Quest, After The Summer's Gone
A	—	Eisa Fiorillo, On The Way Up
A	—	Joey B. Ellis & Tynetta Hare, Go For
A	—	Vanilla Ice, Play That Funky Music

KISFM 102.7 Los Angeles

P.D.: Bill Richards

1	1	Stevie B, Because I Love You (The Pos)
2	2	Bette Midler, From A Distance
3	2	Whitney Houston, I'm Your Baby Tonigh
4	10	Surface, The First Time
5	3	DNA Featuring Suzanne Vega, Tom's Din
6	3	Dee-Lite, Groove Is In The Heart
7	9	Wilson Phillips, Impulsive
8	11	Janet Jackson, Love Will Never Do (Wi
9	15	Madonna, Justify My Love
10	14	Ralph Tresvant, Sensitivity
11	13	George Michael, Freedom
12	6	Tony! Toni! Toné!, Feels Good
13	12	Heart, Stranded
14	17	Mariah Carey, Love Takes Time
15	19	After 7, Heat Of The Moment
16	8	Poison, Something To Believe In
17	21	C&C Music Factory Feat. Freedom Willi
18	22	Guy, I Wanna Get With U
19	EX	Bart Simpson, Do The Bartman
20	23	Phil Collins, Hang In Long Enough
21	24	Will To Power, I'm Not In Love
22	29	Vanilla Ice, Play That Funky Music
23	25	Dee-Lite, Groove Is In The Heart
24	27	Debbie Gibson, Anything Is Possible
25	28	Mariah Carey, Someday
26	EX	LL Cool J, Around The Way Girl
27	17	Pebbles, Giving You The Benefit
28	30	Al B. Sure!, Missunderstanding
29	EX	Tevin Campbell, Round And Round
30	18	2 In A Room, Wiggle It
A	—	Celine Dion, Where Does My Heart Beat
A	—	Guys Next Door, I've Been Waiting For
A	—	Edwin Starr, War 1970
A	—	After The Rain
A	—	Joey B. Ellis & Tynetta Hare, Go For
A	—	Cher, The Shoop Shoop Song (It's In H
A	—	Keith Sweat, I'll Give All My Love To
A	—	EX The Soup Dragons, I'm Free
A	—	EX Pebbles, Love Makes Things Happen

108 FM Boston

P.D.: Sunny Joe White

1	1	Pat & Mick, Use It Up And Wear It Out
2	2	Bette Midler, From A Distance
3	3	Stevie B, Because I Love You (The Pos)
4	6	Madonna, Justify My Love
5	8	Ralph Tresvant, Sensitivity
6	7	C&C Music Factory Feat. Freedom Willi
7	9	Cathy Dennis, Just Another Dream
8	12	Janet Jackson, Love Will Never Do (Wi
9	10	Phil Collins, Hang In Long Enough
10	11	Wilson Phillips, Impulsive
11	14	Black Box, I Don't Know Anybody Else
12	14	Cher, The Shoop Shoop Song (It's In H

MIX 107.3

Washington

P.D.: Lorrin Palagi

1	1	Bette Midler, From A Distance
2	2	Mariah Carey, Love Takes Time
3	3	Wilson Phillips, Impulsive
4	4	Daryl Hall John Oates, So Close
5	5	Heart, Stranded
6	6	Whitney Houston, I'm Your Baby Tonigh
7	7	Concrete Blonde, Joey
8	8	UB40, The Way You Do The Things You D
9	9	Steve Winwood, One And Only Man
10	11	Stevie B, Because I Love You (The Pos)
11	12	Don Henley, New York Minute
12	13	Phil Collins, Hang In Long Enough
13	14	Jon Bon Jovi, Miracle (From "Young Gu
14	14	Alas, More Than Words Can Say
15	16	George Michael, Freedom
16	18	Dann Yankees, High Enough
17	20	DNA Featuring Suzanne Vega, Tom's Din
18	15	Maxi Priest, Just A Little Bit Longer
19	21	Cher, The Shoop Shoop Song (It's In H
20	22	Elton John, You Gotta Love Somebody
21	25	Surf, The First Time
22	19	Nelson, (Can't Live Without Your) Lov
23	23	Billy Joel, And So It Goes
24	24	After 7, Can't Stop
25	29	Rod Stewart, I Don't Want To Talk Ab
26	27	Debbie Gibson, Anything Is Possible
27	26	James Ingram, I Don't Have The Heart
28	28	Phil Collins, Something Happened On T
29	—	Whitney Houston, All The Man That I N
30	—	Jude Cole, House Full Of Reasons

94.5 FM Boston

P.D.: Steve Rivers

1	1	Stevie B, Because I Love You (The Pos)
2	3	Dee-Lite, Groove Is In The Heart
3	7	Madonna, Justify My Love
4	6	UB40, The Way You Do The Things You D
5	5	George Michael, Freedom
6	2	Wilson Phillips, Impulsive
7	2	Whitney Houston, I'm Your Baby Tonigh
8	11	DNA Featuring Suzanne Vega, Tom's Din
9	4	Mariah Carey, Love Takes Time
10	13	Dann Yankees, High Enough
11	14	C&C Music Factory Feat. Freedom Willi
12	10	Steve Winwood, One And Only Man
13	16	Surface, The First Time
14	18	Janet Jackson, Love Will Never Do (Wi
15	19	Will To Power, I'm Not In Love
16	20	Keith Sweat, I'll Give All My Love To
17	22	Vanilla Ice, Play That Funky Music
18	21	Ralph Tresvant, Sensitivity
19	23	Heart, Stranded
20	23	Cathy Dennis, Just Another Dream
21	24	Nelson, After The Rain
22	—	INXS, Disappear
23	26	Bart Simpson, Do The Bartman
24	27	Oleta Adams, Get Here
25	27	Black Box, I Don't Know Anybody Else
26	28	Breathe Featuring David Glasper, Does
27	—	Whitney Houston, All The Man That I N
28	—	Warrant, I Saw Red
29	—	Celine Dion, Where Does My Heart Beat
30	—	Urban Dance Squad, Deeper Shade Of S

B94 FM Pittsburgh

P.D.: Danny Clayton

1	1	Winger, Miles Away
2	3	Dann Yankees, High Enough
3	13	Stevie B, Because I Love You (The Pos)
4	2	James Ingram, I Don't Have The Heart
5	5	Whitney Houston, I'm Your Baby Tonigh
6	7	After 7, Can't Stop
7	12	Nelson, After The Rain
8	8	Poison, Something To Believe In
9	11	Information Society, Think
10	6	Daryl Hall John Oates, So Close
11	14	Steve Winwood, One And Only Man
12	16	DNA Featuring Suzanne Vega, Tom's Din
13	17	Chris Isaak, Wicked Game
14	7	Pat & Mick, Use It Up And Wear It Out
15	9	Will To Power, I'm Not In Love
16	2	Poison, Something To Believe In
17	18	2 In A Room, Wiggle It
18	23	Madonna, Justify My Love
19	23	Janet Jackson, Love Will Never Do (Wi
20	15	Mariah Carey, Love Takes Time
21	18	George Michael, Freedom
22	24	Debbie Gibson, Anything Is Possible
23	21	Phil Collins, Hang In Long Enough
24	22	INXS, Disappear
25	26	C&C Music Factory Feat. Freedom Willi
26	18	Will To Power, I'm Not In Love
27	25	Vanilla Ice, Play That Funky Music
28	20	AC/DC, Moneytalks
29	EX	Cinderella, Shelter Me
30	EX	Surface, The First Time
31	EX	Wilson Phillips, Impulsive
32	EX	Robert Palmer, You're Amazing
33	EX	UB40, The Way You Do The Things You D
34	EX	Bart Simpson, Do The Bartman
35	EX	Ralph Tresvant, Sensitivity

EAGLE 106 Philadelphia

P.D.: Todd Fisher

1	2	Dee-Lite, Groove Is In The Heart
2	1	Vanilla Ice, Ice Baby
3	3	Alas, More Than Words Can Say
4	5	Tony! Toni! Toné!, Feels Good
5	5	Stevie B, Because I Love You (The Pos)
6	6	Wilson Phillips, Impulsive
7	8	Whitney Houston, I'm Your Baby Tonigh
8	7	2 In A Room, Wiggle It
9	9	Jon Bon Jovi, Miracle (From "Young Gu
10	11	Madonna, Justify My Love
11	14	Mariah Carey, Love Takes Time
12	15	Madonna, Justify My Love
13	11	Daryl Hall John Oates, So Close
14	16	Heart, Stranded
15	17	Dann Yankees, High Enough
16	17	C&C Music Factory Feat. Freedom Willi
17	20	Nelson, After The Rain
18	23	Bart Simpson, Do The Bartman
19	22	UB40, The Way You Do The Things You D
20	20	Poison, Something To Believe In
21	21	Debbie Gibson, Anything Is Possible
22	13	DNA Featuring Suzanne Vega, Tom's Din
23	24	Will To Power, I'm Not In Love
24	25	Surface, The First Time
25	26	Ralph Tresvant, Sensitivity
26	27	INXS, Disappear
27	EX	Janet Jackson, Love Will Never Do (Wi
28	EX	George Michael, Freedom
29	EX	Steve Winwood, One And Only Man
30	EX	Keith Sweat, I'll Give All My Love To
31	EX	Whitney Houston, All The Man That I N

MIX 107.3

Washington

P.D.: Lorrin Palagi

1	1	Bette Midler, From A Distance
2	2	Mariah Carey, Love Takes Time
3	3	Wilson Phillips, Impulsive
4	4	Daryl Hall John Oates, So Close
5	5	Heart, Stranded
6	6	Whitney Houston, I'm Your Baby Tonigh
7	7	Concrete Blonde, Joey
8	8	UB40, The Way You Do The Things You D
9	9	Steve Winwood, One And Only Man
10	11	Stevie B, Because I Love You (The Pos)
11	12	Don Henley, New York Minute
12	13	Phil Collins, Hang In Long Enough
13	14	Jon Bon Jovi, Miracle (From "Young Gu
14	14	Alas, More Than Words Can Say
15	16	George Michael, Freedom
16	18	Dann Yankees, High Enough
17	20	DNA Featuring Suzanne Vega, Tom's Din
18	15	Maxi Priest, Just A Little Bit Longer
19	21	Cher, The Shoop Shoop Song (It's In H
20	22	Elton John, You Gotta Love Somebody
21	25	Surf, The First Time
22	19	Nelson, (Can't Live Without Your) Lov
23	23	Billy Joel, And So It Goes
24	24	After 7, Can't Stop
25	29	Rod Stewart, I Don't Want To Talk Ab
26	27	Debbie Gibson, Anything Is Possible
27	26	James Ingram, I Don't Have The Heart
28	28	Phil Collins, Something Happened On T
29	—	Whitney Houston, All The Man That I N
30	—	Jude Cole, House Full Of Reasons

WAVA 107.3 Washington

P.D.: Chuck Beck

1	3	Bette Midler, From A Distance
2	4	Mariah Carey, Love Takes Time
3	4	Candyman, Knockin' Boots
4	1	DNA Featuring Suzanne Vega, Tom's Din
5	9	Stevie B, Because I Love You (The Pos)
6	6	Poison, Something To Believe In
7	14	UB40, The Way You Do The Things You D
8	10	Vanilla Ice, Ice Baby
9	10	Madonna, Justify My Love
10	7	James Ingram, I Don't Have The Heart
11	15	Bart Simpson, Do The Bartman
12	11	Tony! Toni! Toné!, Feels Good
13	12	Alas, More Than Words Can Say
14	13	Whitney Houston, I'm Your Baby Tonigh
15	19	Janet Jackson, Love Will Never Do (Wi
16	19	Wilson Phillips, Impulsive
17	EX	Surface, The First Time
18	16	Dee-Lite, Groove Is In The Heart
19	17	The Righteous Brothers, Unchained Mel
20	18	Maxi Priest, Close To You
21	EX	Vanilla Ice, Play That Funky Music
22	24	Ralph Tresvant, Sensitivity
23	20	M.C. Hammer, Pray
24	25	The Party, I Found Love
25	21	Daryl Hall John Oates, So Close
26	—	Whitney Houston, All The Man That I N
27	—	Dann Yankees, High Enough

POWER 99 FM Atlanta

P.D.: Rick Stacy

1	2	Stevie B, Because I Love You (The Pos)
2	1	Madonna, Justify My Love
3	3	Bette Midler, From A Distance
4	4	Wilson Phillips, Impulsive
5	5	Dann Yankees, High Enough
6	5	Chris Isaak, Wicked Game
7	7	Pat & Mick, Use It Up And Wear It Out
8	9	Will To Power, I'm Not In Love
9	8	Poison, Something To Believe In
10	18	2 In A Room, Wiggle It
11	2	Cathy Dennis, Just Another Dream
12	11	Nelson, After The Rain
13	13	Donny Osmond, My Love Is A Fire
14	16	Tony! Toni! Toné!, Feels Good
15	17	Candyman, Knockin' Boots
16	19	The Black Crowes, Hard To Handle
17	20	Bart Simpson, Do The Bartman
18	20	Ralph Tresvant, Sensitivity
19	22	Jude Cole, House Full Of Reasons
20	21	Steve Winwood, One And Only Man
21	24	Janet Jackson, Love Will Never Do (Wi
22	23	Debbie Gibson, Anything Is Possible
23	23	After 7, Heat Of The Moment
24	27	Surface, The First Time
25	26	Winger, Miles Away
26	28	Iggy Pop With Kate Pierson, Candy
27	30	C&C Music Factory Feat. Freedom Willi
28	31	Heart, Stranded
29	10	Whitney Houston, I'm Your Baby Tonigh
30	11	UB40, The Way You Do The Things You D
31	EX	The Outfield, For You
32	EX	Urban Dance Squad, Deeper Shade Of S
33	—	Celine Dion, Where Does My Heart Beat

TOWER 93 FM Tampa

P.D.: Marc Chase

1	2	Bart Simpson, Do The Bartman
2	1	Stevie B, Because I Love You (The Pos)
3	4	Madonna, Justify My Love
4	8	Janet Jackson, Love Will Never Do (Wi
5	3	Whitney Houston, I'm Your Baby Tonigh
6	5	Tony! Toni! Toné!, Feels Good
7	7	Ralph Tresvant, Sensitivity
8	10	Johnny Gill, Fairweather Friend
9	15	After 7, Heat Of The Moment
10	15	Elisa Fiorillo, On The Way Up
11	9	Wilson Phillips, Impulsive
12	2	2 In A Room, Wiggle It
13	12	Poison, Something To Believe In
14	15	Will To Power, I'm Not In Love
15	17	Cathy Dennis, Just Another Dream
16	17	Dino, Gentle
17	19	Keith Sweat, I'll Give All My Love To
18	24	C&C Music Factory Feat. Freedom Willi
19	24	UB40, The Way You Do The Things You D
20	22	Candyman, Knockin' Boots
21	23	Bette Midler, From A Distance
22	25	Dann Yankees, High Enough
23	26	Pebbles, Love Makes Things Happen
24	26	Vanilla Ice, Play That Funky Music
25	26	Timmy T., One Minute
26	28	DNA Featuring Suzanne Vega, Tom's Din
27	21	George Michael, Freedom
28	28	Phil Collins, Hang In Long Enough
29	23	Debbie Gibson, Anything Is Possible
30	32	Special Generation, Love Me Just For
31	34	Celine Dion, Where Does My Heart Beat
32	35	Tracie Spencer, This House
33	39	LL Cool J, Around The Way Girl

MIX 107.3

B104 WBSB-FM
Baltimore's Best Hits!

Baltimore P.D.: Steve Perun

- 1 Bette Midler, From A Distance
- 2 James Ingram, I Don't Have The Heart
- 3 Mariah Carey, Love Takes Time
- 4 Alias, More Than Words Can Say
- 5 Poison, Something To Believe In
- 6 Whitney Houston, I'm Your Baby Tonight
- 7 Heart, Stranded
- 8 Stevie B, Because I Love You (The Pos)
- 9 DNA Featuring Suzanne Vega, Tom's Din
- 10 Phil Collins, Something Happened On T
- 11 Wilson Phillips, Impulsive
- 12 Concrete Blonde, Joey
- 13 Billy Joel, And So It Goes
- 14 Steve Winwood, One And Only Man
- 15 Debbie Gibson, Anything Is Possible
- 16 Madonna, Justy My Love
- 17 Maxi Priest, Close To You
- 18 Jon Bon Jovi, Miracle (From "Young Gu)
- 19 EX Janet Jackson, Love Will Never Do (Wi)
- 20 EX Damn Yankees, High Enough
- 21 EX Whitney Houston, All The Man That I N
- 22 EX Surface, The First Time
- 23 EX The Outfield, For You

#1 100
The Best Music Here

Miami P.D.: Frank Amadeo

- 1 Heart, Stranded
- 2 Whitney Houston, I'm Your Baby Tonight
- 3 Don Henley, New York Minute
- 4 Wilson Phillips, Impulsive
- 5 EX UB40, The Way You Do The Things You D
- 6 George Michael, Freedom
- 7 Steve Winwood, One And Only Man
- 8 Alias, More Than Words Can Say
- 9 Phil Collins, Hang In Long Enough
- 10 Mariah Carey, Love Takes Time
- 11 Madonna, Justy My Love
- 12 Cher, The Shoop Shoop Song (It's In H)
- 13 Bette Midler, From A Distance
- 14 Daryl Hall John Oates, So Close
- 15 The Outfield, For You
- 16 Janet Jackson, Love Will Never Do (Wi)
- 17 Elton John, You Gotta Love Someone
- 18 Dee-Lite, Groove Is In The Heart
- 19 DNA Featuring Suzanne Vega, Tom's Din
- 20 Oleta Adams, Get Here
- 21 Maxi Priest, Close To You
- 22 EX Surface, The First Time
- 23 EX INXS, Disappear
- 24 Billy Joel, And So It Goes
- 25 EX Robert Palmer, You're Amazing
- 26 EX Whitney Houston, All The Man That I N
- 27 EX Breathe Featuring David Glasper, Does
- 28 Nelson, After The Rain
- 29 James Ingram, I Don't Have The Heart
- 30 EX INXS, Suicide Game
- 31 EX Debbie Gibson, Anything Is Possible

WNCI 97.9

Columbus P.D.: Dave Robbins

- 1 Wilson Phillips, Impulsive
- 2 Whitney Houston, I'm Your Baby Tonight
- 3 Bette Midler, From A Distance
- 4 Donny Osmond, My Love Is A Fire
- 5 EX UB40, The Way You Do The Things You D
- 6 Steve Winwood, One And Only Man
- 7 Damn Yankees, High Enough
- 8 Dee-Lite, Groove Is In The Heart
- 9 Stevie B, Because I Love You (The Pos)
- 10 Elisa Fiorillo, On The Way Up
- 11 George Michael, Freedom
- 12 Mariah Carey, Love Takes Time
- 13 Phil Collins, Hang In Long Enough
- 14 Janet Jackson, Love Will Never Do (Wi)
- 15 Don Henley, New York Minute
- 16 Billy Joel, And So It Goes
- 17 After 7, Heat Of The Moment
- 18 Maxi Priest, Just A Little Bit Longer
- 19 Dino, Gentle
- 20 Jude Cole, House Full Of Reasons
- 21 Elton John, You Gotta Love Someone
- 22 Poison, Something To Believe In
- 23 Cathy Dennis, Just Another Dream
- 24 Breathe Featuring David Glasper, Does
- 25 EX Styx, Show Me The Way
- 26 EX Surface, The First Time
- 27 EX Will To Power, I'm Not In Love
- 28 EX Robert Palmer, You're Amazing
- 29 EX Whitney Houston, All The Man That I N
- 30 EX Keith Sweat, I'll Give All My Love To
- 31 EX Chris Isaak, Wicked Game

POWER 106.5 FM

Cleveland P.D.: Cat Thomas

- 1 Madonna, Justy My Love
- 2 Damn Yankees, High Enough
- 3 Stevie B, Because I Love You (The Pos)
- 4 Whitney Houston, I'm Your Baby Tonight
- 5 Janet Jackson, Love Will Never Do (Wi)
- 6 The Outfield, For You
- 7 EX UB40, The Way You Do The Things You D
- 8 George Michael, Freedom
- 9 DNA Featuring Suzanne Vega, Tom's Din
- 10 Bette Midler, From A Distance
- 11 Mariah Carey, Love Takes Time
- 12 Wilson Phillips, Impulsive
- 13 Jon Bon Jovi, Miracle (From "Young Gu)
- 14 Steve Winwood, One And Only Man
- 15 Winger, Miles Away
- 16 Phil Collins, Hang In Long Enough
- 17 Will To Power, I'm Not In Love
- 18 Nelson, After The Rain
- 19 Elisa Fiorillo, On The Way Up
- 20 EX INXS, Disappear
- 21 Cathy Dennis, Just Another Dream
- 22 Dino, Gentle
- 23 Warrant, I Saw Red
- 24 Maxi Priest, Just A Little Bit Longer
- 25 EX Ralph Tresvant, Sensitivity
- 26 EX Whitney Houston, All The Man That I N
- 27 EX Surface, The First Time
- 28 EX C&C Music Factory Feat. Freedom Willi
- 29 EX AC/DC, Moneytalks
- 30 EX Iggy Pop With Kate Pierson, Candy
- 31 EX Keith Sweat, I'll Give All My Love To
- 32 EX Bart Simpson, Do The Bartman
- 33 EX Cinderella, Shelter Me
- 34 EX Chris Isaak, Wicked Game

POWER 102

Cincinnati P.D.: Dave Allen

- 1 M.C. Hammer, Pray
- 2 Damn Yankees, High Enough
- 3 Bette Midler, From A Distance
- 4 Poison, Something To Believe In
- 5 Daryl Hall John Oates, So Close
- 6 EX UB40, The Way You Do The Things You D
- 7 Whitney Houston, I'm Your Baby Tonight
- 8 Wilson Phillips, Impulsive
- 9 Mariah Carey, Love Takes Time

104.7 FM

Indianapolis P.D.: Don London

- 1 Jon Bon Jovi, Miracle (From "Young Gu)
- 2 Stevie B, Because I Love You (The Pos)
- 3 Damn Yankees, High Enough
- 4 Bette Midler, From A Distance
- 5 Wilson Phillips, Impulsive
- 6 Whitney Houston, I'm Your Baby Tonight
- 7 Mariah Carey, Love Takes Time
- 8 Poison, Something To Believe In
- 9 Janet Jackson, Love Will Never Do (Wi)
- 10 George Michael, Freedom
- 11 After 7, Can't Stop
- 12 Madonna, Justy My Love
- 13 EX UB40, The Way You Do The Things You D
- 14 Pebbles, Giving You The Benefit
- 15 DNA Featuring Suzanne Vega, Tom's Din
- 16 Nelson, After The Rain
- 17 Cher, The Shoop Shoop Song (It's In H)
- 18 The Outfield, For You
- 19 Glenn Medeiros (Featuring The Stylist)
- 20 Phil Collins, Hang In Long Enough
- 21 Daryl Hall John Oates, So Close
- 22 Bad Company, If You Needed Somebody
- 23 EX INXS, Disappear
- 24 EX Guys Next Door, I've Been Waiting For
- 25 Will To Power, I'm Not In Love
- 26 EX Ralph Tresvant, Sensitivity
- 27 EX Cathy Dennis, Just Another Dream
- 28 EX Keith Sweat, I'll Give All My Love To

106.5

St. Louis P.D.: Lyndon Abell

- 1 Nelson, After The Rain
- 2 Madonna, Justy My Love
- 3 Winger, Miles Away
- 4 Stevie B, Because I Love You (The Pos)
- 5 Concrete Blonde, Joey
- 6 Bette Midler, From A Distance
- 7 Jon Bon Jovi, Miracle (From "Young Gu)
- 8 George Michael, Freedom
- 9 Steve Winwood, One And Only Man
- 10 Elisa Fiorillo, On The Way Up
- 11 The Outfield, For You
- 12 Cathy Dennis, Just Another Dream
- 13 Joey Kid, I'm Not In Love
- 14 Vanilla Ice, Satisfaction
- 15 Damn Yankees, High Enough
- 16 Depeche Mode, World In My Eyes
- 17 EX INXS, Disappear
- 18 EX UB40, The Way You Do The Things You D
- 19 EX INXS, Disappear
- 20 The Soup Dragons, I'm Free
- 21 Madonna, Justy My Love
- 22 Debbie Gibson, Anything Is Possible
- 23 Wilson Phillips, Impulsive
- 24 Ralph Tresvant, Sensitivity
- 25 EX Iggy Pop With Kate Pierson, Candy
- 26 EX Celine Dion, Where Does My Heart Beat
- 27 Robert Palmer, You're Amazing
- 28 Mariah Carey, Love Takes Time
- 29 Phil Collins, Hang In Long Enough
- 30 EX Dine, Gentle
- 31 EX Poison, Something To Believe In
- 32 EX Janet Jackson, Love Will Never Do (Wi)
- 33 EX Don Henley, New York Minute
- 34 EX Debbie Gibson, Anything Is Possible
- 35 EX Styx, Show Me The Way
- 36 EX Bart Simpson, Do The Bartman
- 37 EX Will To Power, I'm Not In Love
- 38 EX Robert Palmer, You're Amazing
- 39 EX Whitney Houston, All The Man That I N
- 40 EX Keith Sweat, I'll Give All My Love To
- 41 EX Chris Isaak, Wicked Game
- 42 EX EX Johnny Gill, Fairweather Friend
- 43 EX EX C&C Music Factory Feat. Freedom Willi

97.1 HDOL
The Loop

Dallas P.D.: Joel Folger

- 1 Stevie B, Because I Love You (The Pos)
- 2 Poison, Something To Believe In
- 3 Wilson Phillips, Impulsive
- 4 Candyman, Knockin' Boots
- 5 Alias, More Than Words Can Say
- 6 Tony! Toni! Tonet!, Feels Good
- 7 Madonna, Justy My Love
- 8 Vanilla Ice, Ice Ice Baby
- 9 Jon Bon Jovi, Miracle (From "Young Gu)
- 10 Nelson, (Can't Live Without You) Lov
- 11 After 7, Can't Stop
- 12 Mariah Carey, Love Takes Time
- 13 EX UB40, The Way You Do The Things You D
- 14 Pebbles, Giving You The Benefit
- 15 Dee-Lite, Groove Is In The Heart
- 16 Soho, Hippychick
- 17 Heart, Stranded
- 18 James Ingram, I Don't Have The Heart
- 19 DNA Featuring Suzanne Vega, Tom's Din
- 20 Whitney Houston, I'm Your Baby Tonight
- 21 Chris Isaak, Wicked Game
- 22 Janet Jackson, Love Will Never Do (Wi)
- 23 EX Maxi Priest, Close To You
- 24 EX Surface, The First Time
- 25 EX Damn Yankees, High Enough
- 26 EX Depeche Mode, World In My Eyes
- 27 EX Vanilla Ice, Play That Funky Music
- 28 EX Bette Midler, From A Distance
- 29 EX C&C Music Factory Feat. Freedom Willi
- 30 EX Ralph Tresvant, Sensitivity
- 31 EX Bart Simpson, Do The Bartman
- 32 EX Keith Sweat, I'll Give All My Love To
- 33 EX Warrant, I Saw Red
- 34 EX Nelson, After The Rain
- 35 EX Will To Power, I'm Not In Love

107.3 FM

San Diego P.D.: Kevin Weatherly

- 1 Ralph Tresvant, Sensitivity
- 2 Madonna, Justy My Love
- 3 Stevie B, Because I Love You (The Pos)
- 4 Keith Sweat, I'll Give All My Love To
- 5 Surface, The First Time
- 6 Will To Power, I'm Not In Love

100.3 FM

Los Angeles P.D.: Scott Shannon

- 1 Winger, Miles Away
- 2 Damn Yankees, High Enough
- 3 Poison, Something To Believe In
- 4 The Black Crowes, Hard To Handle
- 5 Jon Bon Jovi, Miracle
- 6 Faith No More, Falling To Pieces

7 10

San Francisco P.D.: Dan O'Toole

- 1 Wilson Phillips, Impulsive
- 2 George Michael, Freedom
- 3 Heart, Stranded
- 4 Stevie B, Because I Love You (The Pos)
- 5 EX Madonna, Justy My Love
- 6 EX UB40, The Way You Do The Things You D
- 7 Bette Midler, From A Distance
- 8 Steve Winwood, One And Only Man
- 9 Whitney Houston, I'm Your Baby Tonight
- 10 Tony! Toni! Tonet!, Feels Good
- 11 Nelson, After The Rain
- 12 EX Depeche Mode, World In My Eyes
- 13 DNA Featuring Suzanne Vega, Tom's Din
- 14 Janet Jackson, Love Will Never Do (Wi)
- 15 Don Henley, New York Minute
- 16 EX Bad Company, If You Needed Somebody
- 17 Billy Joel, And So It Goes
- 18 EX Cheap Trick, Wherever Would I Be
- 19 EX Concrete Blonde, Joey
- 20 EX Jon Bon Jovi, Miracle (From "Young Gu)
- 21 EX Robert Palmer, You're Amazing
- 22 EX Whitney Houston, All The Man That I N
- 23 EX Cher, The Shoop Shoop Song (It's In H)
- 24 EX INXS, Disappear
- 25 EX Surface, The First Time
- 26 EX Bette Midler, From A Distance
- 27 EX Depeche Mode, World In My Eyes
- 28 EX Iggy Pop With Kate Pierson, Candy
- 29 EX A
- 30 EX Styx, Show Me The Way
- 31 EX Elton John, You Gotta Love Someone
- 32 EX Keith Sweat, I'll Give All My Love To
- 33 EX EX Celine Dion, Where Does My Heart Beat

107.3 FM

Seattle P.D.: Bob Case

- 1 Stevie B, Because I Love You (The Pos)
- 2 Bette Midler, From A Distance
- 3 Whitney Houston, I'm Your Baby Tonight
- 4 Poison, Something To Believe In
- 5 EX UB40, The Way You Do The Things You D
- 6 Damn Yankees, High Enough
- 7 Mariah Carey, Love Takes Time
- 8 Vanilla Ice, Ice Ice Baby
- 9 Madonna, Justy My Love
- 10 Dee-Lite, Groove Is In The Heart
- 11 Wilson Phillips, Impulsive
- 12 Heart, Stranded
- 13 George Michael, Freedom
- 14 Alias, More Than Words Can Say
- 15 Janet Jackson, Love Will Never Do (Wi)
- 16 Jon Bon Jovi, Miracle (From "Young Gu)
- 17 M.C. Hammer, Pray
- 18 Pebbles, Giving You The Benefit
- 19 Tony! Toni! Tonet!, Feels Good
- 20 Janet Jackson, Black Cat
- 21 EX Surface, The First Time
- 22 EX DNA Featuring Suzanne Vega, Tom's Din
- 23 EX Whitney Houston, All The Man That I N
- 24 EX Will To Power, I'm Not In Love
- 25 EX Bart Simpson, Do The Bartman
- 26 EX Winger, Miles Away
- 27 EX EX Ralph Tresvant, Sensitivity
- 28 EX Don Henley, New York Minute
- 29 EX Robert Palmer, You're Amazing
- 30 EX EX Breathe Featuring David Glasper, Does
- 31 EX AC/DC, Moneytalks
- 32 EX EX Chris Isaak, Wicked Game

107.3 FM

Seattle P.D.: Casey Keating

- 1 Wilson Phillips, Impulsive
- 2 Stevie B, Because I Love You (The Pos)
- 3 Madonna, Justy My Love
- 4 Bette Midler, From A Distance
- 5 Damn Yankees, High Enough
- 6 Janet Jackson, Love Will Never Do (Wi)
- 7 Jon Bon Jovi, Miracle (From "Young Gu)
- 8 Dee-Lite, Groove Is In The Heart
- 9 EX UB40, The Way You Do The Things You D
- 10 Steve Winwood, One And Only Man
- 11 Nelson, After The Rain
- 12 George Michael, Freedom
- 13 Surface, The First Time
- 14 Phil Collins, Hang In Long Enough
- 15 Whitney Houston, I'm Your Baby Tonight
- 16 Winger, Miles Away
- 17 Debbie Gibson, Anything Is Possible
- 18 Will To Power, I'm Not In Love
- 19 Ralph Tresvant, Sensitivity
- 20 Tony! Toni! Tonet!, Feels Good
- 21 Chris Isaak, Wicked Game
- 22 Poison, Something To Believe In
- 23 EX C&C Music Factory Feat. Freedom Willi
- 24 EX 2 Nu, Ponderous
- 25 EX Bart Simpson, Do The Bartman
- 26 EX EX INXS, Disappear
- 27 EX Whitney Houston, All The Man That I N
- 28 EX Steve Spencer, This House
- 29 EX Breathe Featuring David Glasper, Does
- 30 EX EX Depeche Mode, World In My Eyes
- 31 EX EX Robert Palmer, You're Amazing
- 32 EX EX AC/DC, Thunderstruck
- 33 EX EX AC/DC, Moneytalks
- 34 EX EX Cinderella, Shelter Me

107.3 FM

TOP 40/ROCK

107.3 FM

Los Angeles P.D.: Scott Shannon

- 1 Winger, Miles Away
- 2 Damn Yankees, High Enough
- 3 Poison, Something To Believe In
- 4 The Black Crowes, Hard To Handle
- 5 Jon Bon Jovi, Miracle
- 6 Faith No More, Falling To Pieces

7 10

Worcester P.D.: Ron Valeri

- 1 Ratt, Shame Shame Shame
- 2 Scorpions, Tease Me Please Me
- 3 Heavens Edge, Find Another Way
- 4 AC/DC, Moneytalks
- 5 Cinderella, Shelter Me
- 6 AC/DC, Moneytalks
- 7 Deep Purple, King Of Dreams
- 8 ZZ Top, My Head's In Mississippi
- 9 Slaughter, Spend My Life
- 10 Nelson, After The Rain
- 11 Bad Company, If You Needed Somebody
- 12 Damn Yankees, High Enough
- 13 Led Zeppelin, Travelling Riverside Bl
- 14 Jon Bon Jovi, Miracle
- 15 Traxter, Give It To Me Good
- 16 George Lakonoff, She's My Baby
- 17 Warrant, I Saw Red
- 18 EX Jane's Addiction, Been Caught Stealin
- 19 EX Extreme, Get The Funk Out
- 20 EX The Outfield, For You
- 21 EX King's X, It's Love
- 22 EX ZZ Top, Give It Up
- 23 EX EX Fynch Pussycat, You're So Vain
- 24 EX EX Laster, Wicked Sensation
- 25 EX EX Robert Palmer, You're Amazing
- 26 EX EX INXS, Disappear
- 27 EX EX Judas Priest, A Touch Of Evil
- 28 EX EX Black Sabbath, Iron Man
- 29 EX EX Steepleheart, I'll Never Let You Go

107.3 FM

TOP 40/DANCE

107.3 FM

New York P.D.: Joel Salkowitz

- 1 Cathy Dennis, Just Another Dream
- 2 Madonna, Justy My Love
- 3 Stevie B, Because I Love You (The Pos)
- 4 EX C&C Music Factory, Gonna Make You
- 5 EX TKA Featuring Michelle Visage, Crash
- 6 EX Concept Of One Feat. Noel, The Questi
- 7 EX EX Information Society, Think
- 8 EX EX DNA Featuring Suzanne Vega, Tom's Din
- 9 EX EX Doug Lazy, H.O.U.S.E.
- 10 EX EX Janet Jackson, Love Will Never Do (Wi)
- 11 EX EX Black Box, I Don't Know Anybody Else
- 12 EX EX Soave, If You Want Me
- 13 EX EX After 7, Heat Of The Moment
- 14 EX EX Double Dee Featuring Dany, Found Love
- 15 EX EX Adventures Of Stevie V., Jealousy
- 16 EX EX Debbie Gibson, Anything Is Possible
- 17 EX EX Surface, The First Time
- 18 EX EX Bell Biv DeVoe, B.B.D. (I Thought It W
- 19 EX EX Mariah Carey, Love Takes Time
- 20 EX EX Girls Club, Heart To Break The Heart
- 21 EX EX Whitney Houston, I'm Your Baby Tonight
- 22 EX EX George Lakonoff (Duet With Brenda K. St
- 23 EX EX Cover Girls, Don't Stop Now
- 24 EX EX Keith Sweat, I'll Give All My Love To
- 25 EX EX Lisette Melendez, Together Forever
- 26 EX EX Vanilla Ice, Play That Funky Music
- 27 EX EX Rozzye Clarke, Eddy Steady Go
- 28 EX EX En Vogue, You Don't Have To Worry
- 29 EX EX Guy, I Wanna Get With U
- 30 EX EX Culture Beat, I Like You
- 31 EX EX Sensation, One Good Man
- 32 EX EX Whitney Houston, All The Man That I N
- 33 EX EX Basshouse Feat. Tara Kemp, Hold You T
- 34 EX EX Bell Biv DeVoe, When Will I See You S
- 35 EX EX The Simpsions, Do The Bart Man

107.3 FM

Chicago P.D.: Dave Shakes

- 1 Stevie B, Because I Love You (The Pos)
- 2 Janet Jackson, Love Will Never Do (Wi)
- 3 Mariah Carey, Love Takes Time
- 4 Whitney Houston, I'm Your Baby Tonight
- 5 Madonna, Justy My Love
- 6 Cathy Dennis, Just Another Dream
- 7 Candyman, Knockin' Boots
- 8 Tony! Toni! Tonet!, Feels Good
- 9 Bell Biv DeVoe, B.B.D. (I Thought It W
- 10 EX C&C Music Factory, Gonna Make You
- 11 EX Surface, The First Time
- 12 EX Vanilla Ice, Ice Ice Baby
- 13 EX Depeche Mode, World In My Eyes
- 14 EX Technotronic, Rockin' Over The Beat
- 15 EX Black Box, I Don't Know Anybody Else
- 16 EX Ralph Tresvant, Sensitivity
- 17 EX Double Dee Featuring Dany, Found Love
- 18 EX George Michael, Freedom
- 19 EX DNA Featuring Suzanne Vega, Tom's Din
- 20 EX Debbie Gibson, Anything Is Possible
- 21 EX Young M.C., Pick Up The Pace
- 22 EX UB40, The Way You Do The Things You D
- 23 EX The Simpsions, Do The Bart Man
- 24 EX George Lakonoff (Duet With Brenda K. St
- 25 EX EX Whitney Houston, All The Man That I N
- 26 EX EX Vanilla Ice, Play That Funky Music
- 27 EX EX Candyman, Melt In Your Mouth
- 28 EX EX INXS, Disappear
- 29 EX EX Dino, Gentle
- 30 EX EX Basshouse Feat. Tara Kemp, Hold You T

107.3 FM

Los Angeles P.D.: Jeff Wyatt

- 1 Bell Biv DeVoe, B.B.D. (I Thought It W
- 2 2 In A Room, Wiggle It
- 3 Dee-Lite, Groove Is In The Heart
- 4 Vanilla Ice, Ice Ice Baby
- 5 Madonna, Justy My Love
- 6 Tony! Toni! Tonet!, Feels Good
- 7 Mariah Carey, Love Takes Time
- 8 Stevie B, Because I Love You (The Pos)
- 9 Dee-Lite, Groove Is In The Heart
- 10 EX C&C Music Factory, Gonna Make You
- 11 EX Janet Jackson, Love Will Never Do (Wi)
- 12 EX Ralph Tresvant, Sensitivity
- 13 EX Guy, I Wanna Get With U
- 14 EX Johnny Gill, Fairweather Friend
- 15 EX Depeche Mode, World In My Eyes
- 16 EX Cathy Dennis, Just Another Dream
- 17 EX EX Information Society, Think
- 18 EX EX Tevin Campbell, Round And Round
- 19 EX EX Pebbles, Giving You The Benefit
- 20 EX EX Rozzye Clarke, Eddy Steady Go
- 21 EX EX Tevin Campbell, Round And Round
- 22 EX EX Pet Shop Boys, So Hard
- 23 EX EX Whitney Houston, I'm Your Baby Tonight
- 24 EX EX Rainbow Girls, Make Your Move 4 Love
- 25 EX EX Vanilla Ice, Play That Funky Music
- 26 EX EX L.L. Cool J, Around The Way Girl

7 10

Philadelphia P.D.: John Roberts

- 1 Mariah Carey, Love Takes Time
- 2 Alias, More Than Words Can Say
- 3 Madonna, Justy My Love
- 4 Stevie B, Because I Love You (The Pos)
- 5 2 In A Room, Wiggle It
- 6 Tony! Toni! Tonet!, Feels Good
- 7 EX C&C Music Factory, Gonna Make You
- 8 EX Kwame, Ownie Ewe
- 9 EX EX The Party, I Found Love
- 10 EX EX Regina, Track You Down
- 11 EX EX Poison, Something To Believe In
- 12 EX EX Cheree, Got Me Loving You
- 13 EX EX Samuelle, So You Like What You See
- 14 EX EX Vanilla Ice, Ice Ice Baby
- 15 EX EX James Ingram, I Don't Have The Heart
- 16 EX EX Traveling Wilburys, She's My Baby
- 17 EX EX Sweet Sensation, Each And Every Time
- 18 EX EX Dee-Lite, Groove Is In The Heart
- 19 EX EX UB40, The Way You Do The Things You D
- 20 EX EX Dino, Gentle
- 21 EX EX Will To Power, I'm Not In Love
- 22 EX EX Ralph Tresvant, Sensitivity
- 23 EX EX Pat And Mick, Use It Up And Wear It O
- 24 EX EX Janet Jackson, Love Will Never Do (Wi)
- 25 EX EX Heart, Stranded
- 26 EX EX Rozzye Clarke, Eddy Steady Go
- 27 EX EX Bette Midler, From A Distance
- 28 EX EX George Lakonoff (Duet With Brenda K. St
- 29 EX EX Damn Yankees, High Enough
- 30 EX EX The Simpsions, Do The Bart Man
- 31 EX EX Concept Of One Feat. Noel, The Questi
- 32 EX EX Robert Palmer, You're Amazing
- 33 EX EX April, You're The One For Me

107.3 FM

TOP 40/DANCE

107.3 FM

New York P.D.: Vinny Brown

- 1 Whitney Houston, I'm Your Baby Tonight
- 2 Ralph Tresvant, Sensitivity
- 3 Tony! Toni! Tonet!, It Never Rains (In
- 4 EX Jeffrey Osborne, Only Human
- 5 EX Freddie Jackson, Love Me Down
- 6 EX Mariah Carey, Love Takes Time
- 7 EX Dee-Lite, Groove Is In The Heart
- 8 EX Bell Biv DeVoe, B.B.D. (I Thought It W
- 9 EX EX Pebbles, Love Makes Things Happen
- 10 EX EX Maxi Priest, Close To You
- 11 EX EX Surface, The First Time
- 12 EX EX Anita Baker, Soul Inspiration
- 13 EX EX Guy, I Wanna Get With U
- 14 EX EX Loose Ends, Don't Be A Fool
- 15 EX EX Black Box, Everybody Everybody
- 16 EX EX Whispers, My Heart Your Heart
- 17 EX EX DNA Featuring Suzanne Vega, Tom's Din
- 18 EX EX En Vogue, You Don't Have To Worry
- 19 EX EX The Boys, Thing Called Love
- 20 EX EX Teena Marie, If I Were A Bell
- 21 EX EX Janet Jackson, Love Will Never Do (With
- 22 EX EX Black Box, I Don't Know Anybody Else
- 23 EX EX Keith Sweat, I'll Give All My Love To You
- 24 EX EX LeVert, Rope A Dope Style
- 25 EX EX Tony Terry, Head Over Heels
- 26 EX EX C&C Music Factory Feat. Freedom Wil
- 27 EX EX Tevin Campbell, Round And Round
- 28 EX EX Gerald Albright, Slow Motion
- 29 EX EX Keith Sweat, Merry Go Round
- 30 EX EX Take 6, I L-O-V-E U
- 31 EX EX Cathy Dennis, Just Another Dream
- 32 EX EX Marvin Gaye, My Last Chance
- 33 EX EX En Vogue, Lies
- 34 EX EX Janet Jackson, Come Back To Me
- 35 EX EX Laiah Hathaway, Heaven Knows
- 36 EX EX Today, I Got The Feeling
- 37 EX EX Anita Baker, Fairy Tales
- 38 EX EX Tony! Toni! Tonet!, Feels Good
- 39 EX EX Pebbles, Giving You The Benefit
- 40 EX EX Run D.M.C., That's The Avenue
- 41 EX EX Cathy Dennis, Just Another Dream
- 42 EX EX EX Jomanda, Share
- 43 EX EX EX L.L. Cool J, Around The Way Girl
- 44 EX EX EX Chubb Rock, Treat Em Right
- 45 EX EX EX Father M.C., I'll Do 4 You
- 46 EX EX EX D-Nice, Crumbs On The Table
- 47 EX EX EX Another Bad Creation, I esha
- 48 EX EX EX Harmony, Poundcake

107.3 FM

Philadelphia P.D.: Joe Tamburro

- 1 Ralph Tresvant, Sensitivity
- 2 Surface, The First Time
- 3 Tony! Toni! Tonet!, It Never Rains (In
- 4 Whitney Houston, I'm Your Baby Tonight
- 5 Whispers, My Heart Your Heart
- 6 EX Freddie Jackson, Love Me Down
- 7 EX Jeffrey Osborne, Only Human
- 8 EX Tevin Campbell, Round And Round
- 9 EX EX Steve Wonder, Keep Our Love Alive
- 10 EX EX DNA Featuring Suzanne Vega, Tom's Din
- 11 EX EX Guy, I Wanna Get With U
- 12 EX EX En Vogue, You Don't Have To Worry

107.3 FM

Los Angeles P.D.: Scott Shannon

- 1 Winger, Miles Away
- 2 Damn Yankees, High Enough
- 3 Poison, Something To Believe In
- 4 The Black Crowes, Hard To Handle
- 5 Jon Bon Jovi, Miracle
- 6 Faith No More, Falling To Pieces

KMEL
105.3 FM

San Francisco P.D.: Keith Naftaly

- 1 Ralph Tresvant, Sensitivity
- 2 Surface, The First Time
- 3 Keith Sweat, I'll Give All My Love To
- 4 C&C Music Factory, Gonna Make You
- 5 L.L. Cool J, Around The Way Girl
- 6 EX Janet Jackson, Love Will Never Do (Wi)
- 7 EX Dino, Gentle
- 8 EX Bell Biv DeVoe, B.B.D. (I Thought It W
- 9 EX EX Madonna, Justy My Love
- 10 EX EX Guy, I Wanna Get With U
- 11 EX EX Pebbles/Babyface, Love Makes Things H
- 12 EX EX Cathy Dennis, Just Another Dream
- 13 EX EX En Vogue, You Don't Have To Worry
- 14 EX EX Father M.C., I'll Do For You
- 15 EX EX Tony! Toni! Tonet!, Feels Good
- 16 EX EX Whitney Houston, I'm Your Baby Tonight
- 17 EX EX Will To Power, I'm Not In Love
- 18 EX EX Mariah Carey, Someday
- 19 EX EX Oleta Adams, Get Here
- 20 EX EX The Intellgen Hoodlum, Back 2 Reality
- 21 EX EX Paris, The Devil Made Me Do It
- 22 EX EX Bell Biv DeVoe, When Will I See You S
- 23 EX EX Maxi Priest, Just A Little Bit Longer
- 24 EX EX Tevin Campbell, Round And Round
- 25 EX EX Covergirls, Funk Boutique
- 26 EX EX Vanilla Ice, Play That Funky Music
- 27 EX EX The Simpsions, Do The Bart Man
- 28 EX EX Basshouse Feat. Tara Kemp, Hold You T
- 29 EX EX Wilson Phillips, Impulsive
- 30 EX EX Doug Lazy, H.O.U.S.E.
- 31 EX EX M.C. Sway & D.J. King Tech, Follow Fo
- 32 EX EX Whitney Houston, All The Man That I N
- 33 EX EX Dee-Lite, Power Of Love
- 34 EX EX Bell Biv DeVoe, When Will I See You S
- 35 EX EX M.C. Hammer, Here Comes The Hammer
- 36 EX EX George Lakonoff (Duet With Brenda K. St
- 37 EX EX EX Candyman, Melt In Your Mouth
- 38 EX EX EX Run-D.M.C., What's It All About
- 39 EX EX EX Jay-Z, I'll Be There
- 40 EX EX EX Michelle, Something In My Heart

107.3 FM

TOP 40/DANCE

107.3 FM

San Francisco P.D.: Bob Mitchell

- 1 Keith Sweat, I'll Give All My Love To You
- 2 Ralph Tresvant, Sensitivity
- 3 EX En Vogue, You Don't Have To Worry
- 4 EX Tony Short, The Ghetto
- 5 EX Tony! Toni! Tonet!, It Never Rains (In
- 6 EX EX Guy, I Wanna Get With U
- 7 EX EX Pebbles, Love Makes Things Happen
- 8 EX EX Surface, The First Time
- 9 EX EX C&C Music Factory Feat. Freedom Wil
- 10 EX EX Father M.C., I'll Do 4 You
- 11 EX EX L.L. Cool J, Around The Way Girl
- 12 EX EX Jeffrey Osborne, Only Human
- 13 EX EX Janet Jackson, Love Will Never Do (With
- 14 EX EX Teena Marie, If I Were A Bell
- 15 EX EX Teddy Pendergrass, Make It With You
- 16 EX EX Teena Marie, If I Were A Bell
- 17 EX EX Whitney Houston, I'm Your Baby Tonight
- 18 EX EX Michelle, Something In My Heart
- 19 EX EX Another Bad Creation, I esha
- 20 EX EX Bell Biv DeVoe, When Will I See You Smile
- 21 EX EX Loose Ends, Don't Be A Fool
- 22 EX EX Freddie Jackson, Love Me Down
- 23 EX EX Candyman, Melt In Your Mouth
- 24 EX EX Paris, Devil Made Me Do It
- 25 EX EX Special Generation, Love Me Just For Me
- 26 EX EX Tony Terry, Head Over Heels
- 27 EX EX Madonna, Justy My Love
- 28 EX EX DNA Featuring Suzanne Vega, Tom's Din
- 29 EX EX Mariah Carey, Someday
- 30 EX EX Maxi

Wrapping Up The Year Rap Went To The Top

■ BY JANINE McADAMS

NEW YORK—1990 may well be remembered as the year when the biggest-selling albums were by rap artists.

From an R&B/rap music standpoint, the astounding pop success of M.C. Hammer's "Please Hammer Don't Hurt 'Em" on Capitol and the more recent "To The Extreme" by Vanilla Ice on SBK seems like a mixed blessing. These two artists have broadened the appeal of rap, but many feel they have diluted its cultural authenticity. (The bulk of rap

music now being made still does not receive widespread exposure.)

Other signs that rap has broken through to the mainstream are in media. Wil Smith, aka the Fresh Prince, anchors the NBC-TV show "The Fresh Prince Of Bel-Air," Kid-N-Play are the stars of their own Saturday morning series, and Heavy D & the Boyz, Hammer, and Young M.C. have become TV ad pitchmen.

Rap began to show its age as Run-D.M.C. delivered "Back From Hell" (Profile), making this Hollis, N.Y., trio the first rap act to have released five albums. L.L. Cool J released his

fourth; and Public Enemy, Boogie Down Productions, Big Daddy Kane, Too Short, Salt-N-Pepa, and 2 Live Crew logged their third albums.

1990 IN REVIEW

The travails of 2 Live Crew—whose "As Nasty As They Wanna Be" was declared obscene in Florida—have been covered ad nauseam. But 2 Live Crew's troubles have been noteworthy for forcing artists, labels, and other proponents of rap to solidify their policies concerning freedom

of expression for recording artists.

While Afrocentricity emerged as a lyrical theme in rap, so-called "gangsta rap" has proven a hit with hardcore rap fans. Compton's Most Wanted, Above The Law, C.P.O., Kool G. Rap & D.J. Polo, Uzi\$ Bros., and especially Ice Cube, former member of N.W.A., moved albums this year, while Geto Boys and new female act Hoe's Wit Attitude stirred up controversy with offensive references to violence and sex.

Gangsta rap saw a positive development this year: Mike Concepcion, a former gang member himself, forged a deal for his Grand Jury Records with Warner Bros. and engineered the all-star rap release "We're All In The Same Gang." The record, which raised money for a local anti-violence youth organization, used the talents of Ice-T, Young M.C., Michel'le, Digital Underground, N.W.A., Hammer, the D.O.C., J.J. Fadd, Body & Soul, Eazy-E, Def Jef, and Tone Loc.

Also, bilingual rappers Mellow Man Ace and Kid Frost introduced "Spanglish."

CROSSOVER DREAMS

This was a strong year for crossover artists. Lisa Stansfield was an R&B/pop smash with her platinum album of "Philly Soul"-style tracks, "Affection" (Arista). Songwriter/singer Michael Bolton fared well with R&B fans with "Soul Provider" (Columbia); Jane Child's monster single "Don't Wanna Fall In Love" gave R&B life to her self-titled Warner Bros. album; and Island's Dino scored well. Singer/songwriter Mariah Carey's Columbia debut yielded widespread critical acclaim for the smash singles "Vision Of Love" and "Love Takes Time." The hook in selling these artists has been real vocal talent and strong production coupled with intensive promotions.

PRODUCERS THRIVE

1990 turned out to be Quincy Jones' year. The accomplished producer was named Man of the Year at the MIDEM gathering in Cannes in January. His multiformat, multi-artist, platinum album, "Back On The Block" (Qwest), was a sales success, spawning three No. 1 black singles: "I'll Be Good To You," "Secret Garden," and "Tomorrow." Jones was also the subject of the documentary film project "Listen Up: The Lives Of Quincy Jones," which was released to movie theaters in October. Jones was also feted with a lifetime achievement award at the Soul Train Music Awards in March, an NAACP Image Award for best album, and a Grammy Living Legend honor.

L.A. & Babyface once more hit the top in '90. Johnny Gill's "My My My" became the year's romantic anthem, while Whitney Houston's "I'm Your Baby Tonight" became a No. 1 pop and R&B single. The pair also scored with the platinum-certified debut by After 7 on Virgin and Pebbles' second album, "Always," on MCA. Jimmy "Jam" Harris & Terry Lewis also dominated with their production for Janet Jackson's quadruple-platinum "Rhythm Nation 1814" as well as their contributions to the Gill album, the Ralph Tresvant debut, and their own gold album with the reunited Time.

Oakland, Calif.-based producers Denzil Foster & Thomas McElroy—who produced much of last year's Toni! Toni! Toni! debut and released a concept album of their own last year, "FM2"—launched one of the most exciting groups of the year, En Vogue, with their Atlantic debut, "Born To Sing." The strong-voiced quartet gave street credibility to the girl-group idea. And Foster McElroy's rhythm track for the platinum "Hold On" quickly became the most widely imitated of the year. Similarly, the producers lodged Samuelle's "So You Like What You See" at the top of the R&B singles chart.

Success for top producers means a personal record label. In October, wunderkind producer Teddy Riley announced the formation of his own label, The Future Enterprises, with distribution by MCA. Multiplatinum rapper Hammer, who had formed his own management company a while back, negotiated a distribution deal with Capitol for his Bustin' Records in April. Harris and Lewis are expected to announce their own label.

ONCE MORE WITH FEELING

Several veteran acts proved their staying power by competing head to head with more youth-oriented acts: Nancy Wilson, Carl Anderson, Betty Wright, Clarence Carter, the Whispers, Lou Rawls, Smokey Robinson, Lenny Williams, and Etta James. Indie label Malaco, headed by Slack Johnson, was a steady presence on the R&B chart with albums by Denise LaSalle, Bobby "Blue" Bland, Little Milton, and Johnnie Taylor, while Atlanta-based indie Ichiban succeeded with Carter and Curtis Mayfield, among others. Barry White recorded a comeback album, "The Man Is Back," for A&M, and toured the U.S. with a 30-piece orchestra.

Acts that made a splash with their debuts followed with sophomore releases, including Al B. Sure!, Keith Sweat, E.U., Guy, and Soul II Soul. Young "bubblegum"-type acts were in abundance, following the mold set by New Kids On The Block and the Boys: Special Generation, Perfect Gentlemen, Hi-Five, and the Superiors. Popular MCA act New Edition broke into separate components for solo projects. Bell Biv DeVoe, Gill, and Tresvant each scored with No. 1 R&B songs (respectively, "Poison," "My My My," and "Sensitivity").

TAKING CARE OF BUSINESS

The NAACP followed through on its plans to effect its Fair Share affirmative-action program within the record industry. After a protracted battle with CBS, the NAACP and the recording giant hammered out an agreement for the hiring of minority employees and outside contractors in July. It has since worked out similar agreements with other major labels.

While the end of 1989 found the majority of top black music executives fairly stable in their posts, 1990 has seen a number of exits, moves, and promotions. Chief among the moves: Skip Miller's elevation to head of an autonomous black music division at RCA; Ernie Singleton's appointment as president of MCA's black music division; Sylvia Rhone's ascension to co-president/CEO of the

(Continued on page 36)

Taking The Pulse Of R&B: 'Do Me!' Does It Year's Rich Mix Also Includes Wealth Of Women

"OOH, THAT BOOTY! Smack it up, flip it, rub it down, oh noooo..." Against my will, this is the phrase that I will carry through the decade as the lyrical embodiment of the R&B music made in 1990.

It seems apropos, as it falls in the midrange of the new heights and depths that many artists have attained in exercising their right of free speech, which is again the issue of the year. The words are funky, rhythmic, seductive, ever-so-slightly misogynist, and just a touch obscene. Even more so than Bell Biv DeVoe's "Poison," the group's "Do Me!" is typical of the struggle between morally correct and culturally apt, and reflects the dichotomous attitudes of many young men toward women: I don't like you but I just gotta have you, so "take off your clothes and leave on your shoes." BBD and its producers solidified the "hip-hop smoothed out on an R&B tip" style and attitude that are key to youth-oriented R&B success in the '90s.

1990 IN REVIEW

The Rhythm and the Blues



by Janine McAdams

ALMOST ANY SERIOUS discussion of the year in music will be given over almost entirely to the episodic adventures of Luther Campbell & 2 Live Crew and the rise and fall of the rap censorship campaign, along with an afterthought—depending on whom you talk to—on the pathetic fate of the fraudulent Milli Vanilli boys. Of course, there is the triumph of rap music on the pop charts, with M.C. Hammer as king and Johnny-Come-Lately Vanilla Ice as the crown prince. But all of the above-mentioned acts are hardly representative of the core of R&B music history made this year.

The following are just some observations about favorite records and artists that emerged in the past year:

LADIES FIRST: Janet Jackson never lost "Control": "Rhythm Nation 1814" established her as an artist with a conscience as well as—finally—a grown-up sexuality (check the hot video for "Love Will Never Do Without You")... Lisa Stansfield, "Affection" (Arista). Her album's critical raves were much deserved... Mariah Carey, for all the superficial controversy about her race, is a revelation. Yes, she sounds like Whitney Houston, but a plus is that the girl writes. Her debut album contained too many pop-oriented ditties for it to make my top-10 album list, but no doubt about it, she's the genuine article... So is Lalah Hathaway, who possesses an amazing vocal talent but whose Virgin debut album was similarly uneven. Lalah shines on "Smile," "Baby Don't Cry," "Something," and the upbeat single "Heaven." But some of the upbeat tracks forced her into the role of a dance diva instead of giving her material that showcased her smoky, supple voice. Lalah, we want more!!!... Oleta Adams is nothing less than brilliant on "Circle Of One"... Dianne Reeves should have received much more attention for the wonderfully warm "Never Too

Far"... Kudos to Melba Moore and her producers for letting us hear her wonderful all-star version of "Lift Every Voice And Sing" (Capitol) on the radio again, and not just on McDonald's TV ads during Black History Month... Caron Wheeler showed us the light with "Livin' In The Light" and the accompanying "UK Blak"... And let me mention again the rise of the rap females, who proved that women can master the art of verbal battles while making the woman's point of view known: Monie Love's "Down To Earth" (Eternal/WB),

Shazzy's "Attitude: A Hip-Hop Rhapsody" (Elektra), Isis' "Rebel Soul" (4th & B'way), and Harmony's "Let There Be Harmony" (Virgin).

OTHER ALBUM FAVES: The Whispers, "More Of The Night." They haven't lost their chops; Guy's jammin' sophomore effort, "The Future"; "Ralph Tresvant" (MCA); the stellar and breathtaking "So Much 2 Say" by Take 6; the Jonathan Butler jazz set, "Deliverance" (Jive); "Graffiti Bridge" (Paisley Park), the great Prince soundtrack for the bad Prince movie; and the Motown Marvin Gaye boxed set.

SINGLE LIFE: "Tom's Diner" by DNA Featuring Suzanne Vega (A&M); "Everybody Everybody" by Black Box (sung by the powerful Martha Wash) (RCA); "Sorry" by Foxy Brown (PowWow); Snap's version of "The Power" (Arista); "Life Is What You Make It" by Frigthy & Col. Mite (Profile); The Adventures Of Stevie V's pumping "Dirty Cash (Money Talks)" (Mercury); Father M.C.'s smooth "Treat Them Like They Want To Be Treated" (Uptown/MCA); Mellow Man Ace's bilingual "Mentiroso" (Capitol); "It's Gonna Be Alright" by Ruby Turner (Jive); "The Ghetto" by Too Short (Jive); "Giving You The Benefit" by Pebbles (MCA); "My My My" by Johnny Gill (Motown); "Sensitivity" by Tresvant—the remix (MCA); After 7's "Can't Stop"—One World Remix (Virgin); Gerald Austin's sexy "Slow Motion"—old-fashioned soul on a Saturday night (Motown); "Spread My Wings" by Troop (Atlantic); "Rock Dis Funky Joint" by Poor Righteous Teachers (Profile); the ubiquitous happy anthem "Groove Is In The Heart" by Deee-Lite (Elektra); Christopher Williams' "Promises Promises" (Geffen); and "Expression" by Salt-N-Pepa (Next Plateau).

IT'S SHOWTIME: Of all the many concerts I've seen this year, the one I enjoyed the most was Regina Belle and Maze, first at Miami's James L. Knight Auditorium back in March and later at New York's Beacon Theater. Belle dazzled with the warmth and emotion of her vocals, while Maze simply rocked the house with down-home grooves and great musicianship.

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	4	5	11	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) ★★ NO. 1 ★★ TONY! TON! TONE! TONY! TON! TONE! (R. WIGGINS, T. CHRISTIAN)	1 week at No. 1 ♦ TONY! TON! TONE! (C) (T) WING 879 068-4/POLYDOR
2	3	6	9	LOVE ME DOWN B.J. EASTMOND (B. EASTMOND, J. SKINNER)	♦ FREDDIE JACKSON (C) (T) CAPITOL 44640
3	1	2	9	SENSITIVITY J. JAM. T. LEWIS (J. HARRIS III, T. LEWIS)	♦ RALPH TRESVANT (C) (M) (T) (V) MCA 53932
4	5	7	10	I WANNA GET WITH U T. RILEY (T. RILEY, A. HALL, A. DAVIDSON)	♦ GUY (C) (M) (T) MCA 53928
5	8	12	10	THE FIRST TIME SURFACE (B. JACKSON, B. SIMPSON)	♦ SURFACE (C) COLUMBIA 38T-73502
6	9	15	8	ONLY HUMAN B.J. EASTMOND (B. EASTMOND, J. OSBORNE)	♦ JEFFREY OSBORNE (C) (V) ARISTA 2127
7	11	17	7	LOVE MAKES THINGS HAPPEN L.A. REID, BABYFACE (L.A. REID, BABYFACE)	♦ PEBBLES (C) MCA 53973
8	13	14	11	LOVE ME JUST FOR ME F. PILATE, J. EARLEY (M.C. HAMMER, SPECIAL GENERATION, PILATE)	♦ SPECIAL GENERATION (C) (T) BUST IT 44604/CAPITOL
9	2	1	10	I'M YOUR BABY TONIGHT L.A. REID, BABYFACE (L.A. REID, BABYFACE)	♦ WHITNEY HOUSTON (C) (M) (T) (V) ARISTA 2108
10	14	21	8	TOM'S DINER S. ADDABBO, L. KAYE (S. VEGA)	♦ DNA FEATURING SUZANNE VEGA (C) (T) A&M 1529
11	6	3	12	ROUND AND ROUND PRINCE (PRINCE)	♦ TEVIN CAMPBELL (C) (CD) (M) (T) (V) PAISLEY PARK 4-19748/WARNER BROS.
12	12	13	10	THE GHETTO T.O.O. SHORT, A. EATON (T. SHAW, A. EATON, D. HATHAWAY, L. HUTSON)	♦ T.O.O. SHORT (C) (M) (T) (V) JIVE 1397/RCA
13	17	31	6	LOVE WILL NEVER DO (WITHOUT YOU) J. JAM. T. LEWIS (J. HARRIS III, T. LEWIS)	♦ JANET JACKSON (C) (T) (V) A&M 1538
14	16	24	8	YOU DON'T HAVE TO WORRY T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	♦ EN VOGUE (C) (M) (T) ATLANTIC 4-87816
15	15	22	10	THING CALLED LOVE D. SIMMONS, K. ROBERSON (D. SIMMONS, K. ROBERSON, L.A. REID)	♦ THE BOYS (C) (T) MOTOWN 2069
16	19	28	7	IF I WERE A BELL T. MARIE (T. MARIE)	♦ TEENA MARIE (C) EPIC 34T-73616
17	20	32	7	AROUND THE WAY GIRL M. MARL (M. WILLIAMS, J. SMITH)	♦ L.L. COOL J (C) (CD) (M) (T) (V) DEF JAM 38T-73609/COLUMBIA
18	18	26	8	DON'T BE A FOOL C. MCINTOSH (C. MCINTOSH, T. JACOBS, K. NICHOLAS, S. SULEYMAN, P. LINTON)	♦ LOOSE ENDS (C) (T) MCA 53880
19	22	30	8	I'LL DO 4 YOU M. ROONEY, M. MORALES (D. PAICH, C. LYNN, D. FOSTER, FATHER M.C.)	♦ FATHER M.C. (C) (M) (T) UPTOWN 53914/MCA
20	25	38	6	GONNA MAKE YOU SWEAT R. CLIVILLES, D. COLE (R. CLIVILLES, F.B. WILLIAMS)	♦ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS (C) (CD) (M) (T) COLUMBIA 38T-73604
21	7	4	12	MY HEART YOUR HEART G. TAYLOR (G. TAYLOR)	♦ WHISPERS (C) CAPITOL 44627
★★★ POWER PICK/SALES ★★★					
22	26	35	7	CAUSE I CAN DO IT RIGHT BIG DADDY KANE (BIG DADDY KANE)	♦ BIG DADDY KANE (C) (M) (T) COLD CHILLIN' 4-19554/REPRISE
23	31	42	6	IESHA D. AUSTIN (D. AUSTIN, M. BIVINE)	♦ ANOTHER BAD CREATION (C) (M) (T) MOTOWN 2070
24	27	36	4	I'LL GIVE ALL MY LOVE TO YOU K. SWEAT (K. SWEAT, B. WOOTEN)	♦ KEITH SWEAT (C) VINTERTAINMENT 4-64915/ELEKTRA
25	36	45	5	MY LAST CHANCE M. GAYE, S. LINDSEY, Z. VAZ (M. GAYE)	♦ MARVIN GAYE (C) (V) MOTOWN 2083
26	24	25	9	KEEP OUR LOVE ALIVE S. WONDER (S. WONDER)	♦ STEVIE WONDER (C) (T) (V) MOTOWN 1990
27	33	43	6	BABY DON'T CRY A. WINBUSH (A. WINBUSH)	♦ LALAH HATHAWAY (C) (M) (T) VIRGIN 4-98896
28	34	39	8	MONIE IN THE MIDDLE A. COX, D. STEELE (A. COX, D. STEELE, M. LOVE)	♦ MONIE LOVE (C) (CD) (M) (T) ETERNAL 4-19596/WARNER BROS.
29	40	48	6	SOMETHING IN MY HEART DR. DRE (MICHEL'LE, L.A. DRE, DR. DRE)	♦ MICHEL'LE (C) RUTHLESS 4-98885/ATLANTIC
30	39	41	7	GET HERE R. ORZABAL, D. BASCOMBE (B. RUSSELL)	♦ OLETA ADAMS (C) (V) FONTANA 878 476-4/MERCURY
31	46	57	4	WHAT'S IT ALL ABOUT RUN-D.M.C., JAM MASTER JAY (J. MIZELL, F. INGLESE, J. SIMMONS, D. MCDANIELS)	♦ RUN-D.M.C. (M) (T) PROFILE 7315*
32	45	52	6	I DON'T KNOW ANYBODY ELSE GROOVE GROOVE MELODY (M. LIMON, D. DAVOLI, V. SEMPLIC)	♦ BLACK BOX (C) (T) RCA 2735
33	28	34	9	GROOVE IS IN THE HEART DEE-LITE (DEE-LITE, H. HANCOCK)	♦ DEE-LITE (C) (CD) (M) (T) ELEKTRA 4-64934
34	41	47	6	GENTLE DINO (G. MIMS)	♦ DINO (C) ISLAND 878 472-4
35	10	8	12	ROPE A DOPE STYLE M. GORDON, G. LEVERT (G. LEVERT, M. GORDON)	♦ LEVERT (C) (M) (T) ATLANTIC 4-87828
36	49	55	6	WRITTEN ALL OVER YOUR FACE L. MARCUS, J. SALAMONE (L. MARCUS)	♦ RUDE BOYS (C) ATLANTIC 4-87805
37	47	51	5	HEAD OVER HEELS T. CURRIER (T. TERRY, A. SMITH, B. WILLIAMS)	♦ TONY TERRY (C) EPIC 34T-45015
38	44	49	7	SOMEBODY'S CRYING M. MOIR (G. HUBBARD, JR.)	♦ FORCE M.D.'S (C) TOMMY BOY 4-19539/REPRISE
39	48	50	7	POOR ELAINE K. JONES, R. STEWART (R. STEWART, K. JONES)	♦ KIPPER JONES (C) VIRGIN 4-98895
40	53	72	3	WHEN WILL I SEE YOU SMILE AGAIN? A. STEWART, T. GATLING (T. GATLING, A. STEWART)	♦ BELL BIV DEVOE (C) MCA 53976
41	50	58	4	MAKE IT WITH YOU T. PENDERGRASS, T. PRICE (D. GATES)	♦ TEDDY PENDERGRASS (C) ELEKTRA 4-64916
42	56	63	4	MISSING YOU JAZZIE B.N. HOOPER (ROMEO, LAW, MAZELLE)	♦ SOUL II SOUL (C) (M) (T) VIRGIN 4-98893
43	21	9	16	SLOW MOTION S. SHEPPARD, J. WARNER (S. SHEPPARD, A. SMITH)	♦ GERALD ALSTON (C) (V) TAJ 2064/MOTOWN
44	23	10	16	I JUST CAN'T HANDLE IT T. RILEY (T. RILEY, B. BELL)	♦ HI-FIVE (C) (M) (T) JIVE 1398/RCA
45	55	64	4	GO FOR IT! (HEART & FIRE) M.C. HAMMER, J. EARLEY, M. KELLY (KELLY, EARLEY, ELLIS, HARE)	♦ JOEY B. ELLIS & THYNETTA HARE (C) BUST IT 44667/CAPITOL
★★★ POWER PICK/AIRPLAY ★★★					
46	61	—	2	FAIRY TALES M. POWELL (A. BAKER, V. FAILS, M. POWELL)	♦ ANITA BAKER (C) ELEKTRA 4-64910
47	37	29	15	LOVE TAKES TIME W. AFANASIEFF (M. CAREY, B. MARGULIES)	♦ MARIAH CAREY (C) (V) COLUMBIA 38T-73455
48	54	60	5	EVERY LITTLE THING J. SALAMONE, J. WINSTON, G. CHARLEY (S. LEGASSICK, B. RAY)	♦ KIARA (C) ARISTA 2136
49	57	68	4	THIS HOUSE M. SHERROD, P. SHERROD (M. SHERROD, P. SHERROD, SIR SPENCE)	♦ TRACIE SPENCER (C) (T) CAPITOL 44652

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	59	69	5	I SURRENDER P. CHAMBERS, A. WITTER (P. CHAMBERS, A. WITTER, F. BROWN, R. SHALL)	♦ LOVE & LAUGHTER (C) (T) SBK 19725
51	42	40	9	WHEN YOU CRY M. J. POWELL (C. WINANS, L. HYTER)	♦ THE WINANS (C) QWEST 4-19566/WARNER BROS.
52	63	78	3	UK BLAK C. MACINTOSH (C. WHEELER, C. MACINTOSH)	♦ CARON WHEELER (T) EMI 56202*
53	60	65	6	MAKE IT EASY ON ME STOCK, AITKEN, WATERMAN (STOCK, AITKEN, WATERMAN)	♦ SYBIL (C) (CD) (T) NEXT PLATEAU 50129
54	29	11	13	MISSUNDERSTANDING DJ EDDIE F. NEVELLE (DJ EDDIE F. NEVELLE, AL B. SURE)	♦ AL B. SURE! (C) (CD) (M) (T) (V) WARNER BROS. 4-19590
55	67	84	3	JUSTIFY MY LOVE L. KRAVITZ (L. KRAVITZ, MADONNA)	♦ MADONNA (C) (CD) (M) (T) (V) SIRE 4-19485/WARNER BROS.
56	62	71	5	JUST A LITTLE BIT LONGER A. CLARKE (H. TUCKER)	♦ MAXI PRIEST (C) (T) CHARISMA 4-98883
57	35	18	15	KNOCKIN' BOOTS CANDYMAN (CANDYMAN, CLARKE, WRIGHT, HAMILTON, WYLIE, HAMILTON)	♦ CANDYMAN (C) (CD) (M) (T) (V) EPIC 34-73450
★★★ HOT SHOT DEBUT ★★★					
58	NEW	—	1	ALL THE MAN THAT I NEED N.M. WALDEN (D. PITCHFORD, M. GORE)	♦ WHITNEY HOUSTON (C) (V) ARISTA 2156
59	43	23	14	B.B.D. (I THOUGHT IT WAS ME?) SHOCKLEE, SADLER, SHOCKLEE (R. HOOKS, E. SADLER, K. SHOCKLEE, D. DURANT, P. STEWART)	♦ BELL BIV DEVOE (C) (M) (T) (V) MCA 53897
60	64	79	3	THE PLACES YOU FIND LOVE Q. JONES (G. BALLARD, C. MAGNESS, C. SEMENYA)	♦ QUINCY JONES FEAT. S. GARRETT & C. KHAN (C) QWEST 4-19565/WARNER BROS.
61	30	16	13	TRY ME FULL FORCE (FULL FORCE)	♦ JASMINE GUY (C) (CD) (M) (T) WARNER BROS. 4-19753
62	73	—	2	PLAY THAT FUNKY MUSIC VANILLA ICE, T. QUON (VANILLA ICE, EARTHQUAKE)	♦ VANILLA ICE (C) (T) SBK 07339
63	72	—	2	BLACK PARADISE T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER)	♦ SAMUELLE (C) ATLANTIC 4-87775
64	32	27	8	NEW POWER GENERATION PRINCE (PRINCE)	♦ PRINCE (C) (CD) (M) (T) (V) PAISLEY PARK 4-19525/WARNER BROS.
65	NEW	—	1	ALL SEASON G. LEVERT, M. GORDON (G. LEVERT, M. GORDON)	♦ LEVERT (C) ATLANTIC 4-87772
66	69	75	5	TRUE LOVE THE CHIMES (THE CHIMES)	♦ THE CHIMES (C) (M) (T) COLUMBIA 38T-73537
67	76	83	4	LOVE U 2 THE LIMIT G. TAYLOR (G. TAYLOR)	♦ THE MAC BAND (C) MCA 53960
68	58	37	14	PRAY M.C. HAMMER (PRINCE, M.C. HAMMER)	♦ M.C. HAMMER (C) (T) (V) CAPITOL 44609
69	79	88	3	MY, MY, MY G. ALBRIGHT (BABYFACE, D. SIMMONS)	♦ GERALD ALBRIGHT (C) ATLANTIC 4-87792
70	78	89	3	LET ME SHOW YOU R. SMITH, K. ANDERSON (R. SMITH, L. SMITH)	♦ LORENZO SMITH (C) ALPHA INT'L 70712
71	52	44	9	CRUISE CONTROL FAREED (NAJEE, A. BUGNON, A. REYNOLDS, P. BELL)	♦ NAJEE (C) EMI 50334
72	38	19	13	I L-O-V-E U M. WARREN (M. WARREN, M. KIBBLE)	♦ TAKE 6 (C) REPRISE 4-19716
73	68	70	6	LET ME FEEL YOUR BODY S. BONILLA, M. BONILLA (G. TORRES, M. TORRES, N. TORRES, S. BONILLA)	♦ TRES (C) PRIORITY 7231
74	80	94	3	KICKIN' AFROLISTICS J. MIZELL, D. REEVES (J. MIZELL, D. REEVES, W. FITE, T. HILL, F. INGLESE)	♦ THE AFROS (C) (T) RAL 38T-73591/COLUMBIA
75	NEW	—	1	MELODY COOL PRINCE (PRINCE)	♦ MAVIS STAPLES (C) (M) (T) PAISLEY PARK 4-19728/WARNER BROS.
76	86	—	2	MARY HAD A LITTLE BOY SNAP (B. BENITES, J. GARRETT III, D. BUTLER, P. FORD)	♦ SNAP (C) (T) (V) ARISTA 2142
77	NEW	—	1	STUPID B. COOPER (B. COOPER, J. WILSON)	♦ BERNADETTE COOPER (C) MCA 53978
78	84	87	3	DO YOU CARE KANGOL (KANGOL)	♦ WHISTLE & THE KREATION FEAT. NAJEE (M) (T) SELECT 5008*
79	65	53	8	WHATEVER MAKES YOU HAPPY TEN CITY, M. JEFFERSON (B. STINGLY, B. BURKE, H. LAWSON)	♦ TEN CITY (C) (M) (T) ATLANTIC 4-87817
80	85	—	2	SPEAK TO ME J. LORBER (M. FRANKS)	♦ MICHAEL FRANKS (C) REPRISE 4-19512
81	NEW	—	1	I CAN'T TELL YOU WHY H. HEWETT (T. SCHMIT, D. HENLEY, G. FREY)	♦ HOWARD HEWETT (C) ELEKTRA 4-64908
82	51	20	12	NO SWEETER LOVE G. LEVERT, M. GORDON (G. GLENN)	♦ GEOFF MCBRIDE (C) (V) ARISTA 2087
83	NEW	—	1	THE REAL THING E. LEWIS (E. LEWIS, P. CARROLL)	♦ MARION MEADOWS (C) NOVUS 3105/RCA
84	NEW	—	1	MELT IN YOUR MOUTH CANDYMAN, JOHNNY "J" (CANDYMAN, M. STEALS, M. STEALS, CANDYLAND BAND)	♦ CANDYMAN (M) (T) EPIC 49-73639*
85	82	85	3	I WANTED YOU T. BUTLER (T. BUTLER, J. CASIMIR)	♦ TRINERE (M) (T) PANDISC 064*
86	71	61	15	ICE ICE BABY VANILLA ICE (VANILLA ICE, EARTHQUAKE, D. BOWIE, B. MAY, F. MERCURY, R. TAYLOR, J. DEACON)	♦ VANILLA ICE (C) (M) (T) SBK 07335
87	77	62	19	SO YOU LIKE WHAT YOU SEE T. MCELROY, D. FOSTER (T. MCELROY, D. FOSTER, SAMUELLE)	♦ SAMUELLE (C) (M) (T) ATLANTIC 4-87864
88	91	93	3	I GOT GAME SIR MIX-A-LOT (SIR MIX-A-LOT)	♦ SIR MIX-A-LOT (C) (T) NASTY MIX 76997-4
89	75	66	7	SING ME YOUR LOVE SONG L. HOLLAND (J. BUTLER, L. SIFFRE)	♦ JONATHAN BUTLER (C) (T) JIVE 1401/RCA
90	74	33	16	I GOT THE FEELING DR. FREEZE (DR. FREEZE)	♦ TODAY (C) (T) MOTOWN 2062
91	66	54	9	MAMA JUANITA LUKE & THE 2 LIVE CREW (LUKE & THE 2 LIVE CREW)	♦ LUKE FEATURING THE 2 LIVE CREW (C) (M) (T) LUKE 4-96416/ATLANTIC
92	93	90	13	I DON'T HAVE THE HEART T. BELL, J. INGRAM (A. RICH, J. FRIEDMAN)	♦ JAMES INGRAM (C) WARNER BROS. 4-19911
93	NEW	—	1	A LITTLE BIT OF DANE TONIGHT F. GORDON (D. MCCLEESE, G. PICKETT, N. BAILEY)	♦ DANA DANE (M) (T) PROFILE 7314
94	70	46	14	SOUL INSPIRATION M. POWELL (T. BRITTEN, G. LYLE)	♦ ANITA BAKER (C) (V) ELEKTRA 4-64935
95	81	74	23	CLOSE TO YOU G. CHUNG, S. DUNBAR, H. TUCKER (G. BENSON, W. SELA, M. ELLIOT)	♦ MAXI PRIEST (C) (T) CHARISMA 4-98895
96	83	56	13	NOTHING BUT A PARTY G. GRIFFIN (W. SCOTT, D. ADAMS)	♦ BASIC BLACK (C) (T) SOUND OF NEW YORK 2054/MOTOWN
97	92	91	3	JUST ANOTHER DREAM DANCIN' DANNY D.S. PETTIBONE (C. DENNIS, D. POKU)	♦ CATHY DENNIS (C) (CD) (M) (T) (V) POLYDOR 877 962-4
98	87	77	7	JUST BE MY LADY K. WATERS, M. DANIELS (K. WATERS)	♦ KIM WATERS & ISAAC HAYES (M) WARLOCK 7087*
99	88	67	16	LIVIN' IN THE LIGHT AFRIKA BABY BAM (C. WHEELER, P. HALL)	♦ CARON WHEELER (C) (M) (T) EMI 50286
100	89	76	7	LET ME SHOW YOU HOW TO FALL IN LOVE H. HEWETT (J. KLAVEN, M. TANNER)	♦ HOWARD HEWETT (C) ELEKTRA 4-64926

Records with the greatest airplay and sales gains this week. ♦ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1990, Billboard/BPI Communications, Inc.



**TERRI ROSSI'S
RHYTHM
SECTION**

GET WITH THE PROGRAM: Of all of the events of 1990, the most important for me was the name change for the Billboard R&B music charts. Unfortunately, the music business is segregated—separate and rarely equal. New R&B music usually must be proven, by sales to African-Americans, before it can be presented to pop radio. The year-end results for the pop charts clearly show the acceptance and success of R&B music. The credit, of course, goes to the creative talent. But the success of these projects is due to the work of the African-American executives who developed the game plan for their divisions—and to the general management of the labels that allowed them to do so. So, what's the point? The previous name of the charts implied that this music was a "black thang." It was, and has always been, an R&B

**1990
IN REVIEW**

thang. Now that we identify the product by its proper name, the entire industry should be able to recognize that the same executives that can successfully market one kind of music should be allowed to market others, based on their business acumen and not on the color of their skin.

RHYTHM NATION: Two women impressed me with their accomplishments. Both had a vision and each executed it with gusto. And, both did it their way. **Janet Jackson** stated on the "1990 Billboard Music Awards Show" that she wanted to address important issues for youth—and give them a dance beat. During her shows, kids of all ages dance to her exhortations to eliminate bigotry, illiteracy, etc. She dealt with serious issues and made us like it. The R&B label of the year is Atlantic Records. The mastermind behind its success is **Sylvia Rhone** (now co-president and CEO of East West America). She told me she had a plan when she took over the label. But most importantly, she was happy because she had engineered the label's success her way, with good records and a hard-working staff, and she cared about what she did. They both have my utmost respect.

U CAN'T TOUCH THIS: 1990's R&B arena was filled with notable events. "Top 30 U.S.A.," a nationally syndicated radio show hosted by **Donnie Simpson**, began using the Hot R&B Singles chart for its countdown... **Quincy Jones** received his first career No. 1 single on the R&B chart... "Real Love" by **Skyy** (Atlantic) took 17 long weeks to reach No. 1, which is a recent record... Los Angeles got its first R&B music station, KKB-T-FM, that can be heard all over that city... "Maggot Brain" by **Funkadelic** (Westbound) was rereleased on CD... **Melba Moore** recorded the Black National Anthem, "Lift Every Voice And Sing" (Capitol), which was entered into the Congressional Record... **Marvin Gaye** was awarded his star on the Hollywood Walk of Fame... Black Entertainment Television celebrated its 10th anniversary. It was featured in a Billboard special section.

MORE THAN I CAN BEAR: The year was fraught with change. Many dear friends passed away. I will miss them all. Two other people left me this year. **Bill Coleman**, the dance music editor, left Billboard and now manages **Deee-Lite**. And **Sharon Russell**, the dance chart manager, left Billboard and now lives in London. And life goes on.



Special Hi To Hi-Five. BMG studios plays host to Jive/RCA recording act Hi-Five. Shown, from left, are Butch Waugh, RCA VP of promotion; Miller London, RCA VP of product development, black music; Randy Goodman, RCA VP of product development; Tony Thompson, Hi-Five; Barry Weiss, Jive senior VP; Pete Jones, BMG Distribution president; Russell Neal and Tristari Erby, Hi-Five; and Joe Galante, RCA Records president.



Sybilized Meeting. Friends gather to celebrate the release of Sybil's second Next Plateau album, "Sybilization." Shown, from left, are Jenniene LeClerq, Next Plateau VP; OBR/Columbia recording artist Newkirk; LaJoyce Hunter, Sheridan Broadcasting programming coordinator; Sybil; Cliff Branch, producer; and Eddie O'Loughlin, Next Plateau president.



Ice Cream Parlor Pals. Atlantic recording artist Ceybil, right, gets quite a mouthful from Elvera Davis, mother of the late Sammy Davis Jr., at Ruplemeyer's in New York. The two met to discuss the upcoming fund-raising bowling tournament to aid the Sammy Davis Jr. Liver Foundation in New Jersey.

HOT R&B SINGLES ACTION

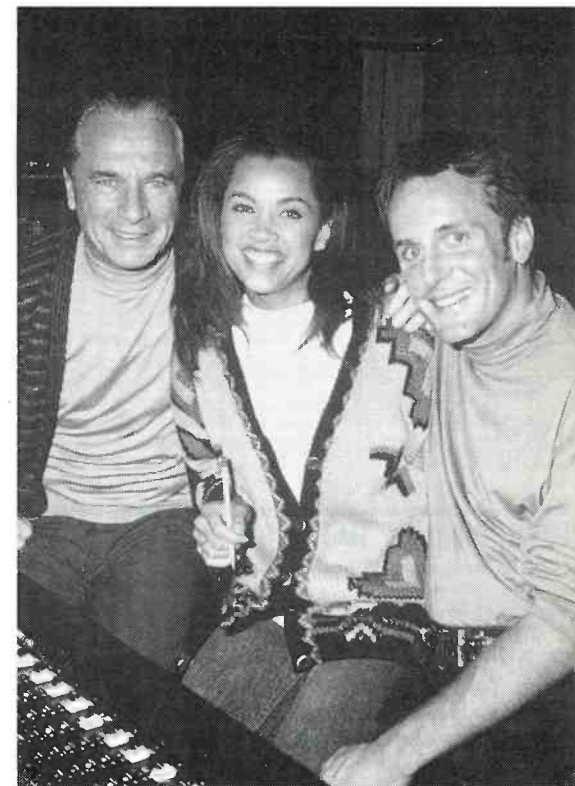
RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 26 REPORTERS	BRONZE/ SECONDARY ADDS 58 REPORTERS	TOTAL ADDS 110 REPORTERS	TOTAL ON
ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA	15	18	39	72	79
ALL SEASON LEVERT ATLANTIC	15	13	39	67	69
FAIRY TALES ANITA BAKER ELEKTRA	2	6	21	29	84
I CAN'T TELL YOU WHY HOWARD HEWETT ELEKTRA	6	9	13	28	29
A LITTLE BIT OF DANE... DANA DANE PROFILE	2	4	19	25	25
MELODY COOL MAVIS STAPLES PAISLEY PARK	3	6	14	23	47
UK BLAK CARON WHEELER EMI	7	2	11	20	82
WHEN WILL I SEE YOU... BELL BIV DEVOE MCA	3	4	9	16	93
PLAY THAT FUNKY MUSIC VANILLA ICE SBK	1	3	9	13	60
MELT IN YOUR MOUTH CANDYMAN EPIC	3	3	7	13	24

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.



How Glad She Is. Songstress Nancy Wilson is feted in Hollywood with a star on the Hollywood Walk Of Fame. Wilson holds the plaque awarded her by Los Angeles Mayor Tom Bradley, who named Oct. 1 Nancy Wilson Day in the city.



Studio Angel. Wing/PolyGram recording artist Vanessa Williams records the theme song "Some Wings" for the upcoming Paramount film "Almost An Angel," starring Paul Hogan. With her at Westlake Studios in Los Angeles, from left, are the song's composer and producer, Grammy winner Maurice Jarre, and lyricist Ray Underwood.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	2	5	4	WHITNEY HOUSTON ARISTA 8616 (10.98) 1 week at No. 1	I'M YOUR BABY TONIGHT
2	1	1	41	M.C. HAMMER ▲ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	3	2	12	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
4	4	4	7	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
5	11	17	4	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
6	7	9	31	TONY! TONY! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
7	6	6	25	MARIAH CAREY ▲ COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
8	5	3	13	TOO SHORT ● JIVE 1353/RCA (9.98)	SHORT DOGS IN THE HOUSE
9	14	22	4	GUY UPTOWN 10115/MCA (9.98)	THE FUTURE
10	9	8	18	VANILLA ICE ▲ SBK 95325 (9.98)	TO THE EXTREME
11	8	7	26	KEITH SWEAT ▲ VINTERTAINMENT 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
12	12	15	5	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
13	10	10	19	WHISPERS CAPITOL 92957 (9.98)	MORE OF THE NIGHT
14	21	72	3	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
15	16	14	10	GERALD ALSTON TAJ 6302/MOTOWN (9.98)	OPEN INVITATION
16	19	21	4	LEVERT ATLANTIC 82164 (9.98)	ROPE A DOPE STYLE
17	13	11	34	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
18	17	13	12	PEBBLES MCA 10025 (9.98)	ALWAYS
19	15	12	38	BELL BIV DEVOE ▲ MCA 6387 (9.98)	POISON
20	20	18	8	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
21	24	56	3	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
22	18	16	22	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
23	22	20	11	TODAY MOTOWN 6309 (9.98)	THE NEW FORMULA
24	26	26	9	THE BOYS MOTOWN 6302 (9.98)	THE BOYS
25	40	—	2	JEFFREY OSBORNE ARISTA 8620 (9.98)	ONLY HUMAN
26	25	23	8	DANA DANE PROFILE 1298 (9.98)	DANA DANE 4 EVER
27	27	28	10	TEENA MARIE EPIC 45101 (9.98 EQ)	IVORY
28	31	35	5	FATHER M.C. UPTOWN 1006/MCA (9.98)	FATHER'S DAY
29	23	19	15	PRINCE ● PAISLEY PARK 27493/WARNER BROS. (12.98)	GRAFFITI BRIDGE
30	28	25	17	BASIC BLACK SOUND OF NEW YORK 6307/MOTOWN (9.98)	BASIC BLACK
31	35	45	4	SURFACE COLUMBIA 46772 (9.98 EQ)	3 DEEP
32	39	36	5	MONIE LOVE ETHERNAL 26358/WARNER BROS. (9.98)	DOWN TO EARTH
33	30	31	19	BLACK BOX RCA 2221 (9.98)	DREAMLAND
34	29	30	11	ROBIN HARRIS WING 841 960/POLYDOR (8.98 EQ)	BE-BE'S KIDS
35	36	42	64	JANET JACKSON ▲ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
36	32	29	17	LALAH HATHAWAY VIRGIN 91382 (9.98)	LALAH HATHAWAY
37	34	43	11	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
38	37	27	14	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
39	33	33	12	TAKE 6 REPRISE 25892 (9.98)	SO MUCH 2 SAY
40	48	59	4	LOOSE ENDS MCA 10044 (9.98)	LOOK HOW LONG
41	45	34	9	CARON WHEELER EMI 93497 (9.98)	UK BLAK
42	49	53	5	SPECIAL GENERATION CAPITOL 94846 (9.98)	TAKE IT TO THE FLOOR
43	41	40	7	JASMINE GUY WARNER BROS. 26021 (9.98)	JASMINE GUY
44	50	50	6	H.W.A. DRIVE-BY 15131/QUALITY (8.98)	LIVIN' IN A HOE HOUSE
45	42	38	35	EN VOGUE ▲ ATLANTIC 82084 (9.98)	BORN TO SING
46	57	73	3	PARIS TOMMY BOY 1030 (9.98)	THE DEVIL MADE ME DO IT
47	46	46	18	OLETA ADAMS FONTANA 846 346/MERCURY (9.98 EQ)	CIRCLE OF ONE
48	43	37	28	MILIRA APOLLO THEATRE 6297/MOTOWN (9.98)	MILIRA
49	54	49	5	HI-FIVE JIVE 1328/RCA (9.98)	HI-FIVE

50	38	24	16	N.W.A RUTHLESS 7224/PRIORITY (6.98)	100 MILES AND RUNNIN'
51	51	41	22	DENISE LASALLE MALACO 7454 (9.98)	STILL TRAPPED
52	44	32	17	BOOGIE DOWN PRODUCTIONS ● JIVE 1358/RCA (9.98)	EDUTAINMENT
53	47	44	13	SAMUELLE ATLANTIC 82130 (9.98)	LIVING IN BLACK PARADISE
54	53	55	5	CHUBB ROCK SELECT 9063 (6.98)	TREAT EM' RIGHT
55	52	39	9	KING TEE CAPITOL 92359 (9.98)	AT YOUR OWN RISK
56	56	48	8	CLARENCE CARTER ICHIBAN 1068 (8.98)	BETWEEN A ROCK AND A HARD PLACE
57	55	47	20	D-NICE JIVE 1202/RCA (9.98)	CALL ME D-NICE
58	82	82	4	ISIS 4TH & B'WAY 444 030/ISLAND (9.98)	REBEL SOUL
59	59	52	28	SNAP ● ARISTA 8536 (9.98)	WORLD POWER
60	66	65	10	D.J. KOOL CREATIVE FUNK 7000/SOH (9.98)	THE MUSIC AIN'T LOUD ENUFF
61	61	63	10	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
62	60	61	12	TRACIE SPENCER CAPITOL 92153 (9.98)	MAKE THE DIFFERENCE
63	58	51	19	SPECIAL ED PROFILE 1297 (9.98)	LEGAL
64	84	—	2	GERALD ALBRIGHT ATLANTIC 82087 (9.98)	DREAM COME TRUE
65	63	66	67	AFTER 7 ▲ VIRGIN 91061 (9.98)	AFTER 7
66	70	58	20	LUKE FEATURING THE 2 LIVE CREW ● LUKE 91424/ATLANTIC (9.98)	BANNED IN THE U.S.A.
67	67	68	35	PUBLIC ENEMY ▲ DEF JAM 45413/COLUMBIA (9.98 EQ)	FEAR OF A BLACK PLANET
68	68	64	18	INTELLIGENT HOODLUM A&M 5311 (9.98)	INTELLIGENT HOODLUM
69	62	57	19	GEOFF MCBRIDE ARISTA 8543 (9.98)	DO YOU STILL REMEMBER LOVE
70	85	74	24	D.J. MAGIC MIKE CHEETAH 9403 (9.98)	BASS IS THE NAME OF THE GAME
71	69	71	35	NAJEE EMI 92248 (9.98)	TOKYO BLUE
72	77	84	14	KIARA ARISTA 8617 (9.98)	CIVILIZED ROGUE
73	79	89	4	CRIMINAL NATION NASTYMIX 70240 (8.98)	RELEASE THE PRESSURE
74	74	67	32	POOR RIGHTEOUS TEACHERS PROFILE 1289 (9.98)	HOLY INTELLECT
75	75	86	51	MICHEL'LE ● RUTHLESS 91282/ATLANTIC (9.98)	MICHEL'LE
76	73	69	15	M.C. CHOICE RAP-A-LOT 105 (8.98)	THE BIG PAYBACK
77	78	83	6	HARMONY VIRGIN 91394 (9.98)	LET THERE BE HARMONY
78	91	—	2	VARIOUS ARTISTS ICHIBAN 1066 (8.98)	NASTY BLUES II
79	64	62	29	ICE CUBE ● PRIORITY 57120 (9.98)	AMERIKKA'S MOST WANTED
80	83	87	15	THE AFROS RAL 46802/COLUMBIA (9.98 EQ)	KICKIN' AFROSTICS
81	97	93	3	RUDE BOYS ATLANTIC 82121 (9.98)	RUDE AWAKENING
82	71	70	32	THE WINANS QWEST 26161/WARNER BROS. (9.98)	RETURN
83	NEW ▶	1	1	KING SUN PROFILE 1299 (9.98)	RIGHTEOUS BUT RUTHLESS
84	86	—	2	WORLD CLASS WRECKIN' KRU WORLD CLASS PROD. 7004/SOH (9.98)	PHASES IN LIFE
85	76	79	13	FORCE M.D.'S TOMMY BOY 25893/REPRISE (9.98)	STEP TO ME
86	93	91	35	A TRIBE CALLED QUEST JIVE 1331/RCA (8.98)	PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM
87	87	85	5	JOE SAMPLE WARNER BROS. 26318 (9.98)	ASHES TO ASHES
88	80	76	20	THREE TIMES DOPE ARISTA 8615 (9.98)	LIVE FROM ACKNICKULOUS LAND
89	NEW ▶	1	1	MOVEMENT EX COLUMBIA 46848 (9.98 EQ)	MOVEMENT EX
90	95	—	2	SYBIL NEXT PLATEAU 1024 (9.98)	SYBILIZATION
91	89	77	32	X-CLAN 4TH & B'WAY 444 019/ISLAND (9.98)	TO THE EAST, BLACKWARDS
92	90	—	2	2 BIGG M.C. CRUSH 550*/K-TEL (8.98)	HE'S KING OF THE HYPE
93	65	54	21	THE TIME ● PAISLEY PARK 27490/REPRISE (9.98)	PANDEMONIUM
94	92	97	4	LOU RAWLS BLUE NOTE 93841/CAPITOL (9.98)	IT'S SUPPOSED TO BE FUN
95	100	81	15	C.P.O. CAPITOL 94522 (9.98)	TO HELL AND BLACK
96	72	60	17	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792* (9.98 EQ)	MUSIC FROM "MO' BETTER BLUES"
97	94	94	24	K-SOLO ATLANTIC 82108 (9.98)	TELL THE WORLD MY NAME
98	81	75	58	TROOP ● ATLANTIC 82035 (9.98)	ATTITUDE
99	96	95	59	SIR MIX-A-LOT ● NASTYMIX 70150 (9.98)	SEMINAR
100	88	90	15	JONATHAN BUTLER JIVE 1361/RCA (9.98)	HEAL OUR LAND

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.

WRAPPING UP RAP'S BIGGEST YEAR YET

(Continued from page 33)

new East West America label; Tony Anderson's defection from Arista to become VP/GM of Mercury; Ray Harris promoted to senior VP, black music marketing & promotion, at Warner Bros.; Sara Melendez's imminent promotion to head the black music division at Columbia; Ed Strickland named head of the new black music division at Chrysalis; Don Eason's move from Epic promotion to A&M VP of R&B and black music marketing; Glynice Coleman's rise to VP of urban promotion at EMI; and Ruben Rodriguez's departure from

Columbia and subsequent appointment to senior VP of Elektra's black music division with his own label imprint. This movement indicates that 1990 was a strong year for R&B music and that the hardest-working black executives are being recognized and rewarded for impacting the labels' bottom lines.

Other 1990 developments of note: Billboard re-evaluated its nomenclature for the albums and singles charts in this section, changing from black to R&B to refocus attention on the music being made (Oct. 27); the

late Marvin Gaye received a star on the Hollywood Walk of Fame Sept. 27 after months of letter-writing campaigns; Russell Simmons created Rush Associated Labels, a 50-50 co-venture with Columbia Records; Luther Campbell signed his Luke Records to a distribution deal with Atlantic Records; and the International Assn. of African American Music, for black music education and preservation, was formed by Dyana Williams and Sheila Eldridge.

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Hot R&B Singles Sales & Airplay

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

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT R&B POSITION
1	2	IT NEVER RAINS...	TONY! TONI! TONE!	1	1	1	SENSITIVITY	RALPH TRESVANT	3
2	3	LOVE ME DOWN	FREDDIE JACKSON	2	2	3	LOVE ME DOWN	FREDDIE JACKSON	2
3	1	SENSITIVITY	RALPH TRESVANT	3	3	4	IT NEVER RAINS...	TONY! TONI! TONE!	1
4	7	I WANNA GET WITH U	GUY	4	4	5	I WANNA GET WITH U	GUY	4
5	10	THE FIRST TIME	SURFACE	5	5	8	THE FIRST TIME	SURFACE	5
6	5	ROUND AND ROUND	TEVIN CAMPBELL	11	6	9	ONLY HUMAN	JEFFREY OSBORNE	6
7	13	ONLY HUMAN	JEFFREY OSBORNE	6	7	10	LOVE MAKES THINGS HAPPEN	PEBBLES	7
8	9	THE GHETTO	TOO SHORT	12	8	12	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	13
9	12	LOVE ME JUST FOR ME	SPECIAL GENERATION	8	9	11	LOVE ME JUST FOR ME	SPECIAL GENERATION	8
10	11	TOM'S DINER	DNA FEATURING SUZANNE VEGA	10	10	2	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	9
11	4	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	9	11	15	DON'T BE A FOOL	LOOSE ENDS	18
12	15	LOVE MAKES THINGS HAPPEN	PEBBLES	7	12	13	IF I WERE A BELL	TEENA MARIE	16
13	22	AROUND THE WAY GIRL	L.L. COOL J	17	13	16	YOU DON'T HAVE TO WORRY	EN VOGUE	14
14	18	CAUSE I CAN DO IT RIGHT	BIG DADDY KANE	22	14	14	THING CALLED LOVE	THE BOYS	15
15	21	YOU DON'T HAVE TO WORRY	EN VOGUE	14	15	19	TOM'S DINER	DNA FEATURING SUZANNE VEGA	10
16	17	I'LL DO 4 YOU	FATHER M.C.	19	16	18	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	24
17	23	THING CALLED LOVE	THE BOYS	15	17	17	THE GHETTO	TOO SHORT	12
18	6	ROPE A DOPE STYLE	LEVERT	35	18	6	ROUND AND ROUND	TEVIN CAMPBELL	11
19	31	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	20	19	21	AROUND THE WAY GIRL	L.L. COOL J	17
20	29	IESHA	ANOTHER BAD CREATION	23	20	23	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	20
21	33	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	13	21	24	GET HERE	OLETA ADAMS	30
22	8	MY HEART YOUR HEART	WHISPERS	21	22	20	KEEP OUR LOVE ALIVE	STEVIE WONDER	26
23	36	IF I WERE A BELL	TEENA MARIE	16	23	7	MY HEART YOUR HEART	WHISPERS	21
24	38	WHAT'S IT ALL ABOUT	RUN-D.M.C.	31	24	26	MY LAST CHANCE	MARVIN GAYE	25
25	32	MONIE IN THE MIDDLE	MONIE LOVE	28	25	27	SOMETHING IN MY HEART	MICHEL'LE	29
26	39	BABY DON'T CRY	LALAH HATHAWAY	27	26	25	I'LL DO 4 YOU	FATHER M.C.	19
27	20	GROOVE IS IN THE HEART	DEE-LITE	33	27	30	HEAD OVER HEELS	TONY TERRY	37
28	40	POOR ELAINE	KIPPER JONES	39	28	35	IESHA	ANOTHER BAD CREATION	23
29	34	DON'T BE A FOOL	LOOSE ENDS	18	29	31	GENTLE	DINO	34
30	—	MY LAST CHANCE	MARVIN GAYE	25	30	36	I DON'T KNOW ANYBODY ELSE	BLACK BOX	32
31	35	KEEP OUR LOVE ALIVE	STEVIE WONDER	26	31	32	BABY DON'T CRY	LALAH HATHAWAY	27
32	19	I JUST CAN'T HANDLE IT	HI-FIVE	44	32	—	WHEN WILL I SEE YOU SMILE AGAIN?	BELL BIV DEVOE	40
33	—	I DON'T KNOW ANYBODY ELSE	BLACK BOX	32	33	39	WRITTEN ALL OVER YOUR FACE	RUDE BOYS	36
34	14	SLOW MOTION	GERALD ALSTON	43	34	37	MAKE IT WITH YOU	TEDDY PENDERGRASS	41
35	—	SOMETHING IN MY HEART	MICHEL'LE	29	35	40	SOMEBODY'S CRYING	FORCE M.D.'S	38
36	24	KNOCKIN' BOOTS	CANDYMAN	57	36	38	MONIE IN THE MIDDLE	MONIE LOVE	28
37	27	MISSUNDERSTANDING	AL B. SURE!	54	37	—	FAIRY TALES	ANITA BAKER	46
38	28	LOVE TAKES TIME	MARIAH CAREY	47	38	—	CAUSE I CAN DO IT RIGHT	BIG DADDY KANE	22
39	16	TRY ME	JASMINE GUY	61	39	—	GO FOR IT!	JOEY B. ELLIS & TYNETTA HARE	45
40	—	GET HERE	OLETA ADAMS	30	40	—	EVERY LITTLE THING	KIARA	48

R&B SINGLES A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.)	Sheet Music Dist.
65 ALL SEASON (Trycep, BMI/Willesden, BMI)	Warren, BMI/Winston Kae, BMI) WBM
58 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI)	9 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL
17 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)	50 I SURRENDER (Keshia, PRS)
27 BABY DON'T CRY (Angel Notes, ASCAP/Warner-Tamerlane, BMI)	1 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM
59 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamightly, BMI/Strang Island, ASCAP)	4 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP/Zomba, ASCAP)
63 BLACK PARADISE (Two Tuff-Enuff, BMI)	85 I WANTED YOU (Whooping Crane, BMI/C.Tan, BMI)
22 CAUSE I CAN DO IT RIGHT (AZ, ASCAP/Cold Chillin', ASCAP/WB, ASCAP) WBM	56 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP/Pow Wow, ASCAP/Hot Licks, BMI)
95 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colegms-EMI, ASCAP/Forever, PRS) WBM	97 JUST ANOTHER DREAM (Colgms-EMI, ASCAP/EMI Blackwood, BMI)
71 CRUISE CONTROL (Najee, ASCAP/Alexander Bugnon, ASCAP/Pure Art, ASCAP/Buppie, ASCAP/EMI April, ASCAP)	98 JUST BE MY LADY (Kim Waters, BMI/Tonk, BMI)
18 DON'T BE A FOOL (MCA, ASCAP/BMG, ASCAP/Brampton, ASCAP)	55 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP)
78 DO YOU CARE (ADRA, BMI/Kang's Thang, BMI)	26 KEEP OUR LOVE ALIVE (Stevland Morris, ASCAP) CPP
48 EVERY LITTLE THING (Ensign, BMI/Bright Ray, BMI/Legassick, BMI) CPP	74 KICKIN' AFROLISTICS (Ill Posse, ASCAP/Davy D, ASCAP/Def Jam, ASCAP/Feelin' Groovy, ASCAP)
46 FAIRY TALES (All Baker's, BMI/Delvon, BMI/Montegue, BMI)	57 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM
5 THE FIRST TIME (Colgms-EMI, ASCAP/Stansbury, BMI) WBM	73 LET ME FEEL YOUR BODY (Bonilla, ASCAP/337, ASCAP)
34 GENTLE (New Trend, BMI)	100 LET ME SHOW YOU HOW TO FALL IN LOVE (Klaven, BMI/Irving, BMI/Otherwise, ASCAP/BMG, ASCAP) CPP
30 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	70 LET ME SHOW YOU (Peljo, BMI)
12 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	93 A LITTLE BIT OF DANE TONIGHT (Protoons, ASCAP/Dana Dane Forever, ASCAP/Promuse, BMI/Gordy's Groove, BMI/Lynton Muir Ltd., BMI)
45 GO FOR IT (HEART & FIRE) (Not Listed)	99 LIVIN' IN THE LIGHT (EMI Blackwood, BMI/Motherman, ASCAP)
20 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Civiles, ASCAP) CPP	7 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI)
33 GROOVE IS IN THE HEART (Delovely, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)	2 LOVE ME DOWN (Zomba, ASCAP/Barry Eastmond, ASCAP/Jo Skin, ASCAP)
81 I CAN'T TELL YOU WHY (Jeddrah, ASCAP/Cass County, ASCAP/Red Cloud, ASCAP)	8 LOVE ME JUST FOR ME (Bust-It, BMI)
86 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM	47 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI)
92 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	67 LOVE U 2 THE LIMIT (Virgin Songs, BMI/Morning Crew, BMI) CPP
32 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL	13 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM
16 IESHA (Biv Ten, ASCAP/Diva One, ASCAP)	53 MAKE IT EASY ON ME (All Boys USA, BMI) CPP
23 IF I WERE A BELL (EMI April, ASCAP/Midnight Magnet, ASCAP)	41 MAKE IT WITH YOU (Colgms-EMI, ASCAP) WBM
88 I GOT GAME (Locked Up, BMI)	91 MAMA JUANITA (Pac Jam, BMI)
90 I GOT THE FEELING (Hi-Frost, BMI)	76 MARY HAD A LITTLE BOY (Hanseatic, ASCAP/Fellow, BMI/Songs Of Logic, BMI/Intersong U.S.A., ASCAP/Willesden, BMI)
44 I JUST CAN'T HANDLE IT (Zomba, ASCAP/Mom And Dad, ASCAP)	75 MELODY COOL (Controversy, ASCAP/WB, ASCAP)
19 I'LL DO 4 YOU (Hudmar, ASCAP/Butterfly Gong, BMI/EMI Blackwood, BMI/Cotaba, BMI) WBM	84 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM
24 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP)	42 MISSING YOU (Virgin, ASCAP/Jazzie B, ASCAP/EMI April, ASCAP/Law, ASCAP) CPP
72 I L-O-V-E U (Warner-Elektra-Asylum, BMI/Mervyn	54 MISSUNDERSTANDING (Al B. Sure!, ASCAP/EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP)
	28 MONIE IN THE MIDDLE (Virgin, ASCAP/Copyright Control) CPP
	21 MY HEART YOUR HEART (Virgin Songs, BMI/Morning Crew, BMI) CPP
	25 MY LAST CHANCE (Jobete, ASCAP) CPP
	69 MY, MY, MY (Kear, BMI/Greenskirt, BMI/CBS Epic/Solar, BMI)
	64 NEW POWER GENERATION (Controversy, ASCAP/WB, ASCAP) WBM
	82 NO SWEETER LOVE (WB, ASCAP/Silver Sun, ASCAP) WBM
	96 NOTHING BUT A PARTY (Said, BMI)
	6 ONLY HUMAN (Zomba, ASCAP/Barry J. Eastmond, ASCAP/Almo, ASCAP/March 9, ASCAP) CPP
	60 THE PLACES YOU FIND LOVE (MCA, ASCAP/Hee Bee Dooini, ASCAP/WB, ASCAP)
	62 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP)
	39 POOR ELAINE (Reggie Stewart, ASCAP/Kipper Jones, ASCAP/Almo, ASCAP/Somethin' Stoopid, ASCAP/Kip Teez, ASCAP/Pecot, ASCAP) CPP
	68 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
	83 THE REAL THING (End Of The Day, ASCAP/CBS, ASCAP/Porter Carroll Jr., ASCAP)
	35 ROPE A DOPE STYLE (Trycep, BMI/Willesden, BMI)
	11 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
	3 SENSITIVITY (Flyte Tyme, ASCAP) WBM
	89 SING ME YOUR LOVE SONG (Zomba, ASCAP/Longitude, BMI) WBM
	43 SLOW MOTION (Stanton's Gold, BMI/Island, BMI/Tracye One, BMI/Maypop, BMI) WBM
	38 SOMEBODY'S CRYING (Hubb, ASCAP)
	29 SOMETHING IN MY HEART (Ruthless Attack, ASCAP)
	94 SOUL INSPIRATION (Myaxe, ASCAP/WB, ASCAP/Good Single, PRS/Irving, BMI) CPP/WBM
	87 SO YOU LIKE WHAT YOU SEE (Two Tuff-Enuff, BMI/Irving, ASCAP) CPP
	80 SPEAK TO ME (Mississippi Mud, BMI/Warner-Tamerlane, BMI)
	77 STUPID (Slap Me One!, ASCAP/BCC, ASCAP/CBS Portrait/Solar, ASCAP)
	15 THING CALLED LOVE (Greenskirt, BMI/Kear, BMI/CBS Epic/Solar, BMI)
	49 THIS HOUSE (Zdrog, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)
	10 TOM'S DINER (Waitersongs, ASCAP/AGF, ASCAP) CLM
	66 TRUE LOVE (CBS, ASCAP/UK, BMI/CRGI, BMI)
	61 TRY ME (Forceful, BMI/Willesden, BMI)
	52 UK BLAK (Orange Tree, ASCAP/MCA, ASCAP/EMI Blackwood, BMI)
	79 WHATEVER MAKES YOU HAPPY (Been Stung, BMI/Rude Tyme, BMI/Lawman, ASCAP/EMI Blackwood, BMI/EMI April, ASCAP)
	31 WHAT'S IT ALL ABOUT (Protoons, ASCAP/Rush-Groove, ASCAP)
	40 WHEN WILL I SEE YOU SMILE AGAIN? (Not Listed)
	51 WHEN YOU CRY (For Our Children, ASCAP/Zomba, ASCAP/Hyter, ASCAP)
	36 WRITTEN ALL OVER YOUR FACE (Trycep, BMI/Rude News, BMI)
	14 YOU DON'T HAVE TO WORRY (2 Tuff-E-Nuff, BMI/Irving, BMI) CPP

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BREAKING ATOMS

...by MAIN SOURCE. Available January 3, 1991 on record, cassette, and compact disc...WP2004.

MAIN SOURCE



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Hot Rap Singles

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	2	3	8	★ ★ NO. 1 ★ ★ I'LL DO 4 YOU UPTOWN 53912/MCA (C) (M) (T)	◆ FATHER M.C. 1 week at No. 1
2	4	4	11	YOUR MOM'S IN MY BUSINESS ATLANTIC 4-86134* (C) (M) (T)	◆ K-SOLO
3	1	1	9	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS. (C) (CD) (M) (T)	◆ MONIE LOVE
4	7	12	4	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA (C) (CD) (M) (T)	◆ L.L. COOL J
5	3	6	8	THE GHETTO JIVE 1397/RCA (C) (T)	◆ TOO SHORT
6	5	7	7	CAUSE I CAN DO IT RIGHT COLD CHILLIN' 0-21763/REPRISE (C) (M) (T)	◆ BIG DADDY KANE
7	8	10	7	THE PIPER RUFFHOUSE 44-73412/COLUMBIA (C) (T)	◆ CHEBA
8	9	13	5	STOMPIN' IN THE 90'S ATLANTIC 86128 (C) (M) (T)	◆ YO-YO
9	6	2	15	KNOCKIN' BOOTS ● EPIC 49-73437 (C) (CD) (M) (T)	◆ CANDYMAN
10	11	11	7	BACK TO REALITY A&M 1234 (C) (T)	◆ INTELLIGENT HOODLUM
11	16	19	4	WANNA BE DANCIN' (BUCK-WHYLIN') RAL 44-73507/COLUMBIA (M) (T)	◆ TERMINATOR X
12	20	—	2	WHAT'S IT ALL ABOUT PROFILE 7315 (M) (T)	◆ RUN-D.M.C.
13	14	21	6	MUSIC MAN COLD CHILLIN' 0-21541/REPRISE (C) (M) (T)	◆ MASTER ACE
14	12	9	11	PRAY ● CAPITOL 15617 (C) (T)	◆ M.C. HAMMER
15	10	5	15	100 MILES AND RUNNIN' RUTHLESS 7229*/PRIORITY (C)	◆ N.W.A
16	19	23	16	ELECTRIC SLIDE ● CREATIVE FUNK 1701/SOH (T)	◆ GRANDMASTER SLICE & IZZY CHILL
17	17	22	9	INSANE COLD ROCK 76995/NASTYMIX (C) (M) (T)	CRIMINAL NATION
18	13	8	12	THE MISSION PROFILE 7311 (M) (T)	◆ SPECIAL ED
19	25	—	2	A LITTLE BIT OF DANE TONIGHT PROFILE 7314 (M) (T)	◆ DANA DANE
20	26	—	2	CAN'T DO NUTTIN' FOR YA MAN DEF JAM 44-73612/COLUMBIA (C) (CD) (M) (T)	PUBLIC ENEMY
21	NEW ▶	1	1	TWO MINUTE BROTHER NO FACE 44-73574/COLUMBIA (C) (T)	◆ BWP
22	21	24	11	I GOT GAME NASTYMIX 76997 (C) (T)	SIR MIX-A-LOT
23	18	16	16	ICE ICE BABY ▲ SBK 19724 (C) (M) (T)	◆ VANILLA ICE
24	NEW ▶	1	1	LOOKING AT THE FRONT DOOR WILD PITCH 8020 (M) (T)	◆ MAIN SOURCE
25	15	14	9	MAMA JUANITA ● LUKE 0-96416/ATLANTIC (C) (M) (T)	◆ LUKE FEATURING THE 2 LIVE CREW
26	NEW ▶	1	1	HE'S KING OF THE HYPE CRUSH 642/K-TEL (C) (T)	◆ 2 BIGG M.C.
27	NEW ▶	1	1	THE DEVIL MADE ME DO IT TOMMY BOY 962 (M) (T)	◆ PARIS
28	NEW ▶	1	1	SWINGIN' WIT' "T" COMPTOWN 53900/MCA (M) (T)	TAIRRIE B.
29	NEW ▶	1	1	CRUMBS ON THE TABLE JIVE 1407/RCA (C) (T)	◆ D-NICE
30	24	20	17	THE BOOMIN' SYSTEM DEF JAM 44-73457/COLUMBIA (C) (T)	◆ L.L. COOL J

Records with the greatest sales gains this week. ◆ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units. Catalog no. is for 12-inch vinyl single. *Asterisk indicates catalog number is for cassette maxi-single; 12-inch vinyl unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl availability. © 1990, Billboard/BPI Communications, Inc.

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HOT DANCE MUSIC™

CLUB PLAY

Compiled from a national sample of dance club playlists.

TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	1	7	SONNA MAKE YOU SWEAT COLUMBIA 44-73605 4 weeks at No. 1 ♦ C&C MUSIC FACT./F. WILLIAMS	
2	2	5	6	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592 ♦ DEEE-LITE	
3	3	3	7	PRAY CAPITOL V-15617 ♦ M.C. HAMMER	
4	4	6	8	LOVE SO SPECIAL ATLANTIC 0-86124 ♦ CEYBIL	
5	8	16	4	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1 ♦ BLACK BOX	
6	7	9	6	WORLD IN MY EYES SIRE 0-21735/REPRISE ♦ DEPECHE MODE	
7	11	27	3	JUSTIFY MY LOVE SIRE PROMO/WARNER BROS. ♦ MADONNA	
8	12	19	5	ANOTHER SLEEPLESS NIGHT ARISTA ♦ MIKE "HITMAN" WILSON	
9	10	17	4	CRASH (HAVE SOME FUN) TOMMY BOY TB-963 ♦ TKA FEATURING MICHELLE VISAGE	
10	5	4	10	SO HARD EMI V-56194 ♦ PET SHOP BOYS	
11	13	18	5	INSANITY MOTOWN 4750 ♦ THE POINTER SISTERS	
12	16	20	5	THE ROOF IS ON FIRE/... AND PARTY TSR TSR-865 ♦ WESTBAM	
13	18	25	4	MARY HAD A LITTLE BOY ARISTA AD-2144 ♦ SNAP	
14	22	33	4	I LIKE YOU EPIC 49-73600 ♦ CULTURE BEAT	
15	21	26	6	MAKE SOME NOISE D.J. INTERNATIONAL DJ-934 FAST EDDIE	
16	19	23	6	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123 ♦ TEN CITY	
17	20	31	4	I'M YOUR BABY TONIGHT ARISTA 2123 ♦ WHITNEY HOUSTON	
18	6	2	10	JUST ANOTHER DREAM POLYDOR 877 963-1 ♦ CATHY DENNIS	
19	25	34	4	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413 ♦ INNER CITY	
20	29	38	3	TRAGEDY FOR YOU EPIC 49-73594 ♦ FRONT 242	
21	14	12	8	SHE'S A SECRETARY/STRANGE ENIGMA 7-75556-0 CELEBRATE THE NUN	
22	9	7	9	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS. ♦ MONIE LOVE	
23	31	39	4	SENSITIVITY MCA 53933 ♦ RALPH TRESVANT	
24	26	32	4	ONE KISS PER MINUTE LMR 2713-1-RD/RCA JAYA	
25	23	13	10	TOM'S DINER A&M 75021 2342-1 ♦ DNA FEATURING SUZANNE VEGA	
26	15	15	6	COMMERCIAL RAIN MUTE 0-66606/ELEKTRA ♦ INSPIRAL CARPETS	
27	32	40	4	I WANNA GET WITH U MCA 53928 ♦ GUY	
★★★ POWER PICK ★★★					
28	41	—	2	THUNDER MUTE 0-66589/ELEKTRA ♦ RENEGADE SOUNDWAVE	
29	40	—	2	FREEDOM COLUMBIA 44-73584 ♦ GEORGE MICHAEL	
30	17	8	10	THINK TOMMY BOY TB 961 ♦ INFORMATION SOCIETY	
31	43	—	2	THE SPACE JUNGLE MCA 53961 ♦ ADAMSKI	
32	37	—	2	BUS STOP/LAST NIGHT A DJ SAVED MY LIFE CUTTING CR 242 ♦ CLUB IDOL	
33	27	29	6	HEAR THE DRUMMER GET WICKED ATCO 0-96447 CHAD JACKSON	
34	34	42	4	TRUE LOVE/STRONGER TOGETHER COLUMBIA 44-73537 ♦ THE CHIMES	
35	24	21	7	YEAH! WARLOCK WAR-088 U.K. ONE FEATURING TIA & CHANTEL	
★★★ HOT SHOT DEBUT ★★★					
36	NEW	1	1	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1 ♦ JANET JACKSON	
37	45	—	2	WHAT TIME IS LOVE WAX TRAX WAX 9157 ♦ KLF	
38	38	44	3	WISEBLOOD VIRGIN PROMO ♦ KING SWAMP	
39	NEW	1	1	SIN TVT TVT 2617-1 ♦ NINE INCH NAILS	
40	NEW	1	1	SUPERLOVER/GET IT OFF ATLANTIC 0-86125 THREE GENERATIONS FEATURING CHEVELL	
41	NEW	1	1	AROUND THE WAY GIRL COLUMBIA 44-73610 ♦ L.L. COOL J	
42	NEW	1	1	KEEP GROOVIN' PWL AMERICA 878 4951/MERCURY ♦ TDC	
43	NEW	1	1	ADRENALINE/TALK TO ME I.R.S. L 33-8935 YEN	
44	NEW	1	1	HANG IN LONG ENOUGH ATLANTIC 0-86111 ♦ PHIL COLLINS	
45	NEW	1	1	SLAM JAM STRICTLY RHYTHM SR-1218 TECH NINE	
46	35	22	9	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899 ♦ BELL BIV DEVOE	
47	NEW	1	1	JEALOUSY MERCURY 878 663-1 ♦ THE ADVENTURES OF STEVIE V	
48	28	11	8	LISTEN UP QWEST 0-19576/REPRISE ♦ LISTEN UP	
49	33	28	6	SHARE/SEARCHIN' BIG BEAT BB-0019 JOMANDA	
50	30	10	10	H.O.U.S.E. ATLANTIC 0-86119 DOUG LAZY	

12-INCH SINGLES SALES

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

TITLE LABEL & NUMBER/DISTRIBUTING LABEL ARTIST

★★ NO. 1 ★★

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	ARTIST
1	1	4	6	SONNA MAKE YOU SWEAT COLUMBIA 44-73605 2 weeks at No. 1 ♦ C&C MUSIC FACT./F. WILLIAMS	
2	2	3	8	MONIE IN THE MIDDLE ETERNAL 0-21737/WARNER BROS. ♦ MONIE LOVE	
3	5	7	9	JUST ANOTHER DREAM POLYDOR 877 963-1 ♦ CATHY DENNIS	
4	7	9	6	WORLD IN MY EYES SIRE 0-21735/REPRISE ♦ DEPECHE MODE	
5	3	1	17	WIGGLE IT CUTTING CR 237/0-96407/CHARISMA ♦ 2 IN A ROOM	
6	6	5	10	TOM'S DINER A&M 75021 2342-1 ♦ DNA FEATURING SUZANNE VEGA	
7	8	8	7	SENSITIVITY MCA 53933 ♦ RALPH TRESVANT	
8	9	10	9	FOUND LOVE EPIC 49-73548 ♦ DOUBLE DEE FEATURING DANY	
9	4	2	10	SO HARD EMI V-56194 ♦ PET SHOP BOYS	
10	12	18	4	B.B.D. (I THOUGHT IT WAS ME)? MCA 53899 ♦ BELL BIV DEVOE	
11	15	21	4	I DON'T KNOW ANYBODY ELSE RCA RCA-2735-1 ♦ BLACK BOX	
12	11	13	7	LOVE SO SPECIAL ATLANTIC 0-86124 ♦ CEYBIL	
13	10	12	8	H.O.U.S.E. ATLANTIC 0-86119 DOUG LAZY	
14	13	16	7	I'M YOUR BABY TONIGHT ARISTA 2123 ♦ WHITNEY HOUSTON	
15	14	15	8	I WANNA GET WITH U MCA 53928 ♦ GUY	
16	26	—	2	LOVE WILL NEVER DO (WITHOUT YOU) A&M 75021-7441-1 ♦ JANET JACKSON	
17	18	22	6	WHATEVER MAKES YOU HAPPY ATLANTIC 0-86123 ♦ TEN CITY	
18	22	28	4	FREEDOM COLUMBIA 44-73584 ♦ GEORGE MICHAEL	
19	24	31	4	CRASH (HAVE SOME FUN) TOMMY BOY TB-963 TKA FEATURING MICHELLE VISAGE	
20	23	26	7	WHAT DO YOU SEE EXILE NMR-74001/NASTYMIK CAUSE & EFFECT	
21	30	44	3	TRAGEDY FOR YOU EPIC 49-73594 ♦ FRONT 242	
22	28	38	3	INSANITY MOTOWN 4750 ♦ THE POINTER SISTERS	
23	21	20	7	(THAT MAN) HE'S ALL MINE VIRGIN 0-96413 ♦ INNER CITY	
★★★ POWER PICK ★★★					
24	35	—	2	AROUND THE WAY GIRL DEF JAM 44-73610/COLUMBIA ♦ L.L. COOL J	
25	33	—	2	I LIKE YOU EPIC 49-73600 ♦ CULTURE BEAT	
26	16	6	13	LIVIN' IN THE LIGHT EMI V-56175 ♦ CARON WHEELER	
27	29	35	5	I'LL DO 4 U MCA 53912 ♦ FATHER M.C.	
28	31	39	3	DON'T BE A FOOL MCA 53906 ♦ LOOSE ENDS	
29	25	23	6	THE GHETTO JIVE 1397/RCA ♦ TOO SHORT	
30	17	11	15	KNOCKIN' BOOTS EPIC 49-73437 ♦ CANDYMAN	
★★★ HOT SHOT DEBUT ★★★					
31	NEW	1	1	ANOTHER SLEEPLESS NIGHT ARISTA AD 2141 MIKE "HITMAN" WILSON	
32	34	40	3	THE QUESTION CUTTING CR 244 CONCEPT OF ONE FEAT. NOEL	
33	19	14	10	THINK TOMMY BOY TB 961 ♦ INFORMATION SOCIETY	
34	20	17	14	ICE ICE BABY SBK V-19724 ♦ VANILLA ICE	
35	44	—	2	EDDY STEADY GO ATLANTIC 0-86113 ♦ ROZLYNE CLARKE	
36	NEW	1	1	POWER OF LOVE/BUILD A BRIDGE ELEKTRA 0-66592 ♦ DEEE-LITE	
37	27	19	9	MISSUNDERSTANDING WARNER BROS. 0-21744 ♦ AL B. SURE!	
38	42	—	2	KEEP GROOVIN' PWL AMERICA 878 495-1/MERCURY ♦ TDC	
39	37	36	6	SUPERLOVER/GET IT OFF ATLANTIC 0-86125 THREE GENERATIONS FEATURING CHEVELL	
40	47	—	2	IESHA MOTOWN 4747 ♦ ANOTHER BAD CREATION	
41	36	25	8	NEVER ENOUGH/LET'S GO TO BED ELEKTRA 0-66604 ♦ THE CURE	
42	NEW	1	1	JEALOUSY MERCURY 878 663-1 ♦ THE ADVENTURES OF STEVIE V	
43	40	41	5	ROUND AND ROUND PAISLEY PARK 0-21740/WARNER BROS. ♦ TEVIN CAMPBELL	
44	NEW	1	1	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) WING 879 069-1/POLYDOR ♦ TONY! TONI! TONE!	
45	NEW	1	1	SIN TVT TVT 2617-1 ♦ NINE INCH NAILS	
46	38	32	9	PRAY CAPITOL V-79285 ♦ M.C. HAMMER	
47	43	—	2	I JUST CAN'T HANDLE IT JIVE 1406-1JD/RCA ♦ HI-FIVE	
48	32	24	21	GROOVE IS IN THE HEART/WHAT IS LOVE ELEKTRA 0-66622 ♦ DEEE-LITE	
49	49	37	11	SO YOU LIKE WHAT YOU SEE ATLANTIC 0-86151 ♦ SAMUELLE	
50	41	43	5	MARY HAD A LITTLE BOY NEXT PLATEAU NP-50136 STAX	

Titles with the greatest sales or club play increase this week. ♦ Videoclip 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. © 1990, Billboard/BPI Communications Inc.

BROTHER MAKES 3

“DO YOU WANNA DANCE?”



YOUNG & INDEPENDENT...NEVER A BEAT OFF™

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Dance Music Celebrates End Of A Deee-Liteful Year

LOOKING BACK: As we ponder the status of dance music in 1990, it's difficult not to resort to silly clichés.

As a sales-viable genre, dance music proved its potency this year, gaining long-deserved credibility within the mainstream of the industry. Debut albums by club-born groups like **Black Box**, **Deee-Lite**, and **The Adventures Of Stevie V** enjoyed critical acclaim and racked up big bucks. But as the year winds down, questions regarding the future of dance music—or more specifically dance music at the club level—are being raised.

WHOSE MUSIC IS IT ANYWAY?

Everyone wants to take credit for the success of dance music. Club DJs continue to boast that they are leading the pack in breaking records, while radio programmers say they rarely pay attention to what is being played in nightclubs.

Although a number of this year's hottest dance singles have hits at club level first, labels have progressively swayed promotional emphasis for dance music away from the clubs and toward retail and radio. The labels' argument for this move was simple: clubs do not sell records, radio does.

While album and radio-edit cassette singles sales of dance music were up in 1990, interest in 12-inch singles was dramatically down. Only

perennial heavy-hitters like **Madonna** and **Soul II Soul** did more than break even with 12-inch singles, fueling rumors of the imminent demise of the 12-inch single.

Discerning which came first in the case of many 1990 releases is like picking the chicken or the egg. However, club jocks must be given their due in being first on Deee-Lite, Stevie V, Black Box, Snap, and Lisa Stansfield. The sales success of these artists may not have come from club exposure, but promotional incentive from pop departments certainly did.

Dance music departments at major labels grew in size and influence this year. However, artist development for dance music artists continued to be at an all-time low.

Despite all of its pop radio attention, dance music acts continue to receive minimal financial support from major labels. Most dance releases are not supported with music videos, or press photos and bios. Funding for live appearances rarely allows for more than track shows. We can't help but wonder where all of the money generated by these acts is going.

MUSICALLY SPEAKING

Few things guaranteed a hit in the clubs more than iron-lunged divas, wailing uncontrollably over a disco-style house beat. Who cares if you couldn't understand the lyrics half the time? DJs couldn't get enough of

strutters like **Adeva** and the **49ers**.

Of course, leave it to a diva to cause a scandal. Litigation surrounding ex-**Weather Girl** **Martha Wash's** claim to be the actual lead singer of hits by **Black Box** and **Seduction** proved to be a blow to dance music's creative credibility that we could have lived without.



by Larry Flick

1990 IN REVIEW

Perhaps one of the most exciting acts of the year is **Elektra** trio **Deee-Lite**, whose debut album, "World Clique," spawned Billboard's No. 1 Club Play single of 1990 with "Groove Is In The Heart" b/w "What Is Love."

Born out of the New York underground, the group is a stroke of marketing genius: quirky, '70s-era visual styling, combined with a positive message of peace and unity. There's just one problem: as Deee-Lite's media profile increases, more attention is being paid to the group's sense of fashion than its music. The band members are in danger of becoming this year's gimmick, instead of the innovators that they really are.

"World Clique" is an inspired interpretation of predisco R&B and funk,

brought into the '90s with modern execution. It ventures into what should be the next trend in dance music: songs that emphasize melody and contagious grooves instead of extended breaks and attitude. Only time will tell if Deee-Lite can outlive the hype. We've got our fingers crossed.

1990 will also be remembered as the year that rappers made an impact in club programming. Setting rhymes over house music proved quite potent for **Doug Lazy**, who scored a well-deserved series of No. 1 hits from his excellent "Doug Lazy's Getting Crazy" album. It paved the way for an endless stream of hip-house jams.

REASONS TO BELIEVE

While everyone scrambles to duplicate the success of the chart-toppers of the moment, we're comforted by the efforts of a couple of people who are not content to simply roll with the tide. These are creative and innovative folks, who have proven that the future of dance music depends more on looking beyond current trends than fanning the flames.

For the past four months, **Connie Varvitsiotis** has been scouring the country for the sounds that will establish the forthcoming **Smash Records** as one of clubland's innovators. Judging from the results of her mission, she's been most successful.

In January, the Chicago-based label will issue "People Are Still Having Sex" by **LaPour** and "Caution" by **Crunch-o-Matic**, both of which build upon the purest elements of house music with quirky and unique shades of rock, R&B, and jazz.

Coming later is the full-length debut of **D'Borah**, who was discovered this summer singing on **Freestyle Orchestra's** "Keep On Pumpin' It Up." Among the producers on board for the album are **Steve "Silk" Hurley**, **Manny Mohr**, and **Maurice Joshua** of "This Is Acid" fame.

What we're holding our breath for, however, is **Anne Robinson's** slammin' houser, "I'm Attracted To You," which has been one of the most coveted underground demo tapes for the past four months.

Equally exciting have been the signings of **SBK-One's** A&R mastermind **Guy Moot**. Although the label's output has been somewhat infrequent, each release has been well worth the wait.

From **ATC's** anthemic hip-houser, "It Ain't Over," to the most recent "I Surrender" by **Love & Laughter**, with its blend of hip-hop, R&B, and subversive reggae vibes, we're con-

tinually kept guessing what will come next. While **Moot's** decision to spend most of his time next year in the U.K. will impact the increase in music flow originally promised, we're encouraged by the fact that he will remain as the label's creative leader, which bodes well for **SBK's** club future.

PREDICTIONS

In keeping with the tradition established by previous authors of this column, we couldn't resist dusting off our crystal ball and offering a few predictions for the coming year:

Label promoters will realize the value of double-A-side singles, backing a deep club track with a different, radio-aimed tune on the B-side. This expands possibilities for exposure in various stylistic formats. Cases in point: "Groove Is In The Heart" b/w "What Is Love" by Deee-Lite and "Being Boring" b/w "How Can You Expect To Be Taken Seriously" by the **Pet Shop Boys**.

American DJs will continue to follow the lead of their European counterparts, this time dropping the tempo of their sets even lower than the typical 105 beats per minute of tracks by **Stansfield** and **Soul II Soul**. This will make room for such noteworthy artists as **Charisma** act **Bass Cut** and **Cooltempo/Chrysalis** group **Innocence**, both of which will attempt to turn heads with left-of-center R&B-grounded releases in the coming months.

Twelve-inch vinyl on major labels will disappear from consumer view by June, with limited availability of promo-only vinyl lasting through 1991. This will potentially provide a windfall for indie labels, as well as the still vinyl-dominated import circuit. The transition from turntables to CD players will be too abrupt for many jocks and club owners.

LATE NEWS: We're sad to report the untimely death of dance music's most prominent 12-inch-single editor, **Chep Nunez**. He died while trying to escape from his New York apartment building, which was on fire. He was 26 years old.

Nunez will likely be best remembered for his work with remixer/producers **Justin Strauss** and **Daniel Abraham**. At the time of his death, he had completed editing a project with **Robert Clivilles** and **David Cole**, and was building momentum for his own remixing endeavors. His fiancée, **Mercedes Hidalgo**, who managed to get out of the building, is in critical condition at St. Luke's Hospital.

MINDY BURTON
RETAIL MARKETING

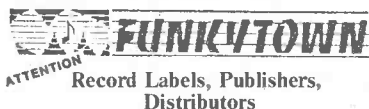
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Hot Dance Breakouts

CLUB PLAY

1. **MY HOUSE** PAUL LEKAKIS SIRE
2. **KISS THE GROUND** REAL LIFE CURB
3. **GOOD TIME** S.I.N. RADIKAL RECORDS
4. **PSYCHE OUT** MEAT BEAT MANIFESTO MUTE
5. **NEW JACK THING** SILK TYMES LEATHER GEFEN

12" SINGLES SALES

1. **NEW POWER GENERATION** PRINCE PAISLEY PARK
2. **MARY HAD A LITTLE BOY** SNAP ARISTA
3. **IF YOU WANT ME** SOAVE MICMAC
4. **BEEN CAUGHT STEALING** JANE'S ADDICTION WARNER BROS.
5. **THE SPACE JUNGLE** ADAMSKI MCA

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

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AC/DC Rocks Along 'Razors Edge'

Soul Asylum, Gear Daddies At The Whisky

'Shortstop' Sarah Hickman Lands AC Hit

What A Long, Strange Year It's Been Rap & Metal Surged, Controversy Triumphed

■ BY CHRIS MORRIS

LOS ANGELES—How strange a year was 1990?

The beginning of the year was hardly prophetic: Twelve months ago, Milli Vanilli was at the top of the charts, and pundits were predicting that the lambada would be the next big craze.

And the end of '90 played like a trip in the Way-back Machine: As December rolled around, '70s relics Donny Osmond and David Cassidy simultaneously hit the singles chart and bluesman Robert Johnson, dead 52 years, had an album in the top half of the albums chart.

Très bizarre. It was a year in which themes in the realm of talent were difficult to divine, but one that still saw several dramatic new entrances and a few surprising developments and disappointments.

As in recent years, the continued dominance of the pop diva was a major story. Among newcomers, Mariah Carey and Lisa Stansfield scored the biggest victories; at year's end, pop/soul belter Carey challenges Whitney Houston for pre-eminence on Houston's own turf, at the apex of the Top Pop Albums chart.

With her sophomore album release, Sinéad O'Connor captured the imagination of pop fans and modern rock aficionados alike, and her version of Prince's "Nothing Compares 2 U" became one of the big breakthrough hits of the year.

Among veteran performers, the most warmly received triumph was Bonnie Raitt's stunning capture of four Grammys, which sent her 1989 Capitol album, "Nick Of Time," through the platinum roof.

On a more predictable note, Madonna maintained her media ubiquity with a sold-out world tour, a high-profile role opposite off-screen paramour Warren Beatty in "Dick Tracy," and, at year's end, the release of a video that was too hot for MTV to handle.

Bette Midler wound up the year in the top 10 with the album "Some People's Lives," while the record that re-

vitalized her career, the "Beaches" soundtrack, remained on the albums chart after nearly two years in release.

Not all female singers enjoyed the same adulation: One of the biggest disappointments of '90 was the crash on arrival of a new album by Tiffany, whose "mature" new image apparently found little favor with her old fans. It remains to be seen if the teen vocalist's principal rival, Debbie Gibson, will meet a similar fate with a more grown-up look and style.

A new genre, "second-generation pop," came to the fore with the hit debuts of Wilson Phillips (daughters of Beach Boy Brian Wilson and Mama & Papa Michelle and John Phillips) and Nelson (the twin sons of the late Ricky Nelson). A trend in the making?

"Metal" and "platinum" remained synonymous for some of the top acts in the genre, as Poison, Warrant, AC/DC, and a solo Jon Bon Jovi all recorded smashes. But the year saw few new-artist breakthroughs in the metal category, with Slaughter the only fresh entry to make a big sales impression in its maiden voyage.

Surprisingly, it was acts from the left wing of the metal/hard rock universe that made unlikely impressions in 1990. Metal-funksters Faith No More's 1989 release finally reached platinum status, while such bands as Jane's Addiction and Queensryche attained some startling out-of-the-box sales.

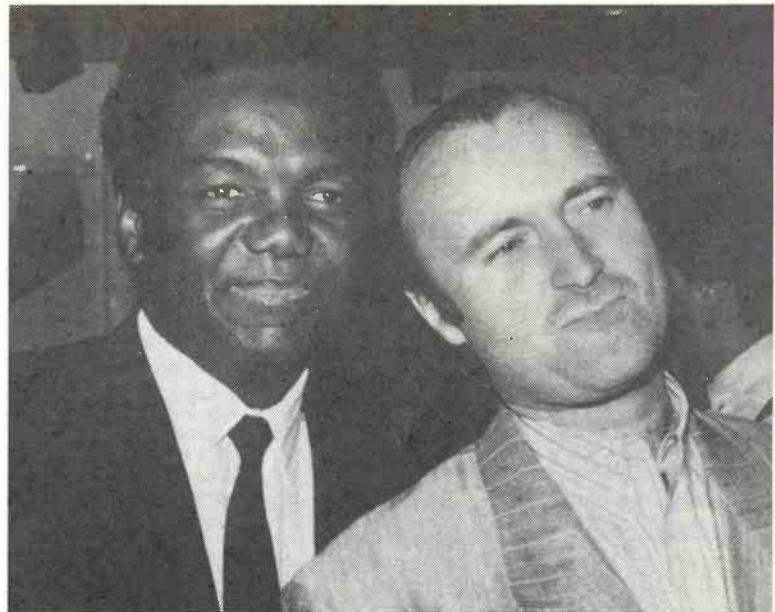
The year will also be remembered for a remarkable new sales strategy—controversy as a marketing tool. Luther Campbell parlayed the national furor over 2 Live Crew's music into hot traffic on his Atlantic-distributed "Banned In The U.S.A." To a lesser extent, Judas Priest's explosive chart entry with "Painkiller" could be tied to the band's notorious teen-suicide trial in Nevada (in which the band was acquitted of liability).

But the strategy ultimately had its limits: Just ask the Geto Boys, whose Def American album did a quick fade despite an uproar over the record's pressing and distribution.

While other year-end wrap-ups in Billboard will reflect the plethora of

exciting new R&B artists who hit the scene, it's worth noting the rise of a number of promising new talents—En Vogue, Digital Underground, Snap, Ice Cube, and Deee-Lite, to name just a few.

In the final analysis, rap may have been the big talent story of 1990: Vanilla Ice and M.C. Hammer, who topped the albums chart at year's end, sold a staggering 11 million albums between them. Will other artists ride the rap wave in 1991? Tune in next year.



Of Like Hearts & Minds. Lamont Dozier, left, and Phil Collins are honored Dec. 5 at the BMI-PRS Awards Dinner in London, where their joint composition, "Two Hearts," from the film "Buster," was named the 1990 song of the year by BMI, the U.S. performing rights organization, and the British Performing Rights Society. For Collins, the award capped a year marked by his most successful worldwide album ever, the Atlantic Records disc "... But Seriously," and a world tour captured on the year-end release "Serious Hits ... Live!" as well as a cable pay-per-view broadcast and a network special on CBS. (Photo: Lester Cohen)

1990
IN REVIEW

It Was The Best Of Times, It Was The Worst: Kudos & Catcalls For The Good, Bad, & Ugly

WITH A MUG OF holiday cider at hand, the Beat this week mulls over the triumphs, troubles, and trends of the talent scene in 1990, offering seasonal accolades and a few lumps of coal:

FIRST-RAITT-COMEBACK Award: To Bonnie Raitt, whose four-Grammy sweep and chart-topping Capitol album, "Nick Of Time," still stands out as the year's most gratifying success story.

THE REVOLVING-VELVET-BED Award: To Madonna, for the remarkable staging and conceptual spark and sass of her Blonde Ambition Tour—lip-synching and all.

THE BUSTED-SOAPBOX Award: To former state representative Jean Dixon, who, amid all the needs facing her Missouri constituents, mounted her campaign to save the citizenry from graphic song lyrics through mandatory album warning stickers. Dixon went on to inform like-minded lawmakers in other states how to draft such attention-grabbing legislation. Her constituents responded to Dixon's efforts by knocking her out of office in the last primary election.

THE PUTTING-OUT-A-FIRE-With-Gasoline Award: To the Recording Industry Assn. of America and those record labels that circumvented the move for government-mandated explicit-lyrics stickers by adopting their own "voluntary" advisory stickers. Artists (especially those whose lyrics are now prescreened by their own label execs) are trying to figure out what's so voluntary about this.

THE INDIE PROMO MAN OF THE YEAR: This music-industry outsider, with the force of phone, fax, and striking personality, took an indie act whose album was sinking on the charts and launched it to national fame, platinum status, and a major-label deal. Luther Campbell & 2 Live Crew couldn't have done it without the inimitable and talented ... Jack Thompson.

THE GREEN-IS-A-LOVELY-Color Award: In a year when Earth Day refocused attention on the environment, the record industry boldly responded—not by changing its wasteful packaging, but by relentlessly

"recycling" old artists via flashy new images or hefty boxed sets.

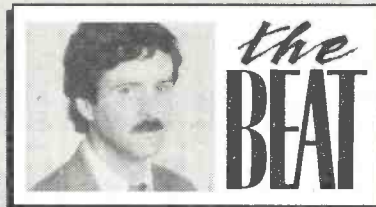
WHY-DON'T-WE-DO-IT-ON-The-Road Award: To Rhino Records, for its superbly packaged and annotated boxed set, "The Jack Kerouac Collection," the best of a batch of new releases in the spoken-word genre. Honorable mention: Rykodisc for its double-disc set "Blues In The Mississippi Night."

THE A&R-MEANS-ARTISTS-And-Real-Estate Award: To record companies, including CBS, MCA, and PolyGram, that are increasingly venturing into the realm of amphitheater development. New concert sheds have been sprouting like mushrooms nationwide, better suited for mainstream pop than rap or metal acts. Is it any wonder, then, that development of shed-ready talents such as Mariah Carey and Wilson Phillips is a major priority in the '90s?

WRITE-ABOUT-THAT-FUNKY-Music-White-Boys Award: To the editors of Newsweek responsible for the magazine's skewed and condescending cover story on rap music, written with all the hip-hop sensibility of the average PTA.

GET-INTO-THE-GROOVE Award: To the dance music community, which has muscled aside the guitar-bound rockers to create *the beat* for the '90s. Among the best of the bunch in 1990 were Arista's Lisa Stansfield, Elektra's Deee-Lite, RCA's Black Box for "Everybody Everybody" (no matter *who* sang lead), Columbia's C&C Music Factory, and, of course, Bart Simpson.

WE-WON'T-GET-FOOLED-Again Award: To all who resist the new orthodoxy emerging in response to this year's threats of pop-music censorship. With a circle-the-wagons mentality rising in the music press, too many writers are becoming reluctant to voice and exercise their own values in critiquing lyric content, be it sexist, homophobic, or otherwise debasing. As New York Times critic Jon Pareles said at this year's New Music Seminar, "You have to say this stuff is *not* hip. We have more responsibility to the truth than presenting a united front." Vigorous criticism—in a free marketplace—is *not* censorship.



by Thom Duffy

1990 IN REVIEW

SHURE®

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... WORLDWIDE



Shure Endorser
Lou Reed

Whoa.....!!!

What a Contract!



Capital Nashville you are an answered prayer. I love you all.

Garth Brooks



DE

SUNDAY

COCTEAU TWINS
MAZZY STAR
 Event Center at San Jose State

PENN & TELLER
 The Warfield, San Francisco

S.F. COMEDY SHOWCASE
 Punch Line San Francisco

TRES AMIGOS
 Punch Line Walnut Creek

THE ALLMAN BROTHERS BAND*
 Spokane, WA

2

PENN & TELLER
 The Warfield, San Francisco

JOE SAMPLE
MADLINE EASTMAN & BRUCE FORMAN
 Herbst Theatre, San Francisco — KBLX

S.F. COMEDY SHOWCASE
 Punch Line San Francisco

TRES AMIGOS
 Punch Line Walnut Creek

GRATEFUL DEAD**
 Phoenix, AZ

9

MANNHEIM STEAMROLLER
 Berkeley Community Theatre — KKSJ

PENN & TELLER
 The Warfield, San Francisco

S.F. COMEDY SHOWCASE
 Punch Line San Francisco

TRES AMIGOS
 Punch Line Walnut Creek

BAD COMPANY/DAMN YANKEES
 Event Center at San Jose State — KSJO

16

GRATEFUL DEAD
 Oakland Coliseum

NEVILLE BROTHERS
 The Warfield, San Francisco

BOBBY SLAYTON
 Punch Line San Francisco

MARK McCOLLUM
 Punch Line Walnut Creek

LYNYRD SKYNYRD 1990
STEVE EARLE AND THE DUKES
 PLUS SPECIAL GUEST TBA
 Arco Arena, Sacramento — KZAP

30

MONDAY

GRATEFUL DEAD
 Oakland Coliseum

COCTEAU TWINS
MAZZY STAR
 Zellerbach Auditorium, Berkeley

THE BOBBY BITTER SHOW
 Punch Line San Francisco

THE PIXIES/SOUL ASYLUM
 The Warfield, San Francisco

GRATEFUL DEAD
BRANFORD MARSALIS
REBIRTH BRASS BAND
 Oakland Coliseum



TUESDAY

GRATEFUL DEAD
 Oakland Coliseum

COCTEAU TWINS
MAZZY STAR
 Zellerbach Auditorium, Berkeley

PENN & TELLER
 The Warfield, San Francisco

MARTY COHEN
 Punch Line San Francisco

THE ALLMAN BROTHERS BAND*
 Seattle, WA

4

PENN & TELLER
 The Warfield, San Francisco

DOUG FERRARI
 Punch Line San Francisco

SKINNY PUPPY
MIND OVER FOUR
 The Warfield, San Francisco

ROB BECKER
 Punch Line San Francisco

18



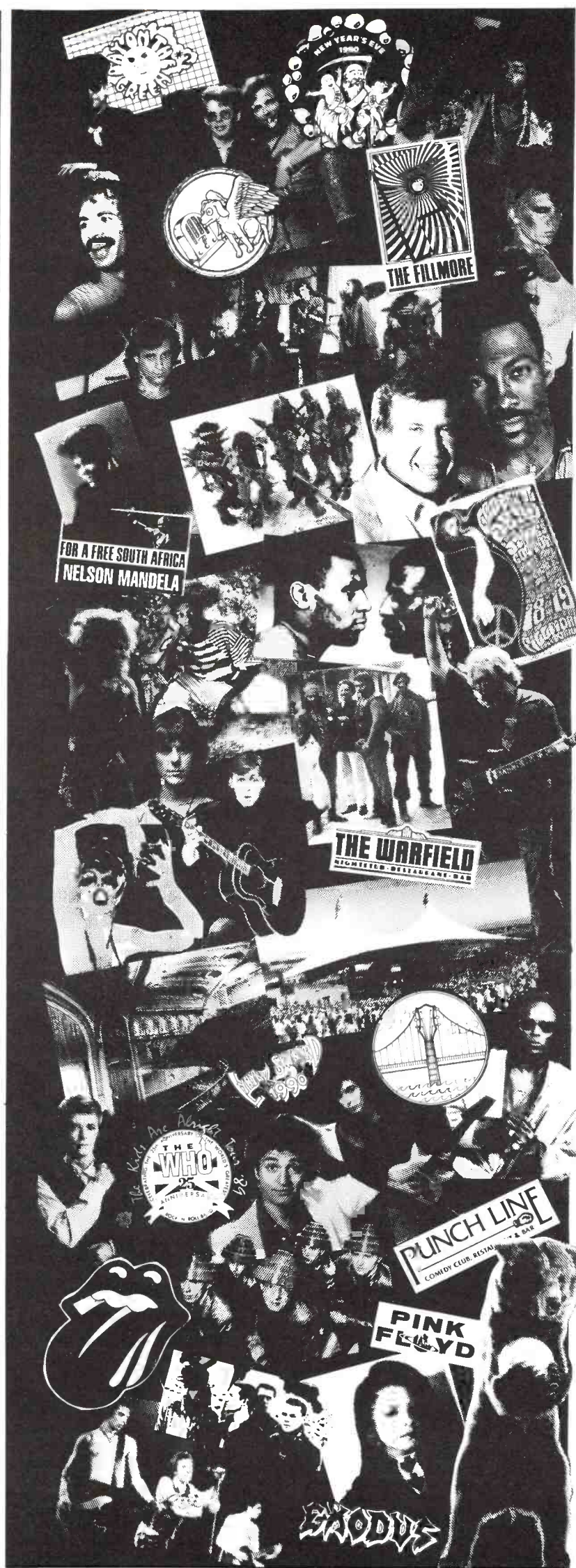
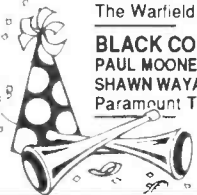
25

NEW YEAR

RED HOT CHILI PEPPERS
THE CRAMPS - THE WEIRDOS
 San Francisco Civic Auditorium

NEVILLE BROTHERS
 The Warfield, San Francisco

BLACK COMEDY EXPLOSION***
PAUL MOONEY - MARTIN LAWRENCE
SHAWN WAYANS - MC: LAURA HAYES
 Paramount Theatre, Oakland



CEMBER

SATURDAY

PENN & TELLER
The Warfield, San Francisco — KITS
CARRIE SNOW
Punch Line San Francisco
BOB SARLATTE
Punch Line Walnut Creek

1

WEDNESDAY

PENN & TELLER
The Warfield, San Francisco
MARTY COHEN
Punch Line San Francisco
MARK PITTA
Punch Line Walnut Creek

5

THURSDAY

FLEETWOOD MAC
Oakland Coliseum
IGGY POP
ALICE IN CHAINS
Berkeley Community Theatre
PENN & TELLER
The Warfield, San Francisco
MARTY COHEN
Punch Line San Francisco
MARK PITTA
Punch Line Walnut Creek

6

FRIDAY

THE ROBERT CRAY BAND
featuring **THE MEMPHIS HORNS**
JOE ELY
Berkeley Community Theatre
PENN & TELLER
The Warfield, San Francisco
MARTY COHEN
Punch Line San Francisco
MARK PITTA
Punch Line Walnut Creek

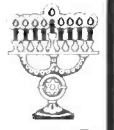
7

PENN & TELLER
The Warfield, San Francisco
MARTY COHEN
Punch Line San Francisco
MARK PITTA
Punch Line Walnut Creek
GRATEFUL DEAD**
Phoenix, AZ

8

HEART
CHEAP TRICK
Oakland Coliseum
THE WATERBOYS
Berkeley Community Theatre
PENN & TELLER
The Warfield, San Francisco
DOUG FERRARI
Punch Line San Francisco
KEVIN ROONEY
Punch Line Walnut Creek

AC/DC
LOVE/HATE
Arco Arena, Sacramento



12

AC/DC
LOVE/HATE
Cow Palace, San Francisco — KOME
PENN & TELLER
The Warfield, San Francisco
DOUG FERRARI
Punch Line San Francisco
KEVIN ROONEY
Punch Line Walnut Creek

13

MANNHEIM STEAMROLLER
Berkeley Community Theatre — KKSF
PENN & TELLER
The Warfield, San Francisco
DOUG FERRARI
Punch Line San Francisco
KEVIN ROONEY
Punch Line Walnut Creek
JANE'S ADDICTION
THE PIXIES • PRIMUS
Event Center at San Jose State

AC/DC
LOVE/HATE
Cow Palace, San Francisco
KOME

14

JANE'S ADDICTION
THE PIXIES • PRIMUS
San Francisco Civic
GO GO'S
REDD KROSS
Henry J. Kaiser Convention Center, Oakland
MANNHEIM STEAMROLLER
Berkeley Community Theatre — KKSF
DOUG FERRARI
Punch Line San Francisco
KEVIN ROONEY
Punch Line Walnut Creek

PENN & TELLER
The Warfield, San Francisco

15

ROB BECKER
Punch Line San Francisco
DAVID FELDMAN
JOHNNY STEELE
MIKE GUIDO
Punch Line Walnut Creek

19

ROB BECKER
Punch Line San Francisco
DAVID FELDMAN
JOHNNY STEELE
MIKE GUIDO
Punch Line Walnut Creek

20

ROB BECKER
Punch Line San Francisco
DAVID FELDMAN
JOHNNY STEELE
MIKE GUIDO
Punch Line Walnut Creek

21

JERRY GARCIA BAND
San Francisco Civic Auditorium
ROB BECKER
Punch Line San Francisco
DAVID FELDMAN
JOHNNY STEELE
MIKE GUIDO
Punch Line Walnut Creek

22

BOBBY SLAYTON
Punch Line San Francisco
MARK McCOLLUM
Punch Line Walnut Creek

26

GRATEFUL DEAD
Oakland Coliseum
BOITANO/WITT
SKATING II
Cow Palace, San Francisco
BOBBY SLAYTON
Punch Line San Francisco
MARK McCOLLUM
Punch Line Walnut Creek
EXODUS
Crest Theatre, Sacramento

27

GRATEFUL DEAD
Oakland Coliseum
EXODUS
The Warfield, San Francisco
EDDIE MONEY
Luther Burbank Center, Santa Rosa
BOBBY SLAYTON
Punch Line San Francisco
MARK McCOLLUM
Punch Line Walnut Creek
TOO \$HORT/ICE CUBE***
GETO BOYS • YO YO
DANGEROUS DAME • KID ROCK
Wilson Theatre, Fresno
LYNYRD SKYNYRD 1990**
STEVE EARLE AND THE DUKES
Las Vegas, NV

28

TOO \$HORT/ICE CUBE***
GETO BOYS • YO YO
DANGEROUS DAME • KID ROCK
Henry J. Kaiser Convention Center
X
MARY'S DANISH
The Warfield, San Francisco
BOBBY SLAYTON
Punch Line San Francisco
MARK McCOLLUM
Punch Line Walnut Creek
BOITANO/WITT
SKATING II
Arco Arena, Sacramento
EDDIE MONEY
San Jose Center for the Performing Arts
LYNYRD SKYNYRD 1990**
STEVE EARLE AND THE DUKES
Tuscon, AZ

29

TOM WAITS
Orpheum Theatre, San Francisco
BOBBY SLAYTON
Punch Line San Francisco
KEVIN POLLAK • LARRY MILLER
SUE MURPHY • JEFF BLAZY
San Jose Center for the Performing Arts — KOME
LYNYRD SKYNYRD 1991
STEVE EARLE AND THE DUKES
PLUS SPECIAL GUEST TBA
Cow Palace, San Francisco — KRQR
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TALENT IN ACTION

AC/DC
LOVE/HATE
Brendan Byrne Arena
East Rutherford, N.J.

BRIAN JOHNSON HAS always sounded as though he massages his larynx with sandpaper to get ready for a new album. But at this Nov. 11 date at the Brendan Byrne Area, Johnson sounded as though he went to the sandblaster for this tour supporting the band's new Atco disc, "The Razors Edge."

Unable to project with his hoarser-than-normal voice, Johnson, whose vocals usually punch you in the face, became just another garage crooner unable to compete with the over-ambitious guitars of his band mates. Then again, that garage-band mentality has always been part of the charm of AC/DC, the Australian hard-rock quintet that began blasting in 1974 and has never stopped.

At the two-hour show, the band's resilience shined through even if Johnson's voice didn't. Whether playing "T.N.T." or the latest single, "Moneytalks," it was obvious the band hasn't strayed far from the crunchy pop-rock it helped pioneer throughout the '70s.

Though his lengthy spotlight solos and silly stage antics became tiresome halfway through the night, Angus Young's distorted riffs proved ageless, especially on older songs like "Back In Black" and "You Shook Me All Night Long."

Opening act Love/Hate played material from its recent Columbia Records release, "Blackout In The Red Room," which sounded more dated than even the earliest AC/DC stuff.

SCOTT BRODEUR

SOUL ASYLUM
THE GEAR DADDIES
The Whisky A Go-Go
West Hollywood, Calif.

THE TWIN CITIES TERROR Soul Asylum blew the house down before a jam-packed crowd of excitable onlookers at the storied Whisky Nov. 15.

The quartet was touring behind its second A&M release, "And The Horse They Rode In On," its best, most crisply recorded effort to date. As superior as that disc is, it pales beside the group's formidable live onslaught, a cyclonic outpouring of energy that resembles a force of nature at work.

Despite the fact that bassist Karl Mueller was hobbled by a broken foot and played seated on a stool, the band rampaged as potently as ever before, with only a medium-tempo number or two breaking up a

(Continued on page 48)

FOR THE RECORD

The late Huddie "Leadbelly" Ledbetter is the composer of "Sylvie." Songwriting credit was given incorrectly in the Nov. 24 The Beat column.

Interest In Music Pub Spurred By Advances In Technology

BY IRV LIGHTMAN

MATSUSHITA IS spending billions of dollars to get its hands on software created by **MCA Inc.** so that, in part, it can have at the ready a flow of prerecorded entertainment to feed new developments in audio and video technologies.

While the few remaining days of 1990 are not likely to realize a deal of similar scope, a less dramatic development also underscores the drive to obtain a key element of software: important song copyrights. This is the closing of a deal bringing U.K.'s **Filmtrax** into the already formidable copyright holdings of **EMI Music Publishing**. The price for **Filmtrax**, which has been estimated as high as \$93.5 million, was not that far from the \$100 million or so that

another group of investors paid in 1984 for **Chappell Music**, which turned around again for more than twice that price a few years later

when it was acquired by **Warner Communications**.

As any observer of the music publishing scene knows, song catalogs are a precious commodity these days. That \$200 million **WCI** buyout of **Chappell** was vastly exceeded in 1988 when nearly \$300 million was paid to bring the **SBK** catalogs into the **Thorn-EMI** fold.

But, perhaps the most telling examples of how songs and software are viewed similarly is that of the renewed interest in music-publishing activities by the very companies that unloaded their rich catalogs in the first place, although it should be noted that "cash-flow" problems rather than a lack of interest in publishing seemed to dictate their departures from publishing.

PolyGram (**Chappell**) and **CBS** (**MGM/UA**) are on the road back to highly competitive in-house publishing units. While not giving up as much as **PolyGram** and **CBS** in past deals, **BMG** is making catalog acquisitions and songwriter deals designed to place it on a firmer footing in the U.S.

And if concentration of publishing power in the hands of a few is worrisome, it should be seen in the context, accelerated over the past year, of the rise in activity among perky independent publishers, many of which are perceived to be closer to the "street" in assembling rap or dance catalogs.

Financially, music publishing hit the \$3 billion mark on a global scale for the first time last year, (**Billboard**, Oct. 6).

Music publishing's general well-being continues to mirror the continuing global success of new technology, although some concerned members of the music publishing

community correctly sound the alarm when new duplication technology (i.e., **DAT**) surfaces to make duping easier and often indistinguishable from the original source.

Such alarmists, however, can take comfort in the development of the compact disc as a continual source of strengthened copyright usage, particularly among vintage songs—1990 was the most bountiful year in the seven-year history of the **CD** in the release of boxed sets recalling past triumphs of pop, jazz, and rock idols.

Technology has also created new usage vistas in the form of home video, cable TV, and satellite transmission. Hopefully, by the year 2000, high-definition video, with its companion ability to deliver **CD-quality** sound, will be within the reach of the world's middle-class consumer. Even

in the sometimes hum-drum world of putting out music books, things have brightened by technology in the form of **MIDI** (the musical instrument digital in-

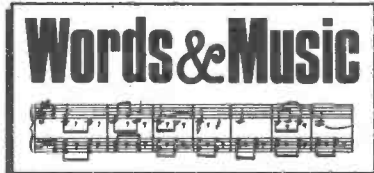
terface).

Creatively, however, music publishing over the next 10 or 15 years will face a challenge that goes to the very heart of its stability: As pop music puts things more bluntly, dispensing with the sugarcoated imagery and more melodic appeal of rock's earlier days, are the nostalgic and melodic catalogs of tomorrow being created? The issue that makes the stamina of today's hit copyrights so important is the specter of the continuing erosion of oldline catalogs as great songs of the past reach their copyright lifetime of 75 years and are no longer subject to royalty payments.

At the moment, music publishing thrives because so much of its music still answers an emotional need in the guise of simple verities expressed with distinctiveness in words and melodic content.

The charts seem to set things right every so often to remind the trade of its ties to the song values of the past. Few songs today stand as a better example than **Julie Gold's** "From A Distance," **Bette Midler's** hit. Gold's song is a moving descendent of other songs of hope that have been popular through the years, such as **Jerome Kern** and **Buddy DeSylva's** "Look For The Silver Lining" (1920), **Richard Rodgers & Oscar Hammerstein II's** "You'll Never Walk Alone" (1945), **Bob Dylan's** "Blowin' In The Wind" (1962), and **John Lennon's** "Imagine" (1971).

And these songs also express a timely sentiment from **Words & Music**: that the hope they hold out for better ways to work out our personal fears or social, political, or environmental concerns be further along on New Year's Day 1991!



1990 IN REVIEW

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TALENT IN ACTION

(Continued from page 46)

loud and surging set. Guitarist/vocalists Dave Pirner and Dan Murphy were their usual unrestrained selves, wailing hoarsely and stirring up squalls of Marshall-driven noise.

Opening with the new album's lead track, "Spinnin'," Soul Asylum tore through a healthy set highlighted by the balladic "Veil Of Tears" and "We 3," Murphy's anth-

emic "Cartoon," and a volcanic "All The King's Friends." Covers were kept to a bare minimum this time, with a very earnest rendition of Lulu's "To Sir With Love" the sole ringer in the set.

Soul Asylum continues to play with a puissance that puts the work of most heavy metal and hard rock bands to shame.

The Minneapolis quartet the Gear Daddies, currently represented in the racks by the Polydor album "Billy's Live Bait," turned in a subdued and ultimately somewhat disappointing set.

Front man Martin Zellar has an engagingly coarse voice, and there's no faulting his song craft—his melodic work suggests a countrified Paul Westerberg. But, while the group played its strong material competently, the spark of excitement one looks for in a truly accomplished rock band was sorely missing. Maybe this promising group will mature with time and more tour mileage.

CHRIS MORRIS

THE CAVEDOGS
MOJO NIXON
THE DEAD MILKMEN
The Channel, Boston

THE THREE ACTS on this Enigma Records triple bill didn't seem to have much in common besides their shared label. While Mojo Nixon and the Dead Milkmen are largely humorously rowdy gimmicks in rocker's guise, music is more than a means to an end for the Cavedogs, who have fun while taking their power-pop postpunk seriously.

For this Nov. 14 stop on the Amuck In America tour—the ninth date of a six-week jaunt co-sponsored by Fuji—the Dead Milkmen graciously switched places with the Cavedogs to let the Beantown-based trio headline. An opening-set dose of the Milkmen's snotty, hipper-than-thou brand of funk-punk, however, was enough.

Mojo Nixon, though, proved to be a harder act to follow. Now playing with a full band, Nixon was in manic form, growling and ranting and

poking fun at everyone from Victor Kiam and the Pogues' Shane MacGowan, to his by-now classic loony harangues about Debbie Gibson, the cult of Elvis, and Don Henley. But Nixon's humor, while clever, relies too often on sophomorically vulgar schtick for him to be anything but a college novelty act.

Though the Cavedogs got off to a rocky start, they recovered quickly enough to give an energetic, tuneful set, playing everything off their debut album, "Joyrides For Shut-Ins," plus some new or never-released material. The album's first single, "Leave Me Alone," fairly crackled with edgy urgency, as did the wry "La La La," "Proud Land," the haunting "Babe Ghanooj," and the somewhat psychedelic "Right On The Nail."

Guitarist Todd Spahr, bassist Brian Stevens, and drummer Mark Rivers built a more-than-respectable wall of sound around their well-crafted work. The Cavedogs' promise is based on more than image or trend; it's to be hoped that Enigma can continue to support them despite the label's woes.

KAREN SCHLOSBERG

TAKE 6
BELA FLECK & THE FLECKTONES
Front Row Theatre
Highland Heights, Ohio

Take 6 made this theater-in-the-round east of Cleveland a gospel tent, getting 1,500 people to sing the praises of the Lord in passionate, ragged harmony.

The Nov. 14 bill, also featuring the Appalachian gypsy jazz of banjoist Bela Fleck and his Flecktones, capped a six-week tour.

If Take 6 hadn't sung so well, the

sermonettes that linked its songs might have palled. But the "Christian a cappella pop jazz" of Mervyn Warren, Mark Kibble, Claude McKnight, David Thomas, Cedric Dent, and Alvin Chea was both uplifting and a technical marvel.

The centerpiece of Take 6's show was "I'm On My Way," a fervent exploration of the geography of Canaan led by Warren and paced by Dent on piano. The tune also featured McKnight's uncanny imitation of a horn.

While the agenda of the Birmingham, Ala., group is social and moral, the band never seemed didactic.

(Continued on page 50)



Sonny Shines. Showcasing her Charisma Records debut, "Falling Through A Cloud," New Zealand native Sonny Southon performs at the Bottom Line in New York. (Photo: Chuck Pulin)

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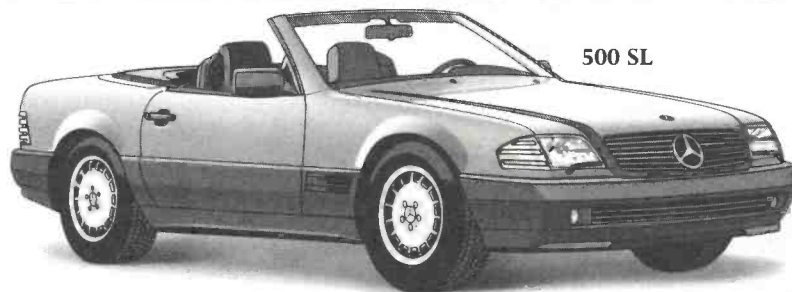
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ARTIST(S)	Venue	Date(s)	Gross Ticket Price(s)	Attendance Capacity	Promoter
NEW KIDS ON THE BLOCK BISCUIT BRENDA K. STARR GEORGE LAMOND	Carrier Dome Syracuse Univ. Syracuse, N.Y.	Nov. 24	\$932,325 \$25	37,997 sellout	Metropolitan Entertainment
NEW KIDS ON THE BLOCK BISCUIT BRENDA K. STARR GEORGE LAMOND	Nassau Veterans Memorial Coliseum Uniondale, N.Y.	Nov. 20-21	\$804,800 \$25	33,962 sellout	Metropolitan Entertainment
KENNY ROGERS' CHRISTMAS SHOW: KENNY ROGERS BAILLIE & THE BOYS JENNIFER MCCARTER & THE MCCARTER SISTERS	Fox Theatre Detroit	Nov. 29- Dec. 2	\$739,676 \$29.75/\$24.75/ \$15.75	28,634 sellout	Brass Ring Prods.
NEW KIDS ON THE BLOCK BISCUIT PERFECT GENTLEMEN BRENDA K. STARR GEORGE LAMOND GOOD GIRLS	Providence Civic Center Providence, R.I.	Dec. 6-7	\$725,000 \$25	29,000 sellout	Frank J. Russo
BILLY JOEL	Hilton Coliseum Iowa State Univ.-Ames Ames, Iowa	Dec. 1-2	\$690,313 \$23.50	29,375 sellout	Cellar Door Prods.
HARRY CONNICK JR.	Lunt-Fontanne Theatre New York	Nov. 23-25 & 27-30- Dec. 1 & 4-8	\$677,850 \$40/\$35/\$25/ \$17.50	19,669 sellout	Radio City Music Hall Prods. Nederlandler Organization
KENNY ROGERS' CHRISTMAS SHOW: KENNY ROGERS BAILLIE & THE BOYS JENNIFER MCCARTER & THE MCCARTER SISTERS	Westbury Music Fair Westbury, N.Y.	Dec. 4-9	\$638,164 \$31	22,960 sellout	Music Fair Prods.
CHRISTIC INSTITUTE BENEFIT: JACKSON BROWNE BONNIE RAITT BRUCE SPRINGSTEEN	Shrine Auditorium Los Angeles	Nov. 16-17	\$600,025 \$100/\$50/\$25	12,768 sellout	Avalon Attractions
ANDY WILLIAMS CHRISTMAS SHOW	Fox Theatre St. Louis	Nov. 23-25	\$441,513 \$23.90/\$20.90/ \$17.90/\$11.90	23,159 25,794	Steve Litman Fox Concerts
ANITA BAKER RHONDA HANSOME	Star Plaza Theatre Merrillville, Ind.	Nov. 27-28 & 30-Dec. 1	\$421,600 \$32/\$30	13,600 sellout	in-house
NEW KIDS ON THE BLOCK PERFECT GENTLEMEN BISCUIT BRENDA K. STARR GEORGE LAMOND GOOD GIRLS	The Omni Atlanta	Nov. 29	\$330,954 \$28	12,729 16,000	Brusco Barr Presents
POISON WARRANT	Rosemont Horizon Rosemont, Ill.	Dec. 7	\$315,400 \$20	16,200 sellout	Joseph Entertainment Group Stardate Prods.
M.C. HAMMER EN VOGUE	ARCO Arena Sacramento, Calif.	Dec. 5	\$302,460 \$22.50/\$21.50	14,727 16,339	A.H. Enterprises
POISON WARRANT	Arena, Target Center Minneapolis	Dec. 9	\$279,298 \$19.50	14,675 sellout	Joseph Entertainment Group Stardate Prods.
YOUNG MESSIAH TOUR: SANDI PATTI LARNELL HARRIS RUSS TAFF SHEILA WALSH, PHIL DRISCOLL PHIL KEAGGY, THE IMPERIALS MELODIE TUNNEY, RALPH CARMICHAEL	Charlotte Coliseum Charlotte, N.C.	Dec. 7	\$271,144 \$15.50/\$13.50/ \$11.50	22,177 sellout	Mid-South Concerts
ANITA BAKER RHONDA HANSOME	Valley Forge Music Fair Devon, Pa.	Dec. 4-7	\$261,420 \$35	8,796 sellout	Music Fair Prods.
SHARON, LOIS & BRAM	Massey Hall Toronto	Nov. 29- Dec. 4	\$257,856 (\$298,856 Canadian) \$14/\$10	22,151 26,400	Skarratt Promotions
POISON WARRANT	Joe Louis Arena Detroit	Dec. 2	\$244,620 \$20	12,906 15,904	Brass Ring Prods.
FLEETWOOD MAC	Coliseum, Seattle Center Seattle	Dec. 5	\$241,380 \$22.50	11,126 11,941	Media One
JOHN DENVER CHRISTMAS SHOW	The Wang Center Boston	Dec. 3	\$216,982 \$250/\$25	3,689 sellout	Catholic Charities of Boston Casino Concerts
JUDAS PRIEST MEGADETH TESTAMENT	Palace of Auburn Hills Auburn Hills, Mich.	Dec. 5	\$199,600 \$20	9,980 12,600	Cellar Door Prods.
POISON WARRANT	Knickerbocker Arena Albany, N.Y.	Nov. 16	\$186,451 \$19.50	9,622 10,000	Magic City Prods.
YOUNG MESSIAH TOUR: SANDI PATTI LARNELL HARRIS RUSS TAFF SHEILA WALSH, PHIL DRISCOLL PHIL KEAGGY, THE IMPERIALS MELODIE TUNNEY, RALPH CARMICHAEL	Arena Univ. of Dayton Dayton, Ohio	Dec. 6	\$175,841 \$15.50/\$13.50/ \$12.50	13,164 sellout	Mid-South Concerts

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Photo: New York, New York 1959.

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TALENT

ARTIST DEVELOPMENTS

TAKE IT LIKE A HICKMAN

With a hit climbing the Hot Adult Contemporary chart, amid a whirlwind promo tour of AC outlets, during her umpteenth interview of the day, Sarah Hickman pauses for a comment.

"Help me!" she cries in mock distress, breaking into laughter.

The outburst is pure Hickman—emotional, personable, whimsical, and, above all, honest. Such traits have marked Hickman's music beginning with this singer/songwriter's debut disc, "Equal Scary People," released four years ago on the indie Four Dots label in Texas and picked up last year by Elektra, through to her new Elektra release, "Shortstop." The new album, with three songs produced by Hickman and eight by David Kershnerbaum (Tracy Chapman), yielded the hit single "I Couldn't Help Myself," now on the AC chart.

"That's such an accessible song," says Hickman. "It celebrates two friends." But it barely hints at her range of writing.

"I'm usually writing about something besides a girl falling out of love. People want to hear stories, about what an artist notices. I feel like I'm challenging people," she says, accounting for songs such as "Salvador," about political persecution; "Aurora," sparked by Hickman's performance for a mute stroke patient; and "If We Sent Our Hearts Over Now," inspired by Hickman's contact with an inmate on death row.

Then there is the unexpected soul

romp of "Take It Like A Man," recorded with an all-woman band, on which Hickman simultaneously blows away sexist preconceptions and her image as just another folkie.

"I have a very funny stage persona but I feel like I'm challenging people," she says. "I love to see an audience bond with one another."

THOM DUFFY

REMBRANDTS' REALITY

Danny Wilde and Phil Solem, collectively known as the Rembrandts, had a picture-perfect start. They experienced what many other acts only dream of. After Atco president Derek Shulman heard their demo tape, he agreed to release it as their label debut—untouched, exactly as the band recorded it.

"I think since Derek is a musician, he saw into the project a little bit more than some of the guys who normally make those decisions," says Solem.

What Shulman heard was a 13-song collection of melodic, harmony-laden pop tunes, including the duo's first single, "Just The Way It Is,

Baby," currently rising up the Album Rock Tracks chart.

He could also hear the results of a collaboration that began more than a dozen years ago; Wilde and Solem were members of Los Angeles' '70s pop band Great Buildings. After the band split, Wilde and Solem stayed in contact for several years. Wilde remained in L.A. and released three solo albums. Solem relocated to Minneapolis and led a band.

"But we never really seemed to be able to get rid of each other," recalls Wilde. "This was the inevitable thing to have happen, to do a project together."

Before embarking on their own club tour in December or January, the Rembrandts have been doing meet-and-greets with radio and retailers, and opening a few dates for John Hiatt. "We're surprised at how many people recall Great Buildings," says Wilde. "It's not a band the normal guy on the street would remember."

Although Great Buildings no longer exists, some of its remnants re-

(Continued on next page)

TALENT IN ACTION

(Continued from page 48)

Having an audience predisposed to the religious message helped.

Take 6 got the half-full house rocking with "I L-O-V-E U," a sinuous, secular tune from "So Much 2 Say," the band's second album on Reprise, which has crossed over onto the Top Pop Albums chart. It was the only time the band used a taped backing track.

Fleck and his three Flecktones delivered a mysterious, enchanting set spanning the trenchcoat funk of

"The Sinister Minister," a back-porch-baroque take on the Beatles' "Michelle" and the liquid "Frontiera."

Paced by the drummer of Roy "Future Man" Wooten (this axe looks like a guitar and sounds like drums), Fleck, bassist Victor Wooten, and multi-instrumentalist Howard Levey walked right into your head. And you wanted to make them feel right at home.

CARLO WOLFF

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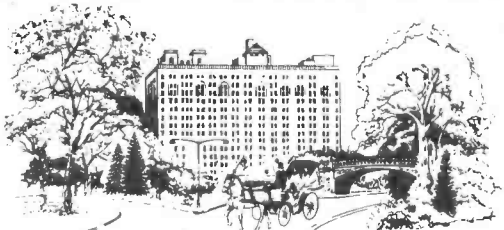
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Giving Birth To New Music. The organizers and keynote speakers of the 10th annual CMJ Music Marathon celebrate the success of this year's convention, which drew some 4,000 attendees to the Vista Hotel in New York Oct. 24-27. Pictured, from left, are Bobby Haber, president of College Media Inc.; keynoter Kris Parker (KRS-ONE); keynoter Eric Bogosian; and Joanne Abbott Green, executive VP of College Media Inc. Four days after the convention, Haber and Abbott Green became parents for the first time with the birth of their daughter, Paris Sierra.

ARTIST DEVELOPMENTS

(Continued from preceding page)

main in the Rembrandts' music. "We've left behind some of that epic approach, but we're still as song-oriented and are still coming from that angle of a lot of pop harmonies."

MELINDA NEWMAN

BARNES SPARKS 'FIRES'

Few Australian rockers have been as universally admired as Jimmy Barnes, a gravel-voiced bluesy belter who has come to articulate the Australian rock ethos and provide a yardstick against which most other Down Under rockers are measured. Like John Farnham, Barnes in his homeland has moved beyond normal rock stardom.

Although the hard-drinking wild-man image he cultivated during his days with the band Cold Chisel has been tempered by his widely publicized family life, Barnes remains a potent antipodean emblem. He has fused two seemingly incompatible states of being that are close to the Australian heart—parenthood (he has four kids) and rebellion for the sake of it.

Although visiting stars such as Jon Bon Jovi and ZZ Top have dragged Barnes on stage with them during Australian tours, and although local critics have claimed

that fissures in the earth's crust open when he sings at full pitch, convincing the rest of the world has proven a considerable challenge for Michael Guidiniski, Barnes' manager and founder of Mushroom Records.

A Geffen deal saw his "Working Class Man" and "Freight Train Heart" albums released internationally, the latter produced by Journey's Jonathan Cain, Mike Stone, and Desmond Child. Both were recorded primarily in the U.S. with such exalted guest performers as Mick Fleetwood, Neal Schon, Kim Carnes, and Huey Lewis, and both received not much more than good reviews. Some European pockets of support did appear, such as Scandinavia, where he hit the top 10.

Now comes the second international assault, this time via Atlantic, which has a record of success with Australian acts, notably AC/DC and INXS. Barnes' Atlantic debut, "Two Fires," was produced in Australian and U.S. studios by Don Gehman (John Cougar Mellencamp, R.E.M.) after a personal request by label chieftain Ahmet Ertegun. "I love his voice and I'm very impressed by the enormous support system behind him," says Gehman, who has compared Barnes' vocal timbre to that of Wilson Pickett. "I told him, I want to see what happens if you become a soul singer. I wanted to implement a much more dynamic and intense approach, and I also wanted to get him to lay back on a few things vocally. My goal is to find a unique niche for him in America."

"Two Fires" features songs from legendary Australian performers Ross Wilson (of Mondo Rock) and Chris Bailey (of the Saints) and collaborations by Barnes with Holly Knight and Child.

"For the first time," says Barnes, "I felt like I had found my voice. I always knew I had the power but working with Don I came to realize how it could be used more effectively."

GLENN A. BAKER

Deborah Thatcher Robbins

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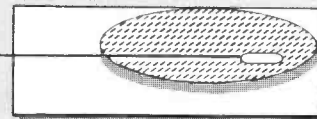
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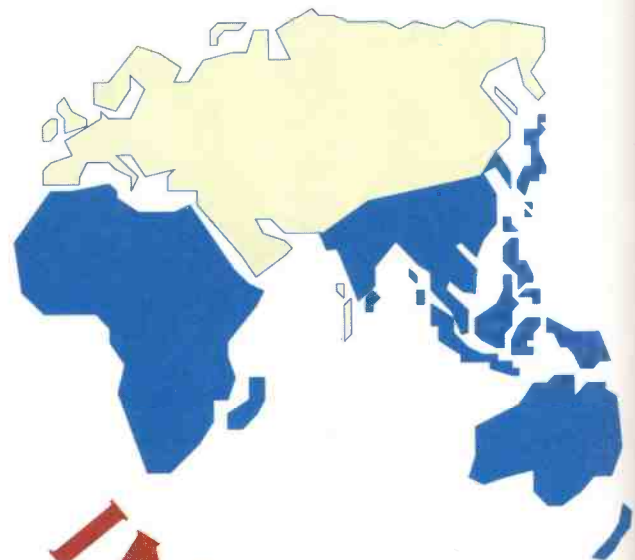
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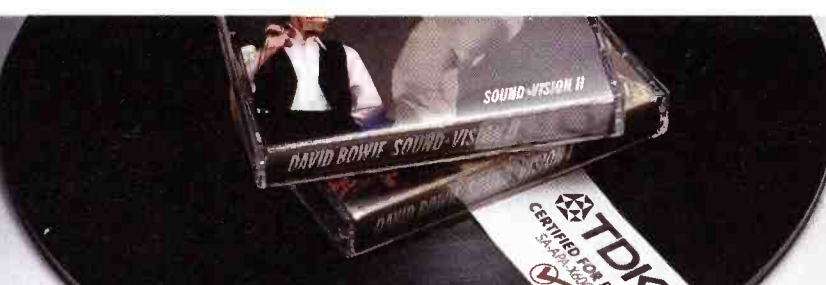


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How Perfectionists

Billboard.

STUDIO ACTION

PRODUCTION CREDITS FOR BILLBOARD'S NO. 1 SINGLES (WEEK ENDING DECEMBER 15, 1990)

CATEGORY	HOT 100	R&B	COUNTRY	RAP	ALBUM ROCK
TITLE Artist/ Producer (Label)	BECAUSE I LOVE YOU (THE POSTMAN SONG) Stevie B/ Stevie B (LMR/RCA)	SENSITIVITY Ralph Tresvant/ J.Jam; T.Lewis (MCA)	I'VE COME TO EXPECT IT FROM YOU George Strait/ J.Bowen; G.Strait (MCA)	MONIE IN THE MIDDLE Monie Love/ A.Cox; D.Steele (Warner Bros.)	MY HEAD'S IN MISSISSIPPI ZZ Top/ B.Hamm (Warner Bros.)
RECORDING STUDIO(S) Engineer(s)	B-LAND Jimmy Starr;	FLYTE TYME Jimmy Jam; Terry Lewis	EMERALD Bob Bullock; Russ Martin	SORCERER SOUND Robert Musso	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
RECORDING CONSOLE(S)	Trident 80C Series	Harrison MR4	SSL 4000-E Series	Custom Neve	Neve V Series
MULTITRACK RECORDER(S) (Noise Reduction)	Otari MX80	Otari MTR-90	Mitsubishi X-850	Studer A-820	Otari DTR 900
MASTER TAPE	Ampex 465	Agfa 469	Ampex 467	Ampex 456	Ampex 467
MIXDOWN STUDIO(S) Engineer(s)	B-LAND Jimmy Starr	FLYTE TYME Jimmy Jam; Terry Lewis	SOUNDSTAGE Tom Perry	SORCERER SOUND Robert Musso	MEMPHIS SOUND Terry Manning; J.Godsey; D.Pfeifer J.Fleskes F.Lacy
CONSOLE(S)	Trident 80C Series	Harrison SeriesTen	SSL 4000E	Custom Neve	Neve V Series
MULTITRACK/ 2-TRACK RECORDER(S) (Noise Reduction)	Otari MX80	Otari MTR-90/ Otari MTR-12	Mitsubishi X-850/ JVC 900	Studer A-820/ Studer A-820	Otari DTR 900/ Mitsubishi X-86
MASTER TAPE	Ampex 465	Agfa 469	Ampex 467	Ampex 456	Ampex 467
MASTERING HOUSE (ALBUM) Engineer	FRANKFORD WAYNE Rick Essig	HIT FACTORY DMS Herb Powers Jr.	MASTERFONICS Glenn Meadows	K-DISC Bobby Hata	MASTERDISK Bob Ludwig
PRIMARY CD REPLICATOR (ALBUM)	BMG Music	DADC	DADC	WEA Manufacturing	WEA Manufacturing
PRIMARY TAPE DUPLICATOR (ALBUM)	BMG Music	MCA Manufacturing	Uni Distributing	WEA Manufacturing	WEA Manufacturing

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Despite A Few Bright Spots, Business Looks Flat

BY SUSAN NUNZIATA

NEW YORK—It's all relative. For some members of the pro audio industry, 1990 was a moderately successful year, showing increases of up to 6% over 1989. For others, business was bleak, in some cases declining a

**1990
IN REVIEW**

few percentage points. Overall, business was flat, and the outlook for 1991 is mixed, at best.

The uncertain economy ranks first among the variety of factors that influenced the marketplace. Undeniably it was a year of transition, with manufacturers continuing to consolidate in full force, studios shifting to accommodate a changing market, and other audio pros tightening their belts.

The studio marketplace seems hardest hit by economic problems, with the live touring sound and prerecorded duplication markets experiencing somewhat less angst.

"The changing economic climate, coupled with the whole Mideast situation, has made people very wary of any major purchasing decisions," says Phil Wagner, manager, Eastern operations, with Trident Audio USA. "Major purchases ground to a halt because people feel the market is saturated. They want to see how things are panning out with the economic climate, and they're looking at their alternatives."

Although some manufacturers are predicting a 20% decrease in sales in 1991, not all companies have felt negative effects. Suppliers of tape and manufacturers of midpriced gear are quite optimistic.

"If there's fallout from what people are calling a downturn in the high-end pro studio, we really haven't seen it," says Steve Smith, manager of professional products for Ampex, Redwood City, Calif. "I haven't seen a lot of studios closing their doors. Business is tough for everyone but it's not the gloom and doom that a lot of people want to hear."

According to Smith, there is a general attitude throughout the industry that business is not good. "I think that's because business is spread throughout the industry and is a little more diverse, rather than focusing on the top 200 studios of the world that used to get the business."

Pete Caldwell, owner of Doppler Studios, Atlanta, notes that 1990 was a generally good year for his facility. "There's a lot of blues singing going around [among studios], and the real question will be what will happen if

we have to tighten our belts in 1991. When the problems come up you have to address them. A lot of this is attitudinal; it's leadership, desire, work, the kind of things that always make businesses work."

SPECIALIZATION EFFECTS

Caldwell, who is this year's president of the Society of Professional Audio Recording Services, notes that the industry is undergoing a marked change. "It's easy to see that we're moving away from the megastudio complexes, and we're seeing more and more specialization. In terms of what we're moving toward, that's anybody's guess," he says.

Caldwell notes that large, quality studios will remain in business and the good, small ones will grow to compete with them. "What's going to happen in the middle ground is hard to say," he says. "From SPARS' point of view, we want to be responsive to a broad spectrum of the audio industry, and at this point it is a very tricky equation."

The credit crunch has had a major effect on the pro audio marketplace. "It's affecting the ability of our customers to get leasing," says Jack Kelly, president of Klark-Teknik. "The last four or five months it's been getting tougher and tougher, banks are tightening up on what they'll allow for what purpose, and they're not lending as much money as they were. We're just a byproduct of the whole economy there."

Soundworks West in Los Angeles serves as an example of some of the troubles studios have run into in 1990. The facility opened in January and, although it was and remains busy with artists such as Bruce Springsteen, Nelson, Tiffany, and Rosanne Cash, by November the facility had filed for reorganization under Chapter 11 of the Federal Bankruptcy Act.

"The present economic conditions certainly did not help our situation," says studio owner Alan Ramer, noting that the studio's problems arose from a combination of factors, including the time needed to build the facility and make necessary changes, and the financing involved in investing in the latest technology.

He says that the home studio continues to be cited as a culprit behind most studios' business problems. "It's up to we entrepreneurs to figure out a way of servicing the industry in ways that home studios can't."

Conversely, for studios like Los Angeles' Larrabee Sound, 1990 was a year of expansion. Larrabee is opening a second facility, which will add

two mix rooms and an overdub room to its two existing rooms.

"The economy hasn't had an effect so far," says Larrabee owner Kevin Mills. "I remember the last time we had a recession and what affected the record companies then won't happen this time. Record companies are stronger financially, now they're made up of five or six major conglomerates, they have more backing and financial wherewithal, they have

'Business is tough for everyone, but it's not gloom and doom'

more channels open for exposure, like MTV and movie soundtracks, and the worldwide record market business is greater."

For many, 1990 was better than expected. "Business was steady and constant and there really were no lulls," says Robert Nathan, owner of Unique Recording in New York. Nathan, like many other studio owners, notes that he definitely purchased less gear this year.

"As far as studio gear, this whole economic situation has put a damper on new technology," says Nathan. "Manufacturers aren't creating anything that is really new and interesting, which is sort of a drag, but in a way it's lucky for us because we don't feel pressure to have to buy anything that we really can't afford."

Many industry observers note that the ongoing consolidation of the industry will ultimately be beneficial in that it will provide more funding for research and development.

A quick recap of this year's merg-

ers and acquisitions reflects 1989's trend: Studer was acquired by SAEG Refindus Holding Inc.; Mark IV acquired Dynacord GmbH and Klark-Teknik; TGI purchased Martin Audio; AKG Acoustics bought a controlling interest in Edge Technology, the holding company for Turbosound, BSS Audio, and Precision Devices, and later acquired Quested Monitors; Siemens bought AMS Industries; Otari purchased King Instruments; and BASF acquired Agfa's magnetic-products company.

"The industry overall has done some maturing," says Ron Means, president of JBL Professional, Northridge, Calif. "I think consolidation is a further sign of maturation of the business. It is increasingly difficult to be medium in size in a more mature market."

Means and others note that new, upstart companies and technologies will continue to enter the marketplace and will ultimately become part of larger concerns. "As long as we have enough competition out there and enough new energy coming into the marketplace, we'll have a healthy industry," says Means.

SIGNS OF HEALTH

According to Means, the touring and installed-sound markets have been healthy through 1990.

Despite some changes, the prerecorded-cassette and CD markets have also been relatively healthy this year.

"If there has been a growth in duplication, it's been probably within 3%-6%," says Mike Ingalls, national marketing manager with Sunkyong. He notes that the cassette will continue to grow because it is a good entertainment value for its price.

AUDIO TRACK

NEW YORK

ELECTRIC LADY had Mark Plati in producing and engineering mixes for Jean Park's first album for CBS. Jennifer Bette assisted.

David Rosenthal (Whitesnake, Rainbow, Steve Vai, Robert Palmer, and Cyndi Lauper) was in the Hit Factory co-producing and adding keyboard tracks to a project by Epic artist Deborah Blando.

At Frankford Wayne Mastering Lab, engineer/producer Carlton Batts mastered albums by Big Daddy Kane, the Boys, and Debra Torré as well as 12-inch singles by Blaze, Today, and Basic Black.

LOS ANGELES

PRINCESS NARAYATI stopped by the Enterprise with Toto's Jeff and Steve Porcoro and Dann Huff to record tracks. Tony Tavenna engineered, using the studio's Synclavier and Direct-To-Disk. Kazku Matsui completed tracks and mixes for a release on Sonic Atmospheres. Dave Eaton was at the controls.

A&M act Toni Childs and engineer/producer Mark McKenna cut tracks and overdubs for Childs' new album at Topanga Skyline Recording. Luis Quine assisted.

NASHVILLE

LORRIE MORGAN RECORDED tracks and vocals at the Music Mill, with Richard Landis producing. Jim Cotton, Pete Greene, and Mike McCarthy engineered the BMG/RCA project. Daniele Alexander worked on vocals and mixes for PolyGram with producer Harold Shedd. Cotton,

"Even though there are no blockbuster hits, all of the people we do business with seem to be quite busy," says Lloyd Pomber, VP of audio sales with Shape Inc., in Biddeford, Maine. The company, which is operating under bankruptcy reorganization, is predicting an end to its bankruptcy by early next year.

However, Pomber notes that raw-material prices have climbed, with the price of plastics up 5-10 cents per pound, and he expects that to continue. "We have no choice but to pass it along to our customers," he says. "We're working on thin margins as it is, and material costs could put us in the red instead of in the black."

The outlook among audio professionals for 1991 is one of uncertainty and caution mingled with an unquenchable optimism.

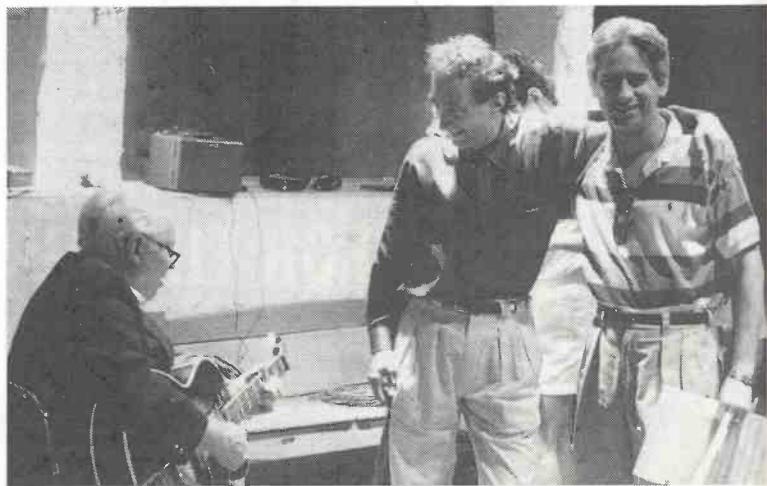
"In accordance to our bookings in-house for January through June of 1991, we are already ahead of 1990," says Bob Walters, owner and president of Power Station in New York. "Our feelings here at Power Station are that the Los Angeles people are coming back to New York and, when they are asked why they're coming back to New York, the word is they're coming back to work here for the New York energy and vibe."

According to Tore Nordahl, president of Studer Revox America Inc., in Nashville, 1991 is going to be the year of transition. "We're going to see relatively slow sales of traditional products, large mixing consoles, relatively expensive tape machines, and we're going to see continued growth of new technology product—not at the rate many would like to see—but there is going to be growth in [things like] digital audio hard disc recording/editing systems."

Joe Scaife, and McCarthy engineered.

Gregg Barnhill was in Recording Arts mixing a video track for Warner Bros. Josh Leo and Larry Lee produced; Lee Groitzsch engineered.

Material for Audio Track should be sent to Debbie Holley, Billboard, Fifth Floor, 49 Music Square W., Nashville, Tenn. 37203.



Sugar Hill Jazz. Jazz artists Herb Ellis, left, and David Benoit, right, work on a special tribute to the late Emily Remler at Sugar Hill Studios with producer Randall Hage Jamail. The project is slated for release on Jamail's Justice Records in 1991.

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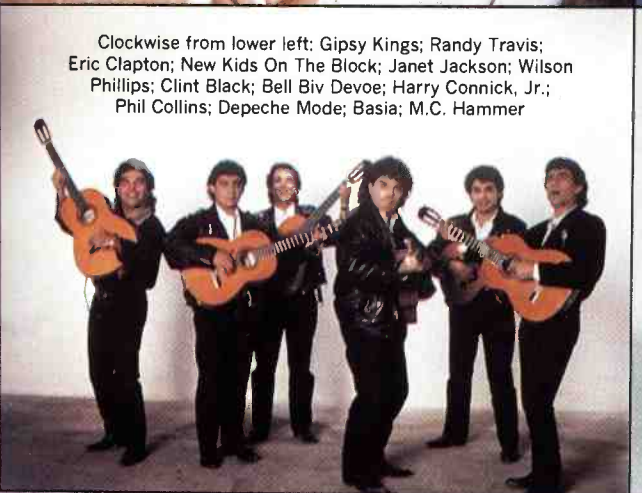


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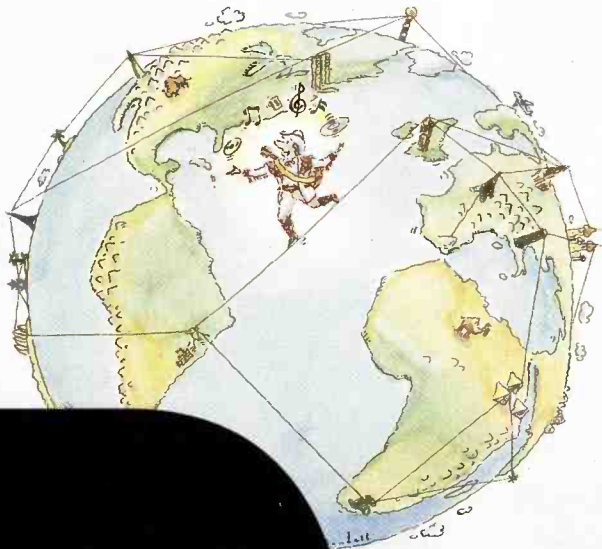


Clockwise from lower left: Gipsy Kings; Randy Travis; Eric Clapton; New Kids On The Block; Janet Jackson; Wilson Phillips; Clint Black; Bell Biv DeVoe; Harry Connick, Jr.; Phil Collins; Depeche Mode; Basia; M.C. Hammer



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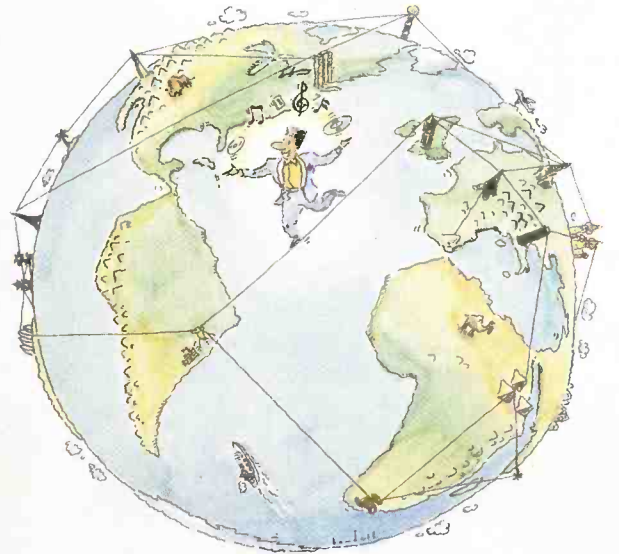
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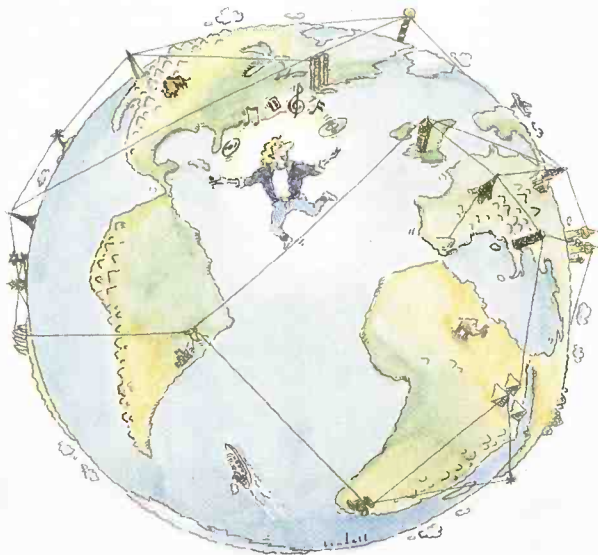
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 DANNY D. ANDREAS VOLLENWEIDER DAVID AUSTIN JANE WEIDLIN
 WILSON PHILLIPS ANNE DUDLEY JUDAS PRIEST FAMILY STAND SIMON LAW
 RUPERT HINE LLOYD COLE PREFAB SPROUT JEANNETTE OBSTOJ MAXI PRIEST
 JO BOGAERT MANUELLA KAMOSI PER GESSLE JERMAINE JACKSON
 BRAULIO ROCIO JURADO RAMON ARCUSO MANUEL ALEJANDRO
 MARY CHAPIN CARPENTER GUY CLARK WAYLAND HOLYFIELD RICHARD LEIGH
 BERNIE NELSON JAY BOOKER T. GRAHAM BROWN THOM SCHUYLER
 TONY JOE WHITE MARK MILLER VERLON THOMPSON CRAIG BICKHARDT
 NEVILLE BROTHERS BRENT MAHER PETER McCANN LARRY BUTLER
 CATS NAJEE BERNADETTE COOPER FATHER MC VANILLA ICE TEENA MARIE
 DAN HARTMAN JONATHAN ELIAS DOMINO THEORY MARCO PIRRONI
 KATHY MATTEA DAN FOGELBERG ALEX LASSARENKO KING TEE RICHIE ZITO
 MELISSA ETHERIDGE ALVIN FIELDS JEFF LORBER



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er One Of Those Years.



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IN THIS SECTION

YE26
THE YEAR IN CHARTS
By PAUL GREIN

Billboard's eagle-eyed Chart Beat columnist measures the year bullet by bullet, weighing the evidence, and determining who fired the biggest shots in the race for No. 1.

YE46
WAS IT A HIT ... OR A MISS?
By PAUL GREIN

The theme of the year was "read my lip-syncing" as many well-known recording artists took some roundabout routes to the chart-tops, while others took some unique—and unexpected—detours to the bottom.



YEAR IN MUSIC CREDITS: *Group Publisher, Howard Lander; Special Issues Editors, Robyn Wells & Ed Ochs; All charts under the direction of Michael Ellis, Director of Charts; Editorial by Paul Grein, Billboard's Music Research/Analysis Editor; Editorial Assistance, Barry Holdship; Chart Assistance, Jim Richliano; Design/Chart Pages, Anne Richardson-Daniel; Design/Feature Pages, Steve Stewart; Design/Covers, Jeff Nisbet.*



CHART EXPLANATION

The 1990 Year-End Charts were compiled by computer from Billboard's weekly and biweekly charts during the eligibility period, which is Nov. 18, 1989 through Nov. 17, 1990 for all the charts.

Final year-end chart positioning is based on a point system. Points are given to each record (single or album) 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 artists, labels, publishers, etc., have received for their charted recordings 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 record receives at that position on the computer worksheet for the chart. (These point totals are not shown on the charts printed in the magazine.)

YEAR IN MUSIC CHART INDEX

BILLBOARD MUSIC AWARDS	YE8
POP	
TOP ARTISTS (COMBINED)	YE10
TOP NEW ARTISTS	YE10
TOP LABELS (COMBINED)	YE10
TOP ALBUM LABELS	YE10
TOP SINGLES LABELS	YE10
TOP DISTRIBUTING LABELS	YE10
TOP SINGLES PRODUCERS	YE10
TOP ALBUMS	YE12
TOP ALBUM ARTISTS	YE12
TOP SINGLES	YE14
TOP SINGLES ARTISTS	YE14
TOP ALBUM ARTISTS—MALE/FEMALE	YE16
TOP ALBUM ARTISTS—DUOS/GROUPS	YE16
TOP SINGLES ARTISTS—MALE/FEMALE	YE16
TOP SINGLES ARTISTS—DUOS/GROUPS	YE16
R&B	
TOP ARTISTS (COMBINED)	YE18
TOP NEW ARTISTS	YE18
TOP LABELS	YE18
TOP SINGLES PRODUCERS	YE18
TOP ALBUMS	YE20
TOP ALBUM ARTISTS	YE20
TOP SINGLES	YE22
TOP SINGLES ARTISTS	YE22
COUNTRY	
TOP ARTISTS (COMBINED)	YE23
TOP NEW ARTISTS	YE23
TOP LABELS	YE23
TOP ALBUMS	YE24
TOP ALBUM ARTISTS	YE24
TOP SINGLES & TRACKS	YE25
TOP SINGLES ARTISTS	YE25
TOP SINGLES PRODUCERS	YE25
DANCE	
NEW AGE	YE32
JAZZ	
TOP ALBUMS	YE32
TOP ALBUM ARTISTS	YE32
TOP LABELS	YE32
TOP LABELS (COMBINED)	YE32
TOP CONTEMPORARY ALBUMS	YE34
TOP CONTEMPORARY ARTISTS	YE34
TOP CONTEMPORARY LABELS	YE34
TOP DISTRIBUTING LABELS (COMBINED)	YE34
RAP	
ADULT CONTEMPORARY	YE36
WORLD MUSIC	YE36
CLASSICAL	YE38
PUBLISHERS	YE42
CONTEMPORARY CHRISTIAN	YE44
GOSPEL	YE44
SOULTRACKS	YE47
ROCK TRACKS	YE47
LATIN	
TOP REGIONAL MEXICAN	YE50
TOP POP ALBUMS	YE50
TOP POP ARTISTS	YE50
TOP POP LABELS	YE50
TOP TROPICAL/SALSA	YE52
TOP HOT TRACKS	YE52
TOP HOT TRACKS ARTISTS	YE52

Billboard's 1990 Year-End Video Charts will appear in the Jan. 5, 1991 issue.



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GO A LITTLE CRAZY
WHEN THEY HEAR IT
ON BASF CHROME.**

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of BASF Chrome.**



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1990 BILLBOARD SHOW DEBUTS NEW AWARDS

NO. 1 ADULT CONTEMPORARY FEMALE



GLORIA ESTEFAN

NO. 1 NEW POP MALE ARTIST



YOUNG M.C.

In addition to the year-end awards listed throughout this special issue, three new award categories were created for the first time this year: Most Weeks At No. 1 on the Top Pop Albums Chart, Top Worldwide Album and Top Worldwide Single. They were presented on the "Billboard Music Awards" TV show, aired on Dec. 10. The worldwide awards were computed from Billboard's own charts from America and affiliated charts from Europe and Japan and elsewhere in the world. For 1990, the Top Worldwide Album is "... But Seriously" by Phil Collins (Atlantic). The Top Worldwide Single is "Nothing Compares 2 U" by Sinead O'Connor.

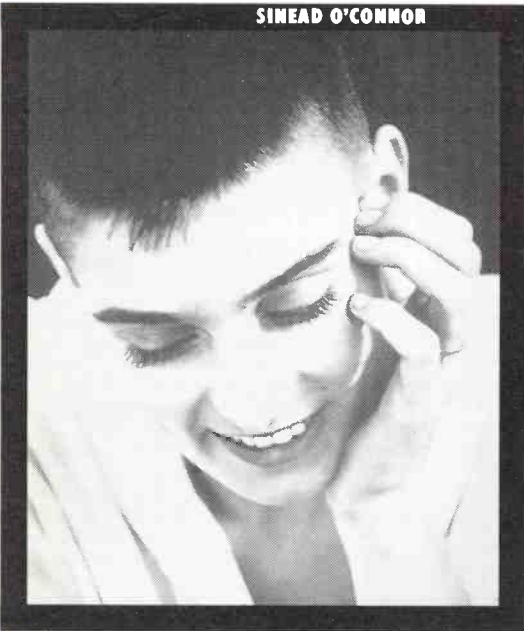
M.C. Hammer's "Please Hammer Don't Hurt 'Em" wins for most weeks at No. 1 on the album chart, with 21 weeks, far ahead of any other. Hammer also wins a special award for the Top Rap Artist on the pop charts, reflecting the greatest overall pop

success of any rap artist in 1990.

Also on the awards show, both Young M.C. and Lisa Stansfield accepted their awards as Top New Pop Male Artist and Top New Pop Female Artist (see page YE-10 for the complete list of top new pop artists.) Gloria Estefan accepted her award as Top Female Adult Contemporary Artist (see page YE-36 for the list of top adult contemporary artists).

The Paul McCartney award for Top Concert Gross was derived from the Amusement Business Boxscore chart. This year-end chart appears in the Dec. 24 issue of AB and the Jan. 5, 1991 issue of Billboard.

SINEAD O'CONNOR



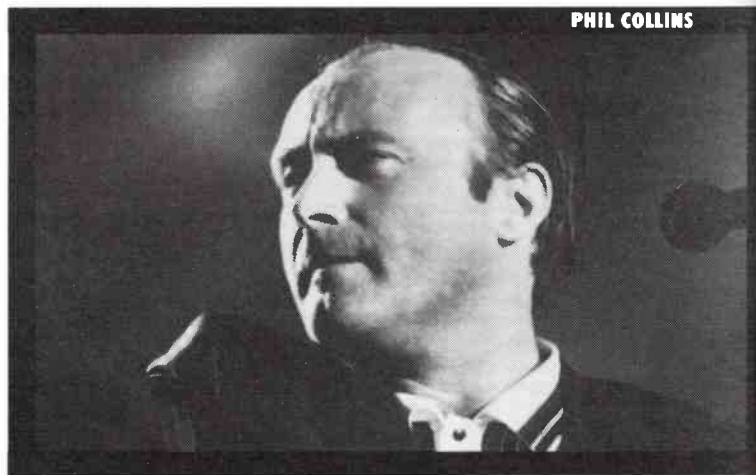
NO. 1 WORLDWIDE SINGLE
"Nothing Compares 2 U"

M.C. HAMMER

NO. 1 POP RAP ARTIST
MOST WEEKS AT NO. 1 ON
TOP POP ALBUMS CHART
"Please Hammer Don't
Hurt 'Em"



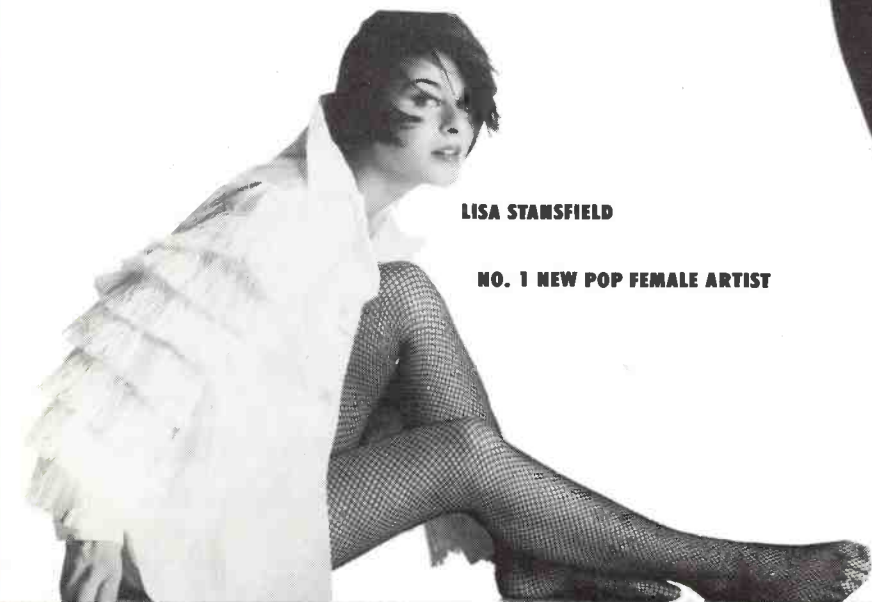
PHIL COLLINS



NO. 1 WORLDWIDE ALBUM
"... But Seriously"

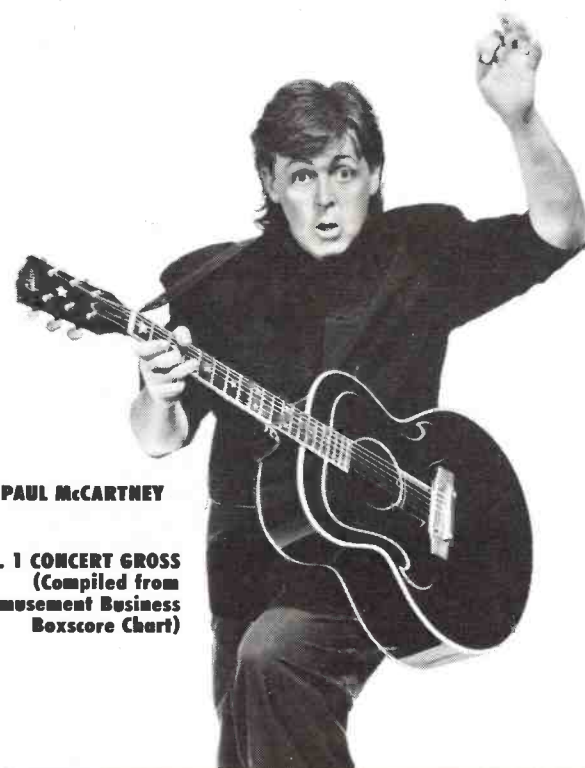
LISA STANSFIELD

NO. 1 NEW POP FEMALE ARTIST



PAUL McCARTNEY

NO. 1 CONCERT GROSS
(Compiled from
Amusement Business
Boxscore Chart)



**A creature was stirring,
but it wasn't the mouse.**



With a twist.

Ice-cold.

Maybe with

a favorite

elf or two.



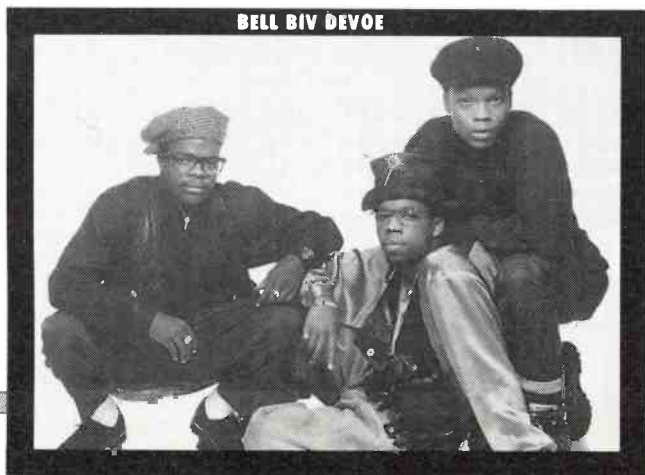
Top Pop Artists

- Pos. ARTIST (No. of charted singles & albums) Label
- 1 NEW KIDS ON THE BLOCK (10) Columbia
 - 2 JANET JACKSON (8) A&M
 - 3 PHIL COLLINS (6) Atlantic
 - 4 PAULA ABDUL (4) Virgin
 - 5 MICHAEL BOLTON (5) Columbia
 - 6 M.C. HAMMER (5) Capitol
 - 7 AEROSMITH (5) Geffen
 - 8 BELL BIV DEVOE (4) MCA
 - 9 TAYLOR DAYNE (5) Arista
 - 10 WILSON PHILLIPS (4) SBK
 - 11 MILLI VANILLI (5) Arista
 - 12 MADONNA (8) Sire
 - 13 MOTLEY CRUE (6) Elektra
 - 14 THE B-52'S (4) Reprise
 - 15 BILLY JOEL (7) Columbia
 - 16 ROXETTE (4) EMI
 - 17 DEPECHE MODE (4) Sire
 - 18 SINEAD O'CONNOR (4) Ensign
 - 19 DON HENLEY (5) Geffen
 - 20 LISA STANSFIELD (4) Arista
 - 21 MARIAH CAREY (3) Columbia
 - 22 HEART (4) Capitol
 - 23 BABYFACE (5) Solar
 - 24 TECHNOTRONIC (4) SBK
 - 25 JOHNNY GILL (4) Motown
 - 26 SOUL II SOUL (5) Virgin
 - 27 LUKE FEATURING THE 2 LIVE CREW (3) Luke
 - 28 GLORIA ESTEFAN (5) Epic
 - 29 RICHARD MARX (5) EMI
 - 30 TOM PETTY (3) MCA
 - 31 BONNIE RAITT (1) Warner Bros. (3) Capitol
 - 32 ALANNAH MYLES (3) Atlantic
 - 33 SEDUCTION (1) A&M (5) Vendetta

- 34 BOBBY BROWN (4) MCA
- 35 LINDA RONSTADT & AARON NEVILLE (1) Elektra
- 36 SLAUGHTER (3) Chrysalis
- 37 YOUNG M.C. (4) Delicious Vinyl
- 38 BAD ENGLISH (5) Epic
- 39 BILLY IDOL (3) Chrysalis
- 40 POISON (3) Enigma
- 41 AFTER 7 (4) Virgin
- 42 EN VOGUE (3) Atlantic
- 43 LUTHER VANDROSS (2) Epic
- 44 CHER (4) Geffen
- 45 ROD STEWART (4) Warner Bros.
- 46 SKID ROW (3) Atlantic
- 47 FAITH NO MORE (3) Slash
- 48 ERIC CLAPTON (3) Duck
- 49 JON BON JOVI (3) Mercury
- 50 WARRANT (6) Columbia

Top New Pop Artists

- Pos. ARTIST (No. of charted singles & albums) Label
- 1 BELL BIV DEVOE (4) MCA
 - 2 WILSON PHILLIPS (4) SBK
 - 3 LISA STANSFIELD (4) Arista
 - 4 MARIAH CAREY (4) Columbia
 - 5 TECHNOTRONIC (5) SBK
 - 6 ALANNAH MYLES (3) Atlantic
 - 7 SEDUCTION (1) A&M (5) Vendetta
 - 8 SLAUGHTER (3) Chrysalis
 - 9 YOUNG M.C. (4) Delicious Vinyl
 - 10 BAD ENGLISH (5) Epic



Top Pop Labels

- Pos. LABEL (No. of charted singles & albums)
- 1 COLUMBIA (105)
 - 2 ATLANTIC (68)
 - 3 ARISTA (49)
 - 4 MCA (68)
 - 5 CAPITOL (57)
 - 6 GEFLEN (42)
 - 7 EPIC (52)
 - 8 VIRGIN (32)
 - 9 ELEKTRA (44)
 - 10 EMI (31)
 - 11 WARNER BROS. (48)
 - 12 A&M (36)
 - 13 SIRE (33)
 - 14 SBK (16)
 - 15 MERCURY (32)

Top Pop Album Labels

- Pos. LABEL (No. of charted albums)
- 1 COLUMBIA (60)
 - 2 ATLANTIC (37)
 - 3 ARISTA (26)
 - 4 MCA (41)
 - 5 CAPITOL (32)
 - 6 GEFLEN (22)
 - 7 ELEKTRA (24)
 - 8 EPIC (28)
 - 9 VIRGIN (18)
 - 10 WARNER BROS. (34)
 - 11 EMI (12)
 - 12 SIRE (21)
 - 13 MERCURY (23)
 - 14 A&M (19)
 - 15 RCA (23)

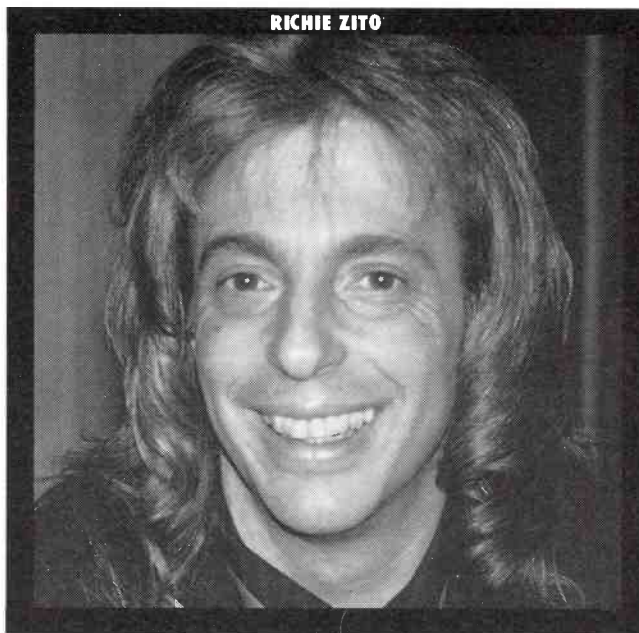
Columbia

Top Pop Singles Labels

- Pos. LABEL (No. of charted singles)
- 1 COLUMBIA (45)
 - 2 ATLANTIC (31)
 - 3 ARISTA (23)
 - 4 MCA (27)
 - 5 CAPITOL (25)
 - 6 EMI (19)
 - 7 A&M (17)
 - 8 SBK (10)
 - 9 EPIC (24)
 - 10 GEFLEN (20)
 - 11 SIRE (12)
 - 12 VIRGIN (14)
 - 13 WARNER BROS. (14)
 - 14 ELEKTRA (20)
 - 15 RCA (17)

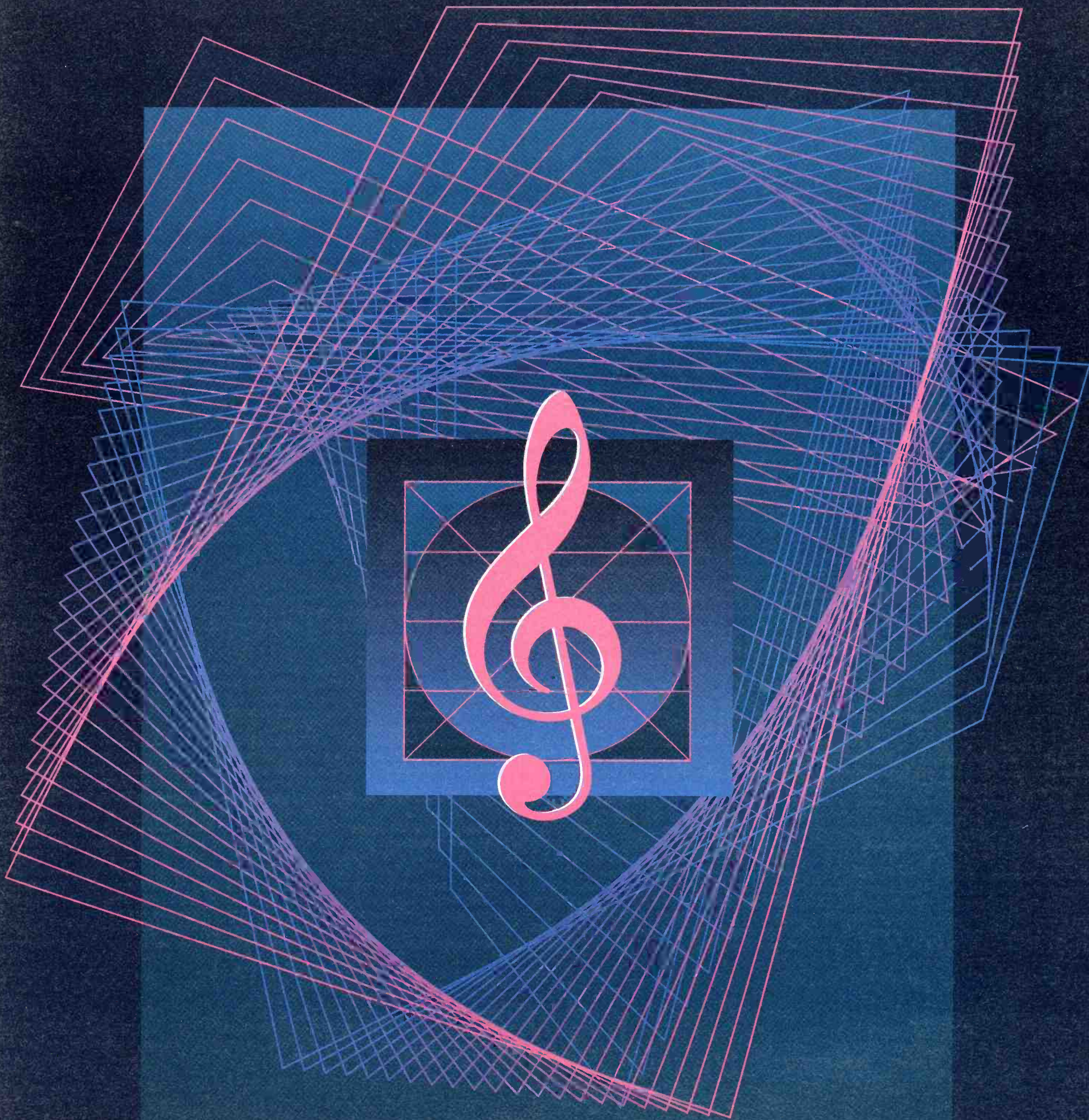
Top Pop Distributing Labels

- Pos. DISTRIBUTING LABEL (No. of charted singles & albums)
- 1 COLUMBIA (110)
 - 2 ATLANTIC (82)
 - 3 WARNER BROS. (88)
 - 4 MCA (85)
 - 5 EPIC (75)



Top Pop Singles Producers

- Pos. PRODUCER (No. of charted singles)
- 1 RICHIE ZITO (9)
 - 2 BRUCE FAIRBAIRN (7)
 - 3 RIC WAKE (4)
 - 4 MAURICE STARR (9)
 - 5 CLARENCE OFWERMAN (3)
 - 6 TERRY LEWIS (8) (tie)
 - 6 JIMMY "JAM" HARRIS (8) (tie)
 - 8 BABYFACE (12) (tie)
 - 8 L.A. REID (12) (tie)
 - 10 GLEN BALLARD (3)
 - 11 DAVID TYSON (4)
 - 12 DAVID COLE (15)
 - 13 OLIVER LEIBER (3)
 - 14 PHIL COLLINS (5)
 - 15 HUGH PADGHAM (5)
 - 16 PETER WOLF (4)
 - 17 FRANK FARIAN (3)
 - 18 DESMOND CHILD (6)
 - 19 M.C. HAMMER (2)
 - 20 SINEAD O'CONNOR (2)
 - 21 ANDRE CYMONE (3)
 - 22 DR.FREEZE (1)
 - 23 BOB ROCK (7)
 - 24 DR.DRE (3)
 - 25 KEITH FORSEY (2)



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Top Pop Album Artists

Pos. ARTIST (No. of charted albums) Label

- 1 NEW KIDS ON THE BLOCK (4) Columbia
- 2 PAULA ABDUL (2) Virgin
- 3 JANET JACKSON (1) A&M
- 4 PHIL COLLINS (1) Atlantic
- 5 MICHAEL BOLTON (1) Columbia
- 6 M.C. HAMMER (2) Capitol
- 7 AEROSMITH (1) Geffen
- 8 MILLI VANILLI (2) Arista
- 9 MOTLEY CRUE (1) Elektra
- 10 BILLY JOEL (2) Columbia
- 11 DON HENLEY (1) Geffen
- 12 THE B-52'S (1) Reprise
- 13 BELL BIV DEVOE (1) MCA
- 14 BONNIE RAITT (1) Warner Bros. (1) Capitol
- 15 LINDA RONSTADT & AARON NEVILLE (1) Elektra
- 16 WILSON PHILLIPS (1) SBK
- 17 DEPECHE MODE (1) Sire
- 18 SINEAD O'CONNOR (2) Ensign
- 19 MADONNA (2) Sire
- 20 TAYLOR DAYNE (1) Arista
- 21 BABYFACE (1) Solar
- 22 SOUL II SOUL (2) Virgin
- 23 TOM PETTY (1) MCA
- 24 SLAUGHTER (1) Chrysalis
- 25 ERIC CLAPTON (1) Duck
- 26 BOBBY BROWN (2) MCA
- 27 YOUNG M.C. (1) Delicious Vinyl
- 28 HEART (1) Capitol
- 29 GLORIA ESTEFAN (1) Epic
- 30 LISA STANSFIELD (1) Arista
- 31 JOHNNY GILL (1) Motown
- 32 THE 2 LIVE CREW (1) Luke
- 33 QUINCY JONES (1) Qwest
- 34 MARIAH CAREY (1) Columbia
- 35 TECHNOTRONIC (1) SBK
- 36 KENNY G (2) Arista
- 37 RICHARD MARX (1) EMI
- 38 SKID ROW (1) Atlantic
- 39 ALANNAH MYLES (1) Atlantic
- 40 LUTHER VANDROSS (1) Epic
- 41 FAITH NO MORE (1) Slash
- 42 ROLLING STONES (1) Columbia (2) Abkco
- 43 CHER (1) Geffen
- 44 WHITESNAKE (1) Geffen
- 45 ROXETTE (1) EMI
- 46 KEITH SWEAT (1) Vintertainment
- 47 BILLY IDOL (1) Chrysalis
- 48 WARRANT (2) Columbia
- 49 POISON (1) Enigma
- 50 CLINT BLACK (1) RCA

- 51 EN VOGUE (1) Atlantic
- 52 HARRY CONNICK, JR. (3) Columbia
- 53 ANITA BAKER (1) Elektra
- 54 GARTH BROOKS (2) Capitol
- 55 DIGITAL UNDERGROUND (1) Tommy Boy
- 56 THE KENTUCKY HEADHUNTERS (1) Mercury
- 57 BASIA (1) Epic
- 58 ROD STEWART (2) Warner Bros.
- 59 PUBLIC ENEMY (1) Def Jam
- 60 BAD ENGLISH (1) Epic
- 61 JOE SATRIANI (1) Relativity
- 62 DAMN YANKEES (1) Warner Bros.
- 63 AFTER 7 (1) Virgin
- 64 RUSH (1) Atlantic (1) Mercury
- 65 RANDY TRAVIS (3) Warner Bros.
- 66 JON BON JOVI (1) Mercury
- 67 TEARS FOR FEARS (1) Fontana
- 68 MIDNIGHT OIL (1) Columbia
- 69 ALICE COOPER (1) Epic
- 70 ELTON JOHN (1) MCA
- 71 TESLA (1) Geffen
- 72 ROBERT PLANT (1) EsParanza
- 73 THE JEFF HEALEY BAND (2) Arista
- 74 PRINCE (1) Warner Bros. (1) Paisley Park
- 75 SEDUCTION (1) Vendetta
- 76 TRACY CHAPMAN (1) Elektra
- 77 NELSON (1) DGC
- 78 MICHAEL PENN (1) RCA
- 79 STEVE VAI (1) Relativity
- 80 VAN MORRISON (2) Mercury
- 81 SNAP (1) Arista
- 82 ICE CUBE (1) Priority
- 83 WINGER (2) Atlantic
- 84 TONY! TONI! TONÉ! (1) Wing
- 85 N.W.A (2) Ruthless
- 86 THE BLACK CROWES (1) Def American
- 87 MICHEL'LE (1) Ruthless
- 88 DAVID BOWIE (3) Ryko
- 89 MELISSA ETHERIDGE (1) Island
- 90 KISS (1) Mercury
- 91 FINE YOUNG CANNIBALS (1) I.R.S.
- 92 HEAVY D. & THE BOYZ (1) Uptown
- 93 THE SMITHEREENS (1) Enigma
- 94 BRUCE HORNSBY & THE RANGE (1) RCA
- 95 GEORGE MICHAEL (1) Columbia
- 96 LIVING COLOUR (2) Epic
- 97 L.A. GUNS (1) Vertigo
- 98 FLEETWOOD MAC (1) Warner Bros.
- 99 NEIL YOUNG (1) Reprise
- 100 BARBRA STREISAND (1) Columbia

JANET JACKSON

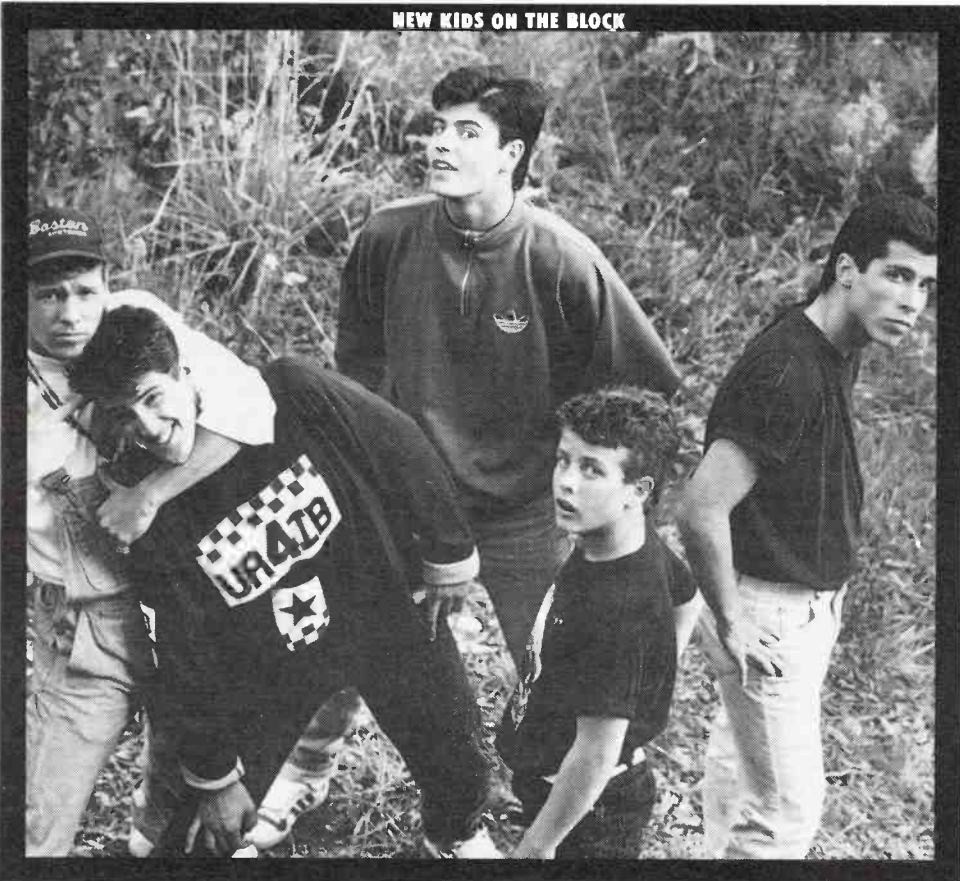


Top Pop Albums

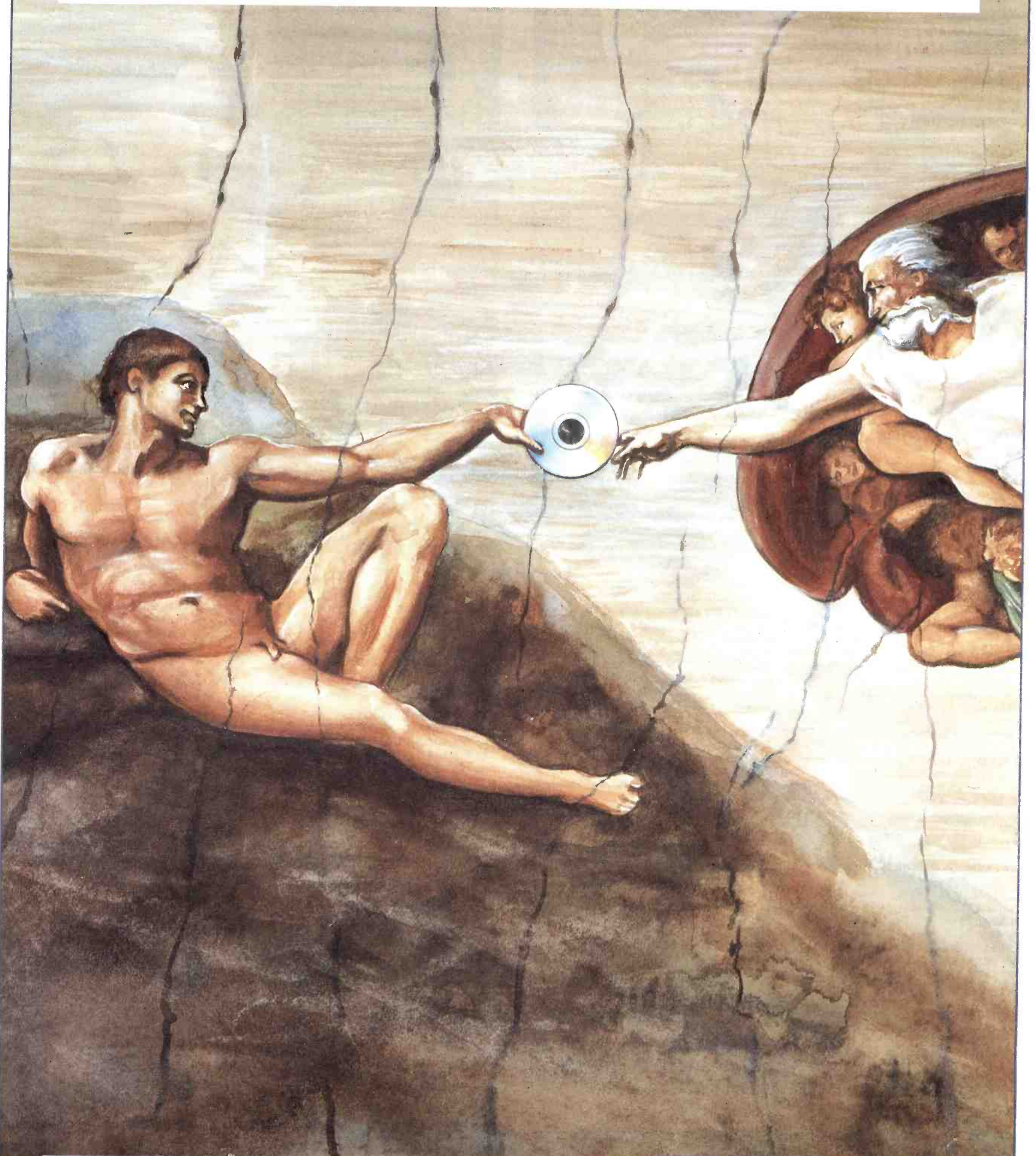
Pos. TITLE—Artist—Label

- 1 JANET JACKSON'S RHYTHM NATION 1814—Janet Jackson—A&M
- 2 . . . BUT SERIOUSLY—Phil Collins—Atlantic
- 3 SOUL PROVIDER—Michael Bolton—Columbia
- 4 PUMP—Aerosmith—Geffen
- 5 PLEASE HAMMER DON'T HURT 'EM—M.C. Hammer—Capitol
- 6 FOREVER YOUR GIRL—Paula Abdul—Virgin
- 7 DR. FEELGOOD—Motley Crue—Elektra
- 8 THE END OF THE INNOCENCE—Don Henley—Geffen
- 9 COSMIC THING—The B-52's—Reprise
- 10 STORM FRONT—Billy Joel—Columbia
- 11 GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista
- 12 POISON—Bell Biv Devoe—MCA
- 13 HANGIN' TOUGH—New Kids On The Block—Columbia
- 14 CRY LIKE A RAINSTORM, HOWL LIKE THE WIND—Linda Ronstadt (Featuring Aaron Neville)—Elektra
- 15 WILSON PHILLIPS—Wilson Phillips—SBK
- 16 NICK OF TIME—Bonnie Raitt—Capitol
- 17 VIOLATOR—Depeche Mode—Sire
- 18 PRETTY WOMAN—Soundtrack—EMI
- 19 I DO NOT WANT WHAT I HAVEN'T GOT—Sinead O'Connor—Ensign
- 20 CAN'T FIGHT FATE—Taylor Dayne—Arista
- 21 TENDER LOVER—Babyface—Solar
- 22 FULL MOON FEVER—Tom Petty—MCA
- 23 STICK IT TO YA—Slaughter—Chrysalis
- 24 JOURNEYMAN—Eric Clapton—Duck
- 25 STONE COLD RHYMIN'—Young M.C.—Delicious Vinyl
- 26 BRIGADE—Heart—Capitol
- 27 CUTS BOTH WAYS—Gloria Estefan—Epic
- 28 AFFECTION—Lisa Stansfield—Arista
- 29 JOHNNY GILL—Johnny Gill—Motown
- 30 AS NASTY AS THEY WANNA BE—The 2 Live Crew—Luke
- 31 BACK ON THE BLOCK—Quincy Jones—Qwest
- 32 MARIAH CAREY—Mariah Carey—Columbia
- 33 PUMP UP THE JAM—THE ALBUM—Technotronic—SBK
- 34 STEP BY STEP—New Kids On The Block—Columbia
- 35 LIVE—Kenny G—Arista
- 36 NEW KIDS ON THE BLOCK—New Kids On The Block—Columbia
- 37 REPEAT OFFENDER—Richard Marx—EMI
- 38 SKID ROW—Skid Row—Atlantic
- 39 ALANNAH MYLES—Alannah Myles—Atlantic
- 40 THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE—Luther Vandross—Epic
- 41 THE REAL THING—Faith No More—Slash
- 42 I'M BREATHELESS—Madonna—Sire
- 43 HEART OF STONE—Cher—Geffen
- 44 SLIP OF THE TONGUE—Whitesnake—Geffen
- 45 LOOK SHARP!—Roxette—EMI
- 46 DANCE! . . . YA KNOW IT!—Bobby Brown—MCA
- 47 I'LL GIVE ALL MY LOVE TO YOU—Keith Sweat—Vintertainment
- 48 KEEP ON MOVIN'—Soul II Soul—Virgin
- 49 CHARMED LIFE—Billy Idol—Chrysalis
- 50 STEEL WHEELS—Rolling Stones—Columbia
- 51 FLESH AND BLOOD—Poison—Enigma
- 52 KILLIN' TIME—Clint Black—RCA
- 53 BORN TO SING—En Vogue—Atlantic
- 54 SHUT UP AND DANCE—Paula Abdul—Virgin
- 55 THE LITTLE MERMAID—Soundtrack—Walt Disney
- 56 COMPOSITIONS—Anita Baker—Elektra
- 57 SEX PACKETS—Digital Underground—Tommy Boy
- 58 PICKIN' ON NASHVILLE—The Kentucky Headhunters—Mercury
- 59 LONDON WARSAW NEW YORK—Basia—Epic
- 60 FEAR OF A BLACK PLANET—Public Enemy—Def Jam
- 61 BAD ENGLISH—Bad English—Epic
- 62 FLYING IN A BLUE DREAM—Joe Satriani—Relativity
- 63 DAMN YANKEES—Damn Yankees—Warner Bros.
- 64 AFTER 7—After 7—Virgin
- 65 BLAZE OF GLORY/YOUNG GUNS II—Jon Bon Jovi—Mercury
- 66 THE SEEDS OF LOVE—Tears For Fears—Fontana
- 67 BLUE SKY MINING—Midnight Oil—Columbia
- 68 TRASH—Alice Cooper—Epic
- 69 SLEEPING WITH THE PAST—Elton John—MCA
- 70 THE GREAT RADIO CONTROVERSY—Tesla—Geffen
- 71 MANIC NIRVANA—Robert Plant—EsParanza
- 72 NOTHING MATTERS WITHOUT LOVE—Seduction—Vendetta
- 73 CROSSROADS—Tracy Chapman—Elektra
- 74 BEACHES—Soundtrack—Atlantic
- 75 TEENAGE MUTANT NINJA TURTLES—Soundtrack—SBK
- 76 AFTER THE RAIN—Nelson—DGC
- 77 MARCH—Michael Penn—RCA
- 78 PASSION AND WARFARE—Steve Vai—Relativity
- 79 PRESTO—Rush—Atlantic
- 80 WORLD POWER—Snap—Arista
- 81 DOWNTOWN TRAIN/SELECTIONS FROM STORYTELLER—Rod Stewart—Warner Bros.
- 82 AMERIKKA'S MOST WANTED—Ice Cube—Priority
- 83 HELL TO PAY—The Jeff Healey Band—Arista
- 84 IN THE HEART OF THE YOUNG—Winger—Atlantic
- 85 THE REVIVAL—Tony! Toni! Toné!—Wing
- 86 SHAKE YOUR MONEY MAKER—The Black Crowes—Def American
- 87 MICHEL'LE—Michel'le—Ruthless
- 88 DIRTY ROTTEN FILTHY STINKING RICH—Warrant—Columbia
- 89 BRAVE AND CRAZY—Melissa Etheridge—Island
- 90 HOT IN THE SHADE—Kiss—Mercury
- 91 THE RAW & THE COOKED—Fine Young Cannibals—I.R.S.
- 92 BIG TYME—Heavy D. & The Boyz—Uptown
- 93 SMITHEREENS 11—The Smithereens—Enigma
- 94 LIKE A PRAYER—Madonna—Sire
- 95 A NIGHT ON THE TOWN—Bruce Hornsby & The Range—RCA
- 96 GHOST—Soundtrack—Varese Sarabande
- 97 THE BEST OF VAN MORRISON—Van Morrison—Mercury
- 98 GARTH BROOKS—Garth Brooks—Capitol
- 99 MERRY MERRY CHRISTMAS—New Kids On The Block—Columbia
- 100 LISTEN WITHOUT PREJUDICE VOL. 1—George Michael—Columbia

NEW KIDS ON THE BLOCK



THE FINE ART OF CD REPRODUCTION



DISCTRONICS

BURBANK (213) 851 7300 • LONDON 222 6878 • SYDNEY (612) 267 7722

WILSON PHILLIPS



JANET JACKSON



Top Pop Singles

- Pos. TITLE—Artist—Label
- 1 HOLD ON—Wilson Phillips—SBK
- 2 IT MUST HAVE BEEN LOVE (FROM "PRETTY WOMAN")—Roxette—EMI
- 3 NOTHING COMPARES 2 U—Sinead O'Connor—Ensign
- 4 POISON—Bell Biv DeVoe—MCA
- 5 VOGUE—Madonna—Sire
- 6 VISION OF LOVE—Mariah Carey—Columbia
- 7 ANOTHER DAY IN PARADISE—Phil Collins—Atlantic
- 8 HOLD ON—En Vogue—Atlantic
- 9 CRADLE OF LOVE (FROM "FORD FAIRLANE")—Billy Idol—Chrysalis
- 10 BLAZE OF GLORY (FROM "YOUNG GUNS II")—Jon Bon Jovi—Mercury
- 11 DO ME!—Bell Biv DeVoe—MCA
- 12 HOW AM I SUPPOSED TO LIVE WITHOUT YOU—Michael Bolton—Columbia
- 13 PUMP UP THE JAM—Technotronic—SBK
- 14 OPPOSITES ATTRACT—Paula Abdul—Virgin
- 15 ESCAPADE—Janet Jackson—A&M
- 16 ALL I WANNA DO IS MAKE LOVE TO YOU—Heart—Capitol
- 17 CLOSE TO YOU—Maxi Priest—Charisma
- 18 BLACK VELVET—Alannah Myles—Atlantic
- 19 RELEASE ME—Wilson Phillips—SBK
- 20 DON'T KNOW MUCH—Linda Ronstadt (Featuring Aaron Neville)—Elektra
- 21 ALL AROUND THE WORLD—Lisa Stansfield—Arista
- 22 I WANNA BE RICH—Calloway—Solar
- 23 RUB YOU THE RIGHT WAY—Johnny Gill—Motown
- 24 SHE AIN'T WORTH IT—Glenn Medeiros Featuring Bobby Brown—MCA
- 25 IF WISHES CAME TRUE—Sweet Sensation—Atco
- 26 THE POWER—Snap—Arista
- 27 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION—Nelson—DGC
- 28 LOVE WILL LEAD YOU BACK—Taylor Dayne—Arista
- 29 DON'T WANNA FALL IN LOVE—Jane Child—Warner Bros.
- 30 TWO TO MAKE IT RIGHT—Seduction—Vendetta
- 31 SENDING ALL MY LOVE—Linear—Atlantic
- 32 UNSKINNY BOP—Poison—Enigma
- 33 STEP BY STEP—New Kids On The Block—Columbia
- 34 DANGEROUS—Roxette—EMI
- 35 WE DIDN'T START THE FIRE—Billy Joel—Columbia
- 36 I DON'T HAVE THE HEART—James Ingram—Warner Bros.
- 37 DOWNTOWN TRAIN—Rod Stewart—Warner Bros.
- 38 RHYTHM NATION—Janet Jackson—A&M
- 39 I'LL BE YOUR EVERYTHING—Tommy Page—Sire
- 40 ROAM—The B-52's—Reprise
- 41 EVERYTHING—Jody Watley—MCA
- 42 BACK TO LIFE—Soul II Soul—Virgin
- 43 HERE AND NOW—Luther Vandross—Epic
- 44 ALRIGHT—Janet Jackson—A&M
- 45 ICE ICE BABY—Vanilla Ice—SBK
- 46 BLAME IT ON THE RAIN—Milli Vanilli—Arista
- 47 HAVE YOU SEEN HER—M.C. Hammer—Capitol
- 48 WITH EVERY BEAT OF MY HEART—Taylor Dayne—Arista
- 49 COME BACK TO ME—Janet Jackson—A&M
- 50 NO MORE LIES—Michel'le—Ruthless

- 51 PRAYING FOR TIME—George Michael—Columbia
- 52 HOW CAN WE BE LOVERS—Michael Bolton—Columbia
- 53 DO YOU REMEMBER?—Phil Collins—Atlantic
- 54 READY OR NOT—After 7—Virgin
- 55 U CAN'T TOUCH THIS—M.C. Hammer—Capitol
- 56 I WISH IT WOULD RAIN DOWN—Phil Collins—Atlantic
- 57 JUST BETWEEN YOU AND ME—Lou Gramm—Atlantic
- 58 SOMETHING HAPPENED ON THE WAY TO HEAVEN—Phil Collins—Atlantic
- 59 BLACK CAT—Janet Jackson—A&M
- 60 CAN'T STOP—After 7—Virgin
- 61 JANIE'S GOT A GUN—Aerosmith—Geffen
- 62 THE HUMPTY DANCE—Digital Underground—Tommy Boy
- 63 I'LL BE YOUR SHELTER—Taylor Dayne—Arista
- 64 FREE FALLIN'—Tom Petty—MCA
- 65 GIVING YOU THE BENEFIT—Pebbles—MCA
- 66 ENJOY THE SILENCE—Depeche Mode—Sire
- 67 LOVE SONG—Tesla—Geffen
- 68 PRICE OF LOVE—Bad English—Epic
- 69 GIRLS NITE OUT—Tyler Collins—RCA
- 70 KING OF WISFUL THINKING (FROM "PRETTY WOMAN")—Go West—EMI
- 71 WHAT KIND OF MAN WOULD I BE?—Chicago—Reprise
- 72 I REMEMBER YOU—Skid Row—Atlantic
- 73 GET UP! (BEFORE THE NIGHT IS OVER)—Technotronic—SBK
- 74 HERE WE ARE—Gloria Estefan—Epic
- 75 EPIC—Faith No More—Slash
- 76 LOVE TAKES TIME—Mariah Carey—Columbia
- 77 JUST LIKE JESSE JAMES—Cher—Geffen
- 78 LOVE SHACK—The B-52's—Reprise
- 79 ALL OR NOTHING—Milli Vanilli—Arista
- 80 ROMEO—Dino—Island
- 81 EVERYBODY EVERYBODY—Black Box—RCA
- 82 I GO TO EXTREMES—Billy Joel—Columbia
- 83 WHIP APPEAL—Babyface—Solar
- 84 OH GIRL—Paul Young—Columbia
- 85 C'MON AND GET MY LOVE—D-Mob With Cathy Dennis—FFRR
- 86 (IT'S JUST) THE WAY THAT YOU LOVE ME—Paula Abdul—Virgin
- 87 WE CAN'T GO WRONG—The Cover Girls—Capitol
- 88 WHEN I'M BACK ON MY FEET AGAIN—Michael Bolton—Columbia
- 89 MAKE YOU SWEAT—Keith Sweat—Vintertainment
- 90 THIS ONE'S FOR THE CHILDREN—New Kids On The Block—Columbia
- 91 WHAT IT TAKES—Aerosmith—Geffen
- 92 FOREVER—Kiss—Mercury
- 93 JERK OUT—The Time—Paisley Park
- 94 JUST A FRIEND—Biz Markie—Cold Chillin'
- 95 WHOLE WIDE WORLD (FROM "TRUE LOVE")—A'me Lorain—RCA
- 96 WITHOUT YOU—Motley Crue—Elektra
- 97 SWING THE MOOD—Jive Bunny & The Mastermixers—Music Factory
- 98 THIEVES IN THE TEMPLE—Prince—Paisley Park
- 99 MENTIROSA—Mellow Man Ace—Capitol
- 100 TIC-TAC-TOE—Kyper—Atlantic

Top Pop Singles Artists

- Pos. ARTIST (No. of charted singles) Label
- 1 JANET JACKSON (7) A&M
- 2 PHIL COLLINS (5) Atlantic
- 3 TAYLOR DAYNE (4) Arista
- 4 MICHAEL BOLTON (4) Columbia
- 5 WILSON PHILLIPS (3) SBK
- 6 ROXETTE (3) EMI
- 7 BELL BIV DEVOE (3) MCA
- 8 MADONNA (6) Sire
- 9 NEW KIDS ON THE BLOCK (6) Columbia
- 10 M.C. HAMMER (3) Capitol
- 11 SEDUCTION (1) A&M (4) Vendetta
- 12 MARIAH CAREY (2) Columbia
- 13 TECHNOTRONIC (3) SBK
- 14 LISA STANSFIELD (3) Arista
- 15 PAULA ABDUL (2) Virgin
- 16 AEROSMITH (4) Geffen
- 17 THE B-52'S (3) Reprise
- 18 BILLY JOEL (5) Columbia
- 19 JOHNNY GILL (3) Motown
- 20 BAD ENGLISH (4) Epic
- 21 HEART (3) Capitol
- 22 SWEET SENSATION (3) Atco
- 23 LINDA RONSTADT & AARON NEVILLE (3) Elektra
- 24 AFTER 7 (3) Virgin
- 25 MILLI VANILLI (3) Arista
- 26 ROD STEWART (2) Warner Bros.
- 27 RICHARD MARX (4) EMI
- 28 DEPECHE MODE (3) Sire
- 29 SINEAD O'CONNOR (2) Ensign
- 30 POISON (2) Enigma
- 31 EN VOGUE (2) Atlantic
- 32 BABYFACE (4) Solar
- 33 ALANNAH MYLES (2) Atlantic
- 34 JON BON JOVI (2) Mercury
- 35 MOTLEY CRUE (5) Elektra
- 36 GLENN MEDEIROS (3) MCA
- 37 BILLY IDOL (2) Chrysalis
- 38 SNAP (2) Arista
- 39 MAXI PRIEST (1) Charisma
- 40 CALLOWAY (2) Solar
- 41 JANE CHILD (2) Warner Bros.
- 42 GLORIA ESTEFAN (4) Epic
- 43 NELSON (2) DGC
- 44 LINEAR (2) Atlantic
- 45 MICHEL'LE (2) Ruthless
- 46 TOMMY PAGE (2) Sire
- 47 SOUL II SOUL (3) Virgin
- 48 EXPOSÉ (3) Arista
- 49 JAMES INGRAM (1) Warner Bros.
- 50 CHER (3) Geffen
- 51 JODY WATLEY (2) MCA
- 52 GEORGE MICHAEL (2) Columbia
- 53 LUTHER VANDROSS (1) Epic
- 54 LOU GRAMM (2) Atlantic
- 55 STEVIE B (4) LMR
- 56 VANILLA ICE (1) SBK
- 57 WARRANT (4) Columbia
- 58 TOM PETTY (2) MCA
- 59 TESLA (2) Geffen
- 60 TYLER COLLINS (2) RCA
- 61 DIGITAL UNDERGROUND (1) Tommy Boy
- 62 DON HENLEY (4) Geffen
- 63 DINO (2) Island (2) 4th & B'way
- 64 THE RIGHTEOUS BROTHERS (1) Curb (1) Verve
- 65 PEBBLES (1) MCA
- 66 CHICAGO (1) Reprise (1) DGC
- 67 THE COVER GIRLS (3) Capitol
- 68 GO WEST (1) EMI
- 69 SKID ROW (2) Atlantic
- 70 FAITH NO MORE (2) Slash
- 71 BOBBY BROWN (2) MCA
- 72 D-MOB WITH CATHY DENNIS (2) FFRR
- 73 JUDE COLE (2) Reprise
- 74 ELTON JOHN (3) MCA
- 75 KISS (3) Mercury
- 76 BLACK BOX (1) RCA
- 77 YOUNG M.C. (3) Delicious Vinyl
- 78 PAUL YOUNG (1) Columbia
- 79 KEITH SWEAT (2) Vintertainment
- 80 A'ME LORAIN (2) RCA
- 81 THE TIME (1) Paisley Park
- 82 BIZ MARKIE (1) Cold Chillin'
- 83 JIVE BUNNY & THE MASTERMIXERS (2) Music Factory
- 84 PRINCE (2) Paisley Park
- 85 SLAUGHTER (2) Chrysalis
- 86 MELLOW MAN ACE (1) Capitol
- 87 KYPER (1) Atlantic
- 88 MICHAEL PENN (2) RCA
- 89 JOE COCKER (2) Capitol
- 90 BELINDA CARLISLE (2) MCA
- 91 TONY! TONI! TONÉ! (2) Wing
- 92 BON JOVI (1) Mercury
- 93 ALIAS (1) EMI
- 94 INXS (1) Atlantic
- 95 EDDIE MONEY (1) Columbia
- 96 PERFECT GENTLEMEN (1) Columbia
- 97 KIX (1) Atlantic
- 98 KEVIN PAIGE (2) Chrysalis
- 99 ALICE COOPER (3) Epic
- 100 CHEAP TRICK (2) Epic

BANNER YEAR!



Photographer: SHARON FELDER



VANILLA ICE

Over 6 million albums sold
in 14 weeks!



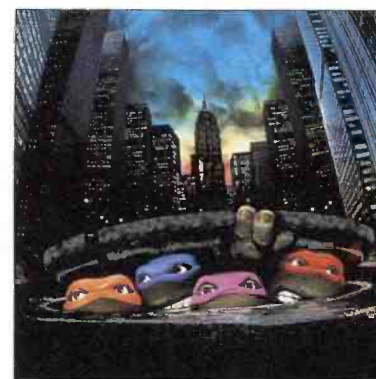
WILSON PHILLIPS

"Hold On" - #1 Pop Single of the Year
#1 Pop Singles Group of the Year
#2 New Pop Artist of the Year
Worldwide sales in excess of 5 million.



TECHNOTRONIC

"Pump Up The Jam"
#1 12" Single of the Year
2 million albums sold

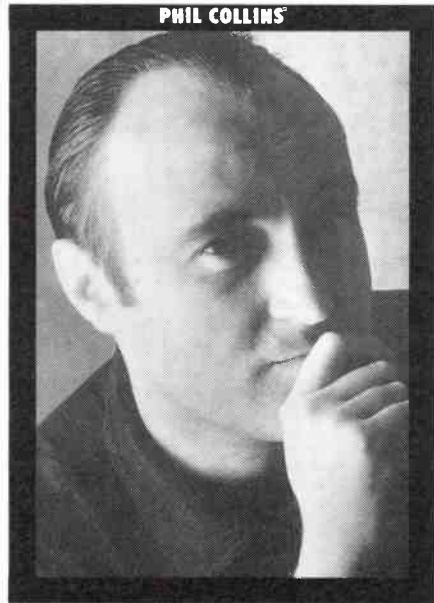


TEENAGE MUTANT NINJA TURTLES

Turtle Power continues with the
release of the second
Teenage Mutant Ninja Turtles
soundtrack in March '91.



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PHIL COLLINS

Top Pop Album Artists—Male

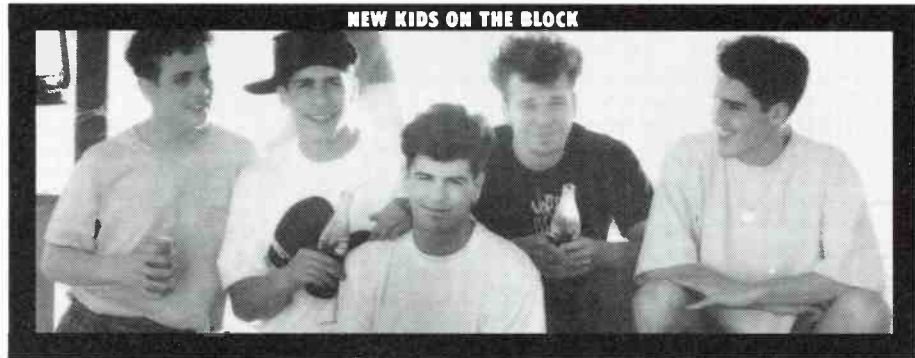
- Pos. ARTIST (No. of charted albums) Label
- 1 PHIL COLLINS (1) Atlantic
 - 2 MICHAEL BOLTON (1) Columbia
 - 3 M.C. HAMMER (1) Capitol
 - 4 BILLY JOEL (1) Columbia
 - 5 DON HENLEY (1) Geffen
 - 6 BABYFACE (1) Solar
 - 7 TOM PETTY (1) MCA
 - 8 ERIC CLAPTON (1) Duck
 - 9 BOBBY BROWN (2) MCA
 - 10 YOUNG M.C. (1) Delicious Vinyl
 - 11 JOHNNY GILL (1) Motown
 - 12 QUINCY JONES (1) Qwest
 - 13 KENNY G (2) Arista
 - 14 RICHARD MARX (1) EMI
 - 15 LUTHER VANDROSS (1) Epic
 - 16 KEITH SWEAT (1) Vintertainment
 - 17 BILLY IDOL (1) Chrysalis
 - 18 CLINT BLACK (1) RCA
 - 19 HARRY CONNICK, JR. (3) Columbia
 - 20 GARTH BROOKS (2) Capitol
 - 21 ROD STEWART (2) Warner Bros.
 - 22 JOE SATRIANI (1) Relativity
 - 23 RANDY TRAVIS (3) Warner Bros.
 - 24 JON BON JOVI (1) Mercury
 - 25 ELTON JOHN (1) MCA

Top Pop Album Artists—Female

- Pos. ARTIST (No. of charted albums) Label
- 1 PAULA ABDUL (2) Virgin
 - 2 JANET JACKSON (1) A&M
 - 3 BONNIE RAITT (1) Warner Bros. (1) Capitol
 - 4 SINEAD O'CONNOR (2) Ensign
 - 5 MADONNA (2) Sire
 - 6 TAYLOR DAYNE (1) Arista
 - 7 GLORIA ESTEFAN (1) Epic
 - 8 LISA STANSFIELD (1) Arista
 - 9 MARIAH CAREY (1) Columbia
 - 10 ALANNAH MYLES (1) Atlantic
 - 11 CHER (1) Geffen
 - 12 ANITA BAKER (1) Elektra
 - 13 BASIA (1) Epic
 - 14 TRACY CHAPMAN (1) Elektra
 - 15 MICHEL'LE (1) Ruthless
 - 16 MELISSA ETHERIDGE (1) Island
 - 17 BARBRA STREISAND (1) Columbia
 - 18 KATE BUSH (1) Columbia
 - 19 BELINDA CARLISLE (1) MCA
 - 20 REGINA BELLE (1) Columbia
 - 21 CARLY SIMON (2) Arista
 - 22 RICKIE LEE JONES (1) Geffen
 - 23 JOAN JETT (1) Blackheart
 - 24 JANE CHILD (1) Warner Bros.
 - 25 TINA TURNER (1) Capitol



PAULA ABDUL



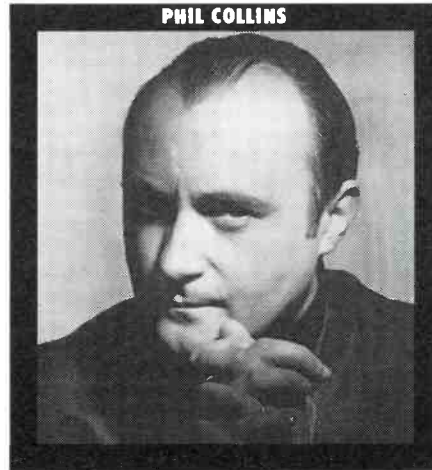
NEW KIDS ON THE BLOCK

Top Pop Album Artists—Duos/Groups

- Pos. ARTIST (No. of charted albums) Label
- 1 NEW KIDS ON THE BLOCK (4) Columbia
 - 2 AEROSMITH (1) Geffen
 - 3 MILLI VANILLI (2) Arista
 - 4 MOTLEY CRUE (1) Elektra
 - 5 THE B-52'S (1) Reprise
 - 6 BELL BIV DEVOE (1) MCA
 - 7 LINDA RONSTADT & AARON NEVILLE (1) Elektra
 - 8 LUKE FEATURING THE 2 LIVE CREW (2) Luke
 - 9 WILSON PHILLIPS (1) SBK
 - 10 DEPECHE MODE (1) Sire
 - 11 SOUL II SOUL (2) Virgin
 - 12 SLAUGHTER (1) Chrysalis
 - 13 HEART (1) Capitol
 - 14 TECHNOTRONIC (1) SBK
 - 15 SKID ROW (1) Atlantic
 - 16 FAITH NO MORE (1) Slash
 - 17 ROLLING STONES (1) Columbia (2) Abkco
 - 18 WHITESNAKE (1) Geffen
 - 19 ROXETTE (1) EMI
 - 20 WARRANT (2) Columbia
 - 21 POISON (1) Enigma
 - 22 EN VOGUE (1) Atlantic
 - 23 DIGITAL UNDERGROUND (1) Tommy Boy
 - 24 THE KENTUCKY HEADHUNTERS (1) Mercury
 - 25 PUBLIC ENEMY (1) Def Jam

Top Pop Singles Artists—Male

- Pos. ARTIST (No. of charted singles) Label
- 1 PHIL COLLINS (5) Atlantic
 - 2 MICHAEL BOLTON (4) Columbia



PHIL COLLINS

- 3 M.C. HAMMER (3) Capitol
- 4 BILLY JOEL (5) Columbia
- 5 JOHNNY GILL (3) Motown
- 6 ROD STEWART (2) Warner Bros.
- 7 RICHARD MARX (4) EMI
- 8 BABYFACE (4) Solar
- 9 JON BON JOVI (2) Mercury
- 10 GLENN MEDEIROS (3) MCA
- 11 BILLY IDOL (2) Chrysalis
- 12 MAXI PRIEST (1) Charisma
- 13 TOMMY PAGE (2) Sire
- 14 JAMES INGRAM (1) Warner Bros.
- 15 GEORGE MICHAEL (2) Columbia
- 16 LUTHER VANDROSS (1) Epic
- 17 LOU GRAMM (2) Atlantic
- 18 STEVIE B (4) LMR
- 19 VANILLA ICE (1) SBK
- 20 TOM PETTY (2) MCA
- 21 DON HENLEY (4) Geffen
- 22 DINO (2) Island (2) 4th & B'way
- 23 BOBBY BROWN (2) MCA
- 24 JUDE COLE (2) Reprise
- 25 ELTON JOHN (3) MCA

Top Pop Singles Artists—Female

- Pos. ARTIST (No. of charted singles) Label
- 1 JANET JACKSON (7) A&M
 - 2 TAYLOR DAYNE (4) Arista
 - 3 MADONNA (6) Sire
 - 4 MARIAH CAREY (2) Columbia
 - 5 LISA STANSFIELD (3) Arista
 - 6 PAULA ABDUL (2) Virgin
 - 7 SINEAD O'CONNOR (2) Ensign
 - 8 ALANNAH MYLES (2) Atlantic
 - 9 JANE CHILD (2) Warner Bros.
 - 10 GLORIA ESTEFAN (4) Epic
 - 11 MICHEL'LE (2) Ruthless
 - 12 CHER (3) Geffen
 - 13 JODY WATLEY (2) MCA
 - 14 TYLER COLLINS (2) RCA
 - 15 PEBBLES (1) MCA
 - 16 A'ME LORAIN (2) RCA
 - 17 BELINDA CARLISLE (2) MCA
 - 18 SYBIL (2) Next Plateau
 - 19 WHITNEY HOUSTON (1) Arista
 - 20 JAYA (1) LMR
 - 21 BETTE MIDLER (1) Atlantic
 - 22 SHANA (2) Vision
 - 23 BASIA (1) Epic
 - 24 TINA TURNER (2) Capitol
 - 25 ANITA BAKER (2) Elektra



JANET JACKSON

Top Pop Singles Artists—Duos/Groups

- Pos. ARTIST (No. of charted singles) Label
- 1 WILSON PHILLIPS (3) SBK
 - 2 ROXETTE (3) EMI



WILSON PHILLIPS

- 3 BELL BIV DEVOE (3) MCA
- 4 NEW KIDS ON THE BLOCK (6) Columbia
- 5 SEDUCTION (1) A&M (4) Vendetta
- 6 TECHNOTRONIC (3) SBK
- 7 AEROSMITH (4) Geffen
- 8 THE B-52'S (3) Reprise
- 9 BAD ENGLISH (4) Epic
- 10 HEART (3) Capitol
- 11 SWEET SENSATION (3) Atco
- 12 LINDA RONSTADT & AARON NEVILLE (3) Elektra
- 13 AFTER 7 (3) Virgin
- 14 MILLI VANILLI (3) Arista
- 15 DEPECHE MODE (3) Sire
- 16 POISON (2) Enigma
- 17 EN VOGUE (2) Atlantic
- 18 MOTLEY CRUE (5) Elektra
- 19 SNAP (2) Arista
- 20 CALLOWAY (2) Solar
- 21 NELSON (2) DGC
- 22 LINEAR (2) Atlantic
- 23 SOUL II SOUL (3) Virgin
- 24 EXPOSÉ (3) Arista
- 25 WARRANT (4) Columbia

REFLECTION OF PERFECTION

DISC MFG, INC.

DISC MANUFACTURING, INC.
A QUIXOTE COMPANY

SALES INFORMATION: SUE SIMONE BURBANK, CA 818/953-7790 FAX 818/953-7791
JOHN MANGINI NEW YORK, NY 212/599-5300 FAX 212/599-3227



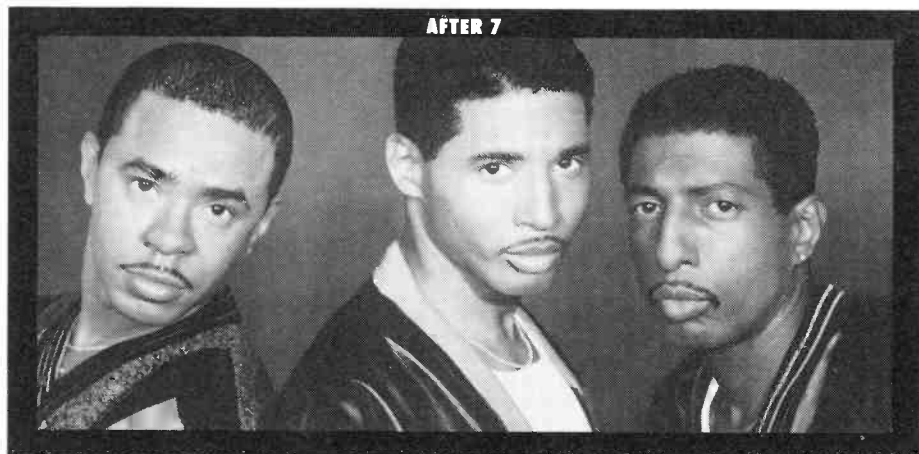
JANET JACKSON

Top R&B Artists

Pos. ARTIST (No. of charted singles & albums) Label

- 1 JANET JACKSON (8) A&M
- 2 M.C. HAMMER (6) Capitol
- 3 BABYFACE (4) Solar
- 4 JOHNNY GILL (5) Motown
- 5 REGINA BELLE (5) Columbia
- 6 AFTER 7 (6) Virgin
- 7 BELL BIV DEVOE (4) MCA
- 8 TROOP (5) Atlantic
- 9 QUINCY JONES (5) Qwest
- 10 MIKI HOWARD (5) Atlantic
- 11 LISA STANSFIELD (4) Arista
- 12 EN VOGUE (4) Atlantic
- 13 SOUL II SOUL (6) Virgin
- 14 TONY! TONI! TONÉ! (4) Wing
- 15 LUTHER VANDROSS (3) Epic
- 16 MICHEL'LE (5) Ruthless
- 17 KEITH SWEAT (3) Vintertainment
- 18 MAZE FEATURING FRANKIE BEVERLY (5) Warner Bros. (1) Capitol
- 19 ANGELA WINBUSH (5) Mercury
- 20 STEPHANIE MILLS (4) MCA
- 21 MARIAH CAREY (3) Columbia
- 22 PUBLIC ENEMY (4) Def Jam
- 23 LUKE FEATURING THE 2 LIVE CREW (1) Skywalker (4) Luke
- 24 RANDY CRAWFORD (5) Warner Bros.

- 25 HEAVY D. & THE BOYZ (3) Uptown
- 26 THE GAP BAND (4) Capitol
- 27 HOWARD HEWETT (4) Elektra
- 28 ANITA BAKER (3) Elektra
- 29 DIGITAL UNDERGROUND (3) Tommy Boy
- 30 THE WINANS (4) Qwest
- 31 3RD BASS (4) Def Jam
- 32 SYBIL (5) Next Plateau
- 33 SNAP (3) Arista
- 34 PRINCE (3) Warner Bros. (3) Paisley Park
- 35 TYLER COLLINS (4) RCA
- 36 ALYSON WILLIAMS (4) OBR
- 37 BARRY WHITE (4) A&M
- 38 DIANNE REEVES (4) EMI
- 39 THE TIME (3) Paisley Park
- 40 WHISPERS (3) Capitol
- 41 THE TEMPTATIONS (3) Motown
- 42 BY ALL MEANS (3) Island
- 43 DAVID PEASTON (4) Geffen
- 44 NAJEE (4) EMI
- 45 JERMAINE JACKSON (4) Arista
- 46 QUEEN LATIFAH (3) Tommy Boy
- 47 YOUNG M.C. (4) Delicious Vinyl
- 48 BIG DADDY KANE (4) Cold Chillin'
- 49 BLACK BOX (3) RCA
- 50 CHRISTOPHER WILLIAMS (4) Geffen



AFTER 7

Top New R&B Artists

Pos. ARTIST (No. of charted singles & albums) Label

- 1 AFTER 7 (6) Virgin
- 2 BELL BIV DEVOE (4) MCA
- 3 LISA STANSFIELD (4) Arista
- 4 EN VOGUE (4) Atlantic
- 5 MICHEL'LE (5) Ruthless
- 6 MARIAH CAREY (3) Columbia
- 7 DIGITAL UNDERGROUND (3) Tommy Boy
- 8 3RD BASS (4) Def Jam
- 9 SNAP (3) Arista
- 10 TYLER COLLINS (4) RCA

Top R&B Labels

Pos. LABEL (No. of charted singles & albums)

- 1 ATLANTIC (40)
- 2 MCA (52)
- 3 MOTOWN (32)
- 4 CAPITOL (42)
- 5 COLUMBIA (50)
- 6 VIRGIN (34)
- 7 ARISTA (37)
- 8 WARNER BROS. (34)
- 9 A&M (21)
- 10 SOLAR (13)
- 11 QWEST (10)
- 12 JIVE (34)
- 13 EMI (25)
- 14 DEF JAM (14)
- 15 RUTHLESS (13)

Top R&B Album Labels

Pos. LABEL (No. of charted albums)

- 1 MCA (16)
- 2 ATLANTIC (13)
- 3 VIRGIN (13)
- 4 CAPITOL (16)
- 5 ARISTA (12)
- 6 MOTOWN (11)
- 7 COLUMBIA (18)
- 8 A&M (5)
- 9 WARNER BROS. (12)
- 10 JIVE (15)
- 11 DEF JAM (5)
- 12 SOLAR (3)
- 13 RUTHLESS (6)
- 14 QWEST (2)
- 15 COLD CHILLIN' (6)

Top R&B Singles Labels

Pos. LABEL (No. of charted singles)

- 1 ATLANTIC (27)
- 2 MOTOWN (21)
- 3 MCA (36)
- 4 COLUMBIA (32)
- 5 CAPITOL (26)
- 6 ARISTA (25)
- 7 WARNER BROS. (22)
- 8 VIRGIN (21)
- 9 A&M (16)
- 10 QWEST (8)
- 11 SOLAR (10)
- 12 EMI (18)
- 13 JIVE (19)
- 14 REPRISE (13)
- 15 ELEKTRA (12)



Top R&B Distributing Labels

Pos. DISTRIBUTING LABEL (No. of charted singles & albums)

- 1 ATLANTIC (55)
- 2 WARNER BROS. (60)
- 3 COLUMBIA (82)
- 4 MCA (62)
- 5 MOTOWN (41)

MCA RECORDS



L.A. REID & BABYFACE

Top R&B Singles Producers

Pos. PRODUCER (No. of charted singles)

- 1 BABYFACE (13) (tie)
- 1 L.A. REID (13) (tie)
- 3 NICK MARTINELLI (6)
- 4 QUINCY JONES (4)
- 5 M.C. HAMMER (6)
- 6 MICHAEL POWELL (8)
- 7 ANGELA WINBUSH (8)
- 8 PRINCE (7)
- 9 JIMMY "JAM" HARRIS (10) (tie)
- 9 TERRY LEWIS (10) (tie)
- 11 DR. DRE (8)
- 12 GENE GRIFFIN (8)
- 13 CHUCKII BOOKER (4)
- 14 TONY! TONI! TONÉ! (3)
- 15 TOMMY McELROY (7) (tie)
- 15 DENNY FOSTER (7) (tie)
- 17 KEITH SWEAT (2)
- 18 TEDDY RILEY (10)
- 19 LEMEL HUMES (2)
- 20 FRANKIE BEVERLY (4)
- 21 DR. FREEZE (2)
- 22 MARCUS MILLER (4)
- 23 DAVID "PIC" CONLEY (6)
- 24 TERRY COFFEY (4)
- 25 JOHN NETTLESBEY (4)

Top R&B Album Artists

- | | |
|--|--|
| Pos. ARTIST (No. of charted albums) Label | 25 QUEEN LATIFAH (1) Tommy Boy |
| 1 JANET JACKSON (1) A&M | 26 DIGITAL UNDERGROUND (1) Tommy Boy |
| 2 BABYFACE (1) Solar | 27 RANDY CRAWFORD (1) Warner Bros. |
| 3 M.C. HAMMER (2) Capitol | 28 ANITA BAKER (1) Elektra |
| 4 AFTER 7 (1) Virgin | 29 ICE CUBE (1) Priority |
| 5 REGINA BELLE (1) Columbia | 30 MARIAH CAREY (1) Columbia |
| 6 QUINCY JONES (1) Qwest | 31 BARRY WHITE (1) A&M |
| 7 BELL BIV DEVOE (1) MCA | 32 HOWARD HEWETT (1) Elektra |
| 8 TROOP (1) Atlantic | 33 MC LYTE (1) First Priority |
| 9 JOHNNY GILL (1) Motown | 34 SYBIL (1) Next Plateau |
| 10 LUTHER VANDROSS (1) Epic | 35 YOUNG M.C. (1) Delicious Vinyl |
| 11 SOUL II SOUL (2) Virgin | 36 BIG DADDY KANE (1) Cold Chillin' |
| 12 LUKE FEATURING THE 2 LIVE CREW (2) Luke | 37 BOBBY BROWN (2) MCA |
| 13 EN VOGUE (1) Atlantic | 38 X-CLAN (1) 4th & B'Way |
| 14 LISA STANSFIELD (1) Arista | 39 SIR MIX-A-LOT (1) Nastymix |
| 15 MIKI HOWARD (1) Atlantic | 40 SNAP (1) Arista |
| 16 TONY! TON! TON! (1) Wing | 41 THE WINANS (1) Qwest |
| 17 3RD BASS (1) Def Jam | 42 POOR RIGHTEOUS TEACHERS (1) Profile |
| 18 MICHEL'LE (1) Ruthless | 43 BIZ MARKIE (1) Cold Chillin' |
| 19 HEAVY D. & THE BOYZ (1) Uptown | 44 NAJEE (1) EMI |
| 20 STEPHANIE MILLS (1) MCA | 45 THE GAP BAND (1) Capitol |
| 21 PUBLIC ENEMY (1) Def Jam | 46 WRECKS-N-EFFECT (1) Sound Of New York |
| 22 KEITH SWEAT (1) Vintertainment | 47 DAVID PEASTON (1) Geffen |
| 23 MAZE FEATURING FRANKIE BEVERLY (1) Warner Bros. (1) Capitol | 48 DIANNE REEVES (1) EMI |
| 24 ANGELA WINBUSH (1) Mercury | 49 THE TIME (1) Paisley Park |
| | 50 ABOVE THE LAW (1) Ruthless |

JANET JACKSON



Top R&B Albums

- | | |
|---|---|
| Pos. TITLE—Artist—Label | 50 LIVIN' LIKE HUSTLERS—Above The Law—Ruthless |
| 1 JANET JACKSON'S RHYTHM NATION 1814—Janet Jackson—A&M | 51 LIVE—Kenny G—Arista |
| 2 TENDER LOVER—Babyface—Solar | 52 RAW—Alyson Williams—OBR |
| 3 PLEASE HAMMER DON'T HURT 'EM—M.C. Hammer—Capitol | 53 GRIP IT ON THAT OTHER LEVEL—The Ghetto Boys—Rap-A-Lot |
| 4 AFTER 7—After 7—Virgin | 54 MORE OF THE NIGHT—Whispers—Capitol |
| 5 STAY WITH ME—Regina Belle—Columbia | 55 SPECIAL—The Temptations—Motown |
| 6 BACK ON THE BLOCK—Quincy Jones—Qwest | 56 VOL. II—1990—A NEW DECADE—Soul II Soul—Virgin |
| 7 POISON—Bell Biv DeVoe—MCA | 57 KID 'N PLAY'S FUNHOUSE—Kid 'N Play—Select |
| 8 ATTITUDE—Troop—Atlantic | 58 LET THE RHYTHM HIT 'EM—Eric B. & Rakim—MCA |
| 9 JOHNNY GILL—Johnny Gill—Motown | 59 DON'T TAKE IT PERSONAL—Jermaine Jackson—Arista |
| 10 THE BEST OF LUTHER VANDROSS: THE BEST OF LOVE—Luther Vandross—Epic | 60 WHAT YOU NEED—Stacy Lattisaw—Motown |
| 11 BORN TO SING—En Vogue—Atlantic | 61 MIDNIGHT RUN—Bobby "Blue" Bland—Malaco |
| 12 AFFECTION—Lisa Stansfield—Arista | 62 BLACK'S MAGIC—Salt-N-Pepa—Next Plateau |
| 13 MIKI HOWARD—Miki Howard—Atlantic | 63 BE YOURSELF—Patti LaBelle—MCA |
| 14 THE REVIVAL—Tony! Ton! Ton!—Wing | 64 NICE & SMOOTH—Nice & Smooth—Sleeping Bag |
| 15 THE CACTUS ALBUM—3rd Bass—Def Jam | 65 PEOPLE'S INSTINCTIVE TRAVELS & THE PATHS OF RHYTHM—A Tribe Called Quest—Jive |
| 16 MICHEL'LE—Michel'le—Ruthless | 66 GIRLS NITE OUT—Tyler Collins—RCA |
| 17 BIG TYME—Heavy D. & The Boyz—Uptown | 67 THE ICEBERG/FREEDOM OF SPEECH...—Ice-T—Sire |
| 18 HOME—Stephanie Mills—MCA | 68 ADVENTURES IN PARADISE—Christopher Williams—Geffen |
| 19 FEAR OF A BLACK PLANET—Public Enemy—Def Jam Vintertainment | 69 THE INCREDIBLE BASE—Rob Base—Profile |
| 20 I'LL GIVE ALL MY LOVE TO YOU—Keith Sweat—Vintertainment | 70 CALL ME D-NICE—D-Nice—Jive |
| 21 THE REAL THING—Angela Winbush—Mercury | 71 SERIOUS—The O'Jays—EMI |
| 22 SILKY SOUL—Maze Featuring Frankie Beverly—Warner Bros. | 72 EDUTAINMENT—Boogie Down Productions—Jive |
| 23 AS NASTY AS THEY WANNA BE—Luke Featuring The 2 Live Crew—Luke | 73 PUMP UP THE JAM—THE ALBUM—Technotronic—SBK |
| 24 KEEP ON MOVIN'—Soul II Soul—Virgin | 74 GRAFFITI BRIDGE—Prince—Paisley Park |
| 25 ALL HAIL THE QUEEN—Queen Latifah—Tommy Boy | 75 BANNED IN THE U.S.A.—Luke Featuring The 2 Live Crew—Luke |
| 26 SEX PACKETS—Digital Underground—Tommy Boy | 76 LEGAL—Special Ed—Profile |
| 27 RICH AND POOR—Randy Crawford—Warner Bros. | 77 100 MILES AND RUNNIN'—N.W.A.—Ruthless |
| 28 COMPOSITIONS—Anita Baker—Elektra | 78 GIRL YOU KNOW IT'S TRUE—Milli Vanilli—Arista |
| 29 AMERIKKA'S MOST WANTED—Ice Cube—Priority | 79 FOREVER YOUR GIRL—Paula Abdul—Virgin |
| 30 MARIAH CAREY—Mariah Carey—Columbia | 80 DREAMLAND—Black Box—RCA |
| 31 THE MAN IS BACK—Barry White—A&M | 81 ALL FOR YOUR LOVE—The Good Girls—Motown |
| 32 HOWARD HEWETT—Howard Hewett—Elektra | 82 WE'RE ALL IN THE SAME GANG—Various Artists—Warner Bros. |
| 33 EYES ON THIS—MC Lyte—First Priority | 83 MILIRA—Milira—Apollo Theatre |
| 34 SYBIL—Sybil—Next Plateau | 84 REAL MEN WEAR BLACK—Cameo—Mercury |
| 35 STONE COLD RHYMIN'—Young M.C.—Delicious Vinyl | 85 BEYOND A DREAM—By All Means—Island |
| 36 IT'S A BIG DADDY THING—Big Daddy Kane—Cold Chillin' | 86 AND IN THIS CORNER—D.J. Jazzy Jeff & The Fresh Prince—Jive |
| 37 TO THE EAST, BLACKWARDS—X-Clan—4th & B'Way | 87 NO ONE CAN DO IT BETTER—The D.O.C.—Ruthless |
| 38 SEMINAR—Sir Mix-A-Lot—Nastymix | 88 SPEND THE NIGHT—The Isley Brothers Featuring Ronald Isley—Warner Bros. |
| 39 DANCE!... YA KNOW IT!—Bobby Brown—MCA | 89 SOMETHING TO GET YOU HYPED—Young And Restless—Pandisc |
| 40 WORLD POWER—Snap—Arista | 90 HOUSE PARTY—Soundtrack—Motown |
| 41 RETURN—The Winans—Qwest | 91 MAMA SAID KNOCK YOU OUT—L.L. Cool J—Def Jam |
| 42 HOLY INTELLECT—Poor Righteous Teachers—Profile | 92 SHORT DOGS IN THE HOUSE—Too Short—Jive |
| 43 THE BIZ NEVER SLEEPS—Biz Markie—Cold Chillin' | 93 LOVE, SMOKEY—Smokey Robinson—Motown |
| 44 TOKYO BLUE—Najee—EMI | 94 STILL TRAPPED—Denise LaSalle—Malaco |
| 45 ROUND TRIP—The Gap Band—Capitol | 95 TOO MUCH PAIN—Little Milton—Malaco |
| 46 WRECKS-N-EFFECT—Wrecks-N-Effect—Sound Of New York | 96 TO THE EXTREME—Vanilla Ice—SBK |
| 47 INTRODUCING... DAVID PEASTON—David Peaston—Geffen | 97 HERE I AM—Sharon Bryant—Wing |
| 48 NEVER TOO FAR—Dianne Reeves—EMI | 98 J BOYS—The Jamaica Boys—Reprise |
| 49 PANDEMONIUM—The Time—Paisley Park | 99 LALAH HATHAWAY—Lalah Hathaway—Virgin |
| | 100 HERITAGE—Earth, Wind & Fire—Columbia |

"TEENAGE MUTANT NINJA
 TURTLES" SOUNDTRACK
 3 TIMES DOPE
 ABSOLUTE
 A TRIBE CALLED QUEST
 A'ME LORRAIN
 AEROSMITH
 THE AFROS
 BABYFACE
 BARRY WHITE
 BASIC BLACK
 BIZ MARKIE
 BLACK BOX
 BLAZE
 BLUE PEARL
 BOOGIE DOWN PRODUCTIONS
 BOBBY WOMACK
 BOXCAR
 BRENDA RUSSELL
 BROTHER BEYOND
 BY ALL MEANS
 CALLOWAY
 CANDY FLIP
 CANDYMAN
 CHRISTOPHER WILLIAMS
 CLUB NOUVEAU
 D'LA VANCE
 DAVID BOWIE
 DAVID PEASTON
 DE LA SOUL
 DEF CON 4
 DEEP PURPLE
 DESKEE
 DIANA ROSS
 DIGITAL UNDERGROUND
 DINO
 DJ JAZZY JEFF &
 THE FRESH PRINCE
 DJ PIERRE
 DOC BOX & B. FRESH
 DON HENLEY
 DOUG LAZY
 ENVOGUE
 EPMD
 FAST EDDIE
 FUNKY REGGAE CREW
 GEOFF McBRIDE
 GLENN JONES
 GWEN GUTHRIE
 HI TEK 3 & YA KID K
 HIROKO
 HOMEWORK
 HOWARD HEWETT
 ICE CUBE
 ICEY JAYE
 INFORMATION SOCIETY
 ISIS
 ISLEY BROTHERS
 JAKKI O
 JAMAICA BOYS
 JAMES INGRAM
 JANET JACKSON
 JASON LOAD
 JAYA
 JD FEATURING INOVATOR D
 JEFFREY OSBONE
 JOHNNY GILL
 JUNGLE BROTHERS

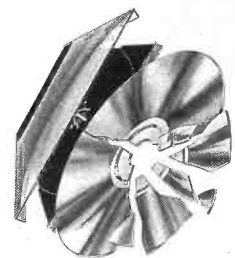


K-YZE
 KARYN WHITE
 KEISHA JACKSON
 KID 'N PLAY
 KOOL G RAP
 LA QUAN
 LATANZI
 LISA STANSFIELD
 LOUIE LOUIE
 LUKE & THE 2 LIVE CREW
 LUTHER VANDROSS
 MADONNA
 MAESTRO FRESH WES
 MARK DEE
 MARY DAVIS
 MASTER ACE
 MAVIS STAPLES
 MAZE/FRANKIE BEVERLY
 MC TWIST
 MICHAEL PENN.
 MIDNIGHT STAR
 MILES JAYE
 MILIRA
 MIXMASTERS
 MR. LEE
 MS. ADVENTURES
 NAYOBE
 NIKKI
 PARTNERS IN KRYME
 POCO
 PROFESSOR GRIFF
 QUEEN LATIFAH
 RANDY CRAWFORD
 REDHEAD KINGPIN
 RHYTHM RADICALS
 RUBY TURNER
 S.O.S. BAND
 SLY AND ROBBIE
 SMOKEY ROBINSON
 SNAP
 SPUNKADELIC
 STANLEY CLARK & GEORGE DUKE
 STERLING VOID
 STEVIE B
 THE STONE ROSES
 TAKE 6
 TASHAN
 TEENA MARIE
 TEVIN CAMPBELL
 THE ADVENTURES OF STEVIE V
 THE BOYS
 THE D.O.C.
 THE UBC
 THE WINANS
 THELMA HOUSTON
 TONY LEMANS
 TOO SHORT
 TRISHA LEIGH FISHER
 TROOP
 TROY JOHNSON
 TYLER COLLINS
 TYREE
 UZI S BROS.
 VICIOUS BEAT POSSE
 WHITNEY HOUSTON
 WOOTEN BROS.
 YANNI
 YOUNG MC

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 AND SEEING IF IT WILL FLY.”

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“DON'T TAKE A CHANCE WHEN YOUR MARKETING IS THIS IMPORTANT”

Top R&B Singles

- Pos. TITLE—Artist—Label
- 1 HOLD ON—En Vogue—Atlantic
 - 2 MAKE IT LIKE IT WAS—Regina Belle—Columbia
 - 3 REAL LOVE—Skiyy—Atlantic
 - 4 FEELS GOOD—Tony! Toni! Toné!—Wing
 - 5 VISION OF LOVE—Mariah Carey—Columbia
 - 6 ALL AROUND THE WORLD—Lisa Stansfield—Arista
 - 7 I'LL BE GOOD TO YOU—Quincy Jones Featuring Ray Charles & Chaka Khan—Qwest
 - 8 MY, MY, MY—Johnny Gill—Motown
 - 9 READY OR NOT—After 7—Virgin
 - 10 POISON—Bell Biv Devoe—MCA
 - 11 SPREAD MY WINGS—Troop—Atlantic
 - 12 EVERYBODY EVERYBODY—Black Box—RCA
 - 13 TENDER LOVER—Babyface—Solar
 - 14 LOVE UNDER NEW MANAGEMENT—Miki Howard—Atlantic
 - 15 LIES—En Vogue—Atlantic
 - 16 MAKE YOU SWEAT—Keith Sweat—Vintertainment
 - 17 RUB YOU THE RIGHT WAY—Johnny Gill—Motown
 - 18 CRAZY—The Boys—Motown
 - 19 WHY YOU GET FUNKY ON ME (FROM "HOUSE PARTY")—Today—Motown
 - 20 LET'S GET IT ON—By All Means—Island
 - 21 GIVING YOU THE BENEFIT—Pebbles—MCA
 - 22 NO MORE LIES—Michel'le—Ruthless
 - 23 CAN'T STOP—After 7—Virgin
 - 24 DO ME!—Bell Biv Devoe—MCA
 - 25 U CAN'T TOUCH THIS—M.C. Hammer—Capitol
 - 26 THE BLUES—Tony! Toni! Toné!—Wing
 - 27 TOMORROW (A BETTER YOU, BETTER ME)—Quincy Jones With Tevin Campbell—Qwest
 - 28 HEAVEN KNOWS—Lalah Hathaway—Virgin
 - 29 SHOW ME—Howard Hewett—Elektra
 - 30 CLOSE TO YOU—Maxi Priest—Charisma
 - 31 JERK OUT—The Time—Paisley Park
 - 32 RHYTHM NATION—Janet Jackson—A&M
 - 33 WHERE DO WE GO FROM HERE—Stacy Lattisaw With Johnny Gill—Motown
 - 34 THE SECRET GARDEN—Quincy Jones—Qwest
 - 35 ALL OF MY LOVE—The Gap Band—Capitol
 - 36 HERE AND NOW—Luther Vandross—Epic
 - 37 MY KINDA GIRL—Babyface—Solar
 - 38 WALK ON BY—Sybil—Next Plateau
 - 39 GHETTO HEAVEN—The Family Stand—Atlantic
 - 40 OPPOSITES ATTRACT—Paula Abdul (Duet With The Wild Pair)—Virgin
 - 41 SILKY SOUL—Maze Featuring Frankie Beverly—Warner Bros.
 - 42 THIEVES IN THE TEMPLE—Prince—Paisley Park
 - 43 ALL I DO IS THINK OF YOU—Troop—Atlantic
 - 44 SO YOU LIKE WHAT YOU SEE—Samuelle—Atlantic
 - 45 TALK TO ME—Anita Baker—Elektra
 - 46 ALL OVER YOU (FROM "DEF BY TEMPTATION")—Freddie Jackson—Orpheus
 - 47 COME BACK TO ME—Janet Jackson—A&M

- 48 THE POWER—Snap—Arista
- 49 WHIP APPEAL—Babyface—Solar
- 50 EVERYTHING YOU TOUCH—Smokey Robinson—Motown
- 51 THE HUMPTY DANCE—Digital Underground—Tommy Boy
- 52 HAVE YOU SEEN HER—M.C. Hammer—Capitol
- 53 FAIRWEATHER FRIEND—Johnny Gill—Motown
- 54 ESCAPADE—Janet Jackson—A&M
- 55 IT'S GONNA BE ALRIGHT—Ruby Turner—Jive
- 56 ALRIGHT—Janet Jackson—A&M
- 57 INNOCENT—Whispers—Capitol
- 58 YOU CAN'T DENY IT—Lisa Stansfield—Arista
- 59 MERRY GO ROUND—Keith Sweat—Vintertainment
- 60 IT'S TIME—The Winans—Qwest
- 61 IT'S THE REAL THING—Angela Winbush—Mercury
- 62 AIN'T NUTHIN' IN THE WORLD—Miki Howard—Atlantic
- 63 EXPRESSION—Salt-N-Pepa—Next Plateau
- 64 CAN WE SPEND SOME TIME—Surface—Columbia
- 65 DON'T WANNA FALL IN LOVE—Jane Child—Warner Bros.
- 66 I WANNA BE RICH—Calloway—Solar
- 67 YOUR SWEETNESS—Good Girls—Motown
- 68 GOOD LOVE—Klymaxx—MCA
- 69 WHAT GOES AROUND—Regina Belle—Columbia
- 70 UNTIL YOU COME BACK TO ME—Miki Howard—Atlantic
- 71 NEVER TOO FAR—Dianne Reeves—EMI
- 72 NICETY—Michel'le—Ruthless
- 73 THE BOOMIN' SYSTEM—L.L. Cool J—Def Jam
- 74 ALL NITE—Entouch Featuring Keith Sweat—Vintertainment
- 75 LOVE TAKES TIME—Mariah Carey—Columbia
- 76 GIRLS NITE OUT—Tyler Collins—RCA
- 77 I WANT IT NOW—Cameo—Atlanta Artists
- 78 STAY—Glenn Jones—Jive
- 79 PUMP UP THE JAM—Technotronic Featuring Felly—SBK
- 80 MY BABY'S HOUSE—Michael Cooper—Reprise
- 81 I NEED YOUR LOVIN'—Alyson Williams—OBR
- 82 B.B.D. (I THOUGHT IT WAS ME)?—Bell Biv Devoe—MCA
- 83 I'LL BE GOOD TO YOU—Najee—EMI
- 84 PROMISES, PROMISES—Christopher Williams—Geffen
- 85 SCANDALOUS!—Prince—Warner Bros.
- 86 JAZZIE'S GROOVE—Soul II Soul—Virgin
- 87 COMFORT OF A MAN—Stephanie Mills—MCA
- 88 FOOLISH HEART—Sharon Bryant—Wing
- 89 GET A LIFE—Soul II Soul—Virgin
- 90 TREAT YOU RIGHT—Luther Vandross—Epic
- 91 ALWAYS AND FOREVER—Whistle—Select
- 92 SERIOUS HOLD ON ME—O'Jays—EMI
- 93 THIS IS LOVE—Regina Belle—Columbia
- 94 LIVIN' IN THE LIGHT—Caron Wheeler—EMI
- 95 YO MISTER—Patti LaBelle—MCA
- 96 WHATCHA GONNA DO?—Tyler Collins—RCA
- 97 SHAKE IT UP!—The Jamaica Boys—Reprise
- 98 ICE ICE BABY—Vanilla Ice—SBK
- 99 A FRIEND—The Winans—Qwest
- 100 HERITAGE—Earth, Wind & Fire (Featuring The Boys)—Columbia

Top R&B Singles Artists

- Pos. ARTIST (No. of charted singles) Label
- 1 JANET JACKSON (7) A&M
 - 2 JOHNNY GILL (4) Motown
 - 3 QUINCY JONES (4) Qwest
 - 4 M.C. HAMMER (4) Capitol
 - 5 BABYFACE (3) Solar
 - 6 BELL BIV DEVOE (3) MCA
 - 7 REGINA BELLE (4) Columbia
 - 8 MIKI HOWARD (4) Atlantic
 - 9 TROOP (4) Atlantic
 - 10 AFTER 7 (5) Virgin
 - 11 LISA STANSFIELD (3) Arista
 - 12 EN VOGUE (3) Atlantic
 - 13 TONY! TONI! TONÉ! (3) Wing
 - 14 MARIAH CAREY (2) Columbia
 - 15 ANGELA WINBUSH (4) Mercury
 - 16 THE GAP BAND (3) Capitol
 - 17 KEITH SWEAT (2) Vintertainment
 - 18 MICHEL'LE (4) Ruthless
 - 19 SOUL II SOUL (4) Virgin
 - 20 PRINCE (2) Warner Bros. (2) Paisley Park
 - 21 LUTHER VANDROSS (2) Epic
 - 22 MAZE FEATURING FRANKIE BEVERLY (4) Warner Bros.
 - 23 TYLER COLLINS (3) RCA
 - 24 RANDY CRAWFORD (4) Warner Bros.
 - 25 BY ALL MEANS (2) Island

- 26 THE WINANS (3) Qwest
- 27 TODAY (2) Motown
- 28 HOWARD HEWETT (3) Elektra
- 29 THE BOYS (1) Columbia (2) Motown
- 30 ALYSON WILLIAMS (3) OBR
- 31 RUBY TURNER (3) Jive
- 32 STEPHANIE MILLS (3) MCA
- 33 MICHAEL COOPER (3) Reprise
- 34 SNAP (2) Arista
- 35 ANITA BAKER (2) Elektra
- 36 THE FAMILY STAND (2) Atlantic
- 37 CALLOWAY (3) Solar
- 38 SKYY (1) Atlantic
- 39 PUBLIC ENEMY (3) Def Jam
- 40 WHISPERS (2) Capitol
- 41 STACY LATTISAW (2) Motown
- 42 DIGITAL UNDERGROUND (2) Tommy Boy
- 43 THE TEMPTATIONS (2) Motown
- 44 SURFACE (3) Columbia
- 45 BLACK BOX (2) RCA
- 46 PEBBLES (2) MCA
- 47 SYBIL (4) Next Plateau
- 48 DIANNE REEVES (3) EMI
- 49 THE TIME (2) Paisley Park
- 50 BODY (2) MCA

JANET JACKSON

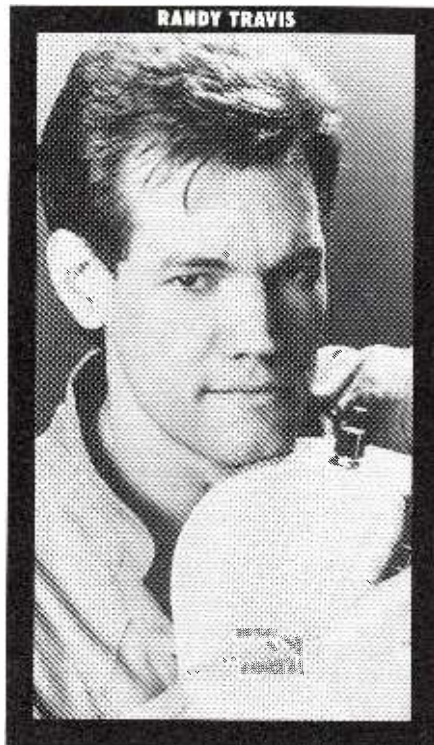


EN VOGUE



Top Country Artists

- Pos. ARTIST (No. of charted singles & albums) Label
- 1 RANDY TRAVIS (10) Warner Bros.
 - 2 RICKY VAN SHELTON (9) Columbia
 - 3 GEORGE STRAIT (11) MCA
 - 4 CLINT BLACK (6) RCA
 - 5 GARTH BROOKS (7) Capitol
 - 6 ALABAMA (10) RCA
 - 7 REBA McENTIRE (9) MCA
 - 8 LORRIE MORGAN (5) RCA
 - 9 HANK WILLIAMS, JR. (9) Warner/Curb
 - 10 KEITH WHITLEY (6) RCA
 - 11 SHENANDOAH (6) Columbia
 - 12 THE KENTUCKY HEADHUNTERS (5) Mercury
 - 13 KATHY MATTEA (7) Mercury
 - 14 THE JUDDS (2) RCA/Curb
(6) Curb/RCA
 - 15 PATTY LOVELESS (6) MCA
 - 16 TRAVIS TRITT (5) Warner Bros.
 - 17 ALAN JACKSON (5) Arista
 - 18 THE CHARLIE DANIELS BAND (5) Epic
 - 19 VERN GOSDIN (7) Columbia
 - 20 RODNEY CROWELL (6) Columbia
 - 21 RESTLESS HEART (6) RCA
 - 22 PAUL OVERSTREET (4) RCA
 - 23 TANYA TUCKER (6) Capitol
 - 24 HIGHWAY 101 (6) Warner Bros.
 - 25 SAWYER BROWN (3) Capitol/Curb
(3) Curb/Capitol
 - 26 DOUG STONE (4) Epic
 - 27 STEVE WARINER (7) MCA
 - 28 VINCE GILL (5) MCA
 - 29 DOLLY PARTON (5) Columbia
(1) Reprise
 - 30 DAN SEALS (4) Capitol
 - 31 THE DESERT ROSE BAND (5) MCA/Curb
 - 32 BILLY JOE ROYAL (6) Atlantic
 - 33 K.D. LANG & THE RECLINES (5) Sire
 - 34 MARY-CHAPIN CARPENTER (6) Columbia
 - 35 LIONEL CARTWRIGHT (6) MCA
 - 36 EDDIE RABBITT (5) Capitol
 - 37 DON WILLIAMS (6) RCA
 - 38 WILLIE NELSON (9) Columbia
 - 39 BAILLIE AND THE BOYS (6) RCA
 - 40 MARTY STUART (4) MCA



- 41 KENNY ROGERS (1) RCA
(1) Capitol
(6) Reprise
- 42 WILLIE NELSON, WAYLON JENNINGS, JOHNNY CASH & KRIS KRISTOFFERSON (4) Columbia
- 43 K.T. OSLIN (5) RCA
- 44 RONNIE MILSAP (2) RCA
- 45 EXILE (4) Arista
- 46 EDDY RAVEN (5) Capitol
- 47 DWIGHT YOAKAM (4) Reprise
- 48 RICKY SKAGGS (5) Epic
- 49 THE OAK RIDGE BOYS (5) MCA
- 50 WAYLON JENNINGS (3) Epic
(1) Columbia

Top Country Labels

- Pos. LABEL (No. of charted singles & albums)
- 1 RCA (72)
 - 2 MCA (88)
 - 3 COLUMBIA (67)
 - 4 CAPITOL (63)
 - 5 WARNER BROS. (55)
 - 6 EPIC (39)
 - 7 MERCURY (30)
 - 8 ARISTA (17)
 - 9 REPRIS (21)
 - 10 WARNER/CURB (9)
 - 11 CURB/RCA (8)
 - 12 MCA/CURB (9)
 - 13 ATLANTIC (17)
 - 14 CURB/CAPITOL (8)
 - 15 SIRE (4)



Top Country Album Labels

- Pos. LABEL (No. of charted albums)
- 1 RCA (25)
 - 2 COLUMBIA (28)
 - 3 MCA (30)
 - 4 WARNER BROS. (18)
 - 5 CAPITOL (17)
 - 6 MERCURY (8)
 - 7 EPIC (13)
 - 8 WARNER/CURB (4)
 - 9 REPRIS (10)
 - 10 CURB/RCA (4)
 - 11 SIRE (3)
 - 12 CURB/CAPITOL (3)
 - 13 ARISTA (3)
 - 14 ATLANTIC (5)
 - 15 MCA/CURB (2)



Top Country Singles Labels

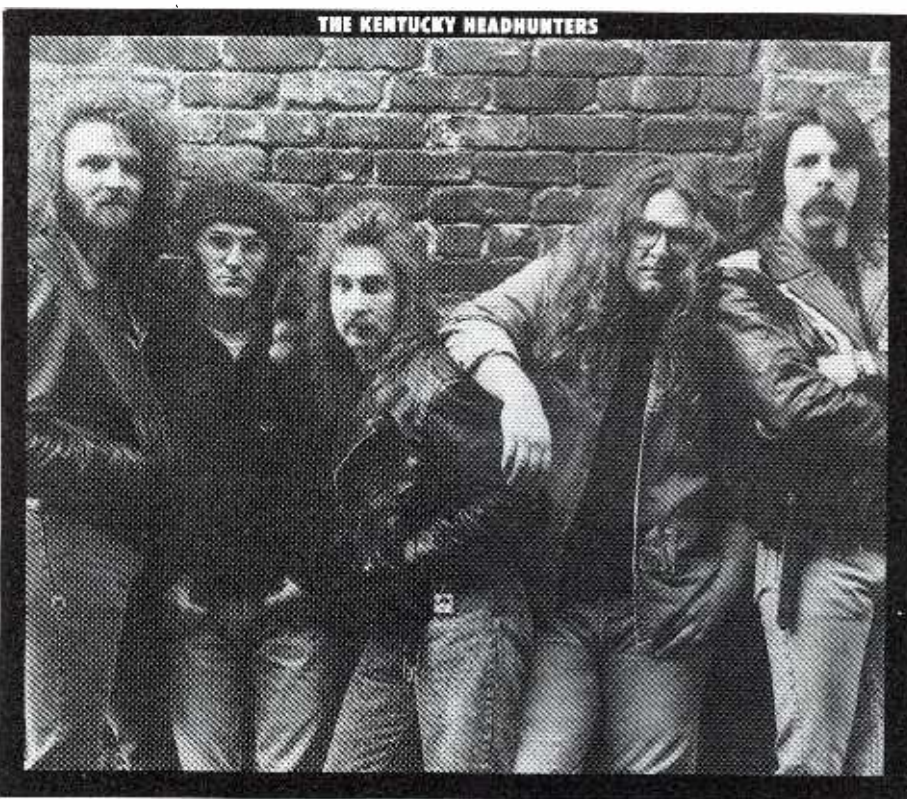
- Pos. LABEL (No. of charted singles)
- 1 RCA (47)
 - 2 MCA (58)
 - 3 CAPITOL (46)
 - 4 COLUMBIA (39)
 - 5 WARNER BROS. (37)
 - 6 EPIC (26)
 - 7 ARISTA (14)
 - 8 MERCURY (22)
 - 9 MCA/CURB (7)
 - 10 ATLANTIC (12)
 - 11 CURB/RCA (4)
 - 12 REPRIS (11)
 - 13 WARNER/CURB (5)
 - 14 CURB (17)
 - 15 CURB/CAPITOL (5)

Top Country Distributing Labels

- Pos. DISTRIBUTING LABEL (No. of charted singles & albums)
- 1 RCA (80)
 - 2 CBS (104)
 - 3 MCA (99)
 - 4 WARNER BROS. (88)
 - 5 CAPITOL (70)

Top Country Singles Distributing Labels

- Pos. LABEL (No. of charted singles)
- 1 RCA (51)
 - 2 MCA (66)
 - 3 CBS (63)
 - 4 CAPITOL (51)
 - 5 WARNER BROS. (54)



Top New Country Artists

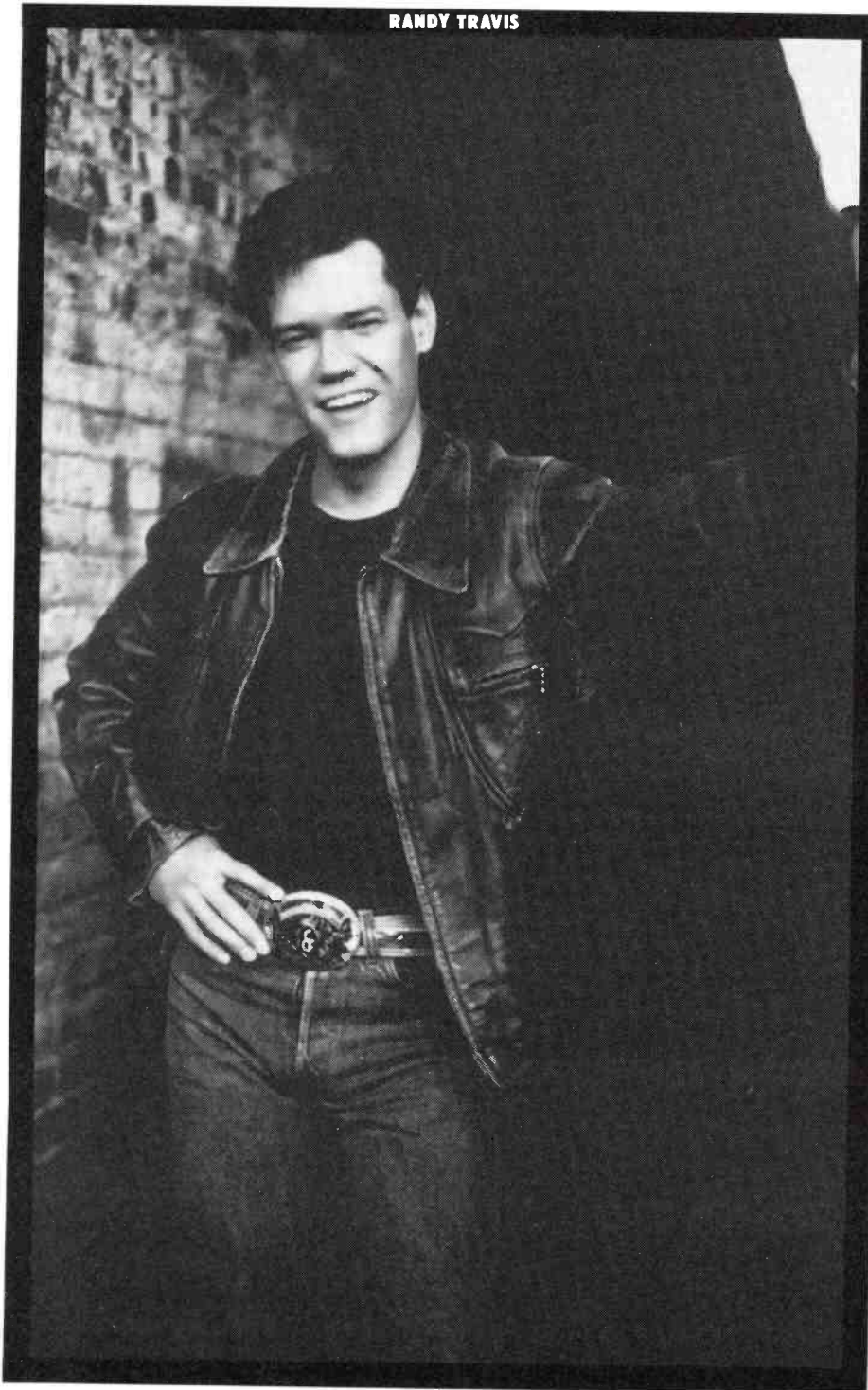
- Pos. ARTIST (No. of charted singles & albums) Label
- 1 KENTUCKY HEADHUNTERS (5) Mercury
 - 2 TRAVIS TRITT (5) Warner Bros.
 - 3 ALAN JACKSON (5) Arista
 - 4 DOUG STONE (4) Epic
 - 5 MARK CHESNUTT (2) MCA
 - 6 JOE DIFFIE (2) Epic
 - 7 WILD ROSE (3) Capitol
 - 8 PIRATES OF THE MISSISSIPPI (3) Capitol
 - 9 MAC McANALLY (3) Warner Bros.
 - 10 MARK COLLIE (4) MCA

CBS RECORDS

Top Country Album Distributing Labels

- Pos. DISTRIBUTING LABEL (No. of charted albums)
- 1 CBS (41)
 - 2 RCA (29)
 - 3 WARNER BROS. (34)
 - 4 MCA (38)
 - 5 CAPITOL (19)

RANDY TRAVIS



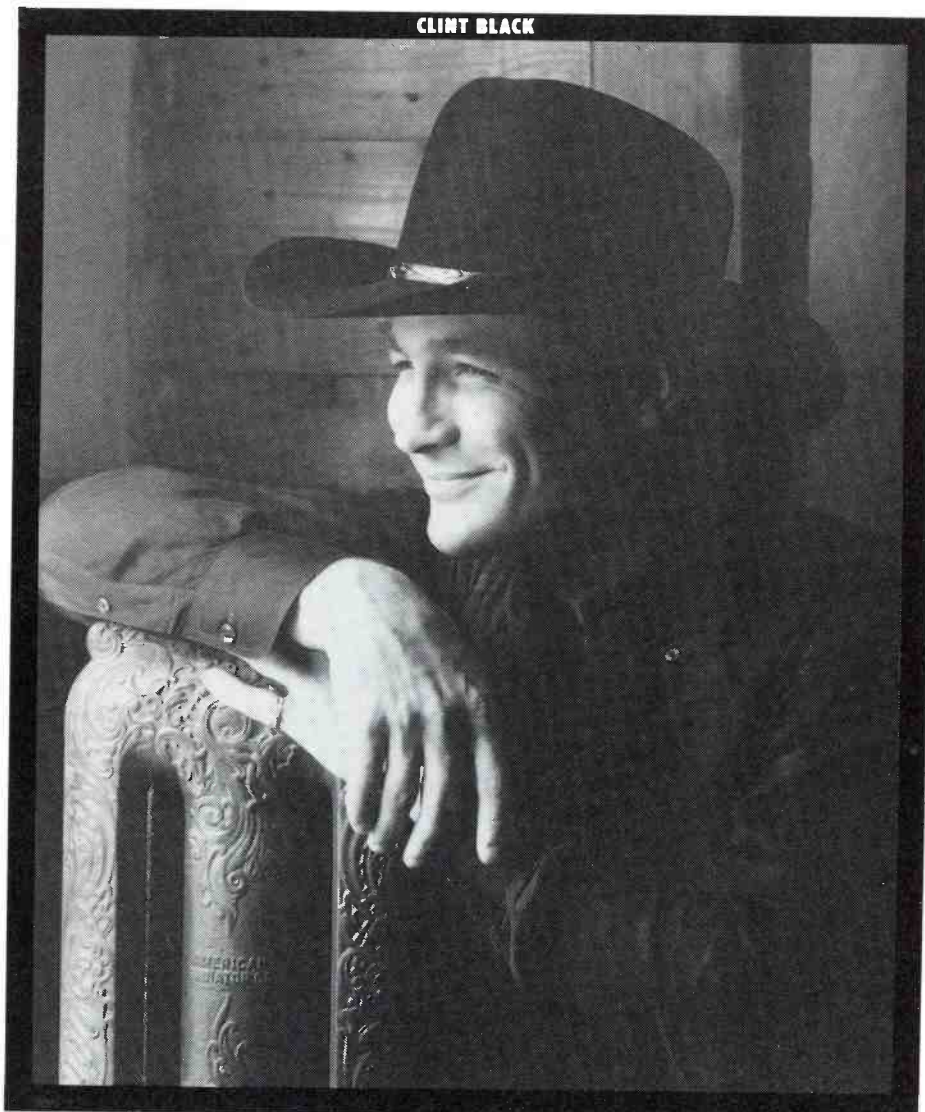
Top Country Albums

- Pos. TITLE—Artist—Label
- 1 KILLIN' TIME—Clint Black—RCA
 - 2 NO HOLDIN' BACK—Randy Travis—Warner Bros.
 - 3 PICKIN' ON NASHVILLE—The Kentucky Headhunters—Mercury
 - 4 GARTH BROOKS—Garth Brooks—Capitol
 - 5 LEAVE THE LIGHT ON—Lorrie Morgan—RCA
 - 6 RVS III—Ricky Van Shelton—Columbia
 - 7 SIMPLE MAN—The Charlie Daniels Band—Epic
 - 8 WILLOW IN THE WIND—Kathy Mattea—Mercury
 - 9 THE BOYS ARE BACK—Sawyer Brown—Capitol/Curb
 - 10 REBA LIVE—Reba McEntire—MCA
 - 11 COUNTRY CLUB—Travis Tritt—Warner Bros.
 - 12 HERE IN THE REAL WORLD—Alan Jackson—Arista
 - 13 LONE WOLF—Hank Williams, Jr.—Warner/Curb
 - 14 WHITE LIMOZEEN—Dolly Parton—Columbia
 - 15 ALWAYS & FOREVER—Randy Travis—Warner Bros.
 - 16 ABSOLUTE TORCH AND TWANG—k.d. lang & the reclines—Sire
 - 17 GREATEST HITS III—Hank Williams, Jr.—Warner/Curb
 - 18 THE ROAD NOT TAKEN—Shenandoah—Columbia
 - 19 FAST MOVIN' TRAIN—Restless Heart—RCA
 - 20 I WONDER DO YOU THINK OF ME—Keith Whitley—RCA
 - 21 ALONE—Vern Gosdin—Columbia
 - 22 LIVIN' IT UP—George Strait—MCA
 - 23 LOVING PROOF—Ricky Van Shelton—Columbia
 - 24 JUST LOOKIN' FOR A HIT—Dwight Yoakam—Reprise
 - 25 SOWIN' LOVE—Paul Overstreet—RCA
 - 26 HIGHWAYMAN 2—Willie Nelson, Waylon Jennings, Johnny Cash & Kris Kristofferson—Columbia
 - 27 GREATEST HITS—The Judds—RCA/Curb
 - 28 WHEN I CALL YOUR NAME—Vince Gill—MCA
 - 29 PASS IT ON DOWN—Alabama—RCA
 - 30 KEYS TO THE HIGHWAY—Rodney Crowell—Columbia
 - 31 BEYOND THE BLUE NEON—George Strait—MCA
 - 32 HONKY TONK ANGEL—Patty Loveless—MCA
 - 33 GREATEST HITS—Patsy Cline—MCA
 - 34 DOUG STONE—Doug Stone—Epic
 - 35 RIVER OF TIME—The Judds—Curb/RCA
 - 36 HILLBILLY ROCK—Marty Stuart—MCA
 - 37 EXTRA MILE—Shenandoah—Columbia
 - 38 STATE OF THE HEART—Mary-Chapin Carpenter—Columbia
 - 39 DON'T CLOSE YOUR EYES—Keith Whitley—RCA
 - 40 OLD 8 X 10—Randy Travis—Warner Bros.
 - 41 ON DOWN THE LINE—Patty Loveless—MCA
 - 42 GREATEST HITS—Alabama—RCA
 - 43 SOMETHING INSIDE SO STRONG—Kenny Rogers—Reprise
 - 44 GREATEST HITS, VOL. 2—George Strait—MCA
 - 45 THIS WOMAN—K.T. Oslin—RCA
 - 46 SOUTHERN STAR—Alabama—RCA
 - 47 STORMS OF LIFE—Randy Travis—Warner Bros.
 - 48 PAGES OF LIFE—The Desert Rose Band—MCA/Curb
 - 49 GEORGE STRAIT'S GREATEST HITS—George Strait—MCA
 - 50 A HORSE CALLED MUSIC—Willie Nelson—Columbia
 - 51 ON ARRIVAL—Dan Seals—Capitol
 - 52 TENNESSEE WOMAN—Tanya Tucker—Capitol
 - 53 THE EAGLE—Waylon Jennings—Epic
 - 54 WILD EYED DREAM—Ricky Van Shelton—Columbia
 - 55 SWEET SIXTEEN—Reba McEntire—MCA
 - 56 TELL IT LIKE IT IS—Billy Joe Royal—Atlantic
 - 57 A DECADE OF HITS—The Charlie Daniels Band—Epic
 - 58 GREATEST HITS—Keith Whitley—RCA
 - 59 PAINT THE TOWN—Highway 101—Warner Bros.
 - 60 NO FENCES—Garth Brooks—Capitol
 - 61 DIAMONDS & DIRT—Rodney Crowell—Columbia
 - 62 WILL THE CIRCLE BE UNBROKEN, VOL. II—The Nitty Gritty Dirt Band—MCA
 - 63 GREATEST HITS, VOL. I—Hank Williams, Jr.—Warner/Curb
 - 64 LAREDO—Steve Wariner—MCA
 - 65 RUMOR HAS IT—Reba McEntire—MCA
 - 66 A COLLECTION OF HITS—Kathy Mattea—Mercury
 - 67 SHADOWLAND—k.d. lang—Sire
 - 68 LYLE LOVETT AND HIS LARGE BAND—Lyle Lovett—MCA/Curb
 - 69 HEROES AND FRIENDS—Randy Travis—Warner Bros.
 - 70 I WATCHED IT ALL ON THE RADIO—Lionel Cartwright—MCA
 - 71 BLACK VELVET—Robin Lee—Atlantic
 - 72 GREATEST HITS—Tanya Tucker—Capitol
 - 73 OUT OF THE SHADOWS—Billy Joe Royal—Atlantic
 - 74 CHISELED IN STONE—Vern Gosdin—Columbia
 - 75 AN OLD TIME CHRISTMAS—Randy Travis—Warner Bros.

Top Country Album Artists

- Pos. ARTIST (No. of charted albums) Label
- | | |
|---|--|
| 1 RANDY TRAVIS (6) Warner Bros. | 26 WILLIE NELSON, WAYLON JENNINGS, JOHNNY CASH & KRIS KRISTOFFERSON (2) Columbia |
| 2 RICKY VAN SHELTON (4) Columbia | 27 PAUL OVERSTREET (1) RCA |
| 3 GEORGE STRAIT (4) MCA | 28 VINCE GILL (1) MCA |
| 4 HANK WILLIAMS, JR. (4) Warner/Curb | 29 WILLIE NELSON (4) Columbia |
| 5 CLINT BLACK (1) RCA | 30 PATSY CLINE (1) MCA |
| 6 GARTH BROOKS (2) Capitol | 31 DOUG STONE (1) Epic |
| 7 REBA MCENTIRE (4) MCA | 32 KENNY ROGERS (1) RCA |
| 8 ALABAMA (5) RCA | 33 BILLY JOE ROYAL (3) Atlantic |
| 9 KEITH WHITLEY (3) RCA | 34 TANYA TUCKER (2) Capitol |
| 10 THE KENTUCKY HEADHUNTERS (1) Mercury | 35 K.T. OSLIN (2) RCA |
| 11 THE CHARLIE DANIELS BAND (2) Epic | 36 MARY-CHAPIN CARPENTER (2) Columbia |
| 12 KATHY MATTEA (2) Mercury | 37 MARTY STUART (1) MCA |
| 13 THE JUDDS (2) RCA/Curb | 38 THE DESERT ROSE BAND (1) MCA/Curb |
| 14 LORRIE MORGAN (1) RCA | 39 DAN SEALS (1) Capitol |
| 15 SHENANDOAH (2) Columbia | 40 HIGHWAY 101 (2) Warner Bros. |
| 16 K.D. LANG & THE RECLINES (3) Sire | 41 WAYLON JENNINGS (1) Epic |
| 17 PATTY LOVELESS (2) MCA | 42 STEVE WARINER (2) MCA |
| 18 VERN GOSDIN (3) Columbia | 43 THE NITTY GRITTY DIRT BAND (2) MCA |
| 19 SAWYER BROWN (1) Capitol/Curb | 44 BAILLIE AND THE BOYS (2) RCA |
| 20 TRAVIS TRITT (1) Warner Bros. | 45 THE STATLER BROTHERS (2) Mercury |
| 21 RODNEY CROWELL (2) Columbia | 46 LIONEL CARTWRIGHT (2) MCA |
| 22 ALAN JACKSON (1) Arista | 47 ANNE MURRAY (2) Capitol |
| 23 RESTLESS HEART (2) RCA | 48 LYLE LOVETT (1) MCA/Curb |
| 24 DOLLY PARTON (1) Columbia | 49 ROBIN LEE (1) Atlantic |
| 25 DWIGHT YOAKAM (2) Reprise | 50 THE OAK RIDGE BOYS (2) MCA |

CLINT BLACK



Top Country Singles & Tracks

Pos. TITLE—Artist—Label

- 1 **NOBODY'S HOME**—Clint Black—RCA
- 2 **HARD ROCK BOTTOM OF YOUR HEART**—Randy Travis—Warner Bros.
- 3 **ON SECOND THOUGHT**—Eddie Rabbitt—Capitol
- 4 **LOVE WITHOUT END, AMEN**—George Strait—MCA
- 5 **WALKIN' AWAY**—Clint Black—RCA
- 6 **I'VE CRIED MY LAST TEAR FOR YOU**—Ricky Van Shelton—Columbia
- 7 **NO MATTER HOW HIGH**—The Oak Ridge Boys—MCA
- 8 **HELP ME HOLD ON**—Travis Tritt—Warner Bros.
- 9 **CHAINS**—Patty Loveless—MCA
- 10 **HERE IN THE REAL WORLD**—Alan Jackson—Arista
- 11 **SOUTHERN STAR**—Alabama—RCA
- 12 **LOVE ON ARRIVAL**—Dan Seals—Capitol
- 13 **THE DANCE**—Garth Brooks—Capitol
- 14 **FIVE MINUTES**—Lorrie Morgan—RCA
- 15 **I'M OVER YOU**—Keith Whitley—RCA
- 16 **SEEN' MY FATHER IN ME**—Paul Overstreet—RCA
- 17 **MY ARMS STAY OPEN ALL NIGHT**—Tanya Tucker—Capitol
- 18 **JUKEBOX IN MY MIND**—Alabama—RCA
- 19 **STATUE OF A FOOL**—Ricky Van Shelton—Columbia
- 20 **NOT COUNTING YOU**—Garth Brooks—Capitol
- 21 **STRANGER THINGS HAVE HAPPENED**—Ronnie Milsap—RCA
- 22 **NEXT TO YOU, NEXT TO ME**—Shenandoah—Columbia
- 23 **HE WALKED ON WATER**—Randy Travis—Warner Bros.
- 24 **NOTHING'S NEWS**—Clint Black—RCA
- 25 **GOOD TIMES**—Dan Seals—Capitol
- 26 **I MEANT EVERY WORD HE SAID**—Ricky Van Shelton—Columbia
- 27 **START ALL OVER AGAIN**—The Desert Rose Band—MCA/Curb
- 28 **FRIENDS IN LOW PLACES**—Garth Brooks—Capitol
- 29 **WHEN I COULD COME HOME TO YOU**—Steve Wariner—MCA
- 30 **WANTED**—Alan Jackson—Arista
- 31 **WALK ON**—Reba McEntire—MCA
- 32 **HOLDIN' A GOOD HAND**—Lee Greenwood—Capitol
- 33 **I'M GONNA BE SOMEBODY**—Travis Tritt—Warner Bros.
- 34 **I'D BE BETTER OFF (IN A PINE BOX)**—Doug Stone—Epic
- 35 **PASS IT ON DOWN**—Alabama—RCA
- 36 **OUT OF YOUR SHOES**—Lorrie Morgan—RCA
- 37 **FAST MOVIN' TRAIN**—Restless Heart—RCA
- 38 **A WOMAN IN LOVE**—Ronnie Milsap—RCA

- 39 **WHEN I CALL YOUR NAME**—Vince Gill—MCA
- 40 **IT AIN'T NOTHIN'**—Keith Whitley—RCA
- 41 **WALKING SHOES**—Tanya Tucker—Capitol
- 42 **SHE CAME FROM FORT WORTH**—Kathy Mattea—Mercury
- 43 **TILL I CAN'T TAKE IT ANYMORE**—Billy Joe Royal—Atlantic
- 44 **JUST AS LONG AS I HAVE YOU**—Don Williams—RCA
- 45 **TOO COLD AT HOME**—Mark Chesnutt—MCA
- 46 **WALKIN', TALKIN', CRYIN', BARELY BEATIN' BROKEN HEART**—Highway 101—Warner Bros.
- 47 **MANY A LONG & LONESOME HIGHWAY**—Rodney Crowell—Columbia
- 48 **I CAN'T TURN THE TIDE**—Baillie And The Boys—RCA
- 49 **WHO'S LONELY NOW**—Highway 101—Warner Bros.
- 50 **TWO DOZEN ROSES**—Shenandoah—Columbia
- 51 **OVERNIGHT SUCCESS**—George Strait—MCA
- 52 **THAT JUST ABOUT DOES IT**—Vern Gosdin—Columbia
- 53 **IT'S YOU AGAIN**—Skip Ewing—MCA
- 54 **ON DOWN THE LINE**—Patty Loveless—MCA
- 55 **WHERE'VE YOU BEEN**—Kathy Mattea—Mercury
- 56 **LEAVE IT ALONE**—The Forester Sisters—Warner Bros.
- 57 **YOU LIE**—Reba McEntire—MCA
- 58 **LITTLE GIRL**—Reba McEntire—MCA
- 59 **NOBODY'S TALKING**—Exile—Arista
- 60 **I FELL IN LOVE**—Carlene Carter—Reprise
- 61 **SOONER OR LATER**—Eddy Raven—Capitol
- 62 **IF YOU COULD ONLY SEE ME NOW**—T. Graham Brown—Capitol
- 63 **FOURTEEN MINUTES OLD**—Doug Stone—Epic
- 64 **HE TALKS TO ME**—Lorrie Morgan—RCA
- 65 **WRONG**—Waylon Jennings—Epic
- 66 **ONE MAN WOMAN**—The Judds—Curb/RCA
- 67 **DANCY'S DREAM**—Restless Heart—RCA
- 68 **I WATCHED IT ALL (ON MY RADIO)**—Lionel Cartwright—MCA
- 69 **DON'T GO OUT**—Tanya Tucker With T. Graham Brown—Capitol
- 70 **QUITTIN' TIME**—Mary-Chapin Carpenter—Columbia
- 71 **RICHEST MAN ON EARTH**—Paul Overstreet—RCA
- 72 **DRINKING CHAMPAGNE**—George Strait—MCA
- 73 **OH LONESOME ME**—The Kentucky Headhunters—Mercury
- 74 **I COULD BE PERSUADED**—The Bellamy Brothers—MCA/Curb
- 75 **IF TOMORROW NEVER COMES**—Garth Brooks—Capitol

GARTH BROOKS



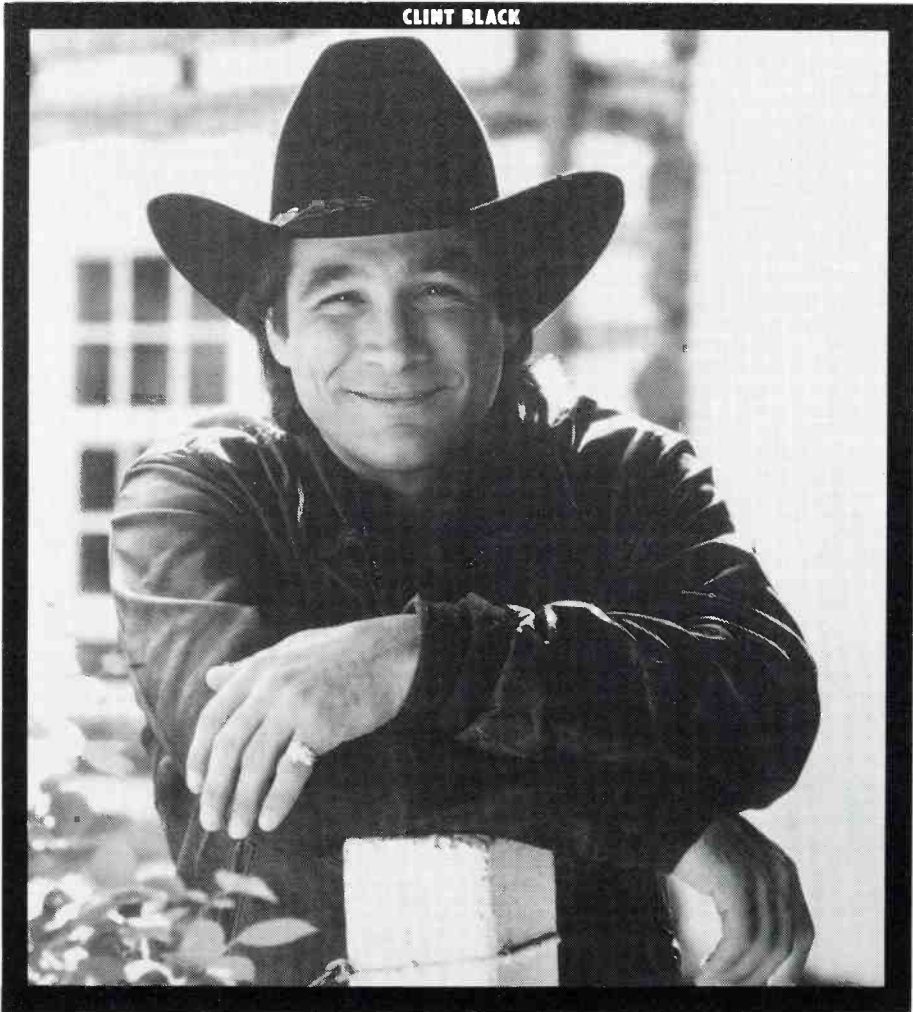
Top Country Singles Artists

Pos. ARTIST (No. of charted singles) Label

- 1 **GARTH BROOKS** (5) Capitol
- 2 **CLINT BLACK** (5) RCA
- 3 **RICKY VAN SHELTON** (5) Columbia
- 4 **ALABAMA** (5) RCA
- 5 **REBA MCENTIRE** (5) MCA
- 6 **LORRIE MORGAN** (4) RCA
- 7 **RANDY TRAVIS** (4) Warner Bros.
- 8 **GEORGE STRAIT** (7) MCA
- 9 **SHENANDOAH** (4) Columbia
- 10 **TRAVIS TRITT** (4) Warner Bros.
- 11 **PATTY LOVELESS** (4) MCA
- 12 **HIGHWAY 101** (4) Warner Bros.
- 13 **ALAN JACKSON** (4) Arista
- 14 **DON WILLIAMS** (4) RCA
- 15 **TANYA TUCKER** (4) Capitol
- 16 **STEVE WARINER** (5) MCA
- 17 **EDDIE RABBITT** (4) Capitol
- 18 **KEITH WHITLEY** (3) RCA
- 19 **DAN SEALS** (3) Capitol
- 20 **PAUL OVERSTREET** (3) RCA
- 21 **KATHY MATTEA** (5) Mercury
- 22 **THE DESERT ROSE BAND** (4) MCA/Curb
- 23 **RESTLESS HEART** (4) RCA
- 24 **THE JUDDS** (4) Curb/RCA
- 25 **RONNIE MILSAP** (2) RCA
- 26 **LIONEL CARTWRIGHT** (4) MCA
- 27 **RODNEY CROWELL** (4) Columbia

- 28 **VERN GOSDIN** (4) Columbia
- 29 **EXILE** (3) Arista
- 30 **THE KENTUCKY HEADHUNTERS** (4) Mercury
- 31 **DOUG STONE** (3) Epic
- 32 **BAILLIE AND THE BOYS** (4) RCA
- 33 **EDDY RAVEN** (4) Capitol
- 34 **MARY-CHAPIN CARPENTER** (4) Columbia
- 35 **VINCE GILL** (4) MCA
- 36 **BILLY JOE ROYAL** (3) Atlantic
- 37 **T. GRAHAM BROWN** (3) Capitol
- 38 **HOLLY DUNN** (3) Warner Bros. (1) Reprise
- 39 **RICKY SKAGGS** (4) Epic
- 40 **THE OAK RIDGE BOYS** (3) MCA
- 41 **HANK WILLIAMS, JR.** (5) Warner/Curb
- 42 **DOLLY PARTON** (4) Columbia (1) Reprise
- 43 **MARTY STUART** (3) MCA
- 44 **LEE GREENWOOD** (2) Capitol
- 45 **CARLENE CARTER** (1) Warner Bros. (2) Reprise
- 46 **WILLIE NELSON** (5) Columbia
- 47 **THE BELLAMY BROTHERS** (1) Warner Bros. (3) MCA/Curb
- 48 **SKIP EWING** (4) MCA
- 49 **THE FORESTER SISTERS** (3) Warner Bros.
- 50 **MARK CHESNUTT** (1) MCA

CLINT BLACK

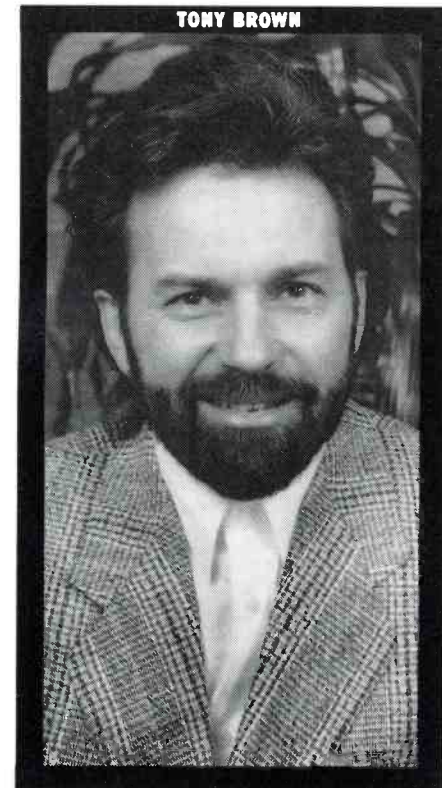


Top Country Singles Producers

Pos. PRODUCER (No. of charted singles)

- 1 **TONY BROWN** (29)
- 2 **KYLE LEHNING** (10)
- 3 **ALLEN REYNOLDS** (11)
- 4 **BARRY BECKETT** (18)
- 5 **JIMMY BOWEN** (31)
- 6 **JAMES STROUD** (18)
- 7 **JERRY CRUTCHFIELD** (9)
- 8 **STEVE BUCKINGHAM** (10)
- 9 **BOB MONTGOMERY** (11)
- 10 **GREGG BROWN** (6)
- 11 **MARK WRIGHT** (5)
- 12 **PAUL WORLEY** (15)
- 13 **ED SEAY** (15)
- 14 **GARTH FUNDIS** (7)
- 15 **RICHARD LANDIS** (4)
- 16 **NELSON LARKIN** (9)
- 17 **BRENT MAHER** (4)
- 18 **SCOTT HENDRICKS** (10)
- 19 **DOUG JOHNSON** (8)
- 20 **RANDY SCRUGGS** (12)
- 21 **THE KENTUCKY HEADHUNTERS** (4)
- 22 **JIM ED NORMAN** (16)
- 23 **TIM DUBOIS** (8)
- 24 **RICKY SKAGGS** (8)
- 25 **GEORGE STRAIT** (6)

TONY BROWN

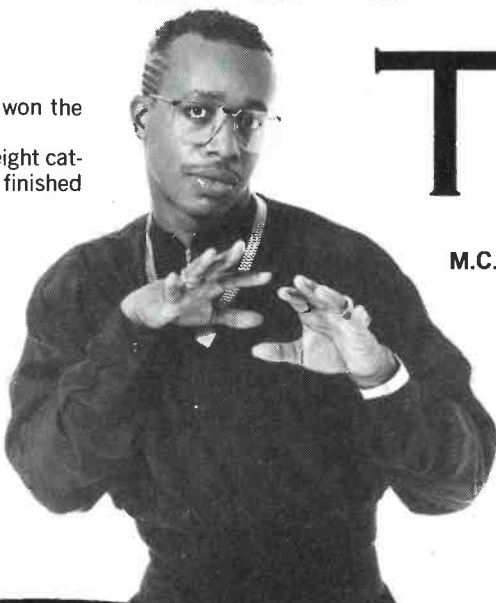


By PAUL GREIN

Janet Jackson won the battle but New Kids won the war. Or was it the other way around?

Jackson came out on top in a commanding eight categories in Billboard's 1990 chart recaps, but finished second behind New Kids on the biggest recap of all—top pop artists for combined albums/singles activity. It's the second year in a row that New Kids have walked off with this grand-sweepstakes title. The teen sensations are the first act to land the title twice since it was introduced a decade ago. New Kids won last year by besting Bobby Brown and Guns N' Roses; they repeated this year by nosing out Jackson and Phil Collins, who are, respectively, the year's top female and male artists in combined albums/singles activity.

New Kids are also the top pop album artists. They finished second last year to Guns N' Roses. Though the Kids cooled in the second



THE

M.C. HAMMER

of the eligibility period had already elapsed. "Please Hammer..." is the only album in the year-end top 10 that wasn't in release for the full eligibility period.

Richie Zito is the top pop singles producer. Among his hits during the year: Bad English's "When I See You Smile" and Heart's "All I Wanna Do Is Make Love To You."

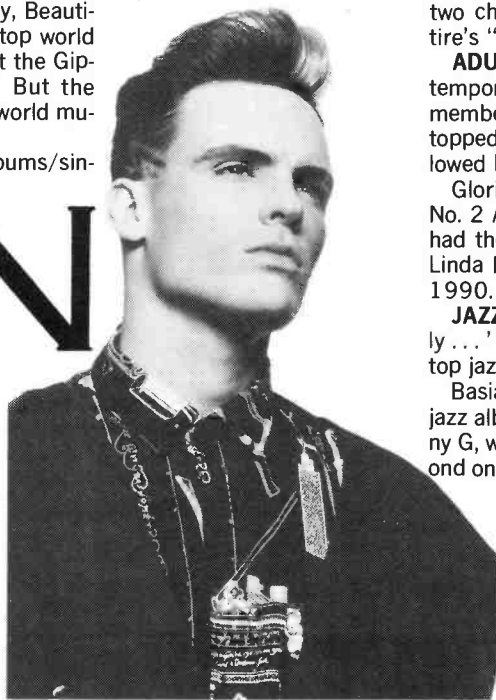
ROCK: Eric Clapton noses out Aerosmith as the year's top album rock artist. But Aerosmith's "What It Takes" wins as the top album rock track.

Depeche Mode is the top modern rock artist. Sinead O'Connor and Michael Penn are the top female and male artists in the field. Peter Murphy's "Cuts You Up" is the top modern rock track.

WORLD MUSIC: Johnny Clegg & Savuka's "Cruel, Crazy, Beautiful World" is the year's top world music album, edging out the Gipsy Kings' "Mosaïque." But the Gipsy Kings are the top world music artists.

R&B: In combined albums/sin-

IN



VANILLA ICE

gles activity, M.C. Hammer is the year's top male R&B artist; After 7 is the top R&B group and the top new R&B artist.

En Vogue's "Hold On" is the year's top R&B single. This is the third time in the past decade that an act's first chart hit has emerged as the No. 1 R&B hit of the year. Keith Sweat's "I Want Her" was No. 1 for 1988; Freddie Jackson's "Rock Me Tonight (For Old Times Sake)" was on top in 1985.

L.A. Reid & Babyface are the top R&B producers for the second straight year. The team produced six No. 1 R&B hits during the year, including Babyface's own "Tender Lover." This matches the torrid pace they set in 1989, when they also landed six No. 1 R&B hits. Their 1990 six-pack of chart-toppers also included After 7's "Ready Or Not" and "Can't Stop," Johnny

Gill's "My, My, My," Pebbles' "Giving You The Benefit," and Whitney Houston's "I'm Your Baby Tonight."

RAP: Luke featuring 2 Live Crew is the year's top artist on the Top Rap Singles chart, displacing the 1989 champ, M.C. Hammer, who dips to No. 2. Salt-N-Pepa's platinum hit, "Expression," is the year's No. 1 rap single.

DANCE: Deee-Lite's "Groove Is In The Heart"/"What Is Love" is the No. 1 Dance Club Play Single. Technotronic featuring Felly's "Pump Up The Jam" is the No. 1 12-Inch. Both songs were also massive crossover hits. The Technotronic smash reached No. 2 on the Hot 100 in January; the Deee-Lite hit peaked at No. 4 in November.

COUNTRY: Randy Travis is the top country artist (combined albums/singles activity) for the third straight year. In the past decade, two other acts have won this grand prize three years running. Kenny Rogers scored in 1979-81; Alabama won in 1983-85. Travis is also the top country album artist for the third year in a row. Garth Brooks is top country singles artist.

But Clint Black walks off with both the top country album ("Killin' Time") and the top country single ("Nobody's Home"). Black is the first artist to achieve this double-play since Willie Nelson scored in 1982 with his album and single, "Always On My Mind." Black also had the No. 1 country single of 1989, "Better Man." This makes him only the third artist to land the No. 1 country single of the year two years running. Freddie Hart scored in 1971-72 with "Easy Loving" and "My Hang-Up Is You"; Waylon Jennings led the way in 1977-78 with "Luckenbach, Texas (Back To The Basics Of Love)" and "Mamas Don't Let Your Babies Grow Up To Be Cowboys," the latter a duet with Willie Nelson.

Alabama is the top country group or duo (combined albums/singles activity) for the eighth time in the past 10 years. The veteran group was nosed out in 1987 and 1989 by the Judds.

Reba McEntire is the top country female artist (combined albums/singles activity) for the sixth consecutive year.

Tony Brown is the top country singles producer, up from No. 2 on the 1989 recap. Brown's many hits during 1990 included two chart-toppers: Patty Loveless' "Chains" and Reba McEntire's "You Lie."

ADULT CONTEMPORARY: Phil Collins is the top adult contemporary artist and has the year's top AC single, "Do You Remember." It's the first time since the early '80s that one act has topped both of these recaps. Kenny Rogers scored in 1981, followed by Ronnie Milsap in 1982, and Lionel Richie in 1983.

Gloria Estefan is the year's top female AC artist and has the No. 2 AC hit, "Here We Are." Estefan & Miami Sound Machine had the No. 1 AC hit of 1988, "Can't Stay Away From You." Linda Ronstadt & Aaron Neville are the top AC duo/group of 1990.

JAZZ: Harry Connick Jr.'s "Music From 'When Harry Met Sally...'" is the year's top jazz album. Connick is also the year's top jazz artist, up from No. 5 last year.

Basia's "London Warsaw New York" is the top contemporary jazz album. Basia is also the top contemporary jazz artist. Kenny G, who had won both titles in 1987 and 1989, finished second on both lists this year. The instrumentalist was represented this year by a live album rather than a new studio recording.

Spyro Gyra featuring Jay Beckenstein is the top contemporary jazz group. It's the fifth time since 1980 that Spyro Gyra has clinched that title.

NEW AGE: Ray Lynch has the top new age album, "No Blue Thing," and is also the top new age artist.

CLASSICAL: The late Vladimir Horowitz is the year's top classical artist for the third time in four years. Horowitz also makes a clean sweep of the year's top three classical albums: "Horowitz At Home," "Horowitz: The Last Recording," and "Horowitz In Moscow." This is the fourth time in the past five years that Horowitz has had the year's No. 1 classical album. He scored in 1986 with "Horowitz: The Last Romantic," in 1987 with "Horowitz In Moscow," and in 1988 with "Horowitz Plays Mozart."

YEAR

half of the year, they had three albums in the top 25 on the pop chart in January, and in June landed the year's fastest-climbing No. 1 album with "Step By Step."

Jackson's eight-prize haul is the biggest sweep since 1984, when Lionel Richie won in 10 categories. The awards were keyed to her "Rhythm Nation 1814" album, which was rated the year's top album in both pop and R&B. Since the inception of the R&B album chart in 1965, only two other albums have topped both year-end recaps: Michael Jackson's "Thriller" in 1983 and "Whitney Houston" in 1986.

Jackson is the top pop singles artist for the second time in five years. She also earned that title in 1986, the year of her smash "Control" album. Only brother Michael has won the title more than twice. He scored in 1972, 1980, and 1983. Matching Janet's record of two wins are Madonna (1985 and 1987) and Gladys Knight & the Pips (1973-74).

Jackson was named top R&B artist (combined albums/singles activity), a title she had previously claimed in 1986. In the past decade, only one other artist—again, her brother Michael—has earned this title more than once. Michael triumphed three times—in 1980, 1983, and 1988. Janet Jackson is the only female artist to win this grand prize. Janet also wins both of the individual R&B titles—top R&B album artist and top R&B singles artist. She won the latter title in 1986 as well.

And Jackson is the year's No. 1 dance artist for the second time in five years. Jackson came out on top in both club play and 12-inch singles sales. She also won both titles in 1986. Madonna swept both titles in 1985; Rick Astley hit the jackpot in 1988.

Beyond the Jackson/New Kids chart skirmish, it was also a good year for artists as diverse as M.C. Hammer, Clint Black, Wilson Phillips, Harry Connick, Jr., and Technotronic.

Here are the key winners in other categories.

POP: Wilson Phillips' "Hold On" is the year's No. 1 pop single. It's the first time in 11 years that an artist's debut single has wound up as the No. 1 hit of the year. The Knack had the top single of 1979 with their breakthrough smash, "My Sharona." It's the second time in the past four years that an all-female group has had the year's No. 1 single. The Bangles scored in 1987 with "Walk Like An Egyptian."

Three film songs made the top 10 on the list of the year's 100 biggest hits. Roxette's "It Must Have Been Love" (from "Pretty Woman") is No. 2, Billy Idol's "Cradle Of Love" (from "Ford Fairlane") is No. 9, and Jon Bon Jovi's "Blaze Of Glory" (from "Young Guns II") is No. 10. On the pop album recap, "Pretty Woman" is No. 18—higher than any other soundtrack. The top three soundtracks—"Pretty Woman," "The Little Mermaid," and "Beaches"—are all from Disney/Touchstone films.

"Janet Jackson's Rhythm Nation 1814" is the third A&M album to top the year-end chart. Herb Alpert & the Tijuana Brass' "Whipped Cream & Other Delights" was the No. 1 album of 1966—the year Jackson was born; Peter Frampton's "Frampton Comes Alive!" was the top album of 1976.

The year's best-selling album, M.C. Hammer's "Please Hammer Don't Hurt 'Em," ranks No. 5 on the pop recap. Hammer's album entered the chart in March, at which point four months

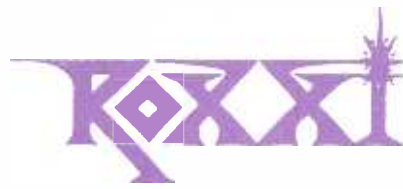
CHARTS

THE REWARDS OF BEING

ROCK HARD
RECORDS, INC.



Photos by Kevin Bryan



DRIVE IT TO YA HARD!

AVAILABLE JANUARY 18

- Album mixed by Mark Tanzer who worked on Alice Cooper's *Trash*, Britany Fox's debut, and Boston's *Third Stage*
- Track appears on Album Network's CD #58
- "Drive It To Ya Hard!" winner of Rock Wars on Boston's top AOR Hard Rocker WAAF; Defeated Warrant, Iron Maiden, Leggs Diamond, Jet Boy, and Don Dokken. Combined total vote: Roxxi - 1074 to others - 22
- College/metal radio being worked by Concrete Marketing's Russ Gerroir
- Debut video on Concrete's Metalvision
- Listen for Roxxi on the nationally syndicated Metal Shop, and Z-Rock
- Watch for reviews/interviews in Circus, Tough Tracks, Powerline, Metal Explosion, etc.



- **Eric Steel** returns with a scorching release "Back for More," their debut album for **ROCK HARD RECORDS**.
- The album will be released in February 1991.
- Watch for the usual full scale **ROCK HARD** promotion to follow soon.



OPEN FIRE

AVAILABLE NOW

- Now on a national tour with Precious Metal
- Video "Superhero" has been submitted to MTV's Headbanger's Ball and is already on several other video channels
- Video is also on Concrete's Metalvision
- CD's serviced to metal/college radio by Concrete Marketing
- "Superhero" appeared on Album Network CD #57
- Reviews/interviews have appeared in RIP, Faces, Kerrang, Metal Edge, Creem Metal, Billboard, etc.



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Photo by Glen LaFerman

MARK ST. JOHN

- **ROCK HARD RECORDS** is proud to announce the signing of legendary guitarist *Mark St. John*.
- Mark will make his fiery debut for **ROCK HARD** in March 1991.
- Watch out — MARK'S BACK!!



TATTOO

LIVE OUT LOUD
AVAILABLE JANUARY 1

- **Tattoo** has a strong following from their first LP *Blood Red*, which sold over 25,000 copies
- Debut video "Under the Spell" submitted to MTV's *Headbanger's Ball*
- Video also on Concrete's *Metalvision*
- **Tattoo** now on over 100 metal/college stations
- Reviews/interviews have, or will appear in *Cashbox*, *RIP*, *Goodtimes*, *CAMM*, *Kerrang*, etc.



Photo by Mick Rock

SEDUCTIVE LUCK

- New York's premier commercial hard rock band, **Seductive Luck**, makes their debut on **ROCK HARD RECORDS**.
- Their debut disc, as yet untitled, will be released in late March 1991, and is produced by Godfrey Diamond.
- **Seductive Luck** is booked by TRI-AD ARTISTS
- Management by King Enterprises. 718-858-8066

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ROCK HARD

SPECIAL THANKS: To the following, some of you have helped us, some of you have hindered us, (You know who you are!) either way, you've made us ROCK HARD!

George Bacon, Maria Trolia, Michelle and Justin Leroux, The Leroux's, The Dillaire's, The Wong's, The Dickerman's, The Trolia's, Jack McManus, Bob Jaeger, Jeff and Cheryl at WMG, Tommy Nast at Album Network, Christine Black at Hard Report, Ray Koob, Mike Boyle, Mark Lespena at FMQB, Jack Goldwater, Liz Wild "The Cream Cheese Bitch" at WAAF; Ida, Susan and Scott at Public I; Bill Schacht, Russ Gerroir, Eric LeMasters, Jim Saliby and everyone at Concrete Marketing, Donna Stone, Precious Metal, Iron Maiden, Valentine, Stringfellows, Tramps, SIR Studios; Andy, Bob, and Bill at LYX Studios, Kevin Bryan, Frank White, Bob and Carol at PDO, Brian Haele, Amy, JoAnn, Aileen, Glen La Ferman, Loreen Simone, Lisa Ludwick, Jeff Wilbur, Tough Tracks, Bay State Video, Cindi Conti and Evan Stone at Mercenary Films, Scorched Earth Productions, Bruce Gilmer, MTV's Headbanger's Ball, Derek Simon, Phil Hardy at AIM Marketing, Aligned Audio, Nick Ferrara at Atlantic Records, Michelle at Album Network, American Business Lists, Jon Guynn, Nick Caligiuri, Billboard, Bob Lawson and Mark Tanzer at Blue Jay Studios, Steve Berger, Circus, Creative Artist Agency, Mike Engle, CAMM Magazine, Citina Records, Swiss Teo, Craig Newman, Eastern Pacific, Caroline at Edison Press, East Coast Rocker, Scott Figman at Faces Magazine; John Candy, Bob Crane, and Frostback Productions, Dave at Fuller Limousine, Amy Grosser and Paul Heine at FMQB, Ace Frehley, Kim Fisher, Grays Executive Coach, Hard Rock Magazine, Rock Hard Magazine, Hit Parader, Hit Makers Magazine, Hot Trax, Phil Hunt, Howie at JFB Lithographers, Jet Photo, ABC Pictures, Tom Kasulis, Kerrang, Mary at KFMU, Roxy at KWWC, Kristine at KGOS, Chuch at KZII, Jeff at KFLI, Joe at Loud Magazine, Bill McGathy Promotions, Kenny Ryback, Metal Edge, Steve Leeds at MTV, Randy Alderman at Telepromotions, Richie Glassberg, Fernando Fazzari, Joe Ohrin, Maze America, Ivy at Metallix, Ira at Music Connection, Larry Moran, Wendy Dio and Niji Entertainment, Noise Records, Big Chief Records, Neon Magazine, Scott Nelson, Tina at New Star Records, Lynn Lubash at Polygram Records, Tom Patterson, Dean at Platinum Entertainment, Gary Wall at PDO, Bonnie Parks, Park Meridian, Pilot Communications, Planet Records, Glorious Bankrobbers, Mike Mathison at RIP Magazine, Greg McCown at Record Bar, Rich Roberts at Genesis, RAW Magazine, Jeff Gelb at Radio and Records, River City Rocks, Rock City News, Steve at Radio Info Center, Dan Swilley, Nancy Quick at Safety Fund Bank, Mark Skaggs, Salem News, Slipped Disc, Second Coming, Sanyo Laser Products, George Serecus, Bud Carr Company, Larry Mazer and the entire Entertainment Service Office, Roger at SAE Mastering, Sal Treppiedi, Tickets Are Us, Diane Trip, Dusty Rose, NAIRD Uniform Code Council, Vintage Vinyl, Rockin' Horse Records, Matt at WRFL, Doug at WZON, Winterland Productions, WGSA, Mike and Mark at WXPC, WGHR, Peter at WMXM, Bob Walker, Mike at WABO, Elliot at WSRW, Jeff Kasky at William Morris Agency, Tori at WWUH, Paul "The art man" Yinger; Mad Maxx, and Pat Dawsey at the mighty Z-ROCK, Vince and "Ralph's," Neil and "The Cove," Thirsty Whale, Rolling Stone Records, Denise at The Mail Room, Parkway Business Promotions, Mark Doenitz from Tunes, Peter Schofield, Damar Printing, Foundations Forum, Pan Am, The Trump Shuttle, Continental, Nebs, The US mail, UPS, Federal Express, Universal Publishing, David from Smith Baer, Jane, and Sharon Jochimsen, King Enterprises, Godfrey Diamond, Mick Rock, Bobby Rock, Triad.

Alan Becker, Mark Weissman, Pat Creed and all the great salespeople at Important Record Distributors.

Our good friends Slaughter: Mark Slaughter, Dana Strum, Tim Kelly, Blas Elias, Jeff Colen, and Scott Cadwallader — Thanks for everything.

KISS: Paul Stanley, Gene Simmons, Eric Carr (Thanks for coming to our parties), and Bruce Kulick — WE LOVE YOU. Thanks for all the advice, listening to our tapes, and all the inspiration. Congratulations on your hottest tour yet! We can't forget Cynthia Lane, and Erica Shulman, thanks for all the passes, tickets, and attention — we appreciate everything — you're the best!!

Finally, thanks for making us proud. OUR ARTISTS: **ROXXI, BARRACUDA, TATTOO, ERIC STEEL, MARK ST. JOHN,** and **SEDUCTIVE LUCK.**

TO ANYONE WE MAY HAVE FORGOTTEN: THANKS FOR MAKING OUR FIRST YEAR A GREAT SUCCESS! HOPE YOU'RE ALL WITH US AS WE ROCK HARD THROUGHOUT THE 90's!



Anthony Luongo

Anthony Luongo
Executive Vice President

Keith Leroux

Keith Leroux
President

Top Dance Club Play Artists

Pos. ARTIST (No. of charted singles) Label
 1 JANET JACKSON (5) A&M
 2 LISA STANSFIELD (3) Arista



- 3 SEDUCTION (3) Vendetta
- 4 SOUL II SOUL (4) Virgin
- 5 MADONNA (2) Sire
- 6 49ERS (2) 4th & B'Way
- 7 D-MOB (3) FFRR
- 8 DOUG LAZY (3) Atlantic
- 9 SNAP (2) Arista
- 10 MR. LEE (2) Jive
- 11 DESKEE (2) RCA
- 12 THE CHIMES (2) Columbia
- 13 TECHNOTRONIC (3) SBK
- 14 BEATS INTERNATIONAL (2) Elektra
- 15 DEPECHE MODE (4) Sire
- 16 GRACE JONES (2) Capitol
- 17 FAST EDDIE (4) D.J. International
- 18 2 IN A ROOM (1) Cutting
(1) Cutting/Charisma
- 19 GEORGE LAMOND (3) Columbia
- 20 DEEE-LITE (2) Elektra
- 21 EN VOGUE (2) Atlantic
- 22 D-MOB WITH CATHY DENNIS (1) FFRR
- 23 ERASURE (3) Sire
- 24 CLUBLAND FEATURING QUARTZ (1) Geffen
- 25 THE ADVENTURES OF STEVIE V (1) Mercury

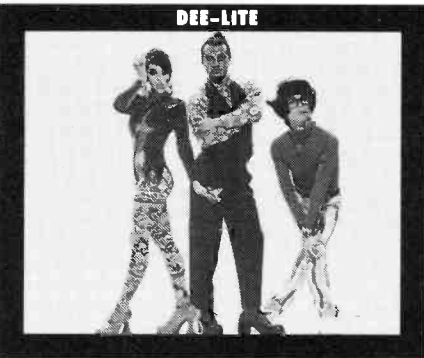
Top Dance Club Play Singles

- Pos. TITLE—Artist—Label
- 1 GROOVE IS IN THE HEART/WHAT IS LOVE—Deee-Lite—Elektra
 - 2 THE POWER—Snap—Arista
 - 3 ALL AROUND THE WORLD—Lisa Stansfield—Arista
 - 4 RHYTHM NATION—Janet Jackson—A&M
 - 5 LOVE ON TOP OF LOVE-KILLER KISS—Grace Jones—Capitol
 - 6 C'MON AND GET MY LOVE—D-Mob—FFRR
 - 7 THAT'S THE WAY OF THE WORLD—D-Mob With Cathy Dennis—FFRR
 - 8 TWO TO MAKE IT RIGHT—Seduction—Vendetta
 - 9 GET UP! (BEFORE THE NIGHT IS OVER)—Technotronic—SBK
 - 10 LET THE RHYTHM PUMP—Doug Lazy—Atlantic
 - 11 DANCE, DANCE—Deskee—RCA
 - 12 VOGUE—Madonna—Sire
 - 13 ESCAPADE (REMIX)—Janet Jackson—A&M
 - 14 HOLD ON—En Vogue—Atlantic
 - 15 HEARTBEAT/FREE YOUR BODY—Seduction—Vendetta
 - 16 LET'S GET BUSY—Clubland Featuring Quartz—Geffen
 - 17 DIRTY CASH (MONEY TALKS)—The Adventures Of Stevie V—Mercury
 - 18 1-2-3/UNDERESTIMATE—The Chimes—Columbia
 - 19 I'LL BE GOOD TO YOU—Quincy Jones—Qwest
 - 20 WIGGLE IT—2 In A Room—Cutting/Charisma
 - 21 TOUCH ME—49ers—4th & B'Way
 - 22 DUB BE GOOD TO ME—Beats International—Elektra
 - 23 GET BUSY—Mr. Lee—Jive
 - 24 EVERYBODY EVERYBODY—Black Box—RCA
 - 25 DON'T YOU LOVE ME—49ers—4th & B'Way
 - 26 ALRIGHT (REMIX)—Janet Jackson—A&M
 - 27 PUMP THAT BODY—Mr. Lee—Jive
 - 28 KEEP IT TOGETHER—Madonna—Sire
 - 29 TELL ME WHY—Exposé—Arista
 - 30 JAZZIE'S GROOVE—Soul II Soul—Virgin
 - 31 DOIN' THE DO—Betty Boo—Sire
 - 32 THIS IS THE RIGHT TIME—Lisa Stansfield—Arista



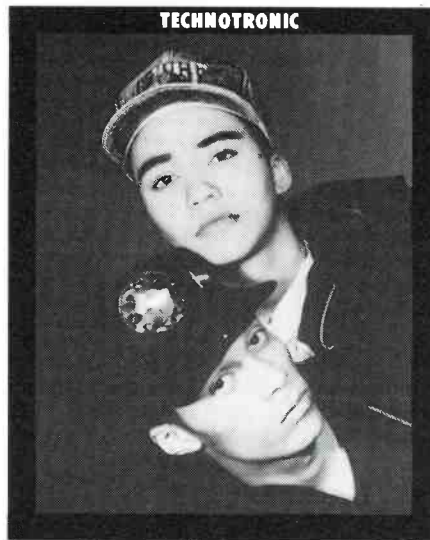
Top Dance Club Play Labels

- Pos. LABEL (No. of charted singles)
- 1 ARISTA (14)
 - 2 CAPITOL (26)
 - 3 ATLANTIC (24)
 - 4 SIRE (14)
 - 5 MCA (18)
 - 6 VIRGIN (18)
 - 7 COLUMBIA (16)
 - 8 ELEKTRA (11)
 - 9 RCA (10)
 - 10 JIVE (9)
 - 11 SBK (10)
 - 12 A&M (7)
 - 13 VENDETTA (8)
 - 14 EPIC (14)
 - 15 FFRR (6)



Top Combined Dance Distributing Labels

- Pos DISTRIBUTING LABEL (No. of charted sales & club play)
- 1 WARNER BROS. (54)
 - 2 A&M (31)
 - 3 ATLANTIC (52)
 - 4 ARISTA (26)
 - 5 RCA (41)



Top Dance Sales 12-Inch Singles

- Pos. TITLE—Artist—Label
- 1 PUMP UP THE JAM—Technotronic Featuring Felly—SBK
 - 2 EVERYBODY EVERYBODY—Black Box—RCA
 - 3 HOLD ON—En Vogue—Atlantic
 - 4 THE POWER—Snap—Arista
 - 5 ALL AROUND THE WORLD—Lisa Stansfield—Arista
 - 6 NO MORE LIES—Michel'le—Ruthless
 - 7 VOGUE—Madonna—Sire
 - 8 TWO TO MAKE IT RIGHT—Seduction—Vendetta
 - 9 RHYTHM NATION—Janet Jackson—A&M
 - 10 GROOVE IS IN THE HEART/WHAT IS LOVE—Deee-Lite—Elektra
 - 11 U CAN'T TOUCH THIS—M.C. Hammer—Capitol
 - 12 DIRTY CASH (MONEY TALKS)—The Adventures Of Stevie V—Mercury

Top Dance Sales Artists

- Pos. ARTIST (No. of charted singles) Label
- 1 JANET JACKSON (6) A&M
 - 2 SOUL II SOUL (4) Virgin
 - 3 LISA STANSFIELD (3) Arista
 - 4 MADONNA (3) Sire
 - 5 SEDUCTION (3) Vendetta
 - 6 DEPECHE MODE (4) Sire
 - 7 MICHEL'LE (3) Ruthless
 - 8 EN VOGUE (2) Atlantic
 - 9 BELL BIV DEVOE (2) MCA
 - 10 SNAP (2) Arista
 - 11 TECHNOTRONIC FEATURING FELLY (1) SBK
 - 12 BLACK BOX (1) RCA
(1) De-Construction (UK)
 - 13 DIGITAL UNDERGROUND (2) Tommy Boy
 - 14 SYBIL (3) Next Plateau
 - 15 M.C. HAMMER (2) Capitol
 - 16 TECHNOTRONIC (2) SBK
 - 17 D-MOB (2) FFRR
 - 18 TONY! TON! TONÉ! (3) Wing
 - 19 DEEE-LITE (1) Elektra
 - 20 GEORGE LAMOND (3) Columbia
 - 21 THE ADVENTURES OF STEVIE V (1) Mercury
 - 22 MR. LEE (2) Jive
 - 23 ERASURE (3) Sire
 - 24 PRINCE (2) Warner Bros.
(1) Paisley Park
 - 25 PAJAMA PARTY (2) Atlantic

Top Dance Sales Labels

- Pos. LABEL (No. of charted singles)
- 1 ATLANTIC (26)
 - 2 SIRE (13)
 - 3 VIRGIN (17)
 - 4 ARISTA (12)
 - 5 MCA (17)
 - 6 EPIC (14)
 - 7 A&M (8)
 - 8 SBK (6)
 - 9 CAPITOL (16)
 - 10 TOMMY BOY (10)
 - 11 VENDETTA (8)
 - 12 WARNER BROS. (12)
 - 13 MOTOWN (13)
 - 14 RCA (6)
 - 15 NEXT PLATEAU (4)

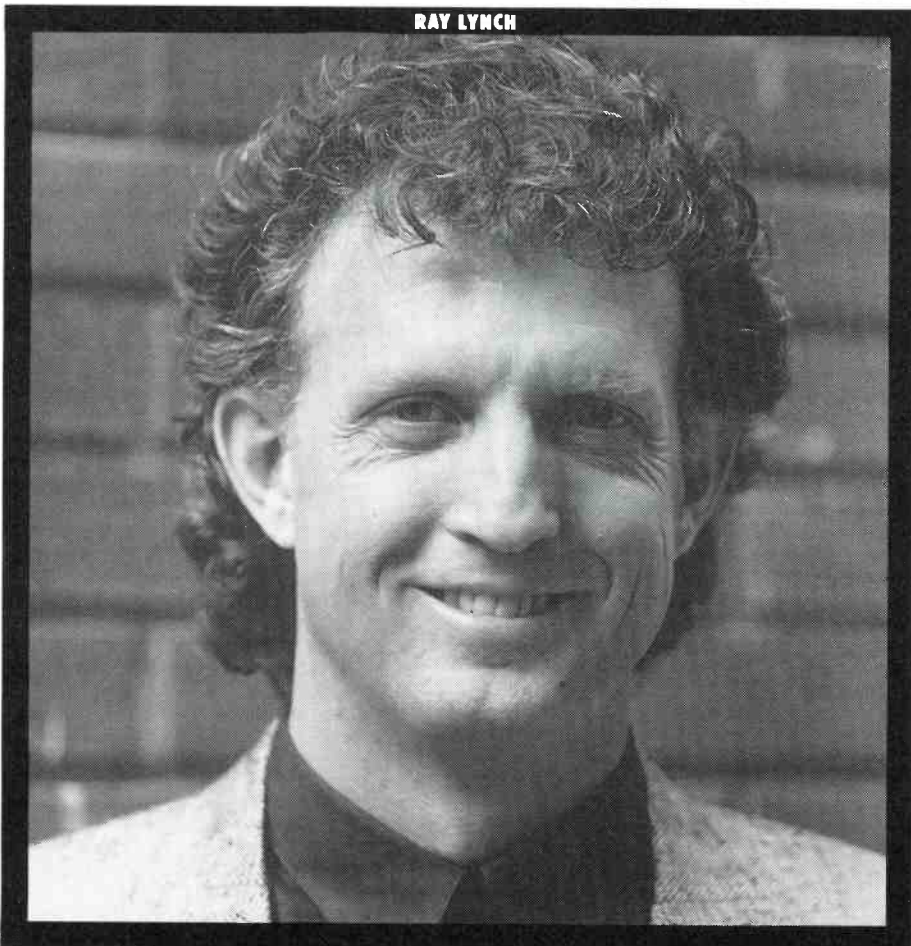
- 13 JAZZIE'S GROOVE—Soul II Soul—Virgin
- 14 THE HUMPTY DANCE—Digital Underground—Tommy Boy
- 15 FEELS GOOD—Tony! Toni! Toné!—Wing
- 16 C'MON AND GET MY LOVE—D-Mob—FFRR
- 17 ALRIGHT (REMIX)—Janet Jackson—A&M
- 18 POISON—Bell Biv Devoe—MCA
- 19 GET UP! (BEFORE THE NIGHT IS OVER)—Technotronic—SBK
- 20 A DREAMS A DREAM/COURTNEY BLOWS—Soul II Soul—Virgin
- 21 POLICY OF TRUTH—Depeche Mode—Sire
- 22 DO ME!—Bell Biv Devoe—MCA
- 23 WALK ON BY—Sybil—Next Plateau
- 24 JERK OUT—The Time—Paisley Park
- 25 MAKE YOU SWEAT—Keith Sweat—Vintertainment
- 26 KEEP IT TOGETHER—Madonna—Sire
- 27 ESCAPADE (REMIX)—Janet Jackson—A&M
- 28 OVER AND OVER—Pajama Party—Atlantic
- 29 THIEVES IN THE TEMPLE—Prince—Paisley Park
- 30 HEARTBEAT/FREE YOUR BODY—Seduction—Vendetta
- 31 EXPRESSION—Salt-N-Pepa—Next Plateau
- 32 FRENCH KISS—Lil Louis—Epic
- 33 NEW JACK SWING—Wrecks-N-Effect—Sound Of New York
- 34 THIS IS THE RIGHT TIME—Lisa Stansfield—Arista
- 35 ENJOY THE SILENCE—Depeche Mode—Sire
- 36 GET A LIFE/FAIRPLAY—Soul II Soul—Virgin
- 37 LET THE RHYTHM PUMP—Doug Lazy—Atlantic
- 38 BAD OF THE HEART—George LaMond—Columbia
- 39 HIPPYCHICK—Soho—Savage
- 40 RUB YOU THE RIGHT WAY—Johnny Gill—Motown
- 41 ME SO HORNY—The 2 Live Crew—Skywalker
- 42 LOVE ON TOP OF LOVE—KILLER KISS—Grace Jones—Capitol
- 43 WIGGLE IT—2 In A Room—Cutting/Charisma
- 44 GET BUSY—Mr. Lee—Jive
- 45 THE LOVER WHO ROCKS YOU (ALL NIGHT)—India—Reprise
- 46 I LOVE THE BASS—Bardeux—Enigma
- 47 LAMBADA—Kaoma—Epic
- 48 DOIN' THE DO—Betty Boo—Rhythm King
- 49 KNOCKIN' BOOTS—Candyman—Epic
- 50 YOU CAN'T DENY IT—Lisa Stansfield—Arista



Top Combined Dance Labels

- Pos. LABEL (No. of charted sales & club play)
- 1 ATLANTIC (50)
 - 2 ARISTA (26)
 - 3 SIRE (27)
 - 4 VIRGIN (35)
 - 5 CAPITOL (42)
 - 6 MCA (35)
 - 7 A&M (15)
 - 8 EPIC (28)
 - 9 SBK (16)
 - 10 COLUMBIA (23)
 - 11 VENDETTA (16)
 - 12 RCA (16)
 - 13 ELEKTRA (17)
 - 14 TOMMY BOY (22)
 - 15 JIVE (20)

RAY LYNCH



Top New Age Albums

- Pos. TITLE—Artist—Label
- 1 NO BLUE THING—Ray Lynch—Music West
 - 2 DANCING WITH THE LION—Andreas Vollenweider—Columbia
 - 3 YELLOWSTONE: THE MUSIC OF NATURE—Mannheim Steamroller—American Gramophone
 - 4 CRISTOFORI'S DREAM—David Lanz—Narada
 - 5 NOUVEAU FLAMENCO—Ottmar Liebert—Higher Octave
 - 6 REFLECTIONS OF PASSION—Yanni—Private Music
 - 7 CITIZEN OF TIME—David Arkenstone—Narada
 - 8 KOJIKI—Kitaro—Geffen
 - 9 WATERMARK—Enya—Geffen
 - 10 NIKI NANA—Yanni—Private Music
 - 11 DEEP BREAKFAST—Ray Lynch—Music West
 - 12 ELDORADO—Patrick O'Hearn—Private Music
 - 13 ACROSS A RAINBOW SEA—Steven Kindler—Global Pacific
 - 14 GARDEN CITY—John Tesh—Cypress
 - 15 FOREVER BLUE SKY—Bruce Becnar—Shining Star
 - 16 THE NARADA COLLECTION TWO—Narada Artists—Narada
 - 17 THE ODD GET EVEN—Shadowfax—Private Music
 - 18 WINDHAM HILL SAMPLER '89—Various Artists—Windham Hill
 - 19 THEMES—Vangelis—Polydor
 - 20 DECEMBER—George Winston—Windham Hill
 - 21 PIANISSIMO—Suzanne Ciani—Private Music
 - 22 CHAPTER II—Celestial Navigations—Nouveau
 - 23 AND IT RAINED ALL THROUGH THE NIGHT—Bill Wolfer—Nouveau
 - 24 SET FREE—Constance Demby—Hearts Of Space
 - 25 JET STREAM—Chi—Sonic Atmospheres

Top New Age Labels

- Pos. LABEL (No. of charted albums)
- 1 PRIVATE MUSIC (9)
 - 2 NARADA (14)
 - 3 MUSIC WEST (5)
 - 4 GEFFEN (3)
 - 5 WINDHAM HILL (9)
 - 6 AMERICAN GRAMAPHONE (4)
 - 7 COLUMBIA (1)
 - 8 HIGHER OCTAVE (3)
 - 9 NOUVEAU (3)
 - 10 SHINING STAR (2)

Top New Age Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 RAY LYNCH (2) Music West
 - 2 YANNI (2) Private Music
 - 3 MANNHEIM STEAMROLLER (3) American Gramophone
 - 4 DAVID LANZ (2) Narada
 - 5 ANDREAS VOLLENWEIDER (1) Columbia
 - 6 OTTMAR LIEBERT (2) Higher Octave
 - 7 JOHN TESH (1) Cypress (1) Private Music
 - 8 ENYA (1) Atlantic (1) Geffen
 - 9 DAVID ARKENSTONE (2) Narada
 - 10 KITARO (1) Geffen

Top New Age Distributing Labels

- Pos. DISTRIBUTING LABEL (No. of charted albums)
- 1 PRIVATE MUSIC (9)
 - 2 NARADA (14)
 - 3 MUSIC WEST (5)



Private Music®

Top Jazz Albums

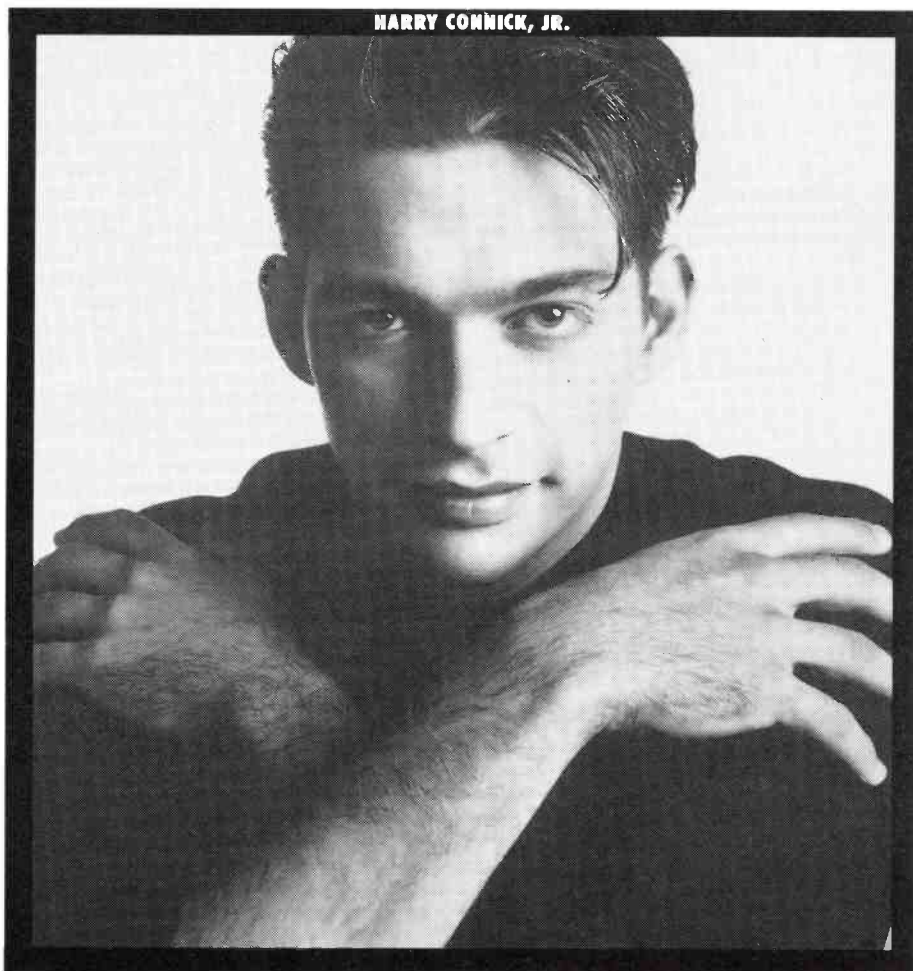
- Pos. TITLE—Artist—Label
- 1 MUSIC FROM "WHEN HARRY MET SALLY . . ."—Harry Connick, Jr.—Columbia
 - 2 WAITING FOR SPRING—David Benoit—GRP
 - 3 ON FIRE—Michel Camilo—Epic
 - 4 STANDARD TIME VOL. 3—THE RESOLUTION OF ROMANCE—Wynton Marsalis—Columbia
 - 5 REMEMBRANCE—The Harper Brothers—Verve
 - 6 DEEP IN THE SHED—Marcus Roberts—Novus
 - 7 MOOD INDIGO—Frank Morgan—Antilles
 - 8 WE ARE IN LOVE—Harry Connick, Jr.—Columbia
 - 9 REUNION—Gary Burton—GRP
 - 10 PARALLEL REALITIES—Jack DeJohnette—MCA
 - 11 STOLEN MOMENTS—Lee Ritenour—GRP
 - 12 TIME ON MY HANDS—John Scofield—Blue Note
 - 13 APASIANADO—Stan Getz—A&M
 - 14 MY FAVOURITE SONGS: THE LAST GREAT CONCERT—Chet Baker—Enja
 - 15 LOFTY'S ROACH SOUFFLE—Harry Connick, Jr.—Columbia
 - 16 QUESTION AND ANSWER—Pat Metheny—Geffen
 - 17 THE FABULOUS BAKER BOYS—Soundtrack—GRP
 - 18 CARMEN SINGS MONK—Carmen McRae—Novus
 - 19 ELIANE ELIAS PLAYS JOBIM—Eliane Elias—Blue Note
 - 20 MUSIC FROM "MO' BETTER BLUES"—Branford Marsalis Quartet/Terence Blanchard—Columbia
 - 21 SOLO GUITAR—Earl Klugh—Warner Bros.

- 22 ANNIVERSARY—Stan Getz—Emarcy
- 23 PITTSBURGH—Ahmad Jamal—Atlantic
- 24 CRAZY PEOPLE MUSIC—Branford Marsalis Quartet—Columbia
- 25 AFTER HOURS—Andre Previn, Joe Pass & Ray Brown—Telarc

Top Jazz Album Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 HARRY CONNICK, JR. (3) Columbia
 - 2 MICHEL CAMILO (2) Epic
 - 3 STAN GETZ (1) A&M (1) Emarcy
 - 4 BRANFORD MARSALIS QUARTET (2) Columbia
 - 5 WYNTON MARSALIS (3) Columbia (tie)
 - 5 DAVID BENOIT (1) GRP (tie)
 - 7 THE HARPER BROTHERS (1) Verve
 - 8 MARCUS ROBERTS (1) Novus
 - 9 FRANK MORGAN (1) Antilles
 - 10 GARY BURTON (1) GRP

HARRY CONNICK, JR.



Columbia

Top Jazz Labels

- Pos. LABEL (No. of charted albums)
- 1 COLUMBIA (12)
 - 2 GRP (4)
 - 3 BLUE NOTE (7)
 - 4 NOVUS (5)
 - 5 WARNER BROS. (4)
 - 6 EPIC (3)
 - 7 ANTILLES (2)
 - 8 VERVE (3)
 - 9 MILESTONE (2)
 - 10 A&M (2)

Top Combined Jazz Labels

- Pos. LABEL (No. of charted jazz & contemporary jazz labels)
- 1 GRP (23)
 - 2 COLUMBIA (17)
 - 3 BLUE NOTE (12)
 - 4 WARNER BROS. (11)
 - 5 EPIC (5)
 - 6 NOVUS (5)
 - 7 EMI (2)
 - 8 MCA (6)
 - 9 ATLANTIC (6)
 - 10 ARISTA (1)



We Hope You're Having As Much Fun As We Are!

Happy Holidays From

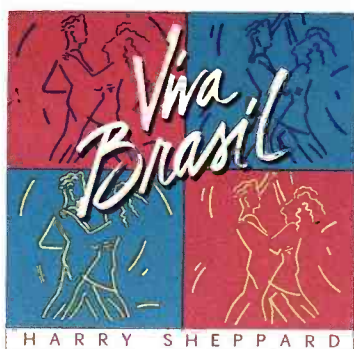


Justice Record Company shall continue in our commitment to bring to the world the highest quality in Jazz recording. Look for **"Just Friends — A Gathering in Tribute to Emily Remler"** Volume One, which will be released in January 1991. Leaders on these recordings include **Herb Ellis, Leni Stern, Marty Ashby, Steve Masakowski, Kristen Buckley, Eddie Gomez, Steve Bailey, and Bill O'Connell**. Side musicians include **David Benoit, Marvin "Smitty" Smith, Ricky Sebastian, Nelson Rangell, Jay Ashby, Lincoln Goines, and Terry Holmes**.

1991 will also be the year that Justice Record Company widens its commitment to traditional musical genres with the birth of its Blues and Rhythm & Blues lines.

Our challenge is clear... to maintain the highest standard of musical integrity.

Your Justice Family



RECYCLE PAPER, NOT MUSIC



FIRST FLIGHT



Top Rap Singles

Pos. TITLE—Artist—Label

- 1 EXPRESSION—Salt-N-Pepa—Next Plateau
- 2 THE HUMPTY DANCE—Digital Underground—Tommy Boy
- 3 BUDDY—De La Soul—Tommy Boy
- 4 THE POWER—Snap—Arista
- 5 CALL ME D-NICE—D-Nice—Jive
- 6 BEEPERS—Sir Mix-A-Lot—Nastymix
- 7 MURDER RAP—Above The Law—Ruthless
- 8 OWNLEE EUE—Kwame & A New Beginning—Atlantic
- 9 FUNHOUSE—Kid 'N Play—Select
- 10 ME SO HORNY—The 2 Live Crew—Skywalker
- 11 NEW JACK SWING—Wrecks-N-Effect—Sound Of New York
- 12 WE'RE ALL IN THE SAME GANG—The West Coast Rap All-Stars—Warner Bros.
- 13 THE BOOMIN' SYSTEM—L.L. Cool J—Def Jam
- 14 TREAT THEM LIKE THEY WANT TO BE TREATED—Father MC—Uptown
- 15 THE POWER—Power Jam Featuring Chill Rob G—Wild

Pitch

- 16 LET THE RHYTHM HIT 'EM—Eric B. & Rakim—MCA
- 17 AMERIKKA'S MOST WANTED—Ice Cube—Priority
- 18 911 IS A JOKE—Public Enemy—Def Jam
- 19 WELCOME TO THE TERRORDOME—Public Enemy—Def Jam
- 20 PUMP IT HOTTIE—Redhead Kingpin & The F.B.I.—Virgin
- 21 THE D.O.C. & THE DOCTOR—The D.O.C.—Ruthless
- 22 U CAN'T TOUCH THIS—M.C. Hammer—Capitol
- 23 ICE ICE BABY—Vanilla Ice—SBK
- 24 CHA CHA CHA—MC Lyte—First Priority
- 25 ROCK DIS FUNKY JOINT—Poor Righteous Teachers—Profile
- 26 KNOCKIN' BOOTS—Candyman—Epic
- 27 SOMEBODY FOR ME—Heavy D. & The Boyz—Uptown
- 28 LOVE'S GONNA GET'CHA—Boogie Down Productions—Jive
- 29 PAWNS IN THE GAME—Professor Griff—Skywalker
- 30 JUST A FRIEND—Biz Markie—Cold Chillin'

SALT-N-PEPA



Top Rap Artists

Pos. ARTIST (No. of charted singles) Label

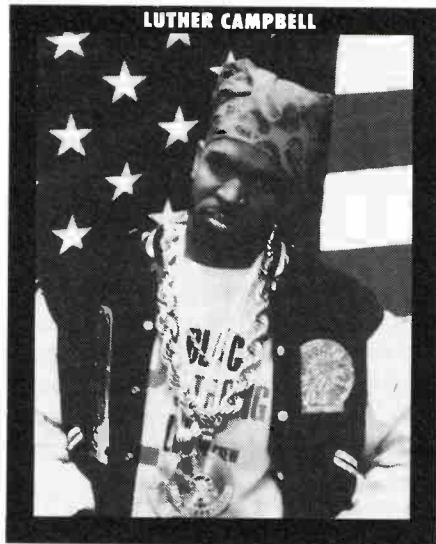
- 1 LUKE FEATURING THE 2 LIVE CREW (3) Skywalker (2) Luke
- 2 M.C. HAMMER (6) Capitol
- 3 PUBLIC ENEMY (3) Def Jam
- 4 DIGITAL UNDERGROUND (3) Tommy Boy
- 5 SALT-N-PEPA (1) Next Plateau
- 6 L.L. COOL J (1) Motown (2) Def Jam
- 7 ABOVE THE LAW (2) Ruthless
- 8 SNAP (2) Arista
- 9 SIR MIX-A-LOT (3) Nastymix
- 10 HEAVY D. & THE BOYZ (3) Uptown



Top Rap Labels

Pos. LABEL (No. of charted singles)

- 1 DEF JAM (7)
- 2 JIVE (12)
- 3 TOMMY BOY (7)
- 4 RUTHLESS (6)
- 5 CAPITOL (12)
- 6 ATLANTIC (10)
- 7 ARISTA (5)
- 8 SKYYWALKER (5)
- 9 UPTOWN (5)
- 10 PRIORITY (4)



Top Rap Distributing Labels

Pos. DISTRIBUTING LABEL (No. of charted singles)

- 1 ATLANTIC (19)
- 2 COLUMBIA (8)
- 3 RCA (13)
- 4 MCA (12)
- 5 TOMMY BOY (7)

BASIA



Top Contemporary Jazz Albums

Pos. TITLE—Artist—Label

- | | |
|---|---|
| <ol style="list-style-type: none"> 1 LONDON WARSAW NEW YORK—Basia—Epic 2 LIVE—Kenny G—Arista 3 BACK ON THE BLOCK—Quincy Jones—Qwest 4 TOKYO BLUE—Najee—EMI 5 TIME OUT OF MIND—Grover Washington, Jr.—Columbia 6 CORNUCOPIA—Stanley Jordan—Blue Note 7 NEVER TOO FAR—Dianne Reeves—EMI 8 HAPPY ANNIVERSARY, CHARLIE BROWN—Various Artists—GRP 9 RICH AND POOR—Randy Crawford—Warner Bros. 10 FAST FORWARD—Spyro Gyra Featuring Jay Beckenstein—GRP 11 BLUE PACIFIC—Michael Franks—Reprise 12 MIGRATION—Dave Grusin—GRP | <ol style="list-style-type: none"> 13 LOVE IS GONNA GETCHA—Patti Austin—GRP 14 PERSONAL—George Howard—MCA 15 LIVE AT THE ROYAL FESTIVAL HALL—John McLaughlin Trio—JMT 16 UPTOWNSHIP—Hugh Masekela—RCA 17 PENNSYLVANIA SKETCHES #2—Kim Pensyl—Optimism 18 AT LAST—Lou Rawls—Blue Note 19 LOVE GODDESS—Lonnie Liston Smith—Startrak 20 INSIDE OUT—Chick Corea Elektric Band—GRP 21 GRAND PIANO CANYON—Bob James—Warner Bros. 22 COMPOSITIONS—Anita Baker—Elektra 23 FRONT SEAT—Sadao Watanabe—Elektra 24 WELCOME TO THE ST. JAMES' CLUB—Rippingtons Featuring Russ Freeman—GRP 25 COLLECTION—Larry Carlton—GRP |
|---|---|

Top Contemporary Jazz Artists

Pos. ARTIST (No. of charted albums) Label

- | | |
|--|---|
| <ol style="list-style-type: none"> 1 BASIA (1) Epic 2 KENNY G (1) Arista 3 QUINCY JONES (1) Qwest 4 NAJEE (1) EMI 5 GROVER WASHINGTON, JR. (1) Columbia | <ol style="list-style-type: none"> 6 STANLEY JORDAN (1) Blue Note 7 DIANNE REEVES (1) EMI 8 RANDY CRAWFORD (1) Warner Bros. 9 SPYRO GYRA FEATURING JAY BECKENSTEIN (1) GRP 10 MICHAEL FRANKS (1) Reprise |
|--|---|



Top Contemporary Jazz Labels

Pos. LABEL (No. of charted albums)

- 1 GRP (19)
- 2 WARNER BROS. (7)
- 3 BLUE NOTE (5)
- 4 EMI (2)
- 5 COLUMBIA (5)
- 6 EPIC (2)
- 7 ARISTA (1)
- 8 QWEST (1)
- 9 ELEKTRA (3)
- 10 REPRIS (2)

Top Contemporary Jazz Distributing Labels

Pos LABEL (No. of charted jazz & contemporary jazz distributing labels)

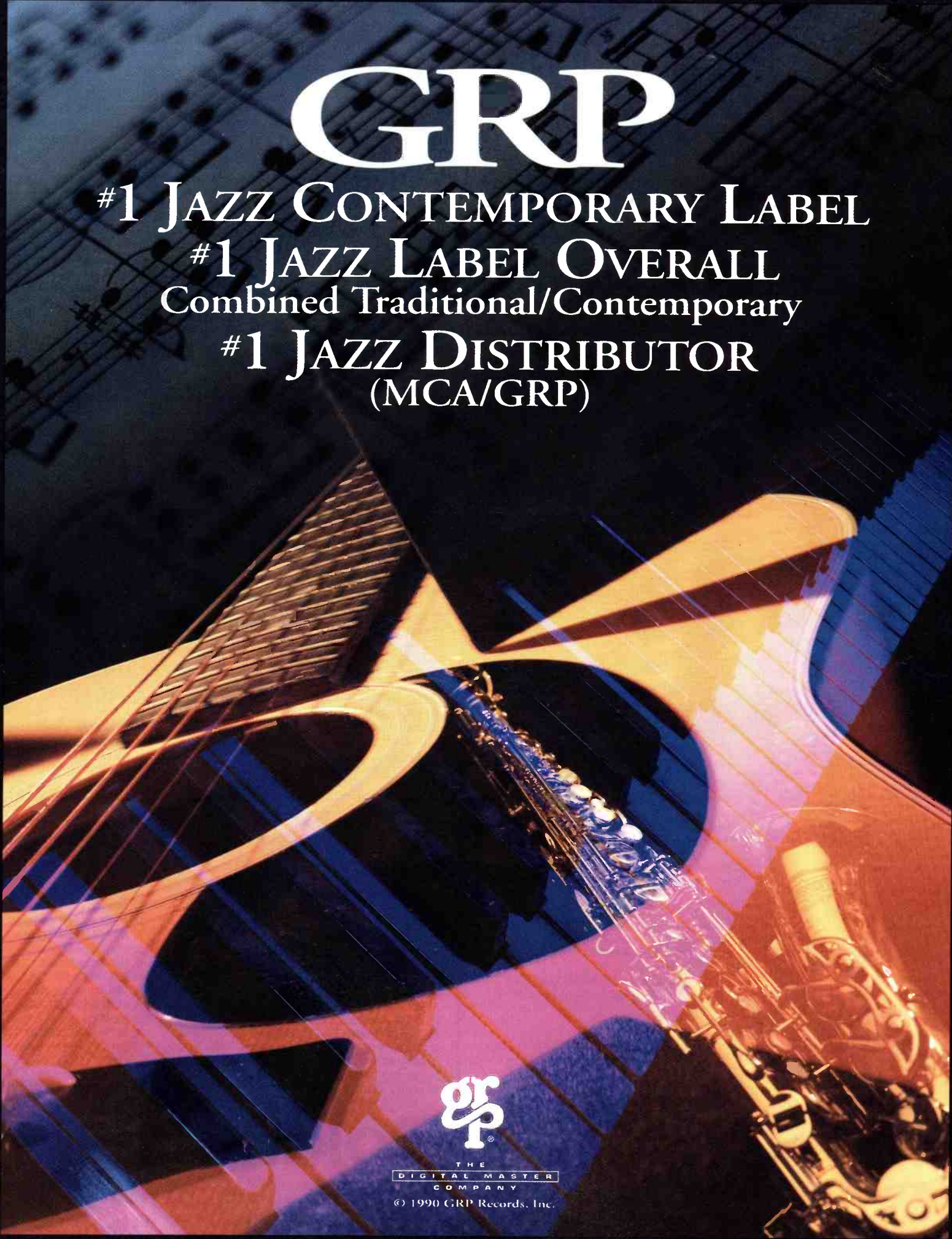
- 1 GRP (23)
- 2 COLUMBIA (17)
- 3 WARNER BROS. (14)
- 4 CAPITOL (12)
- 5 RCA (7)

ACOUSTIC ALCHEMY YELLOWJACKETS DAVE GRUSIN DIANE SCHUUR DAVID BENOIT

SPYRO GYRA featuring Jay Beckenstein PATTI AUSTIN LEE RITENOUR CHICK COREA

THE CRUSADERS NEW YORK VOICES YUTAKA GARY BURTON ROB WASSERMAN EDDIE DANIELS SZAKCSI
DAVE VALENTIN NELSON RANGELL DON GRUSIN SPECIAL EFX DEBORAH HENSON-CONANT LAIMA

DAVE WECKL THE MEETING RANDY BRECKER AMANI A.W.-MURRAY NEW AMERICAN ORCHESTRA JOHN PATITUCCI
DAVE SAMUELS GEORGE HOWARD MICHAEL PAULO TOM SCOTT TOM SCHUMAN ERIC MARIENTHAL



GRP

#1 JAZZ CONTEMPORARY LABEL

#1 JAZZ LABEL OVERALL
Combined Traditional/Contemporary

#1 JAZZ DISTRIBUTOR
(MCA/GRP)



THE
DIGITAL MASTER
COMPANY

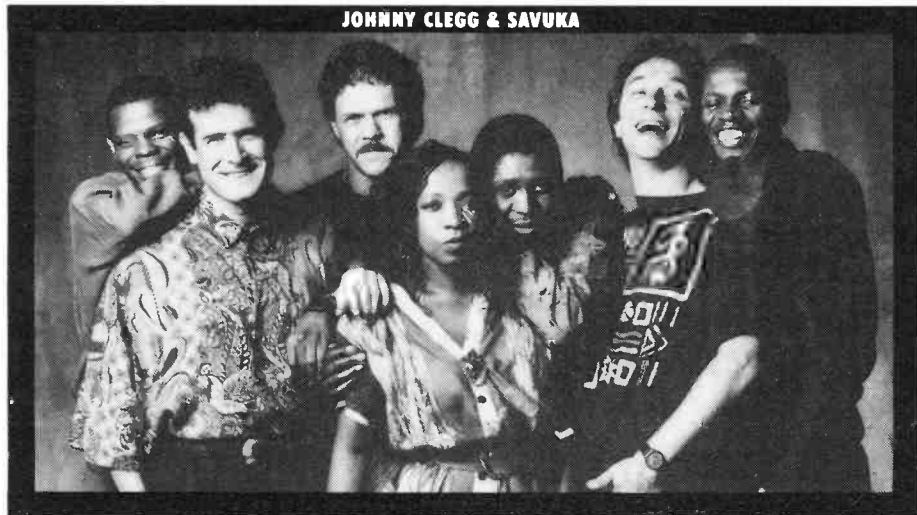
© 1990 GRP Records, Inc.

CARL ANDERSON JACK DeJOHNETTE KENNY KIRKLAND LARRY CARLTON

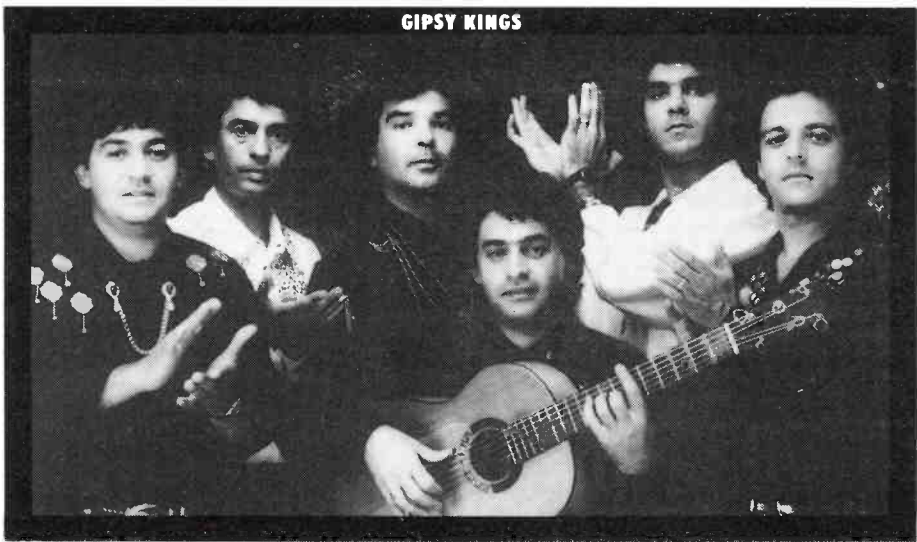
ARTURO SANDOVAL THE RIPPINGTONS featuring Russ Freeman MICHAEL BRECKER

Top World Music Albums

- | | |
|---|--|
| Pos. TITLE—Artist—Label | 8 COYOTE MOON—Ben Tavera King—Global Pacific |
| 1 CRUEL, CRAZY, BEAUTIFUL WORLD—Johnny Clegg & Savuka—Capitol | 9 PASSAGES—Ravi Shankar & Philip Glass—Private Music |
| 2 MOSAIQUE—Gipsy Kings—Elektra | 10 BRAZIL CLASSICS 2: O SAMBA—Various Artists—Luaka Bop/Sire |
| 3 TWO WORLDS ONE HEART—Ladysmith Black Mambazo—Warner Bros. | 11 PUZZLE OF HEARTS—Djavan—Columbia |
| 4 NOW—Black Uhuru—Mesa | 12 WELELA—Miriam Makeba—Mercury |
| 5 ELEGIBO—Margareth Menezes—Mango | 13 UPTOWNSHIP—Hugh Masekela—Novus |
| 6 MEK WE DWEET—Burning Spear—Mango | 14 BAREFOOT—Barefoot—Global Pacific |
| 7 GIPSY KINGS—Gipsy Kings—Elektra | 15 PARIS-SOWETO—Mahlathini & The Mahotella Queens—Polydor |



JOHNNY CLEGG & SAVUKA



GIPSY KINGS

Top World Music Artists

- | | |
|--|---|
| Pos. ARTIST (No. of charted albums) Label | 6 BURNING SPEAR (1) Mango |
| 1 GIPSY KINGS (2) Elektra | 7 BEN TAVERA KING (1) Global Pacific |
| 2 LADYSMITH BLACK MAMBAZO (1) Warner Bros. (1) Shanachie | 8 MAHLATHINI & THE MAHOTELLA QUEENS (1) Polydor (1) Shanachie |
| 3 JOHNNY CLEGG & SAVUKA (1) Capitol | 9 LE MYSTERE DES VOIX BULGARES (2) Nonesuch |
| 4 BLACK UHURU (2) Mesa | 10 RAVI SHANKAR & PHILIP GLASS (1) Private Music |
| 5 MARGARETH MENEZES (1) Mango | |



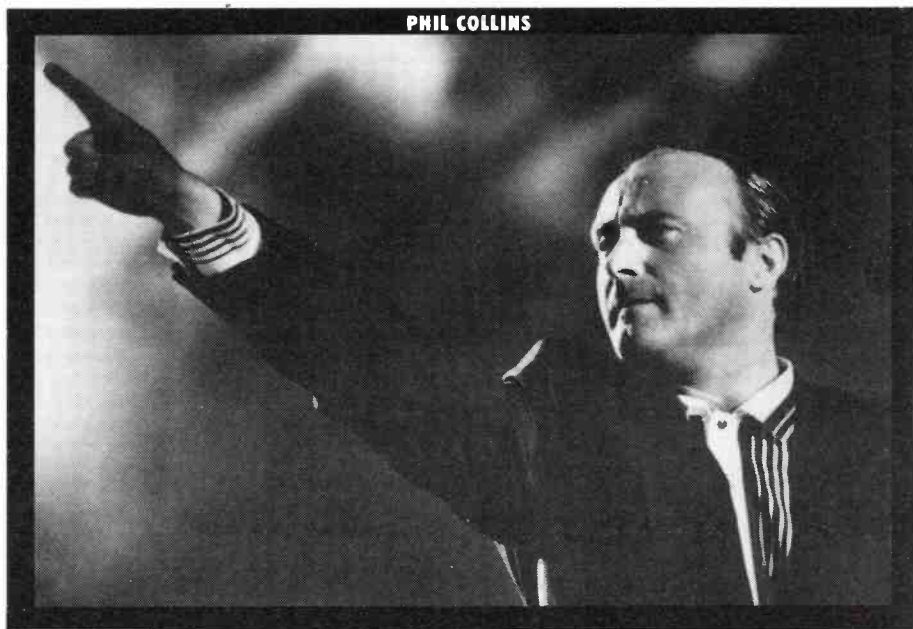
Top World Music Labels

- Pos. LABEL (No. of charted albums)
- MANGO (8)
 - ELEKTRA (3)
 - MESA (3)
 - CAPITOL (1)
 - WARNER BROS. (1)



Top World Music Distributing Labels

- Pos. DISTRIBUTING LABEL (No. of charted albums)
- ISLAND (8)
 - ELEKTRA (5)
 - WARNER BROS. (4)



PHIL COLLINS

Top Adult Contemporary Singles

- | | |
|--|---|
| Pos. TITLE—Artist—Label | Warner Bros. |
| 1 DO YOU REMEMBER?—Phil Collins—Atlantic | 41 READY OR NOT—After 7—Virgin |
| 2 HERE WE ARE—Gloria Estefan—Epic | 42 MAKE IT LIKE IT WAS—Regina Belle—Columbia |
| 3 I DON'T HAVE THE HEART—James Ingram—Warner Bros. | 43 GOING HOME—Kenny G—Arista |
| 4 HOW AM I SUPPOSED TO LIVE WITHOUT YOU—Michael Bolton—Columbia | 44 KING OF WISHLFUL THINKING—Go West—EMI |
| 5 VISION OF LOVE—Mariah Carey—Columbia | 45 EVERYTHING—Jody Watley—MCA |
| 6 OH GIRL—Paul Young—Columbia | 46 STARTING OVER AGAIN—Natalie Cole—EMI |
| 7 LOVE WILL LEAD YOU BACK—Taylor Dayne—Arista | 47 SAY A PRAYER—Breathe—A&M |
| 8 SACRIFICE—Elton John—MCA | 48 HAVE A HEART—Bonnie Raitt—Capitol |
| 9 ALL MY LIFE—Linda Ronstadt (Featuring Aaron Neville)—Elektra | 49 WALK ON BY—Melissa Manchester—Mika |
| 10 CLUB AT THE END OF THE STREET—Elton John—MCA | 50 ALL I WANNA DO IS MAKE LOVE TO YOU—Heart—Capitol |
| 11 ANOTHER DAY IN PARADISE—Phil Collins—Atlantic | |
| 12 HOLD ON—Wilson Phillips—SBK | |
| 13 RELEASE ME—Wilson Phillips—SBK | |
| 14 HERE AND NOW—Luther Vandross—Epic | |
| 15 CUTS BOTH WAYS—Gloria Estefan—Epic | |
| 16 IT MUST HAVE BEEN LOVE—Roxette—EMI | |
| 17 THIS OLD HEART OF MINE—Rod Stewart With Ronald Isley—Warner Bros. | |
| 18 DOWNTOWN TRAIN—Rod Stewart—Warner Bros. | |
| 19 WHAT KIND OF MAN WOULD I BE?—Chicago—Reprise | |
| 20 COME BACK TO ME—Janet Jackson—A&M | |
| 21 WHEN I'M BACK ON MY FEET AGAIN—Michael Bolton—Columbia | |
| 22 SOMETHING HAPPENED ON THE WAY TO HEAVEN—Phil Collins—Atlantic | |
| 23 THE HEART OF THE MATTER—Don Henley—Geffen | |
| 24 DON'T KNOW MUCH—Linda Ronstadt (Featuring Aaron Neville)—Elektra | |
| 25 TAKE IT TO HEART—Michael McDonald—Reprise | |
| 26 NOTHING COMPARES 2 U—Sinead O'Connor—Ensign | |
| 27 AND SO IT GOES—Billy Joel—Columbia | |
| 28 UNCHAINED MELODY—The Righteous Brothers—Verve/H | |
| 29 ANY OTHER FOOL—Sadao Watanabe (Featuring Patti Austin)—Elektra | |
| 30 EVERYTHING YOU TOUCH—Smokey Robinson—Motown | |
| 31 ANGELIA—Richard Marx—EMI | |
| 32 JUST BETWEEN YOU AND ME—Lou Gramm—Atlantic | |
| 33 TALK TO ME—Anita Baker—Elektra | |
| 34 HOW CAN WE BE LOVERS—Michael Bolton—Columbia | |
| 35 I WISH IT WOULD RAIN DOWN—Phil Collins—Atlantic | |
| 36 THE LAST WORTHLESS EVENING—Don Henley—Geffen | |
| 37 CHILDREN OF THE NIGHT—Richard Marx—EMI | |
| 38 CRUISING FOR BRUISING—Basia—Epic | |
| 39 I GO TO EXTREMES—Billy Joel—Columbia | |
| 40 I DON'T WANT TO TALK ABOUT IT—Rod Stewart— | |

Top Adult Contemporary Artists

- Pos. ARTIST (No. of charted singles) Label
- PHIL COLLINS (4) Atlantic
 - MICHAEL BOLTON (4) Columbia
 - GLORIA ESTEFAN (5) Epic
 - ROD STEWART (4) Warner Bros.
 - LINDA RONSTADT & AARON NEVILLE (3) Elektra
 - ELTON JOHN (4) MCA
 - WILSON PHILLIPS (3) SBK
 - TAYLOR DAYNE (4) Arista
 - BILLY JOEL (4) Columbia
 - ROXETTE (3) EMI
 - MARIAH CAREY (2) Columbia
 - DON HENLEY (4) Geffen
 - RICHARD MARX (4) EMI
 - JAMES INGRAM (1) Warner Bros.
 - JANET JACKSON (2) A&M
 - PAUL YOUNG (1) Columbia
 - LUTHER VANDROSS (1) Epic
 - FLEETWOOD MAC (2) Warner Bros.
 - CHICAGO (1) Reprise
 - ANITA BAKER (2) Elektra
 - BASIA (3) Epic
 - MICHAEL MCDONALD (2) Reprise
 - PATTI AUSTIN (1) Elektra (1) GRP
 - SMOKEY ROBINSON (3) Motown
 - BONNIE RAITT (3) Capitol

Columbia

Top Adult Contemporary Labels

- Pos. LABEL (No. of charted singles)
- | | |
|--------------------|----------------|
| 1 COLUMBIA (25) | 8 MCA (15) |
| 2 ATLANTIC (13) | 9 CAPITOL (14) |
| 3 EPIC (14) | 10 REPRIS (9) |
| 4 WARNER BROS. (9) | 11 GEFEN (12) |
| 5 ARISTA (19) | 12 A&M (6) |
| 6 EMI (12) | 13 SBK (3) |
| 7 ELEKTRA (14) | 14 RCA (12) |
| | 15 VIRGIN (8) |

The Christmas Album...

A Gift of Love™


On behalf of the five million children that you have helped with your involvement in the production of this album — thank you for your gift of love. Proceeds from this special album help sustain and enhance pediatric medical programs in hospitals for children throughout the country.

THANKS TO THESE SPECIAL ARTISTS:

Air Supply, America, Scott Baio, Jann Browne, Belinda Carlisle, Dick Clark, Merry Clayton, Billy Davis, Jr. with Marilyn McCoo, Freda Payne, Daryl Coley and The Waters, Mick Fleetwood & Billy Burnette, Merle Haggard, John Jorgenson, Sally Kellerman, Marilyn McCoo, Melissa Manchester, Barry Manilow, Anne Murray, Wayne Newton, Kenny Rogers, Mr. James Stewart, Sally Struthers, Johnny Tillotson, Freddy Cannon and Brian Hyland, Bobby Vinton, Dionne Warwick, Andy Williams, Cindy Williams, Roger Williams.

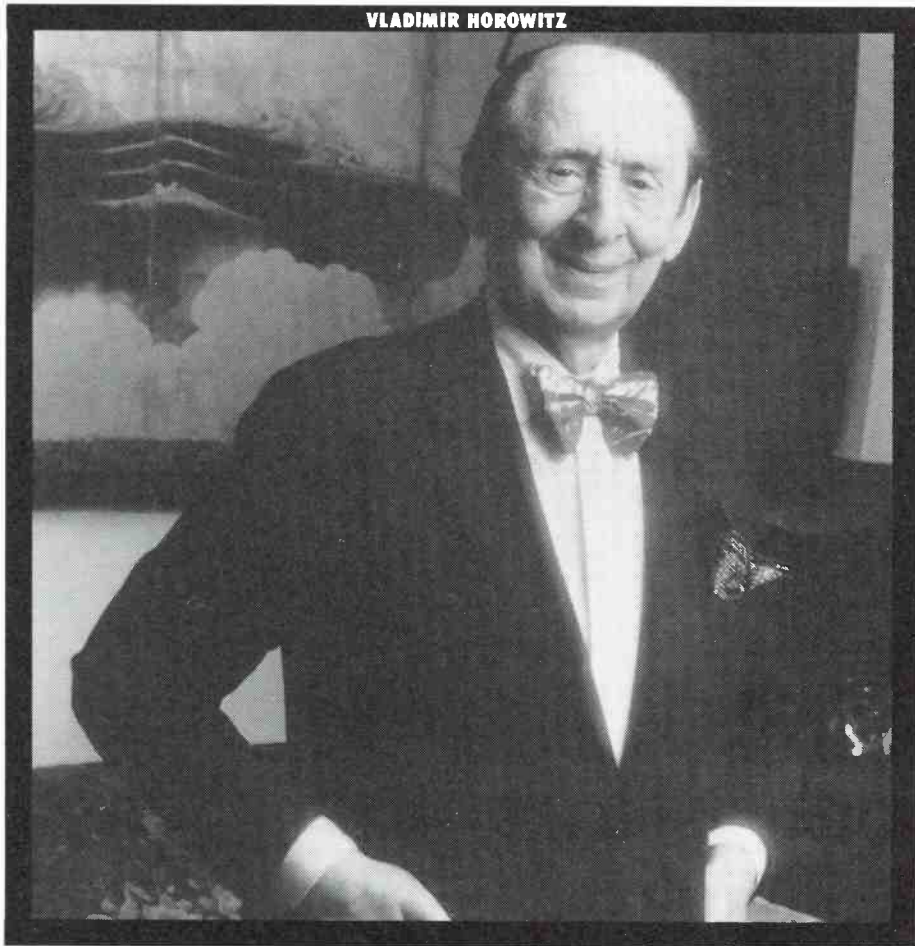
THANKS TO THESE SPECIAL INDIVIDUALS AND ORGANIZATIONS:

Stuart C. Turgel, John Ricciardiello, Sara Boehmer, Mark Morelli, Wilson Design Group, The trustees and staff of San Diego Children's Hospital Foundation; Mike Curb, Dick Whitehouse and Curb Records; David Altschul, Jim Ed Norman, Martha Sharp and Warner Records; Clive Davis, Roy Lott and Arista Records; Jimmy Ienner; Jay Morgenstern and Warner/Chappell Music; Joe Lake and Mick Shannon; Eli Oken, Pete Welding, Tom Cartwright and Capitol Records/CEMA; Mark, Bill and Dave at A & M Recording Studios; Sidney Herman, Dick Milfred and Famous Music; Ken Kragen; Richard Palmese, Denny Diante, Neil Nagana and MCA Records; Danny Goldberg; Morgan Mason; Eddie Arkin; Gary Keif and Stiletto; Don Ienner, Bobby Columby, Jay Landers, Dan Wynn and CBS Records; Don Ovens; Dennis Dunstan and Wel-Dun Management; Carol Connors; Bill Hudson; Jim Morey, Anna and Gallin & Morey; Michael Lippman; Leonard Rambeau, Tinti Moffat and Balmur Limited; Nick Strimple; Reverend Jim Morrison and The Beverly Hills Presbyterian Church; Barbara Hancock, Cheryl Roach, Toni Staser, Jeffrey Araluce, Steven Argila, and Joel Pressman — from the Chancel Choir of Beverly Hills Presbyterian Church; John Hobbs; Robert Martin; Steve Dudas; Ron Krasinski; Reg Powell; Dennis Belfield; Dave Soran and Design F/X; Jim Wagner; Debbie Lytton-Lloyd; Courtney Strimple; Chris Lytton; Mikey Lloyd; John D'Andrea; Dan Nebenzal; Gail Levant; Johnny Valentino; Ronald V. Congemi and Rita Champ of Star System, Inc.; Laurence Juber; Don Griffin/West LA Music; Patty Lloyd, the beach girl; Dave Anthony; Blair L. Sadler; participating special hospitals for children throughout the world; all the talented performers, musicians, songwriters, producers, engineers, technicians, recording companies and countless others whose gifts of love helped make the dream of this album a reality; and the Lord who guides us and helps us help the children.



Michael Lloyd
Executive Producer

VLADIMIR HOROWITZ



Top Classical Albums

- Pos. TITLE—Artist (Conductor)—Label
- 1 HOROWITZ AT HOME—Vladimir Horowitz—DG
 - 2 HOROWITZ: THE LAST RECORDING—Vladimir Horowitz—Sony Classical
 - 3 HOROWITZ IN MOSCOW—Vladimir Horowitz—DG
 - 4 BEETHOVEN: SYMPHONY NO. 9—Leonard Bernstein—DG
 - 5 TUTTO PAVAROTTI—Luciano Pavarotti—London
 - 6 HANDEL: ARIAS—Kathleen Battle—Angel
 - 7 VERDI & PUCCINI: ARIAS—Kiri Te Kanawa—Sony Classical
 - 8 THE MOVIES GO TO THE OPERA—Various Artists—Angel
 - 9 BLACK ANGELS—Kronos Quartet—Nonesuch
 - 10 BEETHOVEN: 9 SYMPHONIES—Arturo Toscanini—RCA
 - 11 TCHAIKOVSKY & VERDI ARIAS—Dmitri Hvorostovsky—Philips
 - 12 BARTOK: 6 STRING QUARTETS—Emerson String Quartet—DG
 - 13 THE SUNDAY BRUNCH ALBUM—Various Artists—Sony Classical

- 14 CHOPIN: PIANO CONCERTOS 1 & 2—Murray Perahia—Sony Classical
- 15 BRAHMS/BRUCH: VIOLIN CONCERTOS—Nadja Salerno-Sonnenberg—Angel
- 16 CLASSICS OF THE SILVER SCREEN—Cincinnati Pops (Kunzel)—Telarc
- 17 DEBUSSY: 12 ETUDES—Mitsuko Uchida—Philips
- 18 BEETHOVEN: SYMPHONIES 4 & 5—London Classical Players (Norrington)—Angel
- 19 CARRERAS DOMINGO PAVAROTTI: IN CONCERT—Carreras, Domingo, Pavarotti (Mehta)—London
- 20 VIVALDI: CELLO CONCERTOS—Ofra Harnoy—RCA
- 21 RACHMANINOFF: VESPERS—Robert Shaw Festival Singers—Telarc
- 22 DVORAK: VIOLIN CONCERTO—Midori—Sony Classical
- 23 BIZET: CARMEN—Jessye Norman (Ozawa)—Philips
- 24 THE UNKNOWN PUCCINI—Placido Domingo—Sony Classical
- 25 PAGANINI: 24 CAPRICES—Midori—Sony Classical

Top Classical Artists

- Pos. ARTIST (CONDUCTOR) (No. of charted albums) Label
- 1 VLADIMIR HOROWITZ (3) DG
(1) Sony Classical
 - 2 LEONARD BERNSTEIN (3) DG
 - 3 LUCIANO PAVAROTTI (3) London
 - 4 LONDON CLASSICAL PLAYERS (ROGER NORRINGTON) (6) Angel
 - 5 SEATTLE SYMPHONY (GERARD SCHWARZ) (4) Delos

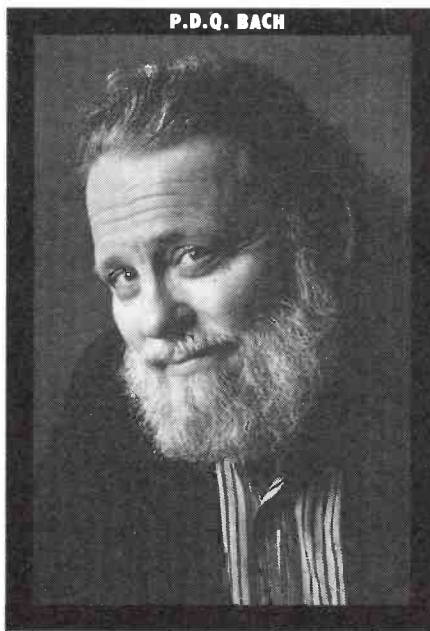
- 6 KIRI TE KANAWA (1) London
(1) Angel
- 7 KRONOS QUARTET (2) Nonesuch
- 8 KATHLEEN BATTLE (1) Angel
- 9 MIDORI (2) Sony Classical
- 10 ARTURO TOSCANINI (1) RCA

Top Classical Labels

- Pos. LABEL (No. of charted albums)
- 1 DEUTSCHE GRAMMOPHON (14)
 - 2 SONY CLASSICAL (15)
 - 3 ANGEL (13)
 - 4 LONDON (7)
 - 5 PHILIPS (7)
 - 6 TELARC (9)
 - 7 RCA (6)
 - 8 NONESUCH (4)
 - 9 DELOS (4)
 - 10 CHANDOS (2)



Top Classical Crossover Albums



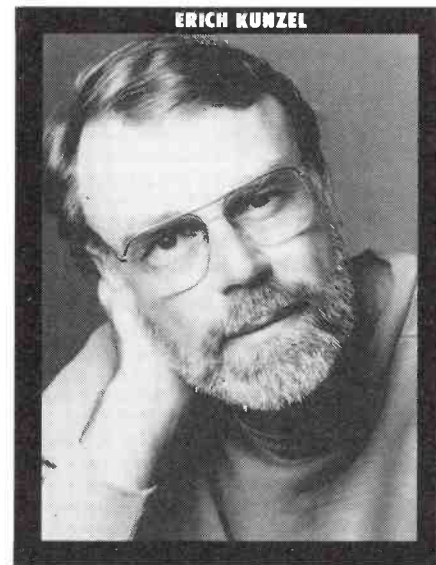
P.D.Q. BACH

- Pos. TITLE—Artist—Label
- 1 1712 OVERTURE—P.D.Q. Bach—Telarc
 - 2 HENRY V SOUNDTRACK—City Of Birmingham Symphony (Rattle)—Angel
 - 3 ANYTHING GOES—Criswell, Groenendaal, Von Stade (McGlenn)—Angel
 - 4 MUSIC OF THE NIGHT—Boston Pops (Williams)—Sony Classical
 - 5 FANTASTIC JOURNEY—Cincinnati Pops (Kunzel)—Telarc
 - 6 THE ENCHANTED FOREST—James Galway—RCA
 - 7 TRUMPET SPECTACULAR—Doc Severinsen with the Cincinnati Pops (Kunzel)—Telarc
 - 8 SHOW BOAT HIGHLIGHTS—Von Stade, Hadley, Stratas (McGlenn)—Angel
 - 9 HAPPY TRAILS—Cincinnati Pops (Kunzel)—Telarc
 - 10 JAMES GALWAY'S GREATEST HITS—James Galway—RCA
 - 11 ANYTHING GOES—Yo-Yo Ma, Stephane Grappelli—Sony Classical
 - 12 CHILLER—Cincinnati Pops (Kunzel)—Telarc
 - 13 SONGS OF INSPIRATION—Kiri Te Kanawa—London
 - 14 FLICKA: ANOTHER SIDE OF FEDERICA VON STADE—Frederica Von Stade—Sony Classical
 - 15 SINGS ANDREW LLOYD WEBBER—Jose Carreras—Teldec

Top Classical Crossover Artists

- Pos. ARTIST (CONDUCTOR) (No. of charted albums) Label
- 1 CINCINNATI POPS (ERICH KUNZEL) (6) Telarc
 - 2 BOSTON POPS (JOHN WILLIAMS) (3) Philips
(1) Sony Classical
 - 3 P.D.Q. BACH (2) Telarc
 - 4 FEDERICA VON STADE (4) Angel
(1) Sony Classical
 - 5 JAMES GALWAY (2) RCA
 - 6 CITY OF BIRMINGHAM SYMPHONY (SIMON RATTLE) (1) Angel
 - 7 CRISWELL, GROENENDAAL, VON STADE (JOHN MCGLENN) (1) Angel
 - 8 VON STADE, HADLEY, STRATAS (JOHN MCGLENN) (2) Angel
 - 9 DOC SEVERINSEN (1) Telarc
 - 10 YO-YO MA, STEPHANE GRAPPELLI (1) Sony Classical

ERICH KUNZEL



Top Classical Crossover Albums

- Pos. LABEL (No. of charted albums)
- 1 TELARC (8)
 - 2 ANGEL (9)
 - 3 SONY CLASSICAL (5)
 - 4 RCA (6)
 - 5 LONDON (3)
 - 6 PHILIPS (3)
 - 7 TELDEC (1)
 - 8 KOCH (1)
 - 9 ERATO (1)
 - 10 REFERENCE (1)



Top Combined Classical Labels

- Pos. LABEL (No. of charted classical & classical crossover albums)
- 1 ANGEL (22)
 - 2 SONY CLASSICAL (20)
 - 3 DEUTSCHE GRAMMOPHON (14)
 - 4 TELARC (17)
 - 5 RCA (12)
 - 6 LONDON (10)
 - 7 PHILIPS (10)
 - 8 NONESUCH (8)
 - 9 DELOS (4)
 - 10 TELDEC (1)



Claudio Abbado • Martha Argerich
Agnes Baltsa • Kathleen Battle
Hildegard Behrens
Arturo Benedetti Michelangeli
Berlin Philharmonic Orchestra
Leonard Bernstein
Malcolm Bilson • Barbara Bonney
Boston Symphony Orchestra
Pierre Boulez • José Carreras
Chamber Orchestra of Europe
Chicago Symphony Orchestra
Plácido Domingo
Emerson String Quartet
English Baroque Soloists
The English Concert
Ensemble Wien-Berlin
Dietrich Fischer-Dieskau • Mirella Freni
John Eliot Gardiner • Carlo Maria Giulini
Jerry Hadley • Hagen Quartet
Matt Haimovitz • Thomas Hampson
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Top Pop Singles Publishers

Pos. PUBLISHER (No. of charted singles)

- 1 REALSONGS, ASCAP (15)
- 2 EMI APRIL, ASCAP (37)
- 3 EMI BLACKWOOD, BMI (20)
- 4 WB, ASCAP (28)
- 5 FLYTE TYME, ASCAP (7)
- 6 VIRGIN, ASCAP (26)
- 7 BLACK ICE, BMI (4)
- 8 ZOMBA, ASCAP (14)
- 9 CBS EPIC/SOLAR, BMI (12)
- 10 KEAR, BMI (12)
- 11 COLGEMS-EMI, ASCAP (19)
- 12 IRVING, BMI (12)
- 13 JOEL, BMI (5)
- 14 EMILE, ASCAP (3)
- 15 HI-FROST, BMI (1)
- 16 MAURICE STARR, ASCAP (7)
- 17 JIMMY FUN, BMI (3)
- 18 CHI-BOY, ASCAP (5)
- 19 PRI, ASCAP (7)
- 20 WILLESSEN, BMI (7)
- 21 HIT AND RUN, ASCAP (3)
- 22 SCREEN GEMS-EMI, BMI (12)
- 23 RED INSTRUCTIONAL, ASCAP (5)
- 24 CONTROVERSY, ASCAP (6)
- 25 MCA, ASCAP (11)
- 26 WARNER-TAMERLANE, BMI (18)
- 27 BMG, ASCAP (6)
- 28 JOBETE, ASCAP (6)
- 29 FOREIGN IMPORTED, BMI (4)

- 30 RADICAL DICOTOMY, BMI (2)
- 31 UNICHAPPELL, BMI (4)
- 32 VIRGIN SONGS, BMI (13)
- 33 RUTHLESS ATTACK, ASCAP (2)
- 34 BEEN JAMMIN', BMI (2)
- 35 VISION OF LOVE, BMI (2)
- 36 CHAPPELL & CO., ASCAP (9)
- 37 JALMA, ASCAP (1)
- 38 BON JOVI, ASCAP (3)
- 39 VARRY WHITE, ASCAP (5)
- 40 BRAINTREE, BMI (3)
- 41 MAN WOMAN TOGETHER NOW!, BMI (3)
- 42 SWAG SONG, ASCAP (2)
- 43 BLACK ICE, ASCAP (1)
- 44 BUST-IT, BMI (3)
- 45 CITY KIDD, ASCAP (2)
- 46 CHRYSALIS, BMI (6)
- 47 CHRYSALIS, ASCAP (6)
- 48 FRANK, ASCAP (2)
- 49 NEW JERSEY UNDERGROUND, ASCAP (3)
- 50 DESMOBILE, ASCAP (7)



Top R&B Singles Publishers

Pos. PUBLISHER (No. of charted singles)

- 1 WB, ASCAP (44)
- 2 ZOMBA, ASCAP (29)
- 3 VIRGIN, ASCAP (20)
- 4 KEAR, BMI (16)
- 5 EMI APRIL, ASCAP (31)
- 6 FLYTE TYME, ASCAP (10)
- 7 VIRGIN SONGS, BMI (22)
- 8 CBS EPIC/SOLAR, BMI (16)
- 9 COLGEMS-EMI, ASCAP (14)
- 10 WILLESSEN, BMI (20)
- 11 JOBETE, ASCAP (10)
- 12 WARNER-TAMERLANE, BMI (11)
- 13 RUTHLESS ATTACK, ASCAP (5)
- 14 BLACK ICE, BMI (4)
- 15 HIP TRIP, BMI (7)
- 16 MCA, ASCAP (24)

- 17 PRI, ASCAP (8)
- 18 BUST-IT, BMI (10)
- 19 AMAZEMENT, BMI (4)
- 20 BMG, ASCAP (9)
- 21 IRVING, BMI (7)
- 22 CONTROVERSY, ASCAP (9)
- 23 HI-FROST, BMI (2)
- 24 EMI BLACKWOOD, BMI (16)
- 25 SELESSONGS, ASCAP (3)
- 26 BEE GERMAINE, BMI (2)
- 27 CAL-GENE, BMI (10)
- 28 TWO TUFF-ENUFF, BMI (5)
- 29 FOR OUR CHILDREN/ZOMBA, ASCAP (1)
- 30 SKYYZOO, ASCAP (1)
- 31 GREENSKIRT, BMI (8)
- 32 TONY TONI TONÉ, ASCAP (3)
- 33 DEF JAM, ASCAP (16)
- 34 ANGEL NOTES, ASCAP (7)
- 35 CHICAGO BROS., BMI (3)
- 36 DEF AMERICAN, BMI (5)
- 37 BUFF MAN, BMI (1)
- 38 BEEN JAMMIN', BMI (2)
- 39 VISION OF LOVE, BMI (2)
- 40 TRYCEP, BMI (7)
- 41 MUSIC CORP. OF AMERICA, BMI (11)
- 42 ISLAND, BMI (10)
- 43 CBS, ASCAP (10)
- 44 BLACK ICE, ASCAP (1)
- 45 DUNCANNE HILLE, BMI (3)
- 46 STONE DIAMOND, BMI (4)
- 47 ALMO, ASCAP (9)
- 48 SCREEN GEMS-EMI, BMI (6)
- 49 RADICAL DICOTOMY, BMI (1)
- 50 KIDADA, BMI (2)

CAREERS MUSIC

Top Country Singles Publishers

Pos. PUBLISHER (No. of charted singles)

- 1 CAREERS, BMI (12)
- 2 CBS CROSS KEYS, ASCAP (21)
- 3 HOWLIN' HITS, ASCAP (5)
- 4 CBS TREE, BMI (22)
- 5 MCA, ASCAP (10)
- 6 ACUFF-ROSE, BMI (16)
- 7 IRVING, BMI (14)
- 8 TOM COLLINS, BMI (7)
- 9 BMG, ASCAP (9)
- 10 SCARLET MOON, BMI (5)
- 11 MAYPOP, BMI (6)
- 12 EDDIE RABBITT, BMI (4)
- 13 COLGEMS-EMI, ASCAP (5)
- 14 BUG, BMI (14)
- 15 WB, ASCAP (17)
- 16 ALMO, ASCAP (14)
- 17 EMI APRIL, ASCAP (13)
- 18 SILVERLINE, BMI (8)
- 19 SCREEN GEMS-EMI, BMI (13)
- 20 ESP, BMI (3)
- 21 W.B.M., SESAC (3)
- 22 DON SCHLITZ, ASCAP (10)
- 23 MAJOR BOB, ASCAP (3)
- 24 SONGS OF POLYGRAM, BMI (8)
- 25 COOLWELL, ASCAP (4)
- 26 BEGINNER, ASCAP (4)
- 27 PINK PIG, BMI (2)
- 28 MILLHOUSE, BMI (3)
- 29 SURE FIRE, BMI (1)
- 30 BAR NONE, BMI (3)
- 31 ABKCO, BMI (1)
- 32 BENEFIT, BMI (4)
- 33 DAVID 'N' WILL, ASCAP (4)
- 34 WARNER-TAMERLANE, BMI (12)
- 35 LITTELMARCH, BMI (3)
- 36 HOOKEM, ASCAP (5)
- 37 MURRAH, BMI (4)

- 38 SEVENTH SON, ASCAP (3)
- 39 MATTIE RUTH, ASCAP (3)
- 40 LONG RUN, BMI (4)
- 41 POLYGRAM INT'L, ASCAP (18)
- 42 BOCEPHUS, BMI (4)
- 43 COBURN, BMI (2)
- 44 TEXAS WEDGE, ASCAP (1)
- 45 SUN MARE, BMI (2)
- 46 WITH ANY LUCK, BMI (2)
- 47 O-TEX, BMI (1)
- 48 BILL BUTLER, BMI (1)
- 49 GETAREALJOB, ASCAP (4)
- 50 MORGANACTIVE, ASCAP (2)

Top R&B Publishing Corporations

Pos PUBLISHING CORPORATION (No. of charted singles)

- 1 EMI MUSIC (173)
- 2 CBS MUSIC GROUP (60)

3 WARNER/CHAPPELL MUSIC (68)

- 4 VIRGIN MUSIC (42)
- 5 ZOMBA MUSIC (37)

EMI MUSIC PUBLISHING

Top Country Publishing Corporations

Pos PUBLISHING CORPORATION (No. of charted singles)

- 1 EMI MUSIC (85)
- 2 CBS MUSIC GROUP (48)
- 3 BMG MUSIC (29)
- 4 WARNER/CHAPPELL MUSIC (52)
- 5 POLYGRAM MUSIC (49)

Top Pop Publishing Corporations

Pos PUBLISHING CORPORATION (No. of charted singles)

- 1 EMI MUSIC (202)
- 2 WARNER/CHAPPELL MUSIC (73)
- 3 REALSONGS MUSIC (15)
- 4 CBS MUSIC GROUP (40)
- 5 VIRGIN MUSIC (39)

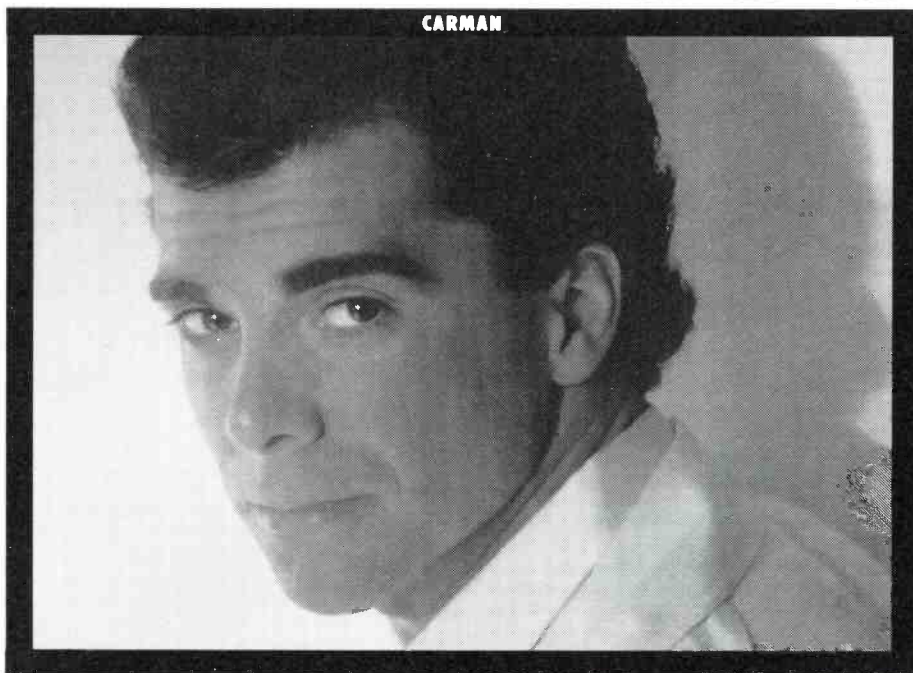
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CARMAN

Top Contemporary Christian Albums

- | | |
|---|---|
| <p>Pos. TITLE—Artist—Label</p> <p>1 REVIVAL IN THE LAND—Carman—Benson</p> <p>2 PETRA PRAISE: THE ROCK CRIES OUT—Petra—DaySpring</p> <p>3 MORE TO THIS LIFE—Steven Curtis Chapman—Sparrow</p> <p>4 I 2 (EYE)—Michael W. Smith—Reunion</p> <p>5 THE FINEST MOMENTS—Sandi Patti—Word</p> <p>6 THE WAY HOME—Russ Taff—Myrrh</p> <p>7 BEYOND BELIEF—Petra—Word</p> <p>8 THE COLLECTION—Amy Grant—Myrrh</p> <p>9 ACAPELLA PROJECT II—Glad—Benson</p> <p>10 THE MISSION—Steve Green—Sparrow</p> <p>11 CRY FOR THE DESERT—Twila Paris—Starsong</p> <p>12 LOVE'S STILL CHANGING HEARTS—The Imperials—Starsong</p> <p>13 LEARNING TO TRUST—David Meece—Starsong</p> <p>14 RETURN—The Winans—Warner Alliance</p> <p>15 SLEEP SOUND IN JESUS—Michael Card—Sparrow</p> <p>16 SANDI PATTI AND THE FRIENDSHIP COMPANY—Sandi Patti—Word</p> <p>17 RADICALLY SAVED—Carman—Benson</p> <p>18 THE BEGINNING—Michael Card—Sparrow</p> <p>19 LEAD ME ON—Amy Grant—Myrrh</p> | <p>20 THE ALTAR—Ray Boltz—Diadem</p> <p>21 CRANK IT UP—Mylon & Broken Heart—Starsong</p> <p>22 OUR HYMNS—Various Artists—Word</p> <p>23 FIND ME IN THESE FIELDS—Phil Keaggy—Word</p> <p>24 THANK YOU—Ray Boltz—Diadem</p> <p>25 GOD IS GOOD—First Call—Myrrh</p> <p>26 HOLY SOLDIER—Holy Soldier—Myrrh</p> <p>27 4 HIM—4 Him—Benson</p> <p>28 DOING MY BEST—Steve Camp—Sparrow</p> <p>29 THE ACAPELLA PROJECT—Glad—Benson</p> <p>30 WIND'S OF HEAVEN, STUFF OF EARTH—Rich Mullins—Reunion</p> <p>31 HANDEL'S YOUNG MESSIAH—Various Artists—Word</p> <p>32 SO MUCH 2 SAY—Take 6—Warner Alliance</p> <p>33 SONGS FROM THE HEART—Sandi Patti—Benson</p> <p>34 HEAVEN—BeBe & CeCe Winans—Sparrow</p> <p>35 CHRISTMAS—Michael W. Smith—Reunion</p> <p>36 NEVER PICTURE PERFECT—Rich Mullins—Reunion</p> <p>37 PETRA MEANS ROCK—Petra—Starsong</p> <p>38 HOME FREE—Wayne Watson—Word</p> <p>39 GO WEST YOUNG MAN—Michael W. Smith—Reunion</p> <p>40 ANOTHER TIME ANOTHER PLACE—Sandi Patti—Word</p> |
|---|---|

Top Contemporary Christian Artists

- | | |
|--|--|
| <p>Pos. ARTIST (No. of charted albums) Label</p> <p>1 CARMAN (1) Word</p> <p>(2) Benson</p> <p>2 PETRA (2) Starsong</p> <p>(1) DaySpring</p> <p>(1) Word</p> <p>3 SANDI PATTI (2) Impact</p> <p>(4) Word</p> <p>(1) Benson</p> | <p>4 MICHAEL W. SMITH (4) Reunion</p> <p>5 STEVEN CURTIS CHAPMAN (1) Starsong</p> <p>(1) Sparrow</p> <p>6 AMY GRANT (3) Myrrh</p> <p>7 GLAD (2) Benson</p> <p>8 RUSS TAFF (1) Myrrh</p> <p>9 MICHAEL CARD (2) Sparrow</p> <p>10 TWILA PARIS (3) Starsong</p> <p>(1) Benson</p> |
|--|--|

Top Contemporary Christian Labels

- | | |
|---|---|
| <p>Pos. LABEL (No. of charted albums)</p> <p>1 BENSON (17)</p> <p>2 WORD (25)</p> <p>3 SPARROW (15)</p> <p>4 MYRRH (8)</p> <p>5 STARSONG (12)</p> <p>6 REUNION (12)</p> <p>7 DAYSPRING (5)</p> <p>8 WARNER ALLIANCE (2)</p> | <p>9 DIADEM (2)</p> <p>10 FRONTLINE (7)</p> |
|---|---|



Top Contemporary Christian Distributing Labels

- Pos. DISTRIBUTING LABEL (No. of charted albums)
- 1 WORD (51)
- 2 SPARROW (35)
- 3 BENSON (35)



Top Gospel Albums

- | | |
|--|--|
| <p>Pos. TITLE—Artist—Label</p> <p>1 MISSISSIPPI MASS CHOIR—Mississippi Mass Choir—Malaco</p> <p>2 CAN'T HOLD BACK—L.A. Mass Choir—Light</p> <p>3 I REMEMBER MAMA—Shirley Caesar—Word</p> <p>4 OPEN OUR EYES—Milton Brunson—Rejoice</p> <p>5 RETURN—The Winans—Warner Alliance</p> <p>6 HAVING CHURCH—Rev. James Cleveland/Southern California Community Choir—Savoy</p> <p>7 HOLD ON, HELP IS ON THE WAY—Georgia Mass Choir—Savoy</p> <p>8 CAN'T YOU SEE...—Rev. F.C. Barnes & Co. with Debra and Geraldine Barnes—Atlanta International</p> <p>9 WAIT ON HIM—New Life Community Choir Featuring John P. Kee—Tyscot</p> <p>10 SAINTS IN PRAISE VOL. I—The West Angeles C.O.G.I.C.—Sparrow</p> <p>11 HOLD BACK THE NIGHT—Rev. Charles Nicks/St. James Baptist Church Choir—Sound Of Gospel</p> <p>12 ORDINARY JUST WON'T DO—Commissioned—Light</p> <p>13 YOUNG ARTISTS FOR CHRIST—Young Artists For Christ—Sound Of Gospel</p> <p>14 WONDERFUL—Beau Williams—Light</p> <p>15 AND THEY SANG A HYMN—Thomas Whitfield & Co—Sound Of Gospel</p> <p>16 LOVE ALIVE IV—Walter Hawkins—Malaco</p> <p>17 HE'S WORTHY—Dr. Jonathan Greer/Cathedral Of Faith Choir—Savoy</p> <p>18 HIGHLY RECOMMENDED—Helen Baylor—Word</p> <p>19 NEW BORN SOUL—Wanda Nero Butler—Secret</p> | <p>20 MORE THAN MUSIC—Nicholas—Command</p> <p>21 LIVE IN NEW ORLEANS—Gospel Music Workshop of America/Rev. James Cleveland—Savoy</p> <p>22 THE RICKEY GRUNDY CHORALE—The Rickey Grundy Chorale—Sparrow</p> <p>23 FAMILY & FRIENDS CHOIR II—Ron Winans—Selah</p> <p>24 HIGHER HOPE—Florida Mass Choir—Malaco</p> <p>25 WHO'S ON THE LORD'S SIDE—Timothy Wright—Savoy</p> <p>26 HEAVEN—BeBe & CeCe Winans—Sparrow</p> <p>27 BRINGING IT BACK HOME—The Clark Sisters—Word</p> <p>28 BREATHE ON ME—Rev. James Cleveland—Savoy</p> <p>29 JESUS PAID IT ALL—Rev. R.L. White & Rev. D. Vails/Mt. Ephraim Baptist Choir—Faith</p> <p>30 AIN'T LOVE WONDERFUL—The Williams Brothers—Malaco</p> <p>31 ON THE THIRD DAY—The Jackson Southernaires—Malaco</p> <p>32 THIS IS THE DAY—Walt Whitman & The Soul Children Of Chicago—I AM</p> <p>33 LIVING AT THE TOP—Douglas Miller—Word</p> <p>34 PORTRAIT—The Richard Smallwood Singers—Word</p> <p>35 IN WORSHIP—New Jerusalem Baptist Church Choir—Sound Of Gospel</p> <p>36 IN JESUS CHRIST I HAVE EVERYTHING I NEED—Donald Vails Choraleers—Sound Of Gospel</p> <p>37 STATE OF MIND—Commissioned—Benson</p> <p>38 THERE IS HOPE—John P. Kee & Friends—Tyscot</p> <p>39 I'M YOURS LORD—The Gospel Keynotes—Malaco</p> <p>40 IF ANYBODY CAN, GOD CAN—Cosmopolitan Church of Prayer with Dr. C.G. Hayes—Muscle Shoals</p> |
|--|--|



Top Gospel Artists

- | | |
|--|---|
| <p>Pos. ARTIST (No. of charted albums) Label</p> <p>1 MISSISSIPPI MASS CHOIR (1) Malaco</p> <p>2 L.A. MASS CHOIR (2) Light</p> <p>3 SHIRLEY CAESAR (1) Word</p> <p>(1) Rejoice</p> | <p>4 COMMISSIONED (2) Light</p> <p>(1) Benson</p> <p>5 THE WINANS (1) Sparrow</p> <p>(1) Warner Alliance</p> <p>6 MILTON BRUNSON (1) Rejoice</p> <p>7 REV. JAMES CLEVELAND/SOUTHERN CALIFORNIA COMMUNITY CHOIR (1) Savoy</p> <p>8 THE WEST ANGELES C.O.G.I.C (2) Sparrow</p> <p>9 GEORGIA MASS CHOIR (1) Savoy</p> <p>10 REV. F.C. BARNES & CO. WITH DEBRA AND GERALDINE BARNES (1) Atlanta International</p> |
|--|---|



Top Gospel Labels

- Pos. LABEL (No. of charted albums)
- 1 SAVOY (12)
- 2 MALACO (9)
- 3 LIGHT (13)
- 4 SOUND OF GOSPEL (13)
- 5 WORD (10)
- 6 SPARROW (11)
- 7 ATLANTA INTERNATIONAL (6)
- 8 REJOICE (4)
- 9 TYSCOT (3)
- 10 WARNER ALLIANCE (3)



Top Gospel Distributing Labels

- Pos. DISTRIBUTING LABEL (No. of charted albums)
- 1 MALACO (22)
- 2 WORD (17)
- 3 SPECTRA (17)

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☆ **TOP GOSPEL LABEL:** SAVOY RECORDS

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#7 REV. JAMES CLEVELAND/Southern California Community Choir

#9 GEORGIA MASS CHOIR

☆ **TOP GOSPEL LP:** MISSISSIPPI MASS CHOIR

#6 HAVING CHURCH/Rev. James Cleveland/Southern California Community Choir

#7 HOLD ON, HELP IS ON THE WAY/Georgia Mass Choir

#16 LOVE ALIVE IV/Walter Hawkins

#17 HE'S WORTHY/Dr. Jonathan Greer/Cathedral Of Faith Choir

#21 LIVE IN NEW ORLEANS/Gospel Music Workshop Of America
Rev. James Cleveland

#24 HIGHER HOPE/Florida Mass Choir

#25 WHO'S ON THE LORD'S SIDE/ Timothy Wright

#28 BREATHE ON ME/Rev. James Cleveland

#30 AIN'T LOVE WONDERFUL/The Williams Brothers

#31 ON THE THIRD DAY/The Jackson Southernaires

#39 I'M YOURS LORD/The Gospel Keynotes

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WAS IT A HIT...

A YEAR OF SURPRISES ON THE CHARTS

RIGHTEOUS BROTHERS



By PAUL GREIN

A year ago, if someone had told you that a certain duo would have two versions of the same song in the top 20 at the same time in 1990, you'd have predicted that it would be Milli Vanilli, right? Or *maybe* Hall & Oates. But the Righteous Brothers—no way.

Well, it's a year later and Bill Medley and Bobby Hatfield have had the last laugh. Two versions of their 1965 smash, "Unchained Melody," were in the top 20 simultaneously in November, and *three* greatest hits albums by the duo appeared on the pop chart this fall.

Milli Vanilli and Hall & Oates, meanwhile, both took their lumps this year. Milli Vanilli became a punchline and punching bag (Johnny Carson: "I understand the phrase 'Milli Vanilli' is Turkish for 'Why aren't those guys out of breath?'). And Hall & Oates released their lowest-charting studio album since the Ford administration.

Those were hardly the only surprises on the charts in 1990. Dozens of other albums fared either much better or worse than expected. Here's a recap of some of the biggest hits and misses of the past 12 months.

First, a couple of observations. George Michael's "Listen Without Prejudice Vol. 1" isn't listed in the "miss" column because he didn't tour or appear in videos to support the album. And three superstar albums that got off to slower-than-expected starts aren't listed because they may yet kick in. We'll have to wait and see with Whitney Houston's "I'm Your Baby Tonight," Steve Winwood's "Refugees Of The Heart," and Scorpions' "Crazy World."

Without further ado, here are the albums that fell short of expectations.

1. **Milli Vanilli, "The Remix Album," Arista.** Bobby Brown and Paula Abdul both cracked the top 10 this year with albums of dance remixes, so it was reasonable to think that this album would follow suit. Instead, it stalled at a disappointing No. 32 in June. Of course, the real reason Milli Vanilli heads this list is the revelation in November that the duo didn't record its own albums. It was the juiciest show-biz story of the year, and made Rob and Fab the target of a thousand jibes. The most biting was Arsenio Hall's: "Girl you know it's true/oooh, oooh, oooh/You are through."

2. **REO Speedwagon, "The Earth, A Small Man, His Dog And A Chicken," Epic, and Styx, "Edge Of The Century," A&M.** Remember when these two heartland rock bands traded the No. 1 spot for months on end back in 1981? Welcome to the '90s. REO's latest stalled at No. 129 in September—more than 100 points below the peak of its previous studio album, "Life As We Know It." And Styx's first studio album since 1983 peaked at No. 63 in November—60 points below the peak of its previous release, "Kilroy Was Here."

3. **Fleetwood Mac, "Behind The Mask," Warner Bros.** The veteran band broke a long string of top 10 albums when its latest release peaked at No. 18 in May. It was the group's first studio album to fall short of the top 10 since 1974, before Stevie Nicks and Lindsey Buckingham joined the lineup. It was also the group's first album since Buckingham left the group. Draw your own conclusions.

4. **Jeff Lynne, "Armchair Theatre," Reprise.** As a producer,

Lynne has had the Midas Touch the past few years. The former ELO mastermind has overseen top 10 albums by the Traveling Wilburys and three of that group's members—George Harrison, Roy Orbison, and Tom Petty. But Lynne's debut solo album never got off the ground, peaking at No. 83 in July. Remember, Jeff: It's more blessed to give than to receive.

5. **Pretenders, "packed!" Warner Bros.** This album stalled at No. 48 in June, a big drop-off from the top 10 pace of the group's first three studio releases and even a let-down compared to the No. 25 peak of its previous studio effort, "Get Close."

6. **Daryl Hall John Oates, "Change Of Season," Arista.** This album, which had inched up to No. 60 at presstime, seems destined to become the duo's first studio album to fall short of the top 40 since 1974.

7. **Terence Trent D'Arby, "Neither Fish Nor Flesh," Columbia.** D'Arby's second album stalled at No. 61 last December, far below the No. 4 peak of his critically-hailed debut, "Introducing The Hardline According To Terence Trent D'Arby."

8. **Whitesnake, "Slip Of The Tongue," Geffen.** This album cracked the top 10 for one week last December. So what's it doing on this list? The band's eponymous 1987 blockbuster logged 41 weeks in the top 10.

9. **INXS, "X," Atlantic.** A similar story. This album dropped out of the top 20 after just nine weeks, a letdown after the band's previous album, "Kick," logged 56 consecutive weeks in the top 20. It may turn around on a second or third single, but the surprise is that it will need to.

10. **Lita Ford, "Stiletto," RCA.** Ford's previous album, "Lita," rode the top 40 for four months in 1988, but this followup peaked at No. 52 in July. Where's Ozzy Osbourne when you need him?

On to cheerier news, the 10 albums that surpassed expectations.

1. **Righteous Brothers, "Greatest Hits," Verve/Polydor.** While many current acts were floundering with their new releases, the Righteous Brothers took this 1967 greatest hits collection to No. 31 in October. Two other compilations by the duo also appeared on the chart this fall, all because of the "Ghost"-sparked revival of their 1965 smash, "Unchained Melody." Supernatural.

2. **Vanilla Ice, "To The Extreme," SBK.** The fastest-selling debut album in years, this is shaping up as one of the most phenomenal hits in the history of the music biz. At presstime, the album was in its sixth week at No. 1 with no end in sight.

3. **M.C. Hammer, "Please Hammer Don't Hurt 'Em," Capitol.**

MILLI VANILLI



When Hammer's 1988 debut album, "Let's Get It Started," peaked at No. 32, who would have dreamed that his followup would be the top-selling album of 1990 and the top-selling rap album of all time? The album logged 21 weeks at No. 1 on the pop chart, and was the first rap album to generate three top 10 pop hits.

4. **Bonnie Raitt, "Nick Of Time," Capitol.** A year ago, this album appeared to have run its course. It had dropped to No. 119 after having reached No. 22 in June 1989. But the album's unexpectedly strong showing in the Grammy nominations—and later, the awards themselves—brought it to No. 1 for three weeks in April.

5. **Bell Biv Devove, "Poison," MCA.** This album by three moon-

lighting members of New Edition was in and out of the top five on the pop chart from June to October. That's especially impressive when you consider that New Edition itself has never landed a top five album. Albums by the two other members of that quintet also did well this year. Johnny Gill's eponymous Motown album hit No. 8 in July; Ralph Tresvant's eponymous MCA debut was streaking toward the top 10 at presstime.

6. **Faith No More, "The Real Thing," Slash/Reprise.** Never say die! Released in June 1989, this critically-lauded album languished for eight months before it finally entered the pop chart in February at No. 188. It climbed into the top 100 in June and peaked at No. 11 in October. It even spawned a top 10 single, "Epic."

M.C. HAMMER



7. **Sinead O'Connor, "I Do Not Want What I Haven't Got," Ensign/Chrysalis.** Propelled by the No. 1 smash, "Nothing Compares 2 U," O'Connor's second album was No. 1 for six weeks this spring. The Irish singer's 1988 debut album, "The Lion And The Cobra," had peaked at No. 36.

8. **Jane's Addiction, "Ritual De Lo Habitual," Warner Bros.** Who says nothing's shocking? The Los Angeles alternative band's critically-hailed 1988 debut, "Nothing's Shocking," peaked at No. 103, but this followup rocketed to No. 19 in its second week on the chart in September.

9. **Robert Johnson, "The Complete Recordings," Columbia.** The legendary bluesman, dead 52 years, reached the top 100 in December with this definitive compilation.

10. **"Damn Yankees," Warner Bros.** Ted Nugent, the '70s gonzo rocker, fronting a group that includes former members of Styx and Night Ranger? It doesn't exactly sound like the formula for a hit album, but that's what it turned out to be. The album reached No. 30 in May and has been in the top 100 ever since.

FLEETWOOD MAC



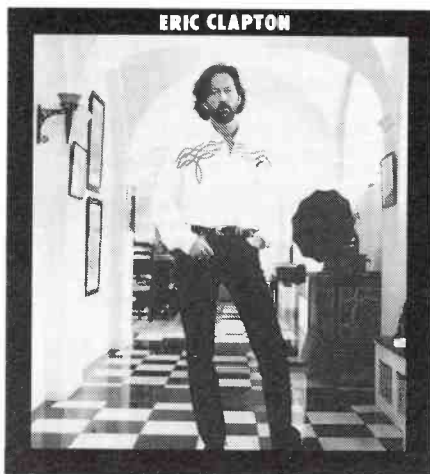
OR A MISS?



Top Album Rock Tracks

- Pos. TITLE—Artist—Label
- 1 WHAT IT TAKES—Aerosmith—Geffen
 - 2 BAD LOVE—Eric Clapton—Duck
 - 3 A GIRL LIKE YOU—The Smithereens—Enigma
 - 4 CRADLE OF LOVE—Billy Idol—Chrysalis
 - 5 BLACK VELVET—Alannah Myles—Atlantic
 - 6 GOOD CLEAN FUN—Allman Brothers Band—Epic
 - 7 JEALOUS AGAIN—The Black Crowes—Def American
 - 8 THE OTHER SIDE—Aerosmith—Geffen
 - 9 COMING OF AGE—Damn Yankees—Warner Bros.
 - 10 HOLY WATER—Bad Company—Atco
 - 11 BABY, IT'S TONIGHT—Jude Cole—Reprise
 - 12 DOUBLEBACK—ZZ Top—Warner Bros.
 - 13 PRETENDING—Eric Clapton—Duck
 - 14 HURTING KIND—Robert Plant—EsParanza
 - 15 ACROSS THE RIVER—Bruce Hornsby & The Range—RCA
 - 16 THE HEART OF THE MATTER—Don Henley—Geffen
 - 17 NO ALIBIS—Eric Clapton—Duck
 - 18 DOWNTOWN TRAIN—Rod Stewart—Warner Bros.
 - 19 I CAN'T EXPLAIN—Scorpions—Mercury
 - 20 BLAZE OF GLORY—Jon Bon Jovi—Mercury
 - 21 ANYTIME—McAuley Schenker Group—Capitol
 - 22 BRICKYARD ROAD—Johnny Van Zant—Atlantic
 - 23 WILD CHILD—Heart—Capitol
 - 24 SHOW DON'T TELL—Rush—Atlantic
 - 25 TEXAS TWISTER—Little Feat—Warner Bros.
 - 26 BLUE SKY MINE—Midnight Oil—Columbia

- 27 SUICIDE BLONDE—INXS—Atlantic
- 28 I WISH IT WOULD RAIN DOWN—Phil Collins—Atlantic
- 29 COME AGAIN—Damn Yankees—Warner Bros.
- 30 I THINK I LOVE YOU TOO MUCH—The Jeff Healey Band—Arista
- 31 TIE DYE ON THE HIGHWAY—Robert Plant—EsParanza
- 32 LOVE SONG—Tesla—Geffen
- 33 DAYS LIKE THESE—Asia—Geffen
- 34 CAN'T GET ENUFF—Winger—Atlantic
- 35 ALMOST HEAR YOU SIGH—Rolling Stones—Columbia
- 36 FOOL FOR YOUR LOVING—Whitesnake—Geffen
- 37 A FACE IN THE CROWD—Tom Petty—MCA
- 38 THE DEEPER THE LOVE—Whitesnake—Geffen
- 39 CLIFFS OF DOVER—Eric Johnson—Capitol
- 40 PEACE IN OUR TIME—Eddie Money—Columbia
- 41 NO MYTH—Michael Penn—RCA
- 42 BEFORE YOU ACCUSE ME—Eric Clapton—Duck
- 43 A NIGHT ON THE TOWN—Bruce Hornsby & The Range—RCA
- 44 TWICE AS HARD—The Black Crowes—Def American
- 45 JUST CAME BACK—Colin James—Virgin
- 46 JUST BETWEEN YOU AND ME—Lou Gramm—Atlantic
- 47 HIGH ENOUGH—Damn Yankees—Warner Bros.
- 48 I'LL SEE YOU IN MY DREAMS—Giant—A&M
- 49 UNSKINNY BOP—Poison—Enigma
- 50 BOYS CRY TOUGH—Bad Company—Atco



Top Album Rock Tracks Artists

- Pos. ARTIST (No. of charted tracks) Label
- 1 ERIC CLAPTON (5) Duck
 - 2 AEROSMITH (5) Geffen
 - (1) MCA
 - 3 ROBERT PLANT (6) EsParanza
 - 4 DAMN YANKEES (3) Warner Bros.
 - 5 DON HENLEY (5) Geffen
 - 6 THE BLACK CROWES (3) Def American
 - 7 HEART (5) Capitol
 - 8 THE SMITHEREENS (3) Enigma
 - 9 WHITESNAKE (4) Geffen
 - 10 TOM PETTY (4) MCA



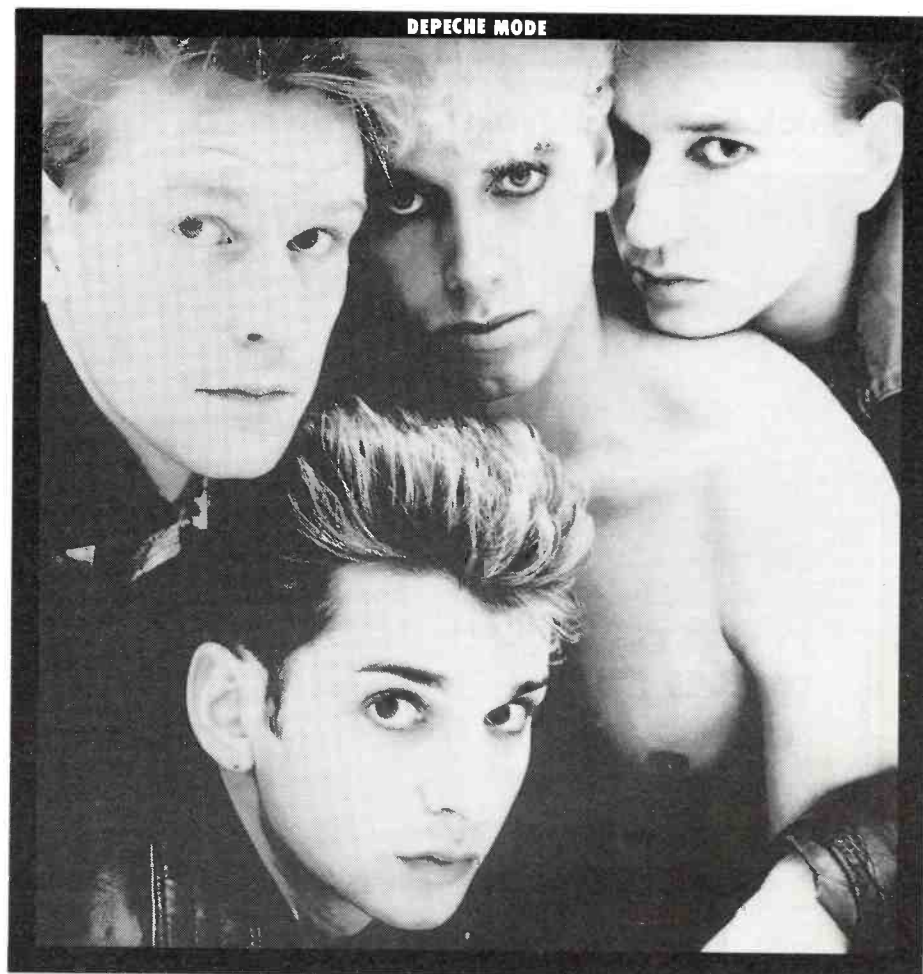
Top Pop Album Soundtracks

- Pos. TITLE—Label
- 1 PRETTY WOMAN—EMI
 - 2 THE LITTLE MERMAID—Walt Disney
 - 3 BEACHES—Atlantic
 - 4 TEENAGE MUTANT NINJA TURTLES—SBK
 - 5 GHOST—Varese Sarabande
 - 6 DAYS OF THUNDER—DGC
 - 7 BORN ON THE FOURTH OF JULY—MCA
 - 8 TWIN PEAKS—Warner Bros.
 - 9 PHANTOM OF THE OPERA—Polydor
 - 10 PHANTOM OF THE OPERA HIGHLIGHTS—Polydor



Top Modern Rock Tracks

- Pos. TITLE—Artist—Label
- 1 CUTS YOU UP—Peter Murphy—Beggars Banquet
 - 2 POLICY OF TRUTH—Depeche Mode—Sire
 - 3 HERE'S WHERE THE STORY ENDS—The Sundays—Rough Trade
 - 4 METROPOLIS—The Church—Arista
 - 5 THE EMPEROR'S NEW CLOTHES—Sinead O'Connor—Ensign
 - 6 NOTHING COMPARES 2 U—Sinead O'Connor—Ensign
 - 7 NO MYTH—Michael Penn—RCA
 - 8 HEAD ON—The Jesus and Mary Chain—Warner Bros.
 - 9 LOVE AND ANGER—Kate Bush—Columbia
 - 10 WAY DOWN NOW—World Party—Ensign
 - 11 JOEY—Concrete Blonde—I.R.S.
 - 12 I'M FREE—The Soup Dragons—Big Life
 - 13 PROUD TO FALL—Ian McCulloch—Sire
 - 14 STANDING THERE—The Creatures—Geffen
 - 15 FORGOTTEN YEARS—Midnight Oil—Columbia
 - 16 JEALOUS—Gene Loves Jezebel—Beggars Banquet
 - 17 I DON'T KNOW WHY I LOVE YOU—The House Of Love—Mercury
 - 18 ENJOY THE SILENCE—Depeche Mode—Sire
 - 19 HOUSE—The Psychedelic Furs—Columbia
 - 20 BLUE SKY MINE—Midnight Oil—Columbia
 - 21 DELIVERANCE—The Mission U.K.—Mercury
 - 22 FOOLS GOLD—The Stone Roses—Silvertone
 - 23 GIVE IT UP—Hothouse Flowers—Polydor
 - 24 BLUES FROM A GUN—The Jesus and Mary Chain—Warner Bros.
 - 25 ROAM—The B-52's—Reprise
 - 26 I'LL BE YOUR CHAUFFEUR—David J—Beggars Banquet
 - 27 NEVER ENOUGH—The Cure—Elektra
 - 28 BIRDHOUSE IN YOUR SOUL—They Might Be Giants—Elektra
 - 29 THE CRYING SCENE—Aztec Camera—Sire
 - 30 TYPE—Living Colour—Epic



Top Modern Rock Tracks Artists

- Pos. ARTIST (No. of charted tracks) Label
- 1 DEPECHE MODE (6) Sire
 - 2 MIDNIGHT OIL (3) Columbia
 - 3 SINEAD O'CONNOR (2) Ensign
 - 4 MICHAEL PENN (3) RCA
 - 5 THE JESUS AND MARY CHAIN (2) Warner Bros.
 - 6 THE STONE ROSES (3) Silvertone
 - 7 PETER MURPHY (3) Beggars Banquet
 - 8 THE CURE (4) Elektra
 - 9 WORLD PARTY (2) Ensign
 - 10 IGGY POP (3) Virgin

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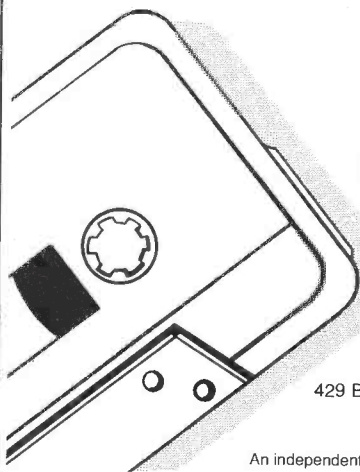
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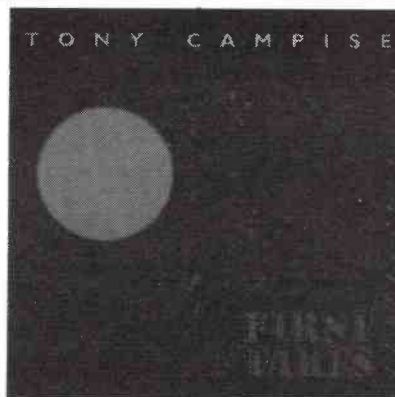
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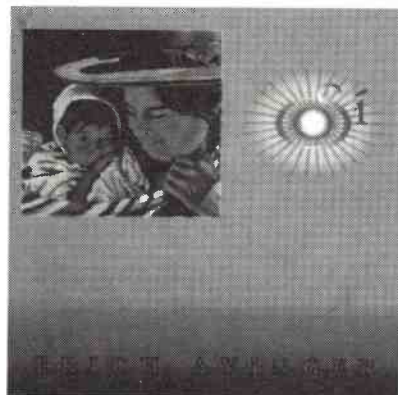
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Top Pop Latin Albums

Pos. TITLE—Artist—Label

- 1 QUIERO AMANECER CON ALGUIEN—Daniela Romo—Capitol-EMI Latin
- 2 QUIEN COMO TU—Ana Gabriel—CBS
- 3 SONRIE—Roberto Carlos—CBS
- 4 TIERRA DE NADIE—Ana Gabriel—CBS
- 5 JOSE L. RODRIGUEZ/M. VARGAS—Jose Luis Rodriguez—CBS
- 6 UN TOQUE DE MISTERIO—Ricardo Montaner—TH-Rodven
- 7 LAMBADA—Kaoma—Epic
- 8 SE ME ENAMORA EL ALMA—Isabel Pantoja—RCA
- 9 MIRIAN HERNANDEZ—Mirian Hernandez—Capitol-EMI Latin
- 10 Y PARA SIEMPRE—Los Bukis—Fonovisa
- 11 LUIS MIGUEL-20 ANOS—Luis Miguel—WEA LATINA
- 12 AL NORTE DEL SUR—Franco de Vita—CBS
- 13 CUANDO YO AMO—Rudy La Scala—Sonotone
- 14 RAICES—Julio Iglesias—CBS
- 15 TENGO DERECHO A SER FELIZ—Jose Luis Rodriguez—CBS
- 16 UN HOMBRE DISCRETO—Mijares—Capitol-EMI Latin
- 17 CHAYANNE—Chayanne—CBS
- 18 DOS—Myriam Hernandez—Capitol-EMI Latin
- 19 SUSPIROS—Dyango—Capitol-EMI Latin
- 20 XUXA—Xuxa—GLOBO
- 21 NINA—Jose Feliciano—Capitol-EMI Latin
- 22 SI ESTUVIERAS CONMIGO—Alvaro Torres—Capitol-EMI Latin
- 23 BANDIDO—Azucar Moreno—CBS
- 24 TIEMPO DE VALS—Chayanne—CBS
- 25 EN BUSCA DE UNA MUJER—Luis Miguel—WEA LATINA

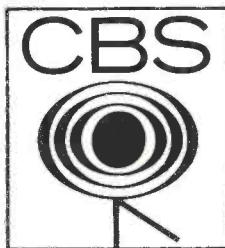
ANA GABRIEL



Top Pop Latin Artists

Pos. ARTIST (No. of charted albums)

- 1 ANA GABRIEL (2) CBS
- 2 JOSE LUIS RODRIGUEZ (3) CBS
- 3 DANIELA ROMO (1) Capitol-EMI Latin
- 4 ROBERTO CARLOS (1) CBS
- 5 RICARDO MONTANER (3) TH-Rodven
- 6 ISABEL PANTOJA (2) RCA
- 7 KAOMA (1) Epic
- 8 LUIS MIGUEL (2) WEA LATINA
- 9 CHAYANNE (2) CBS
- 10 MIRIAN HERNANDEZ (1) Capitol-EMI Latin



Top Pop Latin Labels

Pos. LABEL (No. of charted albums)

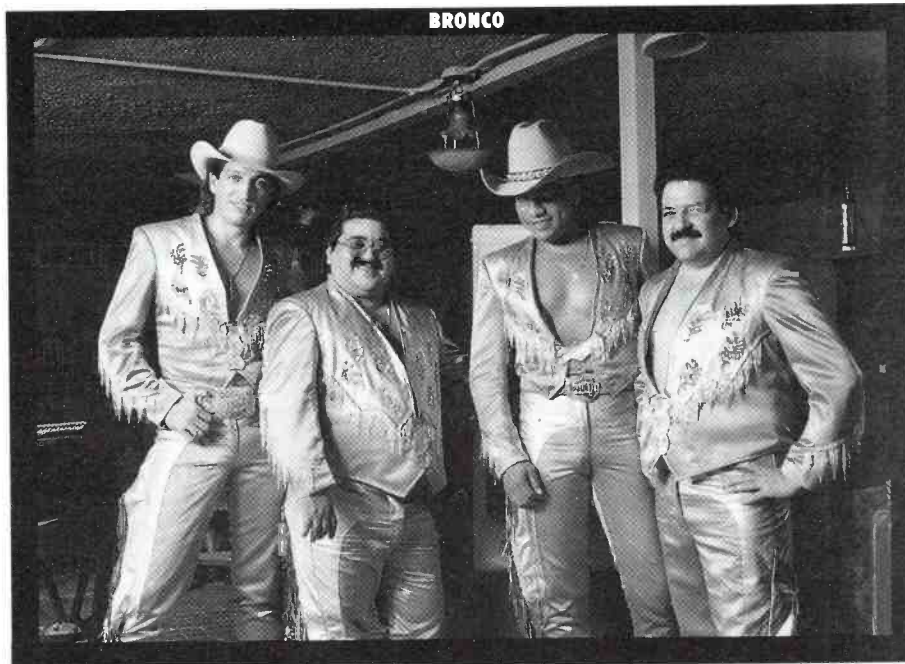
- 1 CBS (24)
- 2 CAPITOL-EMI LATIN (15)
- 3 TH-RODVEN (8)
- 4 WEA LATINA (4)
- 5 RCA (3)
- 6 FONOVISA (10)
- 7 EPIC (2)
- 8 ARIOLA (7)
- 9 GLOBO (5)
- 10 SONOTONE (1)

Top Regional Mexican Latin Albums

Pos. TITLE—Artist—Label

- | | |
|---|---|
| <ol style="list-style-type: none"> 1 A TODO GALOPE—Bronco—Fonovisa 2 NO TE OLVIDARE—Grupo Mazz—Capitol-EMI Latin 3 MI BUENA SUERTE—Los Tigres Del Norte—Fonovisa 4 POR TU MALDITO AMOR—Vicente Fernandez—CBS 5 A TU RECUERDO—Los Yonics—Fonovisa 6 ENTER THE FUTURE—La Mafia—CBS 7 TRISTES RECUERDOS—Ramon Ayala—Freddie 8 MI ACORDEON Y YO—Ramon Ayala—Freddie 9 EL QUE MAS TE HA QUERIDO—David Lee Garza—Capitol-EMI Latin 10 NO CANTAN MAL LAS RANCHERAS—Los Caminantes—Luna 11 UN GOLPE MAS—Bronco—Fonovisa 12 INCONTENIBLES—Los Temerarios—TH-Rodven | <ol style="list-style-type: none"> 13 ON THE RISE—Grupo La Fiebre—CBS 14 NUEVOS CAMINOS—Roberto Pulido—Capitol-EMI Latin 15 DE LO NUEVO LO MEJOR—Los Temerarios—TH-Rodven 16 LAS CLASICAS DE JOSE ALFREDO JIMENEZ—Vicente Fernandez—CBS 17 LA NEGRA CATALINA—Fito Olivares—Gil 18 LOS FLAMERS—Los Flamers—RCA 19 SELENA—Selena Y Los Dinos—Capitol-EMI Latin 20 CON BANDA—Antonio Aguilar—Musart 21 AGUITA DE MELON—Fito Olivares—Gil 22 CANCIONES DE MI PUEBLO—Juan Valentin—Capitol-EMI Latin 23 ORO PURO—Los Invasores de Nuevo Leon—Fonovisa 24 EXPLOSIVO—La Mafia—CBS 25 DE LO NUESTRO LO MEJOR—Varios Artistas—CBS |
|---|---|

BRONCO



Top Regional Mexican Latin Artists

Pos. ARTIST (No. of charted albums) Label

- 1 BRONCO (3) Fonovisa
- 2 GRUPO MAZZ (1) CBS
(1) Capitol-EMI Latin
- 3 VICENTE FERNANDEZ (2) CBS
- 4 LOS TIGRES DEL NORTE (3) Fonovisa
- 5 RAMON AYALA (2) Freddie
- 6 LA MAFIA (2) CBS

- 7 LOS TEMERARIOS (4) TH-Rodven
- 8 LOS YONICS (2) Fonovisa
- 9 FITO OLIVARES (2) Gil
- 10 LOS CAMINANTES (3) Luna



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Top Regional Mexican Latin Labels

Pos. LABEL (No. of charted albums)

- 1 FONOVISA (15)
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- 4 FREDDIE (3)
- 5 TH-RODVEN (4)
- 6 GIL (2)

- 7 LUNA (3)
- 8 MUSART (4)
- 9 RCA (1)
- 10 GUIA (1)



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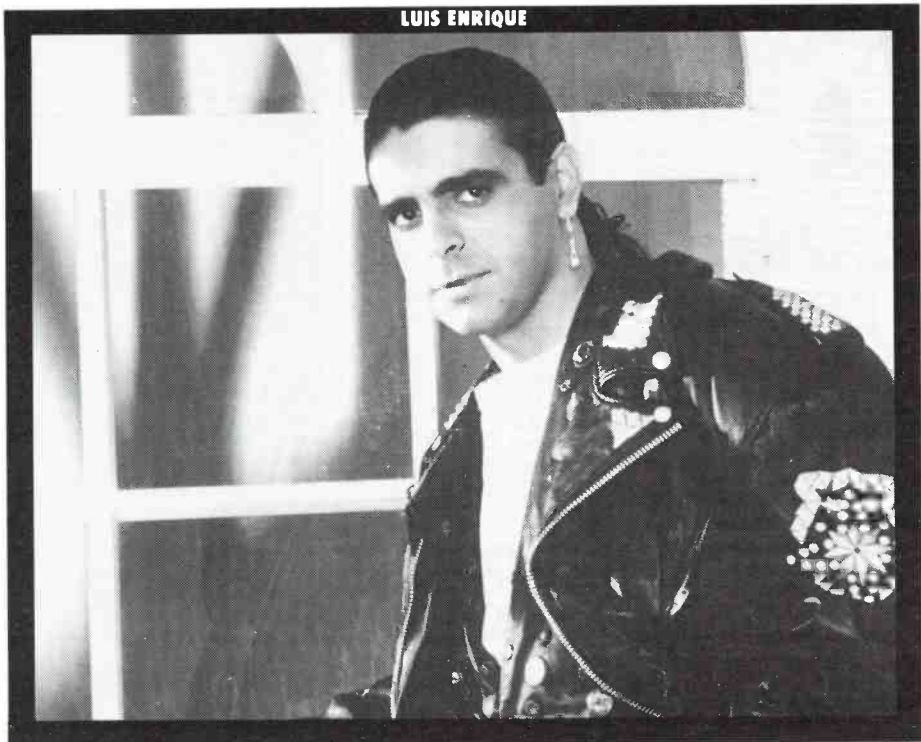
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Top Hot Latin Tracks

- Pos. TITLE—Artist—Label
- 1 EL CARINO ES COMO UNA FLOR—Rudy La Scala—Sonotone
 - 2 TENGO TODO EXCEPTO A TI—Luis Miguel—WEA LATINA
 - 3 COMO FUI A ENAMORARME DE TI—Los Bukis—Fonovisa
 - 4 QUIERO AMANECER CON ALGUIEN—Daniela Romo—Capitol-EMI Latin
 - 5 LA CIMA DEL CIELO—Ricardo Montaner—TH-Rodven
 - 6 QUIEN COMO TU—Ana Gabriel—CBS
 - 7 LAMBADA—Kaoma—Epic
 - 8 BURBUJAS DE AMOR—Juan Luis Guerra y La 440—Karen
 - 9 AMNESIA—José José—Ariola
 - 10 ME VA A EXTRANAR—Ricardo Montaner—TH-Rodven
 - 11 ABRE LAS VENTANAS AL AMOR—Roberto Carlos—CBS
 - 12 PORQUE TE TENGO QUE OLVIDAR—Jose Feliciano—Capitol-EMI Latin
 - 13 LA CHICA DE HUMO—Emmanuel—CBS
 - 14 NI UN ROCE—Ana Gabriel—CBS
 - 15 EXPLORAME—Daniela Romo—Capitol-EMI Latin
 - 16 PELIGROSO AMOR—Myriam Hernandez—Capitol-EMI Latin
 - 17 TESORO MIO—Guillermo Davila/Kiara—TH-Rodven
 - 18 SI ME VAS A OLVIDAR—Roberto Carlos—CBS
 - 19 TE AMO—Rocio Durcal—Ariola
 - 20 PARA AMARNOS MAS—Mijares—Capitol-EMI Latin
 - 21 ME TIENES QUE QUERER—Yuri—CBS
 - 22 FLOR DORMIDA—Luis Angel—CBS
 - 23 GRACIAS A TU AMOR—Lourdes Robles/Luis Enrique—CBS
 - 24 COMPLETAMENTE ENAMORADOS—Chayanne—CBS
 - 25 DANCANDO LAMBADA—Kaoma—Epic
 - 26 NI TU NI ELLA—Alvaro Torres—Capitol-EMI Latin
 - 27 FUISTE UN TROZO DE HIELO EN LA ESCARCHA—Chayanne—CBS
 - 28 SE ME ENAMORA EL ALMA—Isabel Pantoja—RCA
 - 29 DIMELO—Daniela Romo—Capitol-EMI Latin
 - 30 SOLEDAD—Ana Gabriel—CBS
 - 31 COMO HE DE VIVIR SIN TU CARINO—Danny Rivera—CBS
 - 32 LAMBADA-LLORANDO SE FUE—Teresa Guerra—TH-Rodven
 - 33 EL QUE MAS TE HA QUERIDO—Dyango—Capitol-EMI Latin
 - 34 VAMOS A BAILAR—Gipsy Kings—Elektra
 - 35 VOLARE—Gipsy Kings—Elektra
 - 36 ME ACORDARE DE TI—Mijares—Capitol-EMI Latin
 - 37 EL HOMBRE QUE YO AMO—Mirian Hernandez—Capitol-EMI Latin
 - 38 CUENTAME—Lucerito—Melody
 - 39 NO DIGAS NO—Ana Gabriel—CBS
 - 40 MARAVILLOSO, CORAZON, MARAVILLOSO—Raphael—CBS

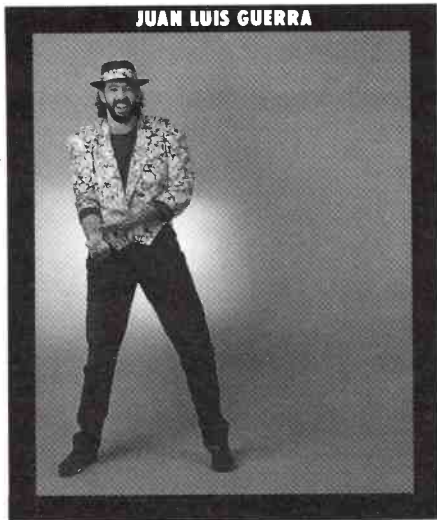
Top Tropical/Salsa Latin Albums

- Pos. TITLE—Artist—Label
- 1 MI MUNDO—Luis Enrique—CBS
 - 2 MAS GRANDE QUE NUNCA—Franky Ruiz—TH-Rodven
 - 3 OJALA QUE LLUEVA CAFE—Juan Luis Guerra y La 440—Karen
 - 4 EL PRIMERO—Juan Manuel Lebron—Capitol-EMI Latin
 - 5 EL CANTINERO—La Patrulla 15—TTH
 - 6 NEW WABE—Eddie Santiago—TH-Rodven
 - 7 LOS PRINCIPIOS DE LA SALSA—Luis Enrique Y Eddie Santiago—CBS
 - 8 SEXSACIONAL !—Lalo Rodriguez—TH-Rodven
 - 9 SALSA EN MOVIMIENTO—GILBERTO SANTARROSA—Combo
 - 10 ACUARELA DEL CARIBE—Willie Chirino—CBS
 - 11 CON LA MUSICA POR DENTRO—Nino Segarra—M.P.I.
 - 12 VITI AT WORK—Viti Ruiz—Capitol-EMI Latin
 - 13 VIVA ROSARIO—Willie Rosario—Bronco-Sonotone
 - 14 POCHI Y SU COCO BAND—LA COCO BAND—Kubaney
 - 15 BURBUJAS DE AMOR—Juan Luis Guerra y La 440—Karen
 - 16 EL CONJUNTO DEL AMOR—Conjunto Chaney—Hit Makers
 - 17 CHANTELE CON UN TOQUE DE CLASE—Chantelle—WEA LATINA
 - 18 INVASION DE LA PRIVACIDAD—Eddie Santiago—TH-Rodven
 - 19 PELIGROSO AMOR—MAX TORRES—Capitol-EMI Latin
 - 20 AMAME—El Gran Combo—Combo
 - 21 FUERA DE SERIE—Los Hermanos Rosario—Karen
 - 22 LO MIO ES AMOR—Tony Vega—RMM-CBS
 - 23 SALSA EN LA CALLE 8-1990—Varios Artistas—TH-Rodven
 - 24 PUNTO DE VISTA—GILBERTO SANTARROSA—CBS
 - 25 SALSA CALIENTE DEL JAPON—Orquesta De La Luz—RMM-CBS

Top Tropical/Salsa Latin Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 JUAN LUIS GUERRA Y LA 440 (3) Karen
 - 2 LUIS ENRIQUE (2) CBS
 - 3 EDDIE SANTIAGO (2) TH-Rodven
 - 4 FRANKY RUIZ (1) TH-Rodven
 - 5 GILBERTO SANTARROSA (1) Combo (1) CBS
 - 6 JUAN MANUEL LEBRON (1) Capitol-EMI Latin
 - 7 LA PATRULLA 15 (1) TTH
 - 8 EL GRAN COMBO (2) Combo
 - 9 LALO RODRIGUEZ (2) TH-Rodven (1) Capitol-EMI Latin
 - 10 MAX TORRES (2) Capitol-EMI Latin

JUAN LUIS GUERRA



RUDY LA SCALA



ANA GABRIEL

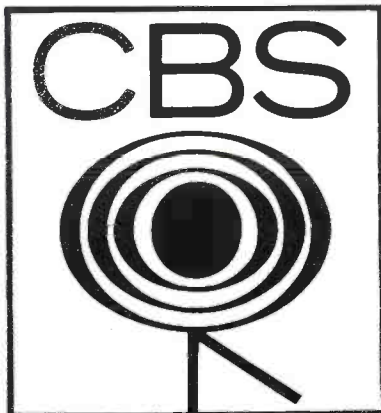


Top Tropical/Salsa Latin Labels

- Pos. LABEL (No. of charted albums)
- 1 CBS (12)
 - 2 TH-RODVEN (10)
 - 3 KAREN (6)
 - 4 CAPITOL-EMI LATIN (8)
 - 5 COMBO (7)
 - 6 SONOTONE (9)
 - 7 RMM-CBS (4)
 - 8 M.P.I. (6)
 - 9 TTH (1)
 - 10 KUBANEY (2)

Top Hot Latin Tracks Artists

- Pos. ARTIST (No. of charted albums) Label
- 1 ANA GABRIEL (7) CBS
 - 2 DANIELA ROMO (3) Capitol-EMI Latin
 - 3 LUIS MIGUEL (6) WEA LATINA
 - 4 RICARDO MONTANER (3) TH-Rodven
 - 5 ROBERTO CARLOS (3) CBS
 - 6 CHAYANNE (4) CBS
 - 7 KAOMA (2) Epic
 - 8 RUDY LA SCALA (3) Sonotone
 - 9 LOS BUKIS (1) Melody (2) Fonovisa
 - 10 JUAN LUIS GUERRA Y LA 440 (4) Karen



**TOP POP
LATIN LABEL:
CBS DISCOS**

**TOP TROPICAL/
SALSA LATIN LABEL:
CBS DISCOS**

**TOP POP
LATIN ARTIST:
ANA GABRIEL**

**TOP TROPICAL/
SALSA LATIN ALBUM:
LUIS ENRIQUE**

**TOP HOT LATIN
TRACKS ARTIST:
ANA GABRIEL**

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RISES...
TO THE
TOP.**

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HIT-WAVE
CONTINUES
NON-STOP.**

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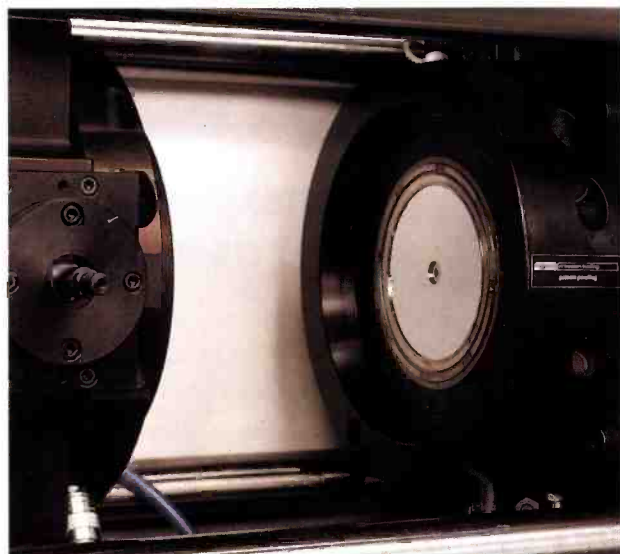


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Nagron has changed its name to GPT AXXIO. The characteristic feature of its CD mould remains:

GPT Axxio
PRECISION TOOLING

A meticulous CD every seventh sec.



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- accurate (interchangeable parts)
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- and available from stock

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Don't forget to ask about the details concerning GPT AXXIO's Twin Cavity CD single mould.

Country Wraps Year That Boasted Gifted New Talent

■ EDWARD MORRIS

NASHVILLE—A jump in record sales, a surge of new and bankable talent, and an increase in the number and importance of music videos rank high among country music's achievements during 1990.

The year's minuses for the industry include the failure of a once-promising label, radio playlists that were stretched to the limits, the announcement that the Judds must break up, and the

deaths of several industry pioneers.

At the end of 1980—when the "Urban Cowboy" movie was still working its trendy wonders for country music—there were 13 platinum and five gold records on Billboard's year-end Top Country Albums chart. This year, the totals are 18 platinum (or multiplatinums) and 15 golds. In fact, the total certifications for 1990 are the highest in the past 10 years, and possibly the highest ever. This year's final platinum and gold tallies are shared by 20 different acts, many of them still farm fresh. It seems that country music

has finally found a new sales gimmick: Lots of talent.

(For the record, the country platinums and golds, respectively, listed in recent year-end Billboard charts were: 14 and eight, 1989; 10 and 11, 1988; nine and nine, 1987; 11 and six, 1986; eight and five, 1985; five and two, 1984; eight and four, 1983; and nine and five, 1982.)

Throughout the year, the combined rosters of the major country labels stood at between 185 and 190 acts. (Billboard, Dec. 15). Of these, newcomers Alan Jackson, Travis Tritt, Mark Chesnutt, Doug Stone, and Joe Diffie have shown particular chart strength, while

Garth Brooks, Clint Black, and the Kentucky Headhunters have leaped from novice to superstar status.

The year also saw Vern Gosdin, Vince Gill, Rodney Crowell, and Marty Stuart reach a measure of the sales and popularity potential their champions had long asserted they deserved. And it witnessed a comeback for the Charlie Daniels Band.

As if these commercial glories were not enough, veterans Randy Travis, Reba McEntire, Ricky Van Shelton, Alabama, Keith Whitley, and the Judds continued to sell well and chart high.

Music videos became even more solidly entrenched as a promotional tool in 1990, with some labels saying that the clips had the power to break acts that radio initially ignored. Responding to demands for more exposure time, The Nashville Network expanded its music video programming from 3½ to 31½ hours a week. TNN's parent company, Opryland USA, and Group W Satellite Communications announced in July their intent to purchase Country Music Television, the around-the-clock video programming service.

CMT reported that it had added more new video clips by the end of November than it had during all of 1989.

Here are some other events that shaped country in 1990:

- In publishing, fledgling BMG Music expanded its country presence by purchasing several catalogs and signing additional writers. It also moved into gospel music by buying the Lorenz Creative Services. MCA also added catalogs, even as it was cutting its staff.

- Booking mogul Jim Halsey merged his agency with the William Morris Co. but remained active in the industry as a talent manager.

- Country music figures were active (and successful) in resisting a move by the Tennessee legislature to pass a law that would demand record albums be stickered for content. Rodney Crowell, Emmylou Harris, Rosanne Cash, and Ricky Skaggs testified against the proposed statute.

- Willie Nelson masterminded his fourth Farm Aid benefit in April, enlisting appearances by such country acts as Bill Monroe, K.T. Oslin, Jackson, Jann Browne, William Lee Golden, Brooks, Paul Overstreet, John Conlee, Southern Pacific, Foster & Lloyd, Dwight Yoakam, and Van Shelton.

- The Country Music Assn. launched a for-profit organization to appeal to country music fans.

- Joe Galante was elevated from his post as chief of RCA's Nashville division to head of the label's national operation. Jack Weston, who had been tapped to take charge of a new country label RCA was planning to start, moved into Galante's old position, and Ric Pepin was picked to lead the still-unnamed new record company.

- Jamboree In The Hills debuted in its new outdoor amphitheater near St. Clairsville, Ohio, and was near-

ly washed away in a weekend of heavy rains.

- Talent agents and buyers reported a generally healthy summer of concerts.

- Barbara Ann Brown launched an innovative in-store marketing company, Selavision. It uses specially created video segments of country artists. The clips are played periodically on store monitors to alert customers to new albums. Labels buy time on the system.

- During the last half of 1990, there were more than twice as many albums released by the major country labels as in 1989, a testimony to both the wealth of talent and the receptivity of the market.

- The International Bluegrass Music Assn. held its first awards show in Owensboro, Ky., and has since broken ground for new headquarters in that city.

- George Jones left Epic Records after 28 years to sign to MCA.

- After nearly three years of activity, Opryland Music Group's 16th Avenue Records closed its doors, leaving on the outside such acts as Charley Pride, Canyon, and John Conlee.

- In October, Naomi Judd announced that, because of illness, she would be leaving the act she founded with daughter Wynonna. The Judds, whose career has been on RCA/Curb, were scheduled to switch to MCA/Curb in 1991. Wynonna will be on that label as a solo act.

(Continued on page 59)

New Faces, Old Pros Make For Stellar Year Rising Stars Add To An Already Rich Talent Scene

GOODBYE 1990. GOODBYE GERRY: What a year for country music! The year-end spotlight focuses on the remarkable and continued ability of country music to keep adding new face after new face. The acceptance at radio, retail, and even in the pop arena has been outstanding for such acts as **Clint Black, Garth Brooks, Alan Jackson, the Kentucky Headhunters, Vince Gill, Ricky Van Shelton, Mark Chesnutt, Travis Tritt, Mary-Chapin Carpenter, Carlene Carter, Doug Stone, Joe Diffie, Pirates Of The Mississippi, Shelby Lynne, Matraca Berg, Aaron Tippin, Rob Crosby, Ray Kennedy, Lorrie Morgan, Kevin Welch, Pam Tillis, James House, Daniele Alexander, Suzy Bogguss, and Mike Reid.** Combine these names with potent career bursts by **George Strait, Randy Travis, Reba McEntire, K.T. Oslin, Kathy Mattea, Dwight Yoakam, Hank Williams Jr., the Judds, Alabama, Shenandoah, Rosanne Cash, Vern Gosdin, Willie Nelson, Michael Martin Murphey, Patty Loveless, Billy Joe Royal, Emmylou Harris, Holly Dunn, k.d. lang, Joe Ely, Tammy Wynette, and the Nitty Gritty Dirt Band.**

Has the well run dry? Don't count on it. In recent visits to such clubs as the Bluebird, Ace of Clubs, Douglas Corner, and Steve West's impressive new 328 Performance Hall, the talent cauldron proves to be bubbling over with such stars on the horizon as **Chris Wall, Tricia Walker, Lisa Silver, Allison Taylor, South By Southwest, and the Gringo Dogs.**

On the down side, we lost some good ones this year. **Ed Shea**, the lovable Irishman and former ASCAP chief; **Wesley Rose**, one of Nashville's all-time great publishers; and **Ben Smathers**, who took his group the **Stoney Mountain Cloggers** from the Grand Ole Opry to Carnegie Hall and back.

1990, a year to remember for country music. And now stay tuned for coming attractions: 1991 . . . and beyond.

CHI-CHI CHOO-CHOO STATION: Nashville's favorite building, Union Station, is now beginning to thrive in its second reincarnation as a grand hotel. Owned by Historic Nashville Inc. and managed by Grand Heritage Corp., the station-turned-hotel has been majestically restored—from its stained-glass ceiling to hand-carved oak railings. Arthur's Restaurant has taken up residence in the hotel, along with a moderately priced eatery, Greco's. Union Station has long been a Nashville music industry landmark. From the trains that

once carried Grand Ole Opry traveling performers around the country to the recent music business parties utilizing the hotel, the 90-year-old structure has seen more than its share of fame seekers and fame winners. Many country music veterans got their first look at Nashville when arriving at Union Station. It has been used often for album cover and video shoots, and many songs have been written on trains heading into the station. On one of the last runs of the Pan American from New Orleans through Nashville, **Jimmy Buffett and Jerry Jeff Walker** wrote "Railroad Lady," which both later recorded (along with **Willie Nelson, Lefty Frizzell, and Merle Haggard**). Louisville & Nashville Railroad trains, such as the Hummingbird, Dixie Flyer, and Southwind, inspired scores of songs—and the lonesome whistle of the midnight train has wailed through many a country song. Besides being a top-notch hotel, there's another use that many in

Nashville would love to see come true again for Union Station: a train station. Through a fortunate geographical quirk, the station is located right next to some dandy tracks. And Amtrak has contacted the hotel to see if there might be space to accommodate renewed Amtrak passenger service to Nashville sometime in the future. The answer is yes. It will be a great day for Nashville when people can get all aboard a train as well as all aboard the Union Station Hotel.

HAPPY BIRTHDAY/CHRISTMAS: Those celebrating birthdays on Christmas tend to get lost in the shuffle, so let's send birthday greetings for three stars born on Dec. 25: **Jimmy Buffett, Barbara Mandrell, and Steve Wariner.** And let's not forget to wish a happy birthday to the biggest star of all on Dec. 25.

GOODBYE: Since I'll be leaving Billboard effective Jan. 1, this is my last Nashville Scene column. Thanks to all who made this column and this job so enjoyable. It has been a fun run heading Billboard in Nashville for 10 years and in New York for three years. I've met many wonderful souls and spirits while following the muse of music and I'll never forget their love, laughter, and good times. As I prepare to split my time between Nashville and Key West, Fla., I'd like to leave you with these fitting words from a **Robert Frost** poem: "The woods are lovely, dark and deep/ But I have promises to keep/ And miles to go before I sleep/ And miles to go before I sleep."

Goodbye. God bless.

1990 IN REVIEW



by Gerry Wood

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	8	★★ NO. 1 ★★ I'VE COME TO EXPECT IT FROM YOU J.BOWEN,G.STRAIT (D.DILLON,B.CANNON)	GEORGE STRAIT (V) MCA 53969
2	3	7	8	UNANSWERED PRAYERS A.REYNOLDS (ALGER,BASTAIN,BROOKS)	GARTH BROOKS (V) CAPITOL 44650
3	6	8	13	NEVER KNEW LONELY T.BROWN (V.GILL)	◆ VINCE GILL (V) MCA 7-53092
4	2	2	12	CHASIN' THAT NEON RAINBOW K.STEGALL,S.HENDRICKS (A.JACKSON,J.MCBRIDE)	◆ ALAN JACKSON (V) ARISTA 2095
5	5	6	12	GHOST IN THIS HOUSE R.HALL,R.BYRNE (H.PRESTWOOD)	◆ SHENANDOAH (C) (V) COLUMBIA 38T-73520/CBS
6	4	5	9	PUT YOURSELF IN MY SHOES J.STROUD (C.BLACK,H.NICHOLAS,S.RUSSELL)	◆ CLINT BLACK (V) RCA 2678-7
7	9	10	6	FOREVER'S AS FAR AS I'LL GO J.LEO,L.M.LEE,ALABAMA (M.REID)	ALABAMA (V) RCA 2706-7
8	10	11	9	LIFE'S LITTLE UPS AND DOWNS S.BUCKINGHAM (M.A.RICH)	RICKY VAN SHELTON (C) (V) COLUMBIA 38T-73587/CBS
9	8	3	16	CRAZY IN LOVE J.BOWEN,C.TWITTY,D.HENRY (E.STEVENS,R.MCCORMICK)	◆ CONWAY TWITTY (V) MCA 79067
10	7	4	13	COME NEXT MONDAY J.SCAIFE,J.COTTON (K.T.OSLIN,R.BOURKE,C.BLACK)	◆ K.T. OSLIN (V) RCA 2667-7
11	11	15	10	IT WON'T BE ME J.CRUTCHFIELD (T.SHAPIRO,C.WATERS)	TANYA TUCKER CAPITOL PRO-79338
12	13	16	9	COME ON BACK H.EPSTEIN (C.CARTER)	CARLENE CARTER (C) (V) REPRIS 4-19564/WARNER BROS.
13	20	32	4	RUMOR HAS IT T.BROWN,R.MCENTIRE (B.BURCH,V.DANT,L.SHELL)	◆ REBA MCENTIRE (V) MCA 7-53970
14	27	37	5	DADDY'S COME AROUND B.BANNISTER (P.OVERSTREET,D.SCHLITZ)	PAUL OVERSTREET (V) RCA 2707-7
15	18	27	7	A FEW GOOD THINGS REMAIN A.REYNOLDS (J.VEZNER,P.ALGER)	KATHY MATTEA (V) MERCURY 878246-7
16	19	28	10	TURN IT ON, TURN IT UP, TURN ME LOOSE P.ANDERSON (KOSTAS,W.PATTON)	◆ DWIGHT YOAKAM (C) (V) REPRIS 4-19543/WARNER BROS.
17	12	9	15	BACK IN MY YOUNGER DAYS D.WILLIAMS,G.FUNDIS (D.FLOWERS)	DON WILLIAMS (V) RCA 2677-7
18	22	26	10	YOU WIN AGAIN J.JENNINGS,M.C.CARPENTER (M.C.CARPENTER)	◆ MARY-CHAPIN CARPENTER (C) (V) COLUMBIA 38T-73567/CBS
19	26	42	5	BROTHER JUKEBOX M.WRIGHT (P.CRAFT)	◆ MARK CHESNUTT (V) MCA 7-53965
20	14	12	18	HOME B.MONTGOMERY,J.SLATE (A.SPOONER,F.LEHNER)	JOE DIFFIE (C) (V) EPIC 34T 73447/CBS
21	25	35	7	THESE LIPS DON'T KNOW HOW TO SAY GOODBYE D.JOHNSON (H.HOWARD)	◆ DOUG STONE (C) (V) EPIC 34T 73570/CBS
22	16	13	17	YOU REALLY HAD ME GOING H.DUNN,C.WATERS (H.DUNN,T.SHAPIRO,C.WATERS)	◆ HOLLY DUNN (C) (V) WARNER BROS. 4-19756
23	29	31	10	NOW THAT WE'RE ALONE T.BROWN,R.CROWELL (R.CROWELL)	RODNEY CROWELL (C) (V) COLUMBIA 38T-73569/CBS
24	28	38	9	WE'VE GOT IT MADE J.CRUTCHFIELD (S.RAMOS,B.REGAN)	LEE GREENWOOD (C) CAPITOL 4JM-44576
25	15	14	14	SOMEONE ELSE'S TROUBLE NOW P.WORLEY,E.SEAY (P.TILLIS,G.NICHOLSON)	HIGHWAY 101 (C) (V) WARNER BROS. 4-19593
26	23	23	11	ROCK 'N' ROLL ANGEL THE KENTUCKY HEADHUNTERS (R.O.YOUNG)	THE KENTUCKY HEADHUNTERS (V) MERCURY 878 214-7
27	21	20	14	THE NIGHT'S TOO LONG T.BROWN (L.WILLIAMS)	◆ PATTY LOVELESS (V) MCA 53895
28	36	51	3	★★★ POWER PICK/AIRPLAY ★★★ LOVE CAN BUILD A BRIDGE B.MAHER (N.JUDD,J.JARVIS,P.OVERSTREET)	THE JUDDS (V) CURB/RCA 2708-7/RCA
29	31	21	19	FRIENDS IN LOW PLACES A.REYNOLDS (D.BLACKWELL,B.LEE)	GARTH BROOKS CAPITOL PRO-79239
30	24	19	18	YOU LIE T.BROWN,R.MCENTIRE (B.FISCHER,A.ROBERTS,C.BLACK)	◆ REBA MCENTIRE (V) MCA 79071
31	37	44	5	WALK ON FAITH S.BUCKINGHAM (M.REID,A.SHAMBLIN)	◆ MIKE REID (C) (V) COLUMBIA 38T-73623
32	38	43	8	YOU'VE GOT TO STAND FOR SOMETHING E.GORDY,JR. (A.TIPPIN,B.BROCK)	◆ AARON TIPPIN (C) (V) RCA 2711-4
33	34	24	20	FOOL SUCH AS I K.LEHNING (B.TRADER)	BAILLIE AND THE BOYS (V) RCA 2641-7-R-A
34	39	45	7	LOVE WILL BRING HER AROUND S.HENDRICKS (R.CROSBY,W.ROBINSON)	ROB CROSBY (C) (CD) (V) ARISTA ADC-2081
35	30	22	16	A FEW OLE COUNTRY BOYS K.LEHNING (T.SEAL,S.M.WILLIAMS)	RANDY TRAVIS & GEORGE JONES (C) (V) WARNER BROS. 4-19586
36	43	46	4	(YOU'RE MY) SOUL AND INSPIRATION R.LANDIS (B.MANN,C.WEIL)	◆ THE OAK RIDGE BOYS (C) (V) RCA 2665-4
37	33	17	17	YET R.SHARP,T.DUBOIS (R.SHARP,S.LEMAIRE)	EXILE (C) (V) ARISTA 2075
38	17	18	13	AIN'T NECESSARILY SO F.FOSTER (B.N.CHAPMAN)	WILLIE NELSON (C) (V) COLUMBIA 38T-73518/CBS

THIS WEEK	LAST WEEK	2 WKS AGO	WKS. ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
39	35	30	18	FEED THIS FIRE J.CRUTCHFIELD (H.PRESTWOOD)	ANNE MURRAY CAPITOL PRO-79189
40	45	50	7	THERE FOR A WHILE T.BROWN (C.WRIGHT,A.L.GRAHAM)	STEVE WARINER (V) MCA 7-53936
41	44	47	9	THINGS ARE TOUGH ALL OVER B.MONTGOMERY (L.SILVER,T.BRUCE)	◆ SHELBY LYNNE (C) EPIC 34T-73521/CBS
42	48	55	6	WHAT A WAY TO GO R.KENNEDY (J.RUSHING,B.DAVID,R.KENNEDY)	◆ RAY KENNEDY (C) (CD) ATLANTIC 3234-4
43	40	34	13	AMERICAN BOY R.LANDIS (E.RABBITT)	EDDIE RABBITT CAPITOL PRO-79398
44	53	—	2	IF YOU WANT ME TO B.MONTGOMERY,J.SLATE (L.WILLIAMS,J.DIFFIE)	◆ JOE DIFFIE (C) EPIC 34T-46047/CBS
45	41	39	17	THIS AIN'T MY FIRST RODEO B.MONTGOMERY (V.GOSDIN,H.COCHRAN,M.D.BARNES)	VERN GOSDIN (C) (V) COLUMBIA 38T 73491/CBS
46	52	57	5	CAN'T HAVE NOTHIN' J.LEO,R.FOSTER,B.LLOYD (R.FOSTER,B.LLOYD)	◆ FOSTER & LLOYD (C) (V) RCA 2635-4
47	46	33	17	WESTERN GIRLS R.BENNETT,T.BROWN (M.STUART,P.KENNERLEY)	MARTY STUART (V) MCA 79058
48	42	25	15	MOONSHADOW ROAD B.BECKETT,T.GRAHAM BROWN (BROWN,THOMPSON,NICHOLSON)	T. GRAHAM BROWN CAPITOL PRO-79269
49	57	64	4	DON'T TELL ME WHAT TO DO P.WORLEY,E.SEAY (H.HOWARD,M.BARNES)	◆ PAM TILLIS (V) ARISTA 2129
50	54	63	4	SAY IT'S NOT TRUE S.SMITH,T.BROWN (L.CARTWRIGHT)	◆ LIONEL CARTWRIGHT (V) MCA 7-53955
51	51	52	20	DRINKING CHAMPAGNE J.BOWEN,G.STRAIT (B.MACK)	GEORGE STRAIT (V) MCA 79070
52	49	49	20	BORN TO BE BLUE B.MAHER (M.REID,B.MAHER,M.DAVID)	THE JUDDS (C) (V) CURB/RCA 2597-4-R-5/RCA
53	64	74	3	IS IT RAINING AT YOUR HOUSE B.MONTGOMERY (V.GOSDIN,H.COCHRAN,D.DILLON)	VERN GOSDIN (V) COLUMBIA 38-73632/CBS
54	47	41	17	HE WAS ON TO SOMETHING R.SKAGGS,S.BUCKINGHAM (S.CURTIS)	RICKY SKAGGS (C) (V) EPIC 34T 73496/CBS
55	50	40	14	PUT SOME DRIVE IN YOUR COUNTRY G.BROWN (T.TRITT)	◆ TRAVIS TRITT (V) WARNER BROS. 4-26094
56	NEW	1	1	★★★ HOT SHOT DEBUT ★★★ LONG LOST FRIEND S.HENDRICKS,T.DUBOIS (D.ROBBINS,S.BOGARD,L.STEWART)	RESTLESS HEART (V) RCA 2709-7
57	56	61	6	ROLLIN' HOME J.STROUD,R.ALVES (ALVES,MCCORVEY,HARRISON)	◆ PIRATES OF THE MISSISSIPPI CAPITOL PRO-79368
58	62	66	4	IT WASN'T YOU, IT WASN'T ME H.SHEDD (D.ALEXANDER,A.GARDNER)	◆ DANIELE ALEXANDER & BUTCH BAKER (C) (V) MERCURY 878 256-4
59	NEW	1	1	LITTLE THINGS R.BENNETT,T.BROWN (P.KENNERLEY,M.STUART)	◆ MARTY STUART (V) MCA 53975
60	65	73	3	BLUEBIRD J.CRUTCHFIELD (R.IRVING)	ANNE MURRAY CAPITOL PRO-79423
61	60	70	3	YOU JUST GET BETTER ALL THE TIME T.BROWN (T.J.WHITE,J.CHRISTOPHER)	◆ JAMES HOUSE (V) MCA 7-53934
62	63	67	3	UNCHAINED MELODY B.KILLEN (A.NORTH,H.ZARET)	◆ RONNIE CROWELL (C) (V) CURB 4JM-76850
63	69	—	2	THERE YOU GO R.SHARP,T.DUBOIS (R.SHARP,D.LOWERY)	EXILE (V) ARISTA 2139
64	59	56	12	WHEN LOVE COMES CALLIN' R.SCRUGGS,M.MILLER (M.MILLER,R.SCRUGGS)	◆ SAWYER BROWN CURB/CAPITOL PRO-79231/CAPITOL
65	67	69	4	THAT'S THE WAY LOVE IS B.BECKETT,R.BENSON (L.PRESTON)	ASLEEP AT THE WHEEL (V) ARISTA 2122
66	68	—	2	DOGHOUSE B.LOGAN (K.BEARD,J.BICKNELL,M.GRADY)	JOHN CONLEE (C) (V) CURB 4JM-70447
67	58	59	15	A RING WHERE A RING USED TO BE N.LARKIN (G.EATHERL,Y.B.MOULDS,K.BERGSNES)	◆ BILLY JOE ROYAL (C) (CD) ATLANTIC 4-87867
68	NEW	1	1	ONLY HERE FOR A LITTLE WHILE C.HOWARD,T.SHAPIRO (W.HOLYFIELD,R.LEIGH)	◆ BILLY DEAN CAPITOL PRO-79424
69	NEW	1	1	CHASIN' SOMETHING CALLED LOVE P.WORLEY,E.SEAY (M.SCHEER,G.BURR)	◆ MOLLY & THE HEYMAKERS (C) (V) REPRIS 4-19517/WARNER BROS.
70	74	75	19	LOVE IS STRANGE J.E.NORMAN,E.PRESTIDGE (E.MCDANIEL,M.BAKER,S.ROBINSON)	◆ KENNY ROGERS & DOLLY PARTON (C) (V) REPRIS 4-19760/WARNER BROS.
71	75	—	2	LEARNING THE GAME R.FISHER (B.HOLLY)	BLACK TIE (V) BENCH BR-2-7/NSD
72	55	53	10	PRAYING FOR RAIN P.WORLEY,E.SEAY (C.WATERS,D.COOK)	KEVIN WELCH (C) (V) REPRIS 4-19585/WARNER BROS.
73	72	—	2	ALL THINGS MADE NEW AGAIN J.BOWEN,S.BOGGUSS (R.VAN HOY,D.SEALS)	SUZY BOGGUSS CAPITOL PRO-79380
74	NEW	1	1	BREAKIN' ALL THE WAY B.KILLEN (R.LANE,H.BROCK)	◆ TIM RYAN (C) (V) EPIC 34T-73578/CBS
75	73	71	17	YOU MADE LIFE GOOD AGAIN R.SCRUGGS,NITTY GRITTY DIRT BAND (D.DIPIERO,S.SESKIN)	◆ THE NITTY GRITTY DIRT BAND (V) MCA 79075

Records moving up the chart with airplay gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. * Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1990, Billboard/BPI Communications, Inc.

HOT COUNTRY RECURRENTS

1	—	—	1	TOO COLD AT HOME M.WRIGHT (B.HARDEN)	◆ MARK CHESNUTT MCA
2	1	—	2	JUKEBOX IN MY MIND J.LEO,L.M.LEE,ALABAMA (D.GIBSON,R.ROGERS)	ALABAMA RCA
3	2	1	4	HOLDIN' A GOOD HAND J.CRUTCHFIELD (R.CROSBY,J.FEW)	LEE GREENWOOD CAPITOL
4	4	4	8	NEXT TO YOU, NEXT TO ME R.HALL,R.BYRNE (R.E.ORRALL,C.WRIGHT)	◆ SHENANDOAH COLUMBIA
5	10	9	14	LOVE WITHOUT END, AMEN J.BOWEN,G.STRAIT (A.BARKER)	GEORGE STRAIT MCA
6	3	2	10	WHEN I CALL YOUR NAME T.BROWN (V.GILL,T.DUBOIS)	◆ VINCE GILL MCA
7	8	7	8	GOOD TIMES K.LEHNING (S.COOKE)	DAN SEALS CAPITOL
8	5	11	7	I'M GONNA BE SOMEBODY G.BROWN (S.HARRIS,J.COLUCCI)	TRAVIS TRITT WARNER BROS.
9	7	3	4	NOTHING'S NEWS J.STROUD,M.WRIGHT (C.BLACK)	CLINT BLACK RCA
10	6	6	5	I MEANT EVERY WORD HE SAID S.BUCKINGHAM (C.PUTMAN,B.JONES,C.CHAMBERS)	◆ RICKY VAN SHELTON COLUMBIA
11	9	5	6	WANTED S.HENDRICKS,K.STEGALL (A.JACKSON,C.CRAIG)	◆ ALAN JACKSON ARISTA
12	11	12	13	THE DANCE A.REYNOLDS (T.ARATA)	◆ GARTH BROOKS CAPITOL
13	12	13	12	HE WALKED ON WATER K.LEHNING (A.SHAMBLIN)	◆ RANDY TRAVIS WARNER BROS.

14	15	18	17	FOREVER AND EVER, AMEN K.LEHNING (P.OVERSTREET,D.SCHLITZ)	◆ RANDY TRAVIS WARNER BROS.
15	16	14	3	PRECIOUS THING T.BROWN (S.WARINER,M.MCANALLY)	STEVE WARINER MCA
16	19	23	17	HARD ROCK BOTTOM OF YOUR HEART K.LEHNING (H.PRESTWOOD)	RANDY TRAVIS WARNER BROS.
17	14	10	3	FOURTEEN MINUTES OLD D.JOHNSON (D.KNUTSON,A.LOWENS)	DOUG STONE EPIC
18	—	—	3	DEEPER THAN THE HOLLER K.LEHNING (P.OVERSTREET,D.SCHLITZ)	RANDY TRAVIS WARNER BROS.
19	13	8	3	I FELL IN LOVE H.EPSTEIN (C.CARTER,H.EPSTEIN,B.TENCH,P.LAMEK)	◆ CARLENE CARTER REPRIS
20	18	16	9	OH LONESOME ME THE KENTUCKY HEADHUNTERS (D.GIBSON)	◆ THE KENTUCKY HEADHUNTERS MERCURY
21	20	15	5	I COULD BE PERSUADED E.GORDY,JR. (D.BELLAMY,H.BELLAMY,D.SCHLITZ)	◆ THE BELLAMY BROTHERS MCA/CURB
22	23	—	15	IF YOU COULD ONLY SEE ME NOW B.BECKETT,T.BROWN (S.LONGACRE,R.GILES)	T. GRAHAM BROWN CAPITOL
23	—	—	1	MY HEART IS SET ON YOU S.SMITH,T.BROWN (L.CARTWRIGHT)	LIONEL CARTWRIGHT MCA
24	25	17	16	WALK ON J.BOWEN,R.MCENTIRE (S.DEAN,L.WILLIAMS)	REBA MCENTIRE MCA
25	—	—	15	HELP ME HOLD ON G.BROWN (T.TRITT,P.TERRY)	◆ TRAVIS TRITT WARNER BROS.

◆ Videoclip availability. Recurrents are titles which have already appeared on the top 75 Singles & Tracks chart for 20 weeks and have dropped below the top 20. Commercial availability is not indicated on the recurrent chart.

COUNTRY CORNER



by Marie Ratliff

NEW MOVERS

Neal McCoy—"If I Built You A Fire" (Atlantic): WHOK, KFDD, WAMZ, WSSL, WDSY, WDAF, WRKZ, KEEN, WYAY, WOWW, WKHX, WFLS, WQDR.

Conway Twitty—"I Couldn't See You Leavin'" (MCA): WKJN, WWKA, KXXY, WTQR, WSIX, KEAN, WKXX.

PARENTAL PRIDE: Earlier this year, **Paul Overstreet** had a top five hit with "Seein' My Father In Me"; now "Daddy's Come Around" (RCA) is streaking in the same direction—jumping 27-14 in its fifth week on the Hot Country Singles & Tracks chart.

"We're getting really good phones on it," says MD **Al Hamilton**, KEBC Oklahoma City. "This area is in the Bible Belt and his clean, tongue-in-cheek lyrics are going over real well with our audience."

Among those already playing it in heavy rotation are WBEE Rochester, N.Y.; KYGO Denver; WUBE Cincinnati; WPOC Baltimore; WDAF Kansas City, Mo.; and WAMZ Louisville, Ky. Big gains are showing at WQIK and WCRJ, Jacksonville, Fla., KSAN San Francisco, KILT Houston, and KMPS Seattle. It's new this week at WSM Nashville, WIL St. Louis, WYNY New York, and KIIM Tucson, Ariz.

STRAIT STILL NO. 1: **George Strait's** "I've Come To Expect It From You" (MCA) hangs on to the No. 1 position for the third straight week, still gaining gross impressions and still nearly 3 million gross impressions ahead of **Garth Brooks' "Unanswered Prayers"** (Capitol), which moves 3-2.

We've been asked to repeat the explanation of gross impressions for those who missed it earlier and are a little confused about what the phrase means. To determine gross impressions, we count the number of times each record plays on each monitored station and multiply each play by the number of listeners at that exact time according to Arbitron's hourly come estimates. All titles on the singles chart are ranked in order of total gross impressions.

"**AWESOME**" is how MD **Larry Pariegis**, WSM Nashville, describes **Joe Diffie's "If You Want Me To"** (Epic). "It's such a beautiful ballad. The song has a terrific build and I can imagine every bar band in the country trying to play this song—and doing well until they get to the note at the end. They'll get derailed there. Joe has a stunning finish—he reaches for the note and gets it."

Diffie's record was last week's Hot Shot Debut at No. 53, and jumps to No. 44 with the help of adds at KYGO Denver; WCTK Providence, R.I.; WGEE Green Bay, Wis.; WKJN Baton Rouge, La.; KNIX Phoenix; KWEN Tulsa, Okla.; WTDR Charlotte, N.C.; WTQR Winston-Salem, N.C.; WZZK Birmingham, Ala.; and WEZL Charleston, S.C.

FIRST OUTINGS SCORE: **Billy Dean** hits the Hot Country Singles & Tracks chart at No. 68 with his first Capitol outing, "Only Here For A Little While." Also debuting this week are first-timers **Molly & the Heymakers**, whose "Chasin' Something Called Love" (Reprise) debuts at No. 69.

"**IT'S A SMASH**," says MD **John Saville**, WWYZ Hartford, Conn., of **Marty Stuart's "Little Things"** (MCA). "It has a real '60s feel to it, real carefree rock'n'roll stuff."

Among those showing early interest in Stuart's record, which debuts at No. 59 on the singles chart: KXXY Oklahoma City, KASE Austin, Texas, WNOE New Orleans, KSOP Salt Lake City, WSIX Nashville, KPLX Dallas, and WPOC Baltimore.

RECURRENT FACTS: **Mark Chesnutt's** debut single, "Too Cold At Home," moves to the No. 1 position on the Hot Recurrents chart after 20 weeks on the singles chart. It ranks at No. 31 in overall combined gross impressions of currents and recurrents.

IBMA Readies Ky. Museum

NASHVILLE—The International Bluegrass Music Assn. broke ground Nov. 30 for its museum in Owensboro, Ky. A joint venture between IBMA and a private nonprofit organization that is developing RiverPark Center, the museum will be located in a renovated

building that has 21,000 square feet of floor space.

Planned features of the museum include exhibits that trace the history and traditions of bluegrass music as well as indicate its current state of popularity and growth. In addition, there will be a "hall of honor" section, a multi-screen audio/visual display, an instrument maker's workshop, a radio station, archives, a library, and a bluegrass cafe in which acts will perform regularly.

Adjacent to the bluegrass museum in the new development will be a 1,500-seat auditorium and a 200-seat experimental theater.

Owensboro is the IBMA headquarters and the site of its annual trade show and awards ceremony.

N'ville Auction To Be A Music Lover's Paradise

NASHVILLE—Collector Charles Allen will stage a "Music Lover's Auction" of promotional memorabilia, songbooks, antique instruments, radios, and phonographs Jan. 26 at the Park Plaza Hotel here. Potential bidders may preview the more than 600 items between 6:30 p.m. and 9 p.m. Jan. 25 and between 9 a.m. and 10 a.m. the next day.

Among the items for sale are old issues of Billboard, Metronome, Tempo, and others, as well as publicity photos and posters of country and big band acts from the '30s through the '50s.

There are also several Elvis Presley pieces in the collection.

CMA Gets New Digs

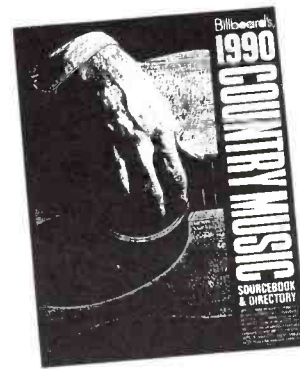
NASHVILLE—The Country Music Assn. will move from its current offices Dec. 26 to new ones at 1 Music Circle South. CMA will initially occupy 7,850 square feet of the new building. Neither the organization's phone nor fax number will change with the move.

COUNTRY ROUNDUP

(Continued from page 57)

• Among the industry deaths this year were music publisher and Country Music Hall of Fame member Wesley Rose; Grand Ole Opry dancer Ben Smathers; founding Statler Brother and Grammy-winning songwriter Lew DeWitt; Grand Ole Opry announcer and staff drummer Harold Weakly; guitarist Phil Baugh; CMH Records founder Martin Haerle; former ASCAP official Ed Shea; and pioneer promoter X. Cosse.

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

TITLE (Publisher - Licensing Org.) Sheet Music Dist.

- 38 AIN'T NECESSARILY SO (Warner-Refuge, ASCAP/Macy Place, ASCAP) WBM
- 73 ALL THINGS MADE NEW AGAIN (Unichappell, BMI/Van Hoy, BMI/Pink Pig, BMI)
- 43 AMERICAN BOY (Eddie Rabbitt, BMI) HL
- 17 BACK IN MY YOUNGER DAYS (Danny Flowers, ASCAP/Bug, BMI) HL
- 60 BLUEBIRD (Minkey, PROCAN/Zoomik, PROCAN/Rana, BMI)
- 52 BORN TO BE BLUE (Almo, ASCAP/Brio Blues, ASCAP/EMI April, ASCAP/Vancou, Ascop) CPP/HL
- 74 BREAKIN' ALL THE WAY (CBS Tree, BMI/Hutson Brock, BMI)
- 19 BROTHER JUKEBOX (Screen Gems-EMI, BMI/Black Sheep, BMI) WBM
- 46 CAN'T HAVE NOTHIN' (BMG Songs, ASCAP/Muckleroy, ASCAP/Careers, BMI/Kung-Fu Grip, BMI) HL
- 69 CHASIN' SOMETHING CALLED LOVE (CBS Tree, BMI/MCA, ASCAP/Gary Burr, ASCAP)
- 4 CHASIN' THAT NEON RAINBOW (EMI April, ASCAP/Seventh Son, ASCAP/Mattie Ruth, ASCAP) WBM/HL
- 10 COME NEXT MONDAY (Tri-Chappell, SESAC/Chappell & Co., ASCAP/Serenity Manor, ASCAP) HL
- 12 COME ON BACK (Carlooney Tunes, ASCAP/Chrysalis, ASCAP) CLM
- 9 CRAZY IN LOVE (Screen Gems-EMI, BMI) WBM
- 14 DADDY'S COME AROUND (Scarlet Moon, BMI/Don Schlitz, ASCAP/Almo, ASCAP) CLM/CPP
- 66 DOGHOUSE (Shedhouse, ASCAP/Loggy Bayou, ASCAP)
- 49 DON'T TELL ME WHAT TO DO (CBS Tree, BMI) HL
- 51 DRINKING CHAMPAGNE (Acuff-Rose, BMI) CPP
- 39 FEED THIS FIRE (Careers, BMI) HL
- 15 A FEW GOOD THINGS REMAIN (Shedhouse, ASCAP/Bait And Beer, ASCAP/Forerunner, ASCAP) HL/CLM
- 35 A FEW OLE COUNTRY BOYS (WB, ASCAP/Two Sons, ASCAP/Bamatuck, ASCAP/Mentor Williams, ASCAP) WBM
- 33 FOOL SUCH AS I (MCA, ASCAP) HL
- 7 FOREVER'S AS FAR AS I'LL GO (Almo, ASCAP/Brio Blues, ASCAP) CPP
- 29 FRIENDS IN LOW PLACES (Careers, BMI/Music Ridge, ASCAP) HL
- 5 GHOST IN THIS HOUSE (Careers, BMI)

- 54 HE WAS ON TO SOMETHING (CBS Tree, BMI) HL
- 20 HOME (Texas Wedge, ASCAP)
- 44 IF YOU WANT ME TO (Songwriters Ink, BMI/Forrest Hills, BMI)
- 53 IS IT RAINING AT YOUR HOUSE (Hookem, ASCAP/CBS Tree, BMI/Jesse Jo, ASCAP/MCA, ASCAP) CPP
- 58 IT WASN'T YOU, IT WASN'T ME (Pri, ASCAP/Caddo, BMI) HL/WBM
- 11 IT WON'T BE ME (Edge O' Woods, ASCAP/Kinetic Diamond, ASCAP/Moline Valley, ASCAP)
- 1 I'VE COME TO EXPECT IT FROM YOU (Jessie Jo, BMI/Music Corp. Of America, BMI/Buddy Cannon, ASCAP/Pri, ASCAP) HL/WBM
- 71 LEARNING THE GAME (Peer Int'l., BMI)
- 8 LIFE'S LITTLE UPS AND DOWNS (Makamilion, BMI/Warner-Tamerlane, BMI) WBM
- 59 LITTLE THINGS (Irving, ASCAP/Littlemarch, BMI/Songs Of PolyGram, BMI) HL
- 56 LONG LOST FRIEND (WB, ASCAP/Uncle Beave, ASCAP/Rancho Bogardo, ASCAP/Warner-Tamerlane, BMI/Larry Stewart, BMI)
- 28 LOVE CAN BUILD A BRIDGE (Kentucky Sweetheart, BMI/Bug, BMI/Scarlet Moon, BMI/Inspector Barlow, ASCAP) CLM
- 70 LOVE IS STRANGE (Ben-Ghazi, BMI)
- 34 LOVE WILL BRING HER AROUND (Grand Coalition, BMI/Maypop, BMI) WBM
- 48 MOONSHADOW ROAD (EMI April, ASCAP/Ideas Of March, ASCAP/CBS Cross Keys, ASCAP) HL
- 3 NEVER KNEW LONELY (Benefit, BMI)
- 27 THE NIGHT'S TOO LONG (Lucy Jones, BMI/Bug, BMI) CLM
- 23 NOW THAT WE'RE ALONE (Coolwell, ASCAP)
- 68 ONLY HERE FOR A LITTLE WHILE (EMI April, ASCAP/Ideas Of March, ASCAP/Lion Hearted, ASCAP)
- 72 PRAYING FOR RAIN (CBS Cross Keys, ASCAP) HL
- 55 PUT SOME DRIVE IN YOUR COUNTRY (CBS Tree, BMI/Post Oak, BMI) HL
- 6 PUT YOURSELF IN MY SHOES (Howlin'Hits, ASCAP/Red Brazos, BMI) CPP
- 67 A RING WHERE A RING USED TO BE (Great Shakes, BMI/Hidden Harbor, BMI/Coxboro, BMI/Music Corp. Of America, BMI) CPP/WBM/HL
- 26 ROCK 'N' ROLL ANGEL (Head Cheese, ASCAP/Pri, ASCAP) WBM
- 57 ROLLIN' HOME (Flawfactor, BMI/Great Cumberland, BMI/Patrick Joseph, BMI/Warner-Tamerlane, BMI) WBM

- 13 RUMOR HAS IT (Ensign, BMI/Shedhouse, ASCAP/Millhouse, BMI) CPP/HL
- 50 SAY IT'S NOT TRUE (Silverline, BMI/Long Run, BMI) WBM
- 25 SOMEONE ELSE'S TROUBLE NOW (CBS Tree, BMI/CBS Cross Keys, ASCAP) HL
- 65 THAT'S THE WAY LOVE IS (Bug, BMI/Whiskey Drinkin', BMI)
- 40 THERE FOR A WHILE (David 'N' Will, ASCAP/Shedhouse, ASCAP) HL
- 63 THERE YOU GO (With Any Luck, BMI/Almo, ASCAP/Micropterus, ASCAP)
- 21 THESE LIPS DON'T KNOW HOW TO SAY GOODBYE (CBS Tree, BMI) HL
- 41 THINGS ARE TOUGH ALL OVER (MCA, ASCAP) HL
- 45 THIS AIN'T MY FIRST RODEO (Hookem, ASCAP/Co-Heart, BMI/Hardscratch, BMI/Irving, BMI) CPP
- 16 TURN IT ON, TURN IT UP, TURN ME LOOSE (Songs Of PolyGram, BMI/Polygram Int'l., ASCAP/Amandalin, ASCAP) HL
- 2 UNANSWERED PRAYERS (Bait And Beer, ASCAP/Forerunner, ASCAP/Mid-Summer, ASCAP/Major Bob, ASCAP) CLM/CPP
- 62 UNCHAINED MELODY (Frank, ASCAP)
- 31 WALK ON FAITH (Almo, ASCAP/Brio Blues, ASCAP/Hayes Street, ASCAP) CPP
- 47 WESTERN GIRLS (Songs Of PolyGram, BMI/Irving, BMI/Littlemarch, BMI) HL/CPP
- 24 WE'VE GOT IT MADE (Wrensong, ASCAP/Miller's Daughter, ASCAP/AMR, ASCAP) WBM
- 42 WHAT A WAY TO GO (Polygram Int'l., ASCAP) HL
- 64 WHEN LOVE COMES CALLIN' (Zoo II, ASCAP/Warner-Tamerlane, BMI/Randy Scruggs, BMI) WBM
- 37 YET (With Any Luck, BMI/Sun Mare, BMI)
- 61 YOU JUST GET BETTER ALL THE TIME (Tennessee Swamp Fox, ASCAP)
- 30 YOU LIE (Bobby Fischer, ASCAP/Five Bar-B, ASCAP/MCA, ASCAP/Krismik, ASCAP) HL
- 75 YOU MADE LIFE GOOD AGAIN (Little Big Town, BMI/American Made, BMI/Love This Town, ASCAP)
- 22 YOU REALLY HAD ME GOING (Careers, BMI/Edge O' Woods, ASCAP/Moline Valley, ASCAP/Kinetic Diamond, ASCAP) CPP
- 36 (YOU'RE MY) SOUL AND INSPIRATION (Screen Gems-EMI, BMI) WBM
- 32 YOU'VE GOT TO STAND FOR SOMETHING (Acuff-Rose, BMI) CPP
- 18 YOU WIN AGAIN (EMI April, ASCAP/Getarealjob, ASCAP) HL

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	2	2	5	CLINT BLACK RCA 52372 (9.98) 1 week at No. 1	PUT YOURSELF IN MY SHOES
2	1	1	13	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
3	4	4	13	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
4	3	3	12	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES AND FRIENDS
5	5	6	58	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (8.98 EQ)	PICKIN' ON NASHVILLE
6	6	5	50	VINCE GILL ● MCA 42321 (8.98)	WHEN I CALL YOUR NAME
7	7	13	4	K.T. OSLIN RCA 52365* (9.98)	LOVE IN A SMALLTOWN
8	8	8	84	GARTH BROOKS ▲ CAPITOL 90897* (9.98)	GARTH BROOKS
9	10	9	29	GEORGE STRAIT ● MCA 6415 (9.98)	LIVIN' IT UP
10	9	10	40	ALAN JACKSON ● ARISTA 8623 (8.98)	HERE IN THE REAL WORLD
11	11	7	84	CLINT BLACK ▲ ² RCA 9668 (8.98)	KILLIN' TIME
12	13	17	5	DWIGHT YOAKAM REPRIS 26344*/WARNER BROS. (9.98)	IF THERE WAS A WAY
13	12	11	15	KATHY MATTEA MERCURY 842 330* (8.98 EQ)	A COLLECTION OF HITS
14	14	12	8	HANK WILLIAMS, JR. WARNER/CURB 26453*/WARNER BROS. (9.98)	AMERICA (THE WAY I SEE IT)
15	15	15	47	RICKY VAN SHELTON ● COLUMBIA 45250 /CBS (8.98 EQ)	RVS III
16	17	16	9	MARK CHESNUTT MCA 10032* (9.98)	TOO COLD AT HOME
17	16	14	17	KEITH WHITLEY ● RCA 52277* (9.98)	GREATEST HITS
18	18	20	12	THE JUDDS CURB/RCA 52070*/RCA (9.98)	LOVE CAN BUILD A BRIDGE
19	19	18	28	ALABAMA ● RCA 52108* (9.98)	PASS IT ON DOWN
20	20	19	39	TRAVIS TRITT ● WARNER BROS. 26094* (9.98)	COUNTRY CLUB
21	21	21	28	SHENANDOAH COLUMBIA 45490/CBS (8.98 EQ)	EXTRA MILE
22	23	23	62	RANDY TRAVIS ▲ WARNER BROS. 25988 (9.98)	NO HOLDIN' BACK
23	26	31	122	THE JUDDS ▲ RCA/CURB 8318 /RCA (8.98)	GREATEST HITS
24	22	22	79	LORRIE MORGAN ● RCA 9594 (8.98)	LEAVE THE LIGHT ON
25	36	37	15	MICHAEL MARTIN MURPHEY WARNER BROS. 26308* (9.98)	COWBOY SONGS
26	25	26	7	ROSANNE CASH COLUMBIA 46079*/CBS (9.98 EQ)	INTERIORS
27	29	32	187	RANDY TRAVIS ▲ ⁴ WARNER BROS. 25568 (8.98)	ALWAYS & FOREVER
28	27	24	16	VERN GOSDIN COLUMBIA 45409/CBS (8.98 EQ)	10 YEARS OF GREATEST HITS
29	24	25	8	MARY-CHAPIN CARPENTER COLUMBIA 46077*/CBS (8.98 EQ)	SHOOTING STRAIGHT IN THE DARK
30	30	27	36	DOUG STONE EPIC 45303*/CBS (8.98 EQ)	DOUG STONE
31	35	38	9	JOE DIFFIE EPIC 46047*/CBS (8.98 EQ)	A THOUSAND WINDING ROADS
32	28	28	15	CARLENE CARTER REPRIS 26139*/WARNER BROS. (9.98)	I FELL IN LOVE
33	34	33	175	PATSY CLINE ▲ ² MCA 12 (8.98)	GREATEST HITS
34	31	30	12	SAWYER BROWN CURB/CAPITOL 94259*/CAPITOL (9.98)	GREATEST HITS
35	37	36	9	CONWAY TWITTY MCA 10027* (8.98)	CRAZY IN LOVE
36	41	40	29	PATTY LOVELESS MCA 6401 (9.98)	ON DOWN THE LINE
37	33	34	8	WILLIE NELSON COLUMBIA 45492*/CBS (8.98 EQ)	BORN FOR TROUBLE
38	32	29	18	TEXAS TORNADOS REPRIS 26251*/WARNER BROS. (9.98)	TEXAS TORNADOS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
39	40	41	8	CHET ATKINS & MARK KNOPFLER COLUMBIA 45307*/CBS (8.98 EQ)	NECK AND NECK
40	39	39	12	KENNY ROGERS REPRIS 26289*/WARNER BROS. (9.98)	LOVE IS STRANGE
41	38	35	23	WAYLON JENNINGS EPIC 46104*/CBS (8.98 EQ)	THE EAGLE
42	43	43	60	MARTY STUART MCA 42312 (8.98)	HILLBILLY ROCK
43	44	48	266	GEORGE STRAIT ▲ MCA 5567 (8.98)	GEORGE STRAIT'S GREATEST HITS
44	45	52	19	PIRATES OF THE MISSISSIPPI CAPITOL 94389* (9.98)	PIRATES OF THE MISSISSIPPI
45	42	42	12	HIGHWAY 101 WARNER BROS. 26253* (9.98)	GREATEST HITS
46	49	56	17	SHELBY LYNNE EPIC 46066*/CBS (8.98 EQ)	TOUGH ALL OVER
47	48	51	59	THE CHARLIE DANIELS BAND ● EPIC 45316/CBS (8.98 EQ)	SIMPLE MAN
48	46	44	22	BILLY JOE ROYAL ATLANTIC 82104* (9.98)	OUT OF THE SHADOWS
49	50	54	7	EMMYLOU HARRIS REPRIS 26309*/WARNER BROS. (9.98)	BRAND NEW DANCE
50	56	53	80	K.D. LANG & THE RECLINES ● SIRE 25724*/WARNER BROS. (9.98)	ABSOLUTE TORCH AND TWANG
51	53	58	235	RANDY TRAVIS ▲ ² WARNER BROS. 25435 (9.98)	STORMS OF LIFE
52	54	50	95	HANK WILLIAMS, JR. ▲ WARNER/CURB 25834/WARNER BROS. (9.98)	GREATEST HITS III
53	47	46	169	GEORGE STRAIT ▲ MCA 42035* (8.98)	GREATEST HITS, VOL. 2
54	52	47	22	HOLLY DUNN WARNER BROS. 26173 (9.98)	HEART FULL OF LOVE
55	58	63	252	ALABAMA ▲ ³ RCA 7170 (8.98)	GREATEST HITS
56	61	64	21	THE STATLER BROTHERS MERCURY 842 518* (8.98 EQ)	MUSIC, MEMORIES AND YOU
57	51	49	8	MATRACA BERG RCA 52066* (8.98)	LYING TO THE MOON
58	59	59	41	WILLIE, WAYLON, JOHNNY & KRIS COLUMBIA 45240/CBS (8.98 EQ)	HIGHWAYMAN 2
59	63	57	6	DON WILLIAMS RCA 52407* (8.98)	TRUE LOVE
60	57	67	4	JOE ELY MCA 10095* (9.98)	LIVE AT LIBERTY LUNCH
61	67	65	65	REBA MCENTIRE ● MCA 8034* (8.98)	REBA LIVE
62	64	55	87	KATHY MATTEA ● MERCURY 836 950* (8.98 EQ)	WILLOW IN THE WIND
63	66	69	81	THE CHARLIE DANIELS BAND ▲ EPIC 38795*/CBS (6.98 EQ)	A DECADE OF HITS
64	73	—	102	K.T. OSLIN ▲ RCA 8369 (8.98)	THIS WOMAN
65	72	—	194	RICKY VAN SHELTON ▲ COLUMBIA 40602*/CBS (6.98 EQ)	WILD EYED DREAM
66	62	61	14	MERLE HAGGARD CURB 77313* (9.98)	BLUE JUNGLE
67	65	66	7	TAMMY WYNETTE EPIC 46238*/CBS (8.98 EQ)	HEART OVER MIND
68	71	71	548	WILLIE NELSON ▲ ⁴ COLUMBIA 35305*/CBS (6.98 EQ)	STARDUST
69	55	45	26	BAILLIE AND THE BOYS RCA 2114* (8.98)	THE LIGHTS OF HOME
70	60	60	14	ANNE MURRAY CAPITOL 94102* (9.98)	YOU WILL
71	RE-ENTRY	—	114	RANDY TRAVIS ▲ WARNER BROS. 25738 (9.98)	OLD 8 X 10
72	RE-ENTRY	—	120	K.D. LANG SIRE 25724*/WARNER BROS. (9.98)	SHADOWLAND
73	69	68	44	HANK WILLIAMS, JR. ● WARNER/CURB 26090/WARNER BROS. (9.98)	LONE WOLF
74	NEW ▶	—	1	DOLLY PARTON COLUMBIA 46796*/CBS (8.98 EQ)	HOME FOR CHRISTMAS
75	NEW ▶	—	1	RAY KENNEDY ATLANTIC 82109 (9.98)	WHAT A WAY TO GO

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.



MARK CHESNUTT TOO COLD AT HOME

First single—250,000 units sold and half way to GOLD!

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MCA RECORDS

New Players Bow, Others Bow Out, In Turbulent Year

BY MELINDA NEWMAN

NEW YORK—It was a turbulent year for the music video world as the industry rumbled and rolled into the '90s.

1990
IN REVIEW

Mergers, cancellations, and format changes caused seismic quakes in video. Although MTV remained relatively quiet this year, several other national outlets did not exit 1990 as they entered it.

First the good news. Interactive video channel Video Jukebox Network became a major player in 1990. Its industry profile rose significantly in March when it hired former MTV VP Les Garland as VP of programming. It ended the year operating 121 units of The Jukebox Network, reaching a po-

tential audience of more than 10 million households. That was more than double the 50 cable and low-power stations that carried that network at the end of 1989.

Black Entertainment Television turned 10 in 1990 and its role as the leader in the black music community continued to be felt. At year's end, a few labels vowed to start a wider awareness campaign for the network. At the same time, the channel took a more aggressive attitude toward playing clips that promoted blacks in a positive way.

Also promoting rap and black music was "Pump It Up," a weekly show produced by Fox Television Stations Productions, which had a limited national rollout in May before expanding to 82 stations in October.

Another show making a national impact was The Family Channel's "Videosyncrasy," a 60-minute

weekly show with a potential audience of 52 million.

And after a several-year absence, "Night Flight" rose like a phoenix from the ashes of its former self. Reincarnated as a two-hour weekly syndicated show, the video program began airing on several markets across the nation.

In addition to the new national shows, there was a proliferation of local and regional shows. Rap and dance programs showed the largest gains. However, local country outlets also grew. By the middle of the year, there were more than 120 outlets, up more than 15% over the previous year.

In terms of breaking acts, video became more and more important in the country field. Although their budgets still lagged behind their pop and R&B counterparts, country music clips helped break a number of artists, including the

Kentucky Headhunters, Alan Jackson, and Clint Black, with video outlets often airing the clips before radio would play the song.

More significantly on the country front, Opryland USA, owner of TNN, signed a letter of intent to purchase competitor Country Mu-

cial troubles.

Domestically, music giant MTV maintained a business-as-usual stance in 1990, only occasionally making programming shifts that upset the balance. The high point for the channel was its eighth annual Video Music Awards, which received its highest ratings ever. It ended the year without announcing a replacement for VP of programming Tom Hunter, who moved over to head the international department.

Internationally, MTV continued its global manifest destiny of bringing music television to the planet. It launched a new network, MTV Brasil, in Brazil in October. And, perhaps more significantly, MTV began broadcasting in the Soviet Union. In addition to some cable feeds into hotels and embassies, MTV began broadcasting one hour a week on one of the most popular Soviet television programs, "Glance."

The area of music video that showed the most growth was the sell-through market.

Record labels really got serious about home video, music and otherwise, as three companies appointed new division heads who vowed to take the medium where no one had taken it before. Joe Shults was named president of PolyGram Music Video; Jon Peisinger, president of CBS Music Video Enterprises; and Stuart Hersch to a similar post at A*Vision, Atlantic Records' home video division.

While the format continued to grow, there were numerous standouts that helped make it an outstanding year. Among the top sellers were M.C. Hammer's "Please Hammer Don't Hurt 'Em" and "Janet Jackson's Rhythm Nation 1814." Roger Waters' "The Wall—Live In Berlin," taken from this summer's performance of the Pink Floyd opus, became the first title to enter Billboard's Top Music Videos chart at No. 1.

And, not one to end the year without a scandal, Madonna had the final footnote on 1990. As Christmas rolled around, the video single for the MTV-banned "Justify My Love" arrived in stores. With preorders at more than 200,000, it looked like a wonderful holiday for the Material Girl.

THE EYE



by Melinda Newman

SEASON'S GREETINGS: Does it seem to anyone else that the years are getting shorter and shorter? My, how quickly 365 days roll around. This was my first full calendar year of being music video editor, and I'd like to thank all of you for the support, ideas, and constructive criticism. I look forward to hearing more of all three in 1991. My phone lines are always open: 212-536-5037.

1990
IN REVIEW

AS THE SEPARATE story on this page attests, there was plenty going on in the world of music video this year. Additionally, there were some great clips. In no particular order and without explanation (because even I don't understand why I liked some of these), here's my top 20 (more or less) list of clips that always caught my eye:

- "Justify My Love"—Madonna
- "Freedom 90"—George Michael
- "Ice Ice Baby"—Vanilla Ice
- "U Can't Touch This"—M.C. Hammer
- "Mama Help Me"—Edie Brickell & New Bohemians
- "Blaze Of Glory"—Jon Bon Jovi
- "Love Will Never Do Without You"—Janet Jackson
- "My Love Is A Fire"—Donny Osmond
- "Lyn' To Myself"—David Cassidy
- "Tick Tock"—The Vaughan Brothers
- "Wicked Game"—Chris Isaak
- "Groove Is In The Heart"—Deee-Lite
- "Epic"—Faith No More
- "Nothing Compares 2 U"—Sinead O'Connor
- "Crazy"—The Boys
- "Dance"—David Baerwald
- "Child Of The Wild Blue Yonder"—John Hiatt
- "Come Monday"—K.T. Oslin
- "Escapade"—Janet Jackson
- "Opposites Attract"—Paula Abdul
- "The Dance"—Garth Brooks

1-2-3, IT'S Square One TV: Just in time to fine-tune your skills so you can count all those presents under the Christmas tree, PBS is running "Square One Video Jukebox," an hourlong music video special produced by Children's Television Workshop. The program, which began airing Dec. 13 and runs through the end of the month, features a selection of the top music videos from "Square One TV," the daily math series for 8-to-12-year-

olds. Artists with material on the Julie Brown-hosted show include Bobby McFerrin, the Fat Boys, and Regina Belle. Though there are no other specials planned, if this one's a success it could spur more.

ONE OF MY HOPES FOR 1991 is that programmers will take more chances and let the viewers decide what they want to see. We've seen some marvelous examples of this (though not nearly enough); most notably, "Video Music Box" giving Harry Connick Jr. a spin and CMT continually programming clips by acts not considered traditional country artists, such as the Indigo Girls and Bruce Hornsby. Everyone wants to discover the next big thing or be in at the start of an artist's career. Local shows still do this much more often than national shows and still receive much less credit than they deserve.

ANOTHER HOPE IS that VH-1 finishes getting its act together and turns into the great channel that everyone truly believes it can be. God knows the VH-1 team has taken its knocks this year—some deserved, some not—but it looks like things are coming together. And a word of note to those label folks who are bemoaning the VH-1 of yore when alternative artists ruled, those days are gone. I'm the first to weep with you, but it's time to rally 'round the channel and make sure there's still a VH-1 to support a year from now instead of living in the past. Remember, a VH-1 that plays only 30% currents is better than no VH-1 at all.

Speaking of which, Motown VP Traci Jordan led the rallying cry at the Billboard Music Video Conference in November about getting labels to show their support for B.E.T. It would be nice to see that get off the ground. As we've covered ad nauseam lately, people bow down at the altar of MTV and then bitch when the channel doesn't do their bidding. Well, the only way these other channels are going to become more powerful and a real force to contend with MTV's clout is if we give them the respect and help they deserve. I'm stepping down off my soapbox now... oh yeah, remember to recycle all glass, aluminum, and paper products.

ONE FINAL word on the strength of local shows comes from Jesus Marcias, producer of El Paso, Texas-based program Musica Desde America. He writes: "On the recent comments that appeared in 'The Eye' on MTV Power. I'd like to add that in El Paso, Texas, only 40% have cable, in Las Cruces, N.M., only 50% have cable and in Juarez, Mexico, 0% have cable. [These are the markets in which Marcias' show is broadcast.] Total population in this area is over 3 million plus and only cable homes may see MTV. When you are in cable you compete with at least 40 other channels. When you are on local broadcast, you compete with 10 other channels. Local video shows do work!"

Hear, Hear, Hear and Ho, Ho, Ho...

Several national outlets did not exit '90 as they entered it

Another of the nation's 24-hour-a-day music channels, VH-1, continued to find its footing. The channel, which turned 5 in 1990, started the year as mainly a "lifestyle channel" with comedy and yuppie-oriented shows, then made the switch to an adult alternative music station in late winter and ended 1990 as primarily a hits-driven video channel playing 70% re-

currents. Additionally, VP of programming Jeff Rowe left the channel for NBC, replaced by Juli Davidson, formerly VH-1's creative director.

On the down side, while VH-1 and CMT went through drastic changes, other networks simply went off the air. Houston-based Hit Video U.S.A. went dark in October as it faced an ever-dwindling market share and financial woes. The network provided up to 10 hours of programming a day to more than 20 markets. Its owner, Connie Wodlinger, vowed to bring the program back in some incarnation; however, by year's end, it had not resurfaced.

In December, after months of rumors, NCTV, which supplied programming to universities throughout the country, also ceased operation because of finan-

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MUSIC VIDEO

VIDEO TRACK

LOS ANGELES

"ENTERTAINMENT Tonight" host John Tesh's "On American Shores" is the latest clip by a Private Music artist. Alan Koziowski of Visualize Productions directed the video using winter imagery and footage of skiers who are perfectly in sync with the artist's music. The tune comes from Tesh's upcoming album, "Tour de France: The Early Years."

Vivid's L.A. crews have been busy reeling Extreme's A&M clip, "Get The Funk Of It," directed by Andy Morahan and produced by Doug Meyer, Warren Hewlitt, and Lyn Healy; Grady Herrell's RCA-BMG video, "Don't Look Back," directed by Michael Rann and produced by Healy and Allyson Scheu; and Modern English's TVT video, "Life's Rich Tapestry," directed by Simon Chaudoir and produced by Roger Hunt.

NEW YORK

RAP ACT Run-D.M.C. is "Back From Hell" with its fifth Profile album touting two new videos. Chica Bruce of Flooded Films directed the rappers in "The Ave." with producer Pascal Faubert, while Grace Productions' Pam Thomas directed "What's It All About" with producer Maria Danar. Meanwhile, Malcolm Jamal Warner directed

"Come On Let's Move It" for Profile's Special Ed. Grace Productions' Danar produced the clip for the young rapper's "Legal" album. Finally, Griot Films M.A.E. Griot directed King Sun in "Be Black" from the "Righteous But Ruthless" album, also on the label. Deborah Bolling produced the clip for Griot Films.

OTHER CITIES

EMMYLOU HARRIS' "Wheels Of Love" video is a colorful performance clip mixed with conceptual vignettes. Tom Krueger of Acme Pictures directed the Nashville-based clip, which comes from the country singer's Reprise album, "Brand New Dance." Joanne Gardner produced.

Ralph Ziman is the eye behind the new L.A. Guns clip, "Malaria," a hard-hitting metal performance reeled in Denver. Romeo Tirone directed photography and Benjamin Howell produced the clip, which is featured in the upcoming longform home video, "Love, Peace & Geese." L.A. Guns' album, "Cocked And Loaded," is on PolyGram.

Chameleon's Ecotour performed on a barge in Island Lake, Wis., to capture the mood for its "Go To The Lake And Breathe" video from the "Weekend Guru" album. Bob Purman directed the concept performance, using fluid visuals to support the watery theme. Sheldon Rusch produced.

Billboard THE CLIP LIST™

A SAMPLING OF PLAYLISTS AT NATIONAL VIDEO MUSIC OUTLETS. Lists do not include videos in recurrent or oldies rotation.

Continuous programming
1515 Broadway, New York, NY 10036

Continuous programming
1515 Broadway, New York, NY 10036

14 hours daily
1899 9th St NE, Washington, DC 20018

Mark Chesnut, Brother Jukebox
David Lynn Jones, I Feel A Change
Anderson/Acuft, I Wonder If God
Billy Dean, Only Here For A While
Nitty Gritty Dirt Band, The Rest...

The Nashville Network

30 Hours Weekly
2806 Opryland Dr, Nashville, TN 37214

*Denotes playlist from last week. For Dec. 17-23 MTV is presenting The Best Music Videos of 1990. EXCLUSIVE

INXS, Disappear
Robert Palmer, You're Amazing Warrant, I Saw Red

Charlatans U.K., The Only One...
The Cure, Close To Me (Ver II)
Jane's Addiction, Been Caught Stealing
King's X, It's Love
U2, Night And Day

AC/DC, Moneytalks
Black Crowes, Hard To Handle
Jon Bon Jovi, Miracle
Damn Yankees, High Enough
Janet Jackson, Love Will Never...
George Michael, Freedom
Poison, Something To Believe In
Paul Simon, The Obvious...
The Simpsons, Do The Bartman
UB40, The Way You Do The Things...
Winger, Miles Away
ZZ Top, Give It Up

Cinderella, Shelter Me
DNA/S. Vega, Tom's Diner (Ver II)
Led Zeppelin, Over The Hills And...
Living Colour, Elvis Is Dead
Nelson, After The Rain
Iggy Pop, Candy
Scorpions, Tease Me, Please Me
Slaughter, Spend My Life
Tesla, Signs
The Traveling Wilburys, Inside Out
Trixter, Give It To Me Good

E. Brickell/New Bohemians, Mama...
C&C Music Factory, Gonna Make...
Cher, The Shoop Shoop Song
Depeche Mode, World In My Eyes
Every Mother's Nightmare, Love...
Debbie Gibson, Anything Is Possible
Billy Idol, Prodigal Blues
Jellyfish, That Is Why
Lynch Mob, Wicked Sensation
Notorious, The Swalk
The Outfield, For You
Queensryche, Best I Can
Rembrandts, That's Just The Way...
Steelheart, I'll Never Let You Go
Vanilla Ice, Play That Funky Music
Wilson Phillips, Impulsive

Concrete Blonde, Caroline
Connells, Stone Cold Yesterday
Cathy Dennis, Just Another Dream
Elisa Fiorillo, On The Way Up
Posies, Golden Blunders
Red Kross, Annie's Gone
Sisters Of Mercy, More
Trash Can Sinatras, Only Tongue...

AC/DC, Moneytalks
King's X, It's Love
The Simpsons, Do The Bartman
U2, Night And Day
ZZ Top, Give It Up

RECORD THE ALL NEW GUIDE

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Johnny Van Zant, Hearts Are...
Jack Mack, It Don't Bother Me
Living Colour, Elvis Is Dead
Bobby McFerrin, The Garden
Neneh Cherry, I've Got You...
TKA, Crash
L.L. Mac, I Need Wheels
Young M.C., Pick Up The Pace
Crunch-O-Matic, Anti Plastic
M.J. Freeze, The Naked Rabbit
Father MC, I'll Do For You
Barry Lather, Love In The Third Degree
Stevie B, Because I Love You
Mariah Carey, Love Takes Time
Pebbles, Love Makes Things Happen
Bette Midler, From A Distance
Colin James, Keep On Lovin' Me Baby
Bob Geldof, Great Song Of Indifference
AC/DC, Moneytalks
Connells, Stone Cold...
Traveling Wilburys, She's My Baby
Poison, Something To Believe In

Oleta Adams, Get Here
After 7, Heat Of The Moment

Chris Isaak, Wicked Game

Yanni, Three Reflections Of Love

Stevie B, Because I Love You
Breathe, Does She Love That Man
Phil Collins, Hang In Long Enough
Dee-Lite, Groove Is In The Heart
Sara Hickman, I Couldn't Help Myself
Bruce Hornsby, Lost Soul
Janet Jackson, Love Will Never...
Paul Simon, The Obvious...
Styx, Show Me The Way
Surface, The First Time
Traveling Wilburys, She's My Baby
Steve Winwood, One And Only Man
Dwight Yoakam, Turn It On...

Mariah Carey, Love Takes Time
Cher, The Shoop Shoop Song
Whitney Houston, I'm Your...
Elton John, You Gotta Love...
Bette Midler, From A Distance
Wilson Phillips, Impulsive

Billy Joel, And So It Goes
Dana Dane, A Little Bit
Kon Kan, Liberty
Madonna, Justify My Love
MC Supreme, Black In America
Neneh Cherry, I've Got You...
Paul Lekakis, My House
R.E.M., Get Up
Styx, Show Me The Way
Thelma Houston, Out Of My Hands
Unity 2, What Is It, Yo?!

Vanilla Ice, Ice Ice Baby

AC/DC, Thunderstruck
Another Bad Creation, Isha
Bell Biv DeVoe, B.B.D. (I Thought...
The Boys, Thing Called Love
Candyman, Knockin' Boots
Dino, Gentle
Janet Jackson, Love Will Never...
Jasmine Guy, Try Me
K-Solo, Your Mom's In...
Keith Sweat, Merry Go Round
L.L. Cool J, Around The Way Girl
L.L. Cool J, The Boomin' System
2 Live Crew, Mama Juanita
M.C. Hammer, Pray
Mariah Carey, Love Takes Time
Milira, Go Outside In The Rain
NWA, 100 Miles And Runnin'
Public Enemy, Burn Hollywood Burn
Salt 'N' Pepa, Independent
Special Generation, Love Me Just...
Stevie B, Because I Love You
Tevin Campbell, Round And Round
Tony! Toni! Tone!, It Never...
Too Short, The Ghetto
2 In A Room, Wiggle It
Vanilla Ice, Play That Funky Music
Whitney Houston, I'm Your...

James House, You Just Get Better...
William Lee Golden, Louisiana Red...
Alan Jackson, Chasin' That...
Travis Tritt, Put Some Drive In...
Mark Collie, Hardin County Line
Clint Black, Put Yourself In My Shoes
K.T. Oslin, Come Next Monday
Randy Travis, Heroes & Friends
Vince Gill, Never Knew Lonely
Johnny Cash, Goin' By The Book
Robin Lee, Love Letter
Pirates/Mississippi, Rollin' Home
The Golden, Take Me Back To...
Michael Murphey, Cowboy Logic
Molly/Heymakers, Chasin'...
Alison Krauss, I've Got That Old Feeling
Neil McCoy, If I Built You...
S.Lynne, Things Are Tough All Over
Billy Joe Royal, A Ring Where A...
Patty Loveless, The Night's Too Long

The Hollanders, I Know A Little
Ronnie McDowell, Unchained Melody
Sweatearts/Rodeo, You Look...
Billy/T.Smith, Blues Stay Away...
C. Atkins/M.Knopfler, Poor Boy Blues
Doug Stone, These Lips Don't...
Ray Stevens, Help Me Make It...
Mary-Chapin Carpenter, You Win Again
Dwight Yoakam, Turn It On...
Canyon, Dam These Tears
Lee Roy Parnell, Family Tree
Wild Rose, Everything He...
Mike Reid, Walk On Faith
Lionel Cartwright, Say It's Not True
A.Tippin, You've Got To Stand For...
Cleve Francis, Love Light
Ray Kennedy, What A Way To Go
Marty Stuart, Little Things
D.Alexander/B.Baker, It Wasn't...
Reba McEntire, Rumor Has It
Foster & Lloyd, Can't Have Nothin'
Mark Chesnut, Too Cold At Home
Ray Stevens, Sittin' Up With The Dead
Tim Ryan, Breakin' All...
Shenandoah, Ghost In This House
Barbara Mandrell, I'll Leave...
Joe Diffie, If You Want Me To

Rhonda Gunn, Safe In The Arms Of Love
Michael Martin Murphey, Red...
Marsha Thornton, Maybe The...

Hoyt Axton, Heartbreak Hotel
Mark Collie, Let Her Go
Martin Delray, Get Rhythm
Patty Loveless, I'm That Kind Of Girl

James House, You Just Get Better...
William Lee Golden, Louisiana Red...
Alan Jackson, Chasin' That...
Travis Tritt, Put Some Drive In...
Mark Collie, Hardin County Line
Clint Black, Put Yourself In My Shoes
K.T. Oslin, Come Next Monday
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Tim Ryan, Breakin' All...
Shenandoah, Ghost In This House
Barbara Mandrell, I'll Leave...
Joe Diffie, If You Want Me To

Cocteau Twins, Heaven Or Las Vegas
New Kids On The Block, Games
Dee-Lite, Power Of Love
Queensryche, Best I Can
Notorious, The Swalk
Run D.M.C., What's It All About
Vanilla Ice, Play That Funky Music
Iggy Pop, Butt Town
Steve Winwood, One And Only Man

DNA/S. Vega, Tom's Diner
Janet Jackson, Love Will Never...
George Michael, Freedom
Ralph Tresvant, Sensitivity
Jon Bon Jovi, Miracle
Damn Yankees, High Enough

Urban Dance Squad, Deeper...
Elisa Fiorillo, On The Way Up
Jack Mack, It Don't Bother Me
Suicidal Tendencies, Send Me...
Wilson Phillips, Impulsive
Posies, Golden Blunders
Nelson, After The Rain
Cathy Dennis, Just Another Dream
Winger, Miles Away
Stevie B, Because I Love You

George Michael, Freedom
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George Michael, Freedom
Janet Jackson, Love Will Never...
DNA/S. Vega, Tom's Diner
C&C Music Factory, Gonna Make...
Ralph Tresvant, Sensitivity
Mariah Carey, Love Takes Time
Johnny Gill, Fairweather Friend
Bobby McFerrin, The Garden

1 hour weekly
888 7th Ave, NY, NY 10106

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Maxi Priest, Just A Little Bit Longer
Salt 'N' Pepa, Do You Want Me
Joey Kid, I'm Not In Love

Whitney Houston, I'm Your...
Ralph Tresvant, Sensitivity
Tevin Campbell, Round And Round
Guy, I Wanna Get With U
Tony! Toni! Tone!, It Never...
The Whispers, My Heart, Your Heart
Freddie Jackson, Love Me Down
Levert, Rope A Dope Style
Gerald Alston, Slow Motion
Al B. Sure!, Missunderstanding
Hi Five, Just Can't Handle It
Pebbles, Love Makes Things Happen
Surface, The First Time
Too Short, The Ghetto
Jeffrey Osborne, Only Human
Special Generation, Love Me Just...
The Boys, Thing Called Love
Loose Ends, Don't Be A Fool
Stevie Wonder, Keep Our Love Alive
En Vogue, You Don't Have...
Father MC, I'll Do For You
Kool Skool, You Can't Buy Me Love
Janet Jackson, Love Will Never...
Force MDs, Somebody's Crying
C&C Music Factory, Gonna Make...
Dee-Lite, Groove Is In The Heart

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Bell Biv DeVoe, B.B.D. (I Thought...
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Mark Chesnut, Brother Jukebox
David Lynn Jones, I Feel A Change
Anderson/Acuft, I Wonder If God
Billy Dean, Only Here For A While
Nitty Gritty Dirt Band, The Rest...

30 Hours Weekly
2806 Opryland Dr, Nashville, TN 37214

Pam Tillis, Don't Tell Me What To Do
Anne Murray, Silent Night
Jimmy Buffett, Jamaica Farewell

Shenandoah, Ghost In This House
Vince Gill, Never Knew Lonely
Alan Jackson, Chasin' That...
Patty Loveless, The Night's Too Long
Clint Black, Put Yourself In My Shoes
Mary-Chapin Carpenter, You Win Again
A.Tippin, You've Got To Stand For...
Dwight Yoakam, Turn It On...
Doug Stone, These Lips Don't...
Reba McEntire, Rumor Has It
Rosanne Cash, What We Really Want
Mark Chesnut, Brother Jukebox

Jeff Chance, Talkin' To Your Picture
C.Gregory, Couldn't Love Have...
Charley Pride, Whole Lotta...
Dawn Sears, San Antonio
John Conlee, Doghouse
The Hollanders, I Know A Little
D.Alexander/B.Baker, It Wasn't...
Neil McCoy, If I Built You...
Billy Dean, Only Here For A While
John Andrew Parks, Veronica
Ray Stevens, Help Me Make It...
Alison Krauss, I've Got That Old Feeling
Irene Kelley, A Rock And A...
Charlie Daniels Band, It's My Life
Stallier Brothers, Nobody Else
Linda Davis, In A Different Light
Cheryl Wheeler, Estate Sale
Allman Bros., Seven Turns
David Lynn Jones, I Feel A Change...
Emmylou Harris, Wheels Of Love...
Verlon Thompson, She's The One
Matraca Berg, I Got It Bad
The Judds, Love Can Build A Bridge
Marty Stuart, Little Things
Michael Martin Murphey, Red...
John Tesh, On American Shores

S.Lynne, Things Are Tough All Over
Rob Crosby, Love Will Bring...
Randy Travis, Heroes & Friends
Pirates/Mississippi, Rollin' Home
Lionel Cartwright, Say It's Not True
Tim Ryan, Breakin' All...
The Oak Ridge Boys, You're My...
Mike Reid, Walk On Faith
C. Atkins/M.Knopfler, Poor Boy Blues
Sweatearts/Rodeo, You Look...
Foster & Lloyd, Can't Have Nothin'
Joe Diffie, If You Want Me To
Ray Kennedy, What A Way To Go
Molly/Heymakers, Chasin'...
Ronnie McDowell, Unchained Melody

Cocteau Twins, Heaven Or Las Vegas
New Kids On The Block, Games
Dee-Lite, Power Of Love
Queensryche, Best I Can
Notorious, The Swalk
Run D.M.C., What's It All About
Vanilla Ice, Play That Funky Music
Iggy Pop, Butt Town
Steve Winwood, One And Only Man

DNA/S. Vega, Tom's Diner
Janet Jackson, Love Will Never...
George Michael, Freedom
Ralph Tresvant, Sensitivity
Jon Bon Jovi, Miracle
Damn Yankees, High Enough

Urban Dance Squad, Deeper...
Elisa Fiorillo, On The Way Up
Jack Mack, It Don't Bother Me
Suicidal Tendencies, Send Me...
Wilson Phillips, Impulsive
Posies, Golden Blunders
Nelson, After The Rain
Cathy Dennis, Just Another Dream
Winger, Miles Away
Stevie B, Because I Love You

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C&C Music Factory, Gonna Make...
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Billboard® Home Video

IN THIS SECTION

Laying The Groundwork For Laser	64
Store Monitor: A Blockbuster Year	66
'Little Vegas' Worth A Gamble	67
GoodTimes Taps Columbia Catalog	70

Buena Vista Plots Moose & Squirrel Series

LOS ANGELES—Buena Vista Home Video says it will be promoting the long-awaited "The Adventures Of Rocky & Bullwinkle" beginning Feb. 8 with a substantial marketing campaign.

The company acquired the entire 156 hours of the Jay Ward-created classic TV series and says it has spent a year cleaning and refurbishing the audio and video elements in preparation for home video release.

The first six volumes in the launch—each list-priced at \$12.99—are "Mona Moose," "Birth Of Bullwinkle," "Blue Moose," "Vincent Van Moose," "La Grand Moose," and "Canadian Gothic." Dealer prebook date is Jan. 22. Cassette packaging will have a "Classic Stuff" logo strip at the top.

Buena Vista Home Video says it will probably release titles every quarter.

Five of the first six tapes include a complete Rocky & Bullwinkle adventure, a Fractured Fairy Tales story, a Dudley Do-Right escapade, and a mix of other Ward-created characters. The sixth volume revolves around Dudley Do-Right, Nell, and Snidely Whiplash.

Among point-of-purchase material being made available to the trade are a 6-foot, full-color standee featuring such characters as Rocky & Bullwinkle, Boris and Natasha, Sherman and Mr. Peabody, Dudley Do-Right, Nell, and Horse and Snidely Whiplash; a full-color, 5 1/2-foot, 48-piece prepack featuring Rocky & Bullwinkle and Boris and Natasha; and a collection of full-color shelf talkers.

On the advertising front, Buena Vista says the effort will include TV, billboards, print, and co-op allowances.

In addition, there will be a special T-shirt (valued at \$15) offer.

Consumers who purchase three volumes can mail in proofs of purchase, plus \$1 for postage and handling, to receive the shirt free of charge.

Consumers who buy two volumes can mail in two proofs of purchase, plus \$4.50, postage and handling, and receive the shirt.

JIM McCULLAUGH

Industry Feels Impact Of Consolidation

BY PAUL SWEETING

NEW YORK—Consolidation.

That was the one, overriding story in the video industry in 1990, and virtually no corner of the business was untouched by it—for better or for worse.

1990
IN REVIEW

In the beginning of 1988, Vestron and MGM/UA were both among the top 10 suppliers in the industry. Today,

the remnants of Vestron have been scattered far and wide, primarily among Dallas-based retail conglomerate Super Club Corp. and LIVE Entertainment.

And MGM/UA Home Video has virtually ceased to exist, the video rights to MGM/UA product having been licensed off to Time Warner.

By 1989, Blockbuster Video had already emerged as a dominant player among video specialty retailers, but people still spoke of West Coast Video, Erol's, and others in the same breath as the Fort Lauderdale, Fla.-based giant.

By the end of 1990, Blockbuster could swallow up Erol's, the third-largest chain in America, with a barely measurable impact on its market share.

And with the consolidation at the manufacturer and retail levels proceeding apace, distributors and rackjobbers increasingly found themselves competing with their own suppliers for accounts. At the National Assn. of Recording Merchandisers' rackjobbing conference in November, Steve Strome, head of the nation's largest rackjobber, Handleman, felt compelled to warn his own suppliers to think twice before establishing direct relationships with retailers heretofore serviced by the racks (Billboard, Nov. 17).

But for all the signposts pointing toward a Brave New World of megaretailing and massive distribution combines centered around the major studios, the road ahead still carries the potential for surprising twists and turns along the way.

THE CASE OF MGM/UA

The overnight dissolution of MGM/UA Home Video provides a sobering case in point. While the industry's attention naturally focused on the addition of MGM/UA's product will make to the already substantial market share enjoyed by Time Warner (Warner Home Video, HBO Video, A*Vision, Warner-Reprise Home Video), comparatively little attention was paid to the forces be-

hind the most spectacular recent example of consolidation at the supplier level.

Warner's windfall had little if anything to do with forces indigenous to the home video industry; MGM/UA Home Video could probably have sustained itself for some time by repackaging its catalog—the richest in the business—particularly as new sell-through markets emerged overseas. Moreover, the company seemed adept at exploiting the new product it was given to work with.

MGM/UA Home Video was a victim of a deal in which home video was an afterthought, an asset to be converted to cash for other purposes. Giancarlo Parretti's Pathé Communications did away with the home video company to raise the cash necessary to complete an acquisition of the parent company.

As big as the home video industry has become—\$9 billion or so in 1990—it will play a supporting role in the worldwide consolidation of the entertainment business and home video companies; even those currently regarded as "majors" could find themselves jerked to and fro, traded, swapped, and reconfigured as higher-level deals require.

VAGARIES AND VESTRON

Even the collapse of Vestron, a company that emerged from the video industry, was driven by factors having more to do with the vagaries of movie production and the burdens of debt service than the dynamics of the video industry. Vestron discovered too late that movie production can soak up huge reservoirs of capital quickly while producing returns on a sporadic, unpredictable basis.

When the crunch finally came, Vestron's video distribution operation was parceled out just like the office furniture and other assets. In that sense, LIVE's acquisition of the Vestron catalog resembled a mopping-up operation more than a proper example of consolidation.

The exceptions to this rule would seem to be acquisitions of two Hollywood studios, Columbia Pictures and MCA's Universal Pictures, by Japanese consumer electronics companies. What, after all, would such companies be interested in if not movies to play on their (next-generation) VCRs?

While those deals can be seen as being in large measure "video-driven," they will have minimal impact on the domestic home video business, at least in the short term.

Neither Sony's acquisition of Co-

lumbia Pictures nor Matsushita's proposed acquisition of MCA will have any significant impact on the market shares of the home video companies those studios control or in which they have an interest. From the perspective of the home video industry, then, they hardly qualify as examples of consolidation

By the end of 1990, Blockbuster could swallow up Erol's

at all.

What then is the future trend of consolidation at the supplier level of the video industry? Deals on the magnitude of Warner's acquisition of the video rights to MGM/UA's product will continue to occur at unpredictable intervals, driven by forces beyond the control of anyone in the video business. But other examples of consolidation, more germane to the industry, will also grab headlines in the next few years.

CHANGES IN DISTRIBUTION

Such examples will arise from long-term changes in the distribution structure of the business, changes that inevitably favor the major studios, particularly those that are part of integrated entertainment companies with far-flung branch distribution systems already in place.

The addition of MGM/UA to the stable of Time-Warner-distributed video labels will not immediately change the company's reliance on

the two-step distribution system. But it puts in place another necessary (if not by itself sufficient) element for such a change.

The addition of MGM/UA will give Time Warner (or, more specifically, Warner Home Video) a market share of roughly 22%, by far the largest in the industry. Such a bigger-than-big share of the market certainly makes adoption of a branch distribution system (such as used by the record industry) a plausible scenario in the not terribly distant future.

Time Warner, of course, already has another necessary element in place—an existing branch distribution system in WEA, one of the Big 6 record-distribution operations.

Sony, which acquired Columbia Pictures in 1989, also has a branch system in place by virtue of its acquisition of CBS Records in 1988, another of the Big 6. With the expiration of Columbia's video joint venture with RCA in 1992 (if the lawsuit currently pending between the partners does not bring about a quicker divorce), it would surprise no one if Sony decided to use CBS Distributing to funnel Columbia's video product directly to retailers, with minimal reliance on the current crop of independent, two-step wholesalers.

MCA is another company with a branch system in place, the newly rechristened Uni Distribution (Billboard, Dec. 1). Uni already handles MCA/Universal's product, along with that of LIVE Home Video, Rhino Home Video, and Rabbit Ears Productions. As with Warner Home

(Continued on page 79)



It's A Sony Classical Series. Executives from Sony Classical present the new Karajan Legacy home video collection to Goethe House director Dr. Juergen Ohlau. Goethe House is the first library in the U.S. to receive the laserdisc series, which honors the late German composer Herbert von Karajan. Shown, from left, are Jim Gavigan, Sony Classical director of marketing; Barbara Aglietti, product manager; and Ohlau.

THE *Hollywood* REPORTER BOX OFFICE

THIS WEEK	PICTURE/(STUDIO)	WEEKEND GROSS (\$)	NO. OF SCRNS PER SCRIN AVG (\$)	WKS IN REL	TOTAL GROSS TO DATE (\$)
1	Home Alone (20th Century Fox)	14,232,156	1,764 8,068	3	84,168,098
2	Misery (Columbia)	7,107,047	1,299 5,471	1	20,110,450
3	The Rookie (Warner Bros.)	5,510,056	1,862 2,959	—	5,510,056
4	Dances With Wolves (Orion)	5,385,579	1,051 5,124	4	32,019,043
5	Three Men And A Little Lady (Buena Vista)	4,575,817	1,282 3,569	2	35,887,884
6	Predator 2 (Fox)	2,101,472	1,809 1,162	2	23,061,118
7	Rocky V (MGM/UA)	1,800,838	2,093 860	3	34,654,072
8	Ghost (Paramount)	1,452,888	1,386 1,048	21	199,942,490
9	Rescuers Down Under (Buena Vista)	1,422,169	1,237 1,150	3	13,601,223
10	Child's Play 2 (Universal)	680,098	1,000 680	4	25,459,435
11	Jacob's Ladder (Tri-Star)	429,730	877 490	5	24,416,319
12	Reversal of Fortune (Warner Bros.)	401,585	434 925	8	10,231,202
13	Quigley Down Under (MGM/UA)	379,856	875 434	7	18,628,481
14	Avalon (Tri-Star)	361,030	457 790	9	14,607,018
15	Memphis Belle (Warner Bros.)	284,913	587 485	8	25,876,335
16	White Palace (Universal)	269,360	481 560	7	16,553,633
17	Sibling Rivalry (Columbia)	253,928	605 420	6	17,138,542
18	Marked For Death (Fox)	230,219	467 493	9	43,120,554
19	Henry & June (Universal)	222,630	181 1,230	9	10,758,433
20	GoodFellas (Warner Bros.)	213,856	199 1,075	11	39,631,746
21	Edward Scissorhands (Fox)	159,622	2 79,811	—	159,622
22	Flatliners (Columbia)	142,643	270 528	17	61,171,542
23	Postcards from the Edge (Columbia)	111,903	236 474	12	37,682,196
24	China Cry (Penland)	84,275	64 1,316	5	2,370,437
25	Mr. Destiny (Buena Vista)	83,762	217 217	8	14,600,753
26	Arachnophobia (Buena Vista)	71,614	115 623	20	52,946,570
27	The Grifters (Miramax)	71,034	2 35,517	—	103,832
28	Vincent & Theo (Hemdale)	70,686	20 3,534	3	625,061
29	Nasty Girl (Miramax)	61,936	9 6,882	6	292,447
30	To Sleep With Anger (Goldwyn)	59,674	23 2,594	7	713,413
31	C'est la Vie (Goldwyn)	57,193	21 2,723	4	519,204
32	Robot Jox (Triumph)	54,421	202 269	2	1,093,045
33	Metropolitan (New Line Cinema)	45,749	38 1,204	18	2,651,988
34	Fantasia (Buena Vista)	42,909	35 1,226	9	24,732,180
35	Taking Care of Business (Buena Vista)	41,448	86 482	16	19,902,685
36	The Krays (Miramax)	39,994	42 952	4	2,004,250
37	Mr. and Mrs. Bridge (Miramax)	37,395	2 18,697	2	255,035
38	King of New York (New Line Cinema)	32,807	39 841	10	2,353,847
39	Die Hard 2 (Fox)	32,661	88 371	22	115,253,082
40	Hidden Agenda (Hemdale)	28,545	4 7,136	2	160,699

HOME VIDEO

Events Laid Groundwork For Growth

BY CHRIS MCGOWAN

1990 HIGHLIGHTS: It was a very good year for laserdiscs. The format received massive coverage in the press, and hardware manufacturers got involved in a big way. Although laserdisc household penetration is still tiny (less than 1% in the U.S.), the groundwork was laid for steady expansion in the years to come. Here are some of the key events of 1990 that had a significant impact on the creative and financial evolution of the laserdisc format (not in order of importance):

- Paramount's release of Steven Spielberg's widescreen adventure

film "Indiana Jones And The Last Crusade" in both letterboxed and pan-scan versions. Consumers could have it both ways, and the success

1990 IN REVIEW

LASER SCANS

of the letterboxed edition (which outsold the pan-scan discs) showed that many viewers prefer their movies intact, given a choice.

- Sony Classical's launch of the

"Karajan Legacy" 45-title series (featuring conductor Herbert Von Karajan and the Berlin Philharmonic). An audio/visual landmark that should hook many classical music fans who aren't yet into the format.

- Pioneer Artists' venture into music video co-productions (such as on Marcus Roberts' "Deep In The Shed"), which helped boost laser as the "fifth configuration."

- MGM/UA's 1990 release schedule. Under the aegis of George Feltenstein (up until Warner took over its video rights), MGM/UA bowed a wealth of classic movies on laserdisc, many of them restored, re-transferred, and letterboxed (when

(Continued on page 68)

Billboard.

FOR WEEK ENDING DECEMBER 22, 1990

Top Videodisc Sales

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
1	1	5	THE HUNT FOR RED OCTOBER	Paramount Pictures Pioneer LDCA, Inc. LV32030-2	Sean Connery Alec Baldwin	1990	PG	29.95
2	2	5	TOTAL RECALL	Carolco Home Video Image Entertainment ID7779IV	A. Schwarzenegger	1990	R	39.95
3	3	3	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 40979	Michael J. Fox Christopher Lloyd	1990	PG	39.98
4	NEW	▶	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13	34.98
5	NEW	▶	ANOTHER 48 HRS.	Paramount Pictures Pioneer LDCA, Inc. 32386	Eddie Murphy Nick Nolte	1990	R	24.95
6	6	11	THE LITTLE MERMAID	Walt Disney Home Video Pioneer/Image Ent. 913	Animated	1989	G	29.99
7	18	101	TOP GUN	Paramount Pictures Pioneer LDCA, Inc. 1629	Tom Cruise Kelly McGillis	1986	PG	29.95
8	4	11	GLORY	Tri-Star Pictures Pioneer/Image Ent. 70286	Matthew Broderick Denzel Washington	1989	R	39.95
9	5	9	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Image Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	29.95
10	12	5	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	29.95
11	7	5	WILD ORCHID	RCA/Columbia Pictures Home Video Pioneer LDCA, Inc. 59576	Mickey Rourke Jacqueline Bisset	1990	NR	24.95
12	15	22	BLUE VELVET	Warner Bros. Inc. Warner Home Video 692	Kyle MacLachlan Isabella Rossellini	1986	R	29.98
13	11	9	RETURN OF THE JEDI	CBS-Fox Video Pioneer/Image Ent. 1425-85	Mark Hamill Harrison Ford	1983	PG	69.98
14	8	7	JOE VERSUS THE VOLCANO	Warner Bros. Inc. Warner Home Video 11912	Tom Hanks Meg Ryan	1990	PG	24.98
15	9	24	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 40914	Michael J. Fox Christopher Lloyd	1989	PG	34.98
16	24	17	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	24.98
17	10	13	ALL DOGS GO TO HEAVEN	MGM/UA Home Video Pioneer/Image Ent. 101868	Animated	1989	G	24.98
18	16	3	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 40977	Animated	1990	G	34.98
19	13	15	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R	24.98
20	14	15	BORN ON THE FOURTH OF JULY	Universal City Studios MCA/Universal Home Video 80901	Tom Cruise	1989	R	39.98
21	22	11	SUPERMAN: THE MOVIE	Warner Bros. Inc. Warner Home Video 12030	Marlon Brando Gene Hackman	1978	PG	29.98
22	NEW	▶	CLOSE ENCOUNTERS OF THE THIRD KIND	Criterion Collection CC1241L	Richard Dreyfuss	1977	PG	124.95
23	20	44	BACK TO THE FUTURE	Amblin Entertainment MCA/Universal Home Video 80196	Michael J. Fox Christopher Lloyd	1985	PG	34.98
24	NEW	▶	I LOVE YOU TO DEATH	Tri-Star Pictures Pioneer LDCA, Inc. 70306	Tracey Ullman Kevin Kline	1989	R	34.95
25	23	3	THE FIRST POWER	Orion Pictures Image Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R	39.95

♦ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at suggested retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at suggested retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications, Inc.

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MADONNA
BLOND AMBITION
WORLD TOUR '90



NEW YEAR IDEAS, HOPES: Most video retailers reviewing the past year and looking ahead are optimistic, despite some rough months in 1990. For sure, **Blockbuster Entertainment** will keep on keepin' on, says **Steve Dimarco**, zone marketing director out of Los Angeles. With about 65 stores open in

years. I don't think it's a problem that so many were re-elected. It takes about three years. The first year, a president just gets their feet wet. The second, you begin to get a board that will work with you. The third year, you know the problems and the issues that will come up and you can be ready," says Zizas, who believes VSDA chapters now have the most experienced leadership ever.

NEW GAME IN GAMES: The new year will bring about some new developments in video games, according to numerous sources, including **Ron Bernard**, head of veteran Nintendo distributor rep firm **Jack Carter & Associates** in North Hollywood, Calif. (Billboard, Dec. 15). Already before the old year is out, **Music Plus** has decided to depart the games game entirely. A representative at the 80-store Southern California chain says that video games have not performed to expectations. Music Plus got into Nintendo early on with Jack Carter and was a direct customer, which meant, of course, no rental. Meanwhile, whether rental or not, video stores will look at video games from a new perspective, Bernard believes. "A lot of the titles that were shipped last year, both in terms of still being on retail store shelves, and in some cases in manufacturers' warehouses, have been marked down. So you have a whole new tier of pricing on a wide variety of Nintendo products that are hitting like a \$19.95 retail and those sales are very, very brisk. It's kind of analogous to sell-through video. There was some concern about inventory buildup going into the fall and this new tier pricing—which is not very profitable for the manufacturers—makes it very profitable for retailers. They're buying product that once had a wholesale price of \$25-\$30 for as low as \$10-\$14 and, selling them at \$20, they're making a good margin."

BURT'S BEST: A half-dozen or so VSDA chapters are familiar with management expert **Burt Dubin**, head of **Management Achievement Institute** and one of the busiest speakers on the regional circuit in 1990. In his own newsletter for other speakers, Dubin offers a credo of general interest to anyone in business: "1) Decide on your goal and start. 2) Never consider the possibility of failure. 3) The biggest goal in the world can be achieved one step at a time. 4) Avoid the naysayers. Use winners as your heroes. 5) Welcome difficulties as an instrumental part of success. 6) Be clear about your goal—flexible about the process of getting there. 7) Remember—no one does it alone."

the main L.A. area, Blockbuster is excited about an industry party right before Christmas heralding the Sunset Boulevard Blockbuster unit, Dimarco says. Blockbuster and a few franchisees, mainly **UI Video** from Colorado, quietly started opening stores in early 1988, and there has never been a lot of grand-opening fanfare until now—when Blockbuster feels confident it can officially hail its entry into the nation's most competitive video retail arena. Even **H. Wayne Huizenga** was among the company hosts, as was **Scott Beck**, vice chairman and chief operating officer. In a good example of 1990's problems, the much-touted L.A. Entertainment store on Ventura Boulevard is shuttered, and Blockbuster is purchasing the site, says Dimarco. The glitzy store was to have been a flagship for **Supermarket Video** but just never worked out. One observer says the problem was going into music—and therefore squaring off with combo giants **Tower Records/Tower Video**, **Wherehouse**, **Music Plus**, and **Sam Goody Music & Video**.

CHAPTER OUTLOOK: There will be more, not fewer **Video Software Dealers Assn.** regional chapters. Already 1990 saw the U.S. number go from 42 to 46, compared with the roster from January 1990. New are **Pennsylvania/New Jersey**, **Utah**, **Central Ohio**, and **Tennessee**. Even though California boasts six chapters, **Mitch Lowe**, head of the Northern California group, has hinted that a new chapter may form in the Reno/Lake Tahoe area. And there has even been talk of yet another group opening around **Bakersfield**, now seen as too far south of **Peggy Lake's Central California** chapter around **Fresno**.

EXPERIENCED LEADERS: As chapter presidents get ready for San Diego and the annual leadership conference Jan. 19-22, many feel 1991 will be a critical turnover year for regional groups. Many chapters will have to elect a new chairman, says **Chicago Chapter** head **Elaine Zizas**, typical of the large number re-elected during the round of fall balloting. A comparison of rosters shows that about 33 incumbents were elected. "Our by-laws say we cannot go beyond three

**1990
IN REVIEW**

Top Video Sales

Compiled from a national sample of retail store sales reports.

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	Suggested List Price
			★ ★ NO. 1 ★ ★					
1	1	8	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	19.99
2	2	12	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	24.99
3	3	5	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	24.99
4	4	9	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	24.99
5	5	30	THE LITTLE MERMAID	Walt Disney Home Video	Animated	1989	G	26.99
6	6	14	ALL DOGS GO TO HEAVEN	MGM/UA Home Video M301868	Animated	1989	G	24.98
7	7	222	THE SOUND OF MUSIC ▲ ◆	CBS-Fox Video 1051	Julie Andrews Christopher Plummer	1965	G	24.98
8	8	13	LOOK WHO'S TALKING	Tri-Star Pictures RCA/Columbia Home Video 70183	John Travolta Kirstie Alley	1989	PG-13	19.95
9	9	3	MADONNA: THE IMMACULATE COLLECTION	Warner Reprise Video 3-38195	Madonna	1990	NR	19.98
10	15	4	RUDOLPH THE RED NOSED REINDEER	Family Home Entertainment 27309	Animated	1989	NR	14.95
11	11	6	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	22.95
12	13	8	STAR WARS TRILOGY GIFT PACK	CBS-Fox Video 0609	Mark Hamill Harrison Ford	1990	PG	59.98
13	12	8	ROGER WATERS: THE WALL-LIVE IN BERLIN	PolyGram Music Video 082-649-3	Roger Waters	1990	NR	19.95
14	14	14	PETER PAN	GoodTimes Home Video RCA/Columbia Home Video 7001	Mary Martin	1960	NR	24.99
15	18	27	STEP BY STEP ▲ ²⁰	CBS Music Video Enterprises 19V-49047	New Kids On The Block	1990	NR	19.98
16	10	4	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R	89.98
17	24	11	FIELD OF DREAMS	Universal City Studios MCA/Universal Home Video 80884	Kevin Costner Amy Madigan	1989	PG	19.95
18	16	5	M.C. HAMMER: HAMMER TIME	Capitol Video 40012	M.C. Hammer	1990	NR	19.98
19	19	2	JANET JACKSON: THE RHYTHM NATION COMPILATION	A&M Video 7502-61737-3	Janet Jackson	1990	NR	19.95
20	25	9	HOW THE GRINCH STOLE CHRISTMAS!	MGM/UA Home Video	Animated	1966	NR	14.95
21	17	9	BACK TO THE FUTURE PART II	Amblin Entertainment MCA/Universal Home Video 80914	Michael J. Fox Christopher Lloyd	1989	PG	19.95
22	21	12	THE KING AND I	CBS-Fox Video 1004	Yul Brynner Deborah Kerr	1956	G	19.98
23	22	10	THREE TENORS IN CONCERT ●	London 071-223-3	Carreras - Domingo - Pavarotti	1990	NR	24.95
24	26	8	SANTA CLAUS IS COMING TO TOWN	Family Home Entertainment 27312	Animated	1989	NR	14.95
25	35	152	TOP GUN	Paramount Pictures Paramount Home Video 1629	Tom Cruise Kelly McGillis	1986	PG	14.95
26	39	10	FROSTY THE SNOWMAN	Family Home Entertainment 27311	Animated	1989	NR	14.95
27	20	9	JANE FONDA'S LEAN ROUTINE	Jane Fonda Warner Home Video 654	Jane Fonda	1990	NR	29.98
28	32	2	IT'S A WONDERFUL LIFE	Republic Pictures Home Video 2060	James Stewart Donna Reed	1946	NR	14.95
29	NEW ▶		BON JOVI: ACCESS ALL AREAS	PolyGram Music Video 082-767-3	Bon Jovi	1990	NR	29.95
30	NEW ▶		DR. FEELGOOD: THE VIDEOS	Elektra Entertainment 40117-3	Motley Crue	1990	NR	14.98
31	28	28	LAWRENCE OF ARABIA	RCA/Columbia Pictures Home Video 50133	Peter O'Toole	1962	PG	29.95
32	34	3	PHIL COLLINS: SERIOUSLY LIVE	A*Vision Entertainment 3-50170	Phil Collins	1990	NR	19.98
33	RE-ENTRY		WHITE CHRISTMAS	Paramount Pictures Paramount Home Video 6104	Bing Crosby Danny Kaye	1954	NR	14.95
34	NEW ▶		FRANK SINATRA: THE REPRIS COLLECTION	Warner Reprise Video 3-38196	Frank Sinatra	1990	NR	69.98
35	36	14	DISNEY'S SING ALONG SONGS: VERY MERRY CHRISTMAS SONGS	Walt Disney Home Video 412	Animated	1988	NR	14.95
36	33	104	STAR WARS	CBS-Fox Video 1130	Mark Hamill Harrison Ford	1977	PG	19.98
37	30	11	RAIN MAN	MGM/UA Home Video 901648	Dustin Hoffman Tom Cruise	1988	R	19.98
38	29	6	PLAYBOY 1991 VIDEO PLAYMATE CALENDAR	Playboy Video HBO Video 90520	Various Artists	1990	NR	19.99
39	NEW ▶		NATIONAL LAMPOON'S CHRISTMAS VACATION	Warner Bros. Inc. Warner Home Video 11889	Chevy Chase	1989	PG-13	19.98
40	NEW ▶		PLAYBOY FANTASIES II	Playboy Video HBO Video 457	Various Artists	1990	NR	19.99

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications Inc.

Top Music Videos

Compiled from a national sample of retail store sales reports.					
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE, Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Type Suggested List Price
★★ NO. 1 ★★					
1	2	27	STEP BY STEP ▲ ²¹ CBS Music Video Enterprises 19V-49047	New Kids On The Block	LF 19.98
2	4	3	THE IMMACULATE COLLECTION Warner Reprise Video 3-38195	Madonna	LF 19.98
3	3	5	HAMMER TIME Capitol Video 40012	M.C. Hammer	LF 19.98
4	22	3	THE RHYTHM NATION COMPILATION A&M Video 7502-61737-3	Janet Jackson	LF 19.95
5	1	7	THE WALL-LIVE IN BERLIN PolyGram Music Video 082-649-3	Roger Waters	C 19.95
6	NEW		ACCESS ALL AREAS PolyGram Music Video 082-767-3	Bon Jovi	D 29.95
7	6	3	DR. FEELGOOD: THE VIDEOS Elektra Entertainment 40117-3	Motley Crue	SF 14.98
8	NEW		PLAY THAT FUNKY MUSIC WHITE BOY SBK Music Video K5VA-07339	Vanilla Ice	SF 12.98
9	7	19	PLEASE HAMMER DON'T HURT 'EM ▲ ³ Capitol Video C540001	M.C. Hammer	LF 19.98
10	5	3	SERIOUSLY LIVE A*Vision Entertainment 3-50170	Phil Collins	C 19.98
11	8	55	HANGIN' TOUGH LIVE ▲ ²⁴ CBS Music Video Enterprises 19V-49030	New Kids On The Block	C 19.98
12	10	71	HANGIN' TOUGH ▲ ²³ CBS Music Video Enterprises 14V-49028	New Kids On The Block	SF 14.95
13	NEW		PRIDE AND JOY CBS Music Video Enterprises 17V-49069	Stevie Ray Vaughan	LF 17.98
14	15	11	THE THREE TENORS IN CONCERT ● London 071 223-3	Carreras - Domingo - Pavarotti	C 24.95
15	NEW		LIVE AT YANKEE STADIUM CBS Music Video Enterprises 19V-49061	Billy Joel	C 19.98
16	11	3	LIVE AROUND THE WORLD A*Vision Entertainment 3-50171	Debbie Gibson	C 19.98
17	17	5	HOME FOR CHRISTMAS ▲ CBS Music Video Enterprises 17V-49059	Johnny Mathis	LF 17.98
18	NEW		THE REPRISE COLLECTION Warner Reprise Video 3-38196	Frank Sinatra	C 69.98
19	12	15	ELVIS: VOL. 1-CENTER STAGE ▲ ³ Buena Vista Home Video 1032	Elvis Presley	D 19.99
20	9	3	STRANGE TOO Warner Reprise Video 38181	Depeche Mode	SF 19.98
21	18	5	GEORGE MICHAEL CBS Music Video Enterprises 19V-49063	George Michael	D 19.98
22	16	7	THE MAKING OF PUMP CBS Music Video Enterprises 19V-49064	Aerosmith	D 19.98
23	NEW		COMING OUT OF THEIR SHELLS TOUR Good Times Home Video 6091	Teen Mutant Ninja Turtles	C 9.99
24	20	21	VIDEO EXPOSURE ● Arista Records Inc. 6 West Home Video SW-5702	Expose	SF 16.98
25	13	3	CHRONICLES PolyGram Music Video 082-765-3	Rush	LF 19.95
26	RE-ENTRY		MOSCOW MUSIC PEACE FESTIVAL: VOL. 2 Elektra Entertainment 40112-3	Various Artists	C 19.98
27	RE-ENTRY		BARRY MANILOW: LIVE ON BROADWAY ▲ Arista Records Inc. 6 West Home Video SW-5708	Barry Manilow	C 19.98
28	27	3	TWISTS OF FATE Arista Records Inc. 6 West Home Video 5713	Taylor Dayne	LF 16.98
29	NEW		WILSON PHILLIPS: THE VIDEOS SBK Music Video K5VA-93745	Wilson Phillips	SF 12.98
30	14	15	ELVIS: VOL. 2-THE MAN AND THE MUSIC ▲ ³ Buena Vista Home Video 1033	Elvis Presley	D 19.95

● RIAA gold certification for sales of 25,000 units or \$1 million in sales at suggested retail. ▲ RIAA platinum certification for sales of 50,000 units or \$2 million in sales at suggested retail. SF short-form. LF long-form. C concert. D documentary. © 1990, Billboard/BPI Communications, Inc.

LASER SCANS

(Continued from page 64)

widescreen). Movie buffs were pleased, indeed.

• **Voyager's** CAV edition of "Tokyo Olympiad" gave an incredible frame-by-frame, multispeed look at peak athletic performance. A new standard for sports videos.

• **Warner's** "The James Dean 35th Anniversary Collection" four-title boxed set. An elegant presentation and the collector's package of the year.

• **Pioneer's** \$500-list CLD-980 combiplayer and **Radio Shack's** \$500-list Realistic MD-1000 combiplayer led the way in making the format affordable. Close behind were the **Magnavox** \$549-list CDV305, **Philips'** \$599-list CDV400, **RCA's** \$599-list LDR-300, and **Pioneer's** \$600-list CLD-1080.

• The boom in "special edition" laserdisc releases that featured restored footage and/or supplementary material, a trend pioneered by **Voyager** and **MCA**. Many other labels got into the groove in 1990. A few examples: **MGM/UA's** "Meet Me In St. Louis," **Warner's** aforementioned James Dean boxed set, and **Image's** and **LumiVision's** two different versions of the original 1925 "Phantom Of The Opera."

Voyager and **MCA** continued their fine work in this area; kudos to the former for its many superb **Criterion Collection** releases in 1990 and to **MCA** for its excellent collectors' editions of "E.T. The Extra-Terrestrial" and "The Land Before Time."

• **Voyager's** encyclopedic, computer-friendly laserdisc releases, such as "Vienna, Spirit Of A City" and "Ancient Egypt: A Visual History." By releasing laserdiscs and accompanying computer software (for Macintosh micros that hook up to your player), **Voyager** continues to travel farther into the information galaxy's outer reaches.

• **Pioneer's** Light Years Ahead campaign. This massive promotional effort for its audio/visual gear brought a lot of attention to the format.

• **Voyager's** deluxe edition of "Close Encounters Of The Third Kind." By programming your player, you can watch either the original 135-minute "Close Encounters" or the re-edited 132-minute 1980 special edition. The viewer becomes a film editor.

• **Pioneer Artists'** "Blond Ambition" laserdisc exclusive. The marketing coup of the year.

• **Image's** November launch of a sell-through laserdisc software program in 20 Southern California outlets of the **Circuit City** consumer electronics web. Another big step.

• **Panasonic, Mitsubishi, Denon, Kenwood, Quasar, RCA, and Radio Shack** coming on board with laserdisc hardware in 1990.

• **Warner's** continuation of its sell-through pricing, releasing many recent hits and old classics at \$24.98 and \$29.98. Warner led the way in keeping the software affordable.

• **Voyager's** "Taxi Driver" deluxe edition. Yet another "film school in a sleeve" from **Voyager's** **Criterion Collection** line. On this **Voyager** release, you can listen to the normal soundtrack, just the music track, or running commentary on the film by writer **Paul Schrader** and director **Martin Scorsese**. Supplements in the CAV edition included the movie's screenplay, its storyboards, production photos, and an essay on **Bernard Herrmann's** film score. Whew!

UNTIL 1991... Have a happy new year.

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2ND FEATURES

(Continued from page 67)

side of his personality that's well hidden from the public, and she decides to divorce him.

It's a personal battle that becomes a public scandal as word of Thatcher's Palm Springs mistress reaches the courts and the television. As the fight for the custody of their three children intensifies, Thatcher is driven mad, and his desire for revenge against his ex-wife reaches epic proportions.

Thoroughly gripping throughout its entire 2 1/2 hours, this is a family drama that is fascinating and very well performed. Walsh is particularly good as the two-faced husband. Rent it with "The War Of The Roses," but only to happy couples.

"Whispers" (1990), LIVE Home Video, prebooks Tuesday (18).

Novelist Dean R. Koontz writes twisted tales of madness and mayhem that are perfect for translating to the screen. In this one, he has come up with a mystery that's amazingly clever and difficult to second-guess. Victoria Tennant ("All Of Me") plays a woman who kills a madman who attacks her in her apartment. To her surprise, and everyone else's disbelief, she is attacked the next day by the same man.

A police detective played by Chris Sarandon ("The Princess Bride") takes her on a tour of morgues and mortuaries in an effort to find the culprit, who is played with fervor by Jean Leclerc ("All My Children"). Naturally, their relationship grows beyond cop/murder suspect, until the horrible truth is revealed. Luckily, it's all tempered with a nice sense of black humor. See it with "The Other."

"Rainbow Drive" (1990), Vidmark Entertainment, prebooks 12/26.

Based upon a novel by Roderick Thorp ("Die Hard"), which was itself very loosely based on the John Holmes murders in Laurel Canyon, this cop thriller explores the wonderful world of sex, drugs, and police corruption in Los Angeles.

Peter Weller ("RoboCop") plays a homicide detective who stumbles upon a multiple-murder scene that he can't admit to seeing since he was only there to have an affair with a married woman. Soon, he discovers that the real investigation is ignoring facts that only he knows about, and he teams up with Bruce Weitz ("Hill Street Blues") and Sela Ward ("Rustler's Rhapsody") to become a serious thorn in the paw of a massive cover-up. Though it eventually degenerates into a predictable chase you've seen a million times, "Rainbow Drive" has enough plot twists and intense action to at least make you want to get to the end. Rent it with "Q&A" to people who haven't seen "Serpico."



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NEWSLINE

GoodTimes Dips Into Columbia's Catalog For 100 New-To-Video Titles

GoodTimes Home Video has licensed more than 100 titles directly from the Columbia Pictures catalog and will begin releasing them in January. None of the titles has been available on video before, including from Columbia's own label, RCA/Columbia Pictures Home Video. "I assume they felt these were budget titles and we could exploit [the titles] better than they could themselves," says GoodTimes president Joe Cayre. GoodTimes will market the collection for less than \$10, primarily in the LP mode, although SP versions will be available to accounts for a slightly higher price. The initial batch of 18 releases will include "Love Has Many Faces," with Lana Turner; "The Tall T," starring Randolph Scott and Maureen O'Sullivan; and "Phffft!," with Jack Lemmon and Kim Novak.

"Lady" A Champ In International Markets

Buena Vista Home Video reports that "Lady And The Tramp" has become the best-selling video of all time in international markets, with more than 3 million units shipped outside the U.S. and Canada. In the U.K., "Lady" has shipped more than 1.3 million units in its first seven weeks, making it the all-time sales leader in that country. In Italy, 400,000 have been shipped, and 500,000 have been shipped in France.

Image Lands Buena Vista Laser Product

Image Entertainment has signed Buena Vista Home Video to its roster of companies for which it distributes laserdisc product. Under the agreement (which is exclusive except for Buena Vista's direct accounts), Image will handle product from Disney, Touchstone, and Hollywood Pictures Home Video. The first two titles to be released will be Touchstone's "Dick Tracy" (\$39.99 CLV, \$49.99 CAV) and "Pretty Woman" (CLV only, \$29.99). Several Disney titles not currently available on laser will be reintroduced under the agreement. In a statement, Buena Vista executive VP Richard Cohen said, "Another goal of this agreement is to minimize the back-ordering of our titles on laser."

Kit Parker To Bow Thru Central Park Media

Central Park Media, the New York-based supplier headed by former Sony executive John O'Donnell, has picked up newly formed Kit Parker Video for distribution. Kit Parker Films, a distributor of 16mm product and the parent company of the new labels, has been telemarketing video via TV spots and 800-telephone numbers since the mid-'80s. The initial release under the new video label will be "Survival Of Spaceship Earth," an Emmy Award-winning documentary narrated by Raymond Burr. Street date is April 10 at \$24.95. The second release, due May 16 at \$39.95, will be "Mein Kampf," a documentary on Hitler's Third Reich originally released by Columbia Pictures.

Carolco To Bring Vid Product To Soviet Union

Carolco Films has signed a video licensing deal with Moscow-based Sintez International to introduce video product into the Soviet Union. The initial product under the deal will be television documentaries, specials, and children's programming from the Orbis Communications catalog that Carolco represents internationally through Carolco Films International Ltd. Included in the first batch of titles will be "The Wacky World Of Sports International Extravaganza," "Sports Comedy Around The World," documentary series "Unauthorized Biography," World War II series "War Chronicles," and "Smash Hits," an MTV-like music video show.



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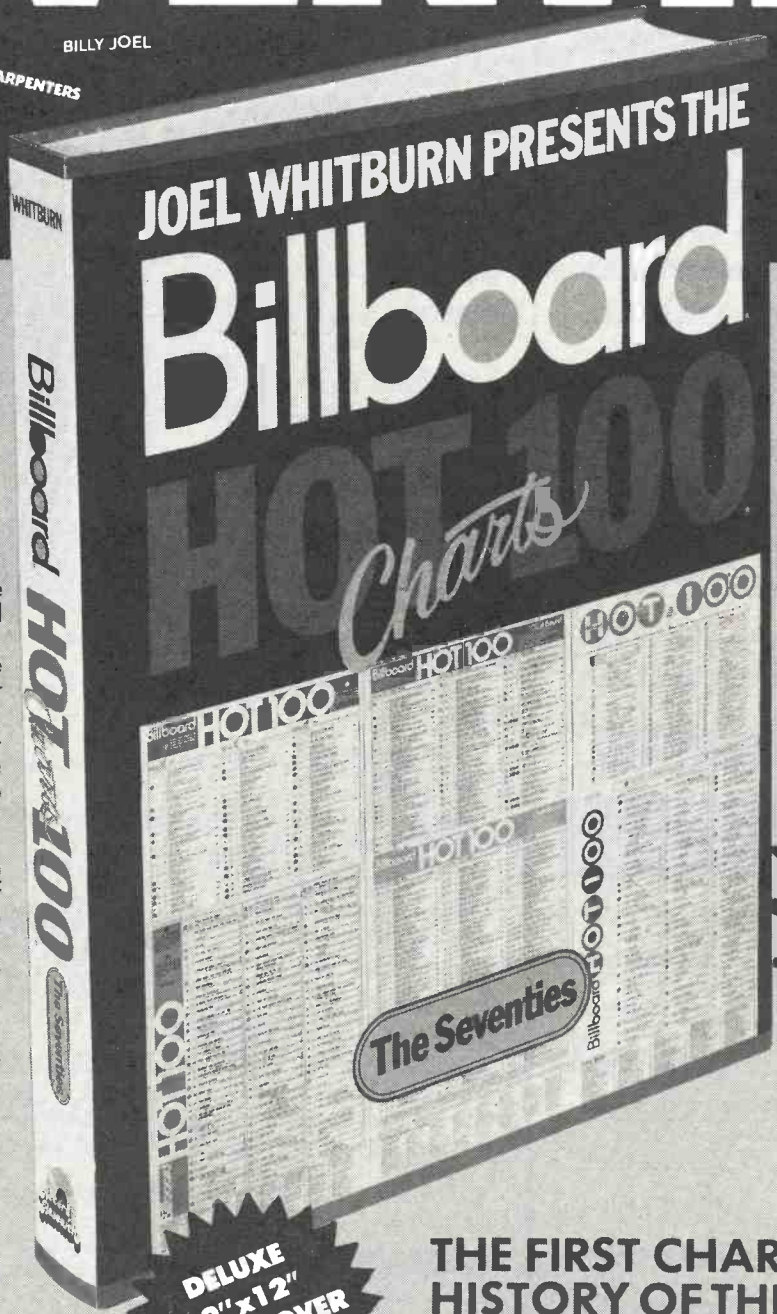
			Compiled from a national sample of retail store rental reports.					
THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE	Copyright Owner, Manufacturer, Catalog Number	Principal Performers	Year of Release	Rating	
				★ ★ NO. 1 ★ ★				
1	2	5	TOTAL RECALL	Carolco Home Video 68901	A. Schwarzenegger	1990	R	
2	1	8	PRETTY WOMAN	Touchstone Pictures Touchstone Home Video 1027	Richard Gere Julia Roberts	1990	R	
3	6	3	ANOTHER 48 HRS.	Paramount Pictures Paramount Home Video 32386	Eddie Murphy Nick Nolte	1990	R	
4	5	3	BIRD ON A WIRE	Universal City Studios MCA/Universal Home Video 80959	Mel Gibson Goldie Hawn	1990	PG-13	
5	3	6	THE HUNT FOR RED OCTOBER	Paramount Pictures Paramount Home Video 32020	Sean Connery Alec Baldwin	1990	PG	
6	4	4	BACK TO THE FUTURE PART III	Amblin Entertainment MCA/Universal Home Video 80976	Michael J. Fox Christopher Lloyd	1990	PG	
7	8	3	CADILLAC MAN	Orion Pictures Orion Home Video 8756	Robin Williams Tim Robbins	1990	R	
8	7	4	THE ROCKY HORROR PICTURE SHOW	CBS-Fox Video 1424	Tim Curry Richard O'Brien	1975	R	
9	9	7	Q&A	HBO Video 444	Nick Nolte Timothy Hutton	1990	R	
10	16	3	BETSY'S WEDDING	Touchstone Pictures Touchstone Home Video 1067	Alan Alda Molly Ringwald	1990	R	
11	11	5	WILD ORCHID	Vision p.d.g. RCA/Columbia Home Video 59573-5	Mickey Rourke Jacqueline Bisset	1990	NR	
12	10	11	GLORY	Tri-Star Pictures RCA/Columbia Home Video 70283-5	Matthew Broderick Denzel Washington	1989	R	
13	14	2	MEN AT WORK	Epic Home Video RCA/Columbia Home Video 59463-5	Charlie Sheen Emilio Estevez	1990	PG-13	
14	13	6	MIAMI BLUES	Orion Pictures Orion Home Video 8746	Alec Baldwin Jennifer Jason Leigh	1990	R	
15	15	7	THE COOK, THE THIEF, HIS WIFE & HER LOVER	Vidmark Entertainment 5330	Helen Mirren Michael Gambon	1990	NR	
16	17	7	I LOVE YOU TO DEATH	Tri-Star Pictures RCA/Columbia Home Video 70303-5	Tracey Ullman Kevin Kline	1989	R	
17	12	9	TEENAGE MUTANT NINJA TURTLES: THE MOVIE	New Line Cinema Family Home Entertainment 27345	Judith Hoag Elias Koteas	1990	PG	
18	18	8	THE FIRST POWER	Orion Pictures Nelson Home Entertainment 7779	Lou Diamond Phillips Tracy Griffith	1990	R	
19	24	3	BLIND FURY	Tri-Star Pictures RCA/Columbia Home Video 70253-5	Rutger Hauer	1990	R	
20	19	5	THE ADVENTURES OF MILO AND OTIS	RCA/Columbia Pictures Home Video 50143	Dudley Moore	1989	G	
21	20	4	PRANCER	Nelson Home Entertainment 7780	Sam Elliott Rebecca Harrell	1989	G	
22	NEW		DADDY'S DYIN' ... WHO'S GOT THE WILL?	MGM/UA Home Video M902089	Beau Bridges Beverly D'Angelo	1990	PG-13	
23	22	19	DRIVING MISS DAISY	Warner Bros. Inc. Warner Home Video 11931	Jessica Tandy Morgan Freeman	1989	PG	
24	32	9	THE GUARDIAN	Universal City Studios MCA/Universal Home Video 80975	Jenny Seagrove Dwier Brown	1990	R	
25	27	21	INTERNAL AFFAIRS	Paramount Pictures Paramount Home Video 32245	Richard Gere Andy Garcia	1990	R	
26	26	7	STANLEY & IRIS	MGM/UA Home Video 901694	Robert De Niro Jane Fonda	1990	PG-13	
27	39	11	A SHOCK TO THE SYSTEM	HBO Video 378	Michael Caine Elizabeth McGovern	1990	R	
28	29	3	CAMILLE CLAUDEL	Orion Pictures Orion Home Video 5050	Isabelle Adjani Gerard Depardieu	1989	R	
29	23	14	BAD INFLUENCE	Epic Home Video RCA/Columbia Home Video 59233-5	Rob Lowe James Spader	1990	R	
30	NEW		MYSTERY TRAIN	Orion Pictures Orion Home Video 5051	Joe Strummer Screamin' Jay Hawkins	1989	R	
31	35	3	CHATTahooCHEE	HBO Video 0307	Gary Oldman Dennis Hopper	1990	R	
32	25	10	FIRE BIRDS	Touchstone Pictures Touchstone Home Video 1063	Nicolas Cage Tommy Lee Jones	1990	PG-13	
33	21	6	JETSONS: THE MOVIE	Universal City Studios MCA/Universal Home Video 80977	Animated	1990	G	
34	40	4	THE FOURTH WAR	HBO Video 519	Roy Scheider Jurgen Prochow	1990	R	
35	28	16	REVENGE	RCA/Columbia Pictures Home Video 50213-5	Kevin Costner Anthony Quinn	1990	R	
36	38	11	PETER PAN	Walt Disney Home Video 960	Animated	1953	G	
37	37	6	TALES FROM THE DARKSIDE: THE MOVIE	Paramount Pictures Paramount Home Video 32360	Christian Slater Deborah Harry	1990	R	
38	33	8	LOOSE CANNONS	Tri-Star Pictures RCA/Columbia Home Video 70193-5	Gene Hackman Dan Aykroyd	1990	R	
39	31	12	CRAZY PEOPLE	Paramount Pictures Paramount Home Video	Dudley Moore Daryl Hannah	1990	R	
40	30	19	HARD TO KILL	Warner Bros. Inc. Warner Home Video 11914	Steven Seagal Kelly LeBrock	1990	R	

◆ ITA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for nontheatrical titles. ◇ ITA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least, 50,000 units and \$2 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications, Inc.

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Top Jazz Albums

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

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	9	★ ★ NO. 1 ★ ★ MACEO PARKER VERVE 843 751*/POLYGRAM	3 weeks at No. 1 ROOTS REVISITED
2	5	7	JON HENDERICKS AND FRIENDS DENON 6302*/A&M	FREDDIE FREELOADER
3	6	7	BETTY CARTER VERVE 843 991*/POLYGRAM	DROPPIN' THINGS
4	3	21	HARRY CONNICK, JR. ● COLUMBIA 46146	WE ARE IN LOVE
5	2	17	BRANFORD MARSALIS QUARTET/T. BLANCHARD COLUMBIA 46792	MUSIC FROM "MO' BETTER BLUES"
6	4	11	GEORGE BENSON WARNER BROS. 26295	BIG BOSS BAND FEATURING THE COUNT BASIE ORCHESTRA
7	11	5	KENNY GARRETT ATLANTIC 82156	AFRICAN EXCHANGE STUDENT
8	7	13	MICHEL CAMILO EPIC 46236	ON THE OTHER HAND
9	15	3	MARK WHITFIELD WARNER BROS. 28321	THE MARKSMAN
10	9	9	OSCAR PETERSON TRIO TELARC JAZZ 83304*/TELARC	LIVE AT THE BLUE NOTE
11	NEW		DAVE HOLLAND ECM 841 778*/POLYGRAM	EXTENSIONS
12	8	25	WYNTON MARSALIS COLUMBIA 46143	STANDARD TIME VOL. 3 - THE RESOLUTION OF ROMANCE
13	10	17	BRANFORD MARSALIS QUARTET COLUMBIA 46072*	CRAZY PEOPLE MUSIC
14	13	5	RALPH MOORE LANDMARK 1526	FURTHERMORE
15	NEW		THE MANHATTAN PROJECT BLUE NOTE 94204*/CAPITOL	THE MANHATTAN PROJECT

TOP CONTEMPORARY JAZZ ALBUMS

★ ★ NO. 1 ★ ★

THIS WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL	TITLE
1	1	7	★ ★ NO. 1 ★ ★ JOE SAMPLE WARNER BROS. 26138	3 weeks at No. 1 ASHES TO ASHES
2	2	11	TAKE 6 REPRISE 25892	SO MUCH 2 SAY
3	5	13	DAVID BENOIT GRP 9621*	INNER MOTION
4	3	15	BOBBY LYLE ATLANTIC 82138*	THE JOURNEY
5	11	3	BOBBY MCFERRIN EMI 92048*	MEDICINE MUSIC
6	6	7	LOU RAWLS BLUE NOTE 9384/CAPITOL	IT'S SUPPOSED TO BE FUN
7	4	15	RIPPINGTONS FEATURING RUSS FREEMAN GRP 9618	WELCOME TO THE ST. JAMES' CLUB
8	8	15	ACOUSTIC ALCHEMY GRP 9614*	REFERENCE POINT
9	13	5	SOUNDTRACK ANTILLES 422 846*/ISLAND	THE HOT SPOT
10	NEW		GERALD ALBRIGHT ATLANTIC 82087*	DREAM COME TRUE
11	7	11	MICHAEL BRECKER GRP 9622*	NOW YOU SEE IT... NOW YOU DON'T
12	9	13	DAVE WECKL GRP 9619*	MASTER PLAN
13	21	5	FATTBURGER ENIGMA 73581*	COME & GET IT
14	10	25	MICHAEL FRANKS REPRISE 26183	BLUE PACIFIC
15	12	11	NINO TEMPO ATLANTIC 82142*	TENOR SAXOPHONE
16	15	17	RONNIE LAWS PAR 2003*	TRUE SPIRIT
17	23	3	KIM PENSYL OPTIMISM 3233*	PENSYL SKETCHES #3
18	16	21	ANITA BAKER ▲ ELEKTRA 60922	COMPOSITIONS
19	25	3	MICHAEL PAULO GRP 9623*	FUSEBOX
20	24	6	TOM COSTER HEADFIRST 384*/K-TEL	FROM ME TO YOU
21	14	15	JOHN PATITUCCI GRP 9617*	SKETCHBOOK
22	NEW		NELSON RANGELL GRP 9624*	NELSON RANGELL
23	20	7	EMILY REMLER JUSTICE 0501*	THIS IS ME
24	17	21	BOB JAMES WARNER BROS. 26256	GRAND PIANO CANYON
25	NEW		PHIL SHEERAN SONIC 80031*	BREAKING THROUGH

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1990, Billboard/BPI Communications, Inc.

Jazz BLUE NOTES



by Jeff Levenson

LET'S FACE IT, end-of-year summaries are about lists. Sort through everything that occurred during the year, toss out any extraneous truths or details that mess with your critical theses, then wail through a chorus or two. (Or is it whale? As in Darryl Strawberry whales one down the line at Dodger Stadium while the Mets' faithful gather before the right field wailing wall at Shea.) Here goes:

1990 IN REVIEW

TEN BEST ALBUMS (or, more accurately, 10 CDs That I Liked A Lot, in no particular order):

1. Abdullah Ibrahim, "African River" (Enja)
2. Houston Person & Ron Carter, "Something In Common" (Muse)
3. Chet Baker, "My Favourite Songs" (Enja)
4. Tommy Flanagan, "Jazz Poet" (Timeless)
5. Stan Getz, "Anniversary" (EmArcy)
6. Randy Weston, "Portraits Of Duke Ellington" (Verve)
7. Pierre Michelot, "Bass And Bosses" (EmArcy)
8. Marty Ehrlich, "The Traveller's Tale" (Enja)
9. Paul Motian, "Paul Motian On Broadway—Vol. 2" (JMT)
10. James Spaulding, "Gotstabe A Better Way" (Muse)

TOP 10 REASONS TO DIG JAZZ (with apologies to David Letterman):

1. Two highly readable, neatly stacked charts in Billboard every other week.
2. Japanese people will like you.
3. Spike Lee will like you.
4. Free wardrobe counseling from youngbloods.
5. Wide selection of fan clubs honoring men named Cleanhead, Zoot, and Pee Wee.
6. Inclusion in Philip Morris' latest demographic survey, targeting consumer groups that must be courted.
7. Full NARAS recognition on Grammy telecast, citing the greatness, the glory, the grandeur of audience members like yourself who support America's only native art form. (Delivered in a 12-second sound bite, off camera.)
8. The New York Times Magazine will celebrate your hipness.
9. Time magazine will celebrate your hipness.
10. MTV will ignore you. ("A tattoo-poor music, this jazz," says one industry insider.)

A WORD TO REMEMBER: "Rhythmstick," this year's high-definition film produced by veteran label executive Creed Taylor, offered a number of performance sequences that were inspired. However, the movie's most memorable segment was a talking head of Dizzy Gillespie describing the trumpet play of comrade Art Farmer:

"His notes are so . . .," Dizzy siffs the air, searching for the precise word. "So . . .," he's close to finding it. "So . . . so . . .," and here's where his eyes brighten, as if someone has switched on that proverbial light bulb inside his head. "PRETTY! His notes are so pretty." End of discussion.

(Earlier in the film, Farmer is sitting in the recording studio studying a score, when Dizzy sneaks in, leans over his shoulder, and settles in cheek to cheek while mocking the man's concentration. It takes

'10-bests,' a Connick Watch, and other notes from 1990

Farmer a second, but when he realizes who's messing with him, he unleashes a milewide smile, reaches back, and hooks Dizzy around the neck. The two crack up and smooch. Not a word is spoken.)

REST-EASY DEPARTMENT: Amid the holiday mirth and merriment, let's remember some jazz folk who exited during this past 12 months: Sarah Vaughan, Dexter Gordon, Art Blakey, Major Holley, Big Al Sears, Harry Lim, Bill Hardman, C. Sharpe, Lee Castle, Frank Wright. (Thanks to Phil Schapp for assistance.)

HARRY THE MAIN MAN, REDUX: During our last end-of-year summary, we were inspired to designate 1989 the Year of the Connick, citing young Harry's meteoric rise from two-fisted piano man to storybook matinee idol. So many readers approved of our selection that as a public service we've decided to hold our second annual Connick Watch.

Harry's peak career moment occurred this year not when he sold out two weeks at the Lunt-Fontanne Theatre on Broadway, nor when his soundtrack album to "When Harry Met Sally . . ." charted for 41 straight weeks, nor when he sang for his chief influence and idol, Frank Sinatra, during a Hollywood taping.

Harry's moment came when New York Times music critic Stephen Holden gushed forth and likened him to Orson Welles, suggesting in print that Harry was our generation's counterpart to that magnificent citizen among Renaissance men. Hmm. Don't know what Holden had in mind, but I'm quite certain the comparison in stature had nothing to do with waistlines. (Or, has someone been smoking rosebuds around here?)

HAPPY NEW YEAR!

FROM DEALS TO INDECENCY TO THE BRINK OF WAR: IT WAS A VERY BUSY YEAR

(Continued from page 18)

have something for everybody; now it has something to offend everybody. PDs cut out all the rap teens like, except "Ice Ice Baby" and "U Can't Touch This," which teens are sick of. They then play those all day and continue to annoy the adults who don't like rap at all.

(More irony? Consider that top 40 chose to resolve its dance side and its adult side in 1990 by playing a dance record that sampled Suzanne Vega. Or that top 40 stations went from bashing Milli Vanilli for being a studio group to trying to be first with "Do The Bartman.")

I have said plenty this year about why I think top 40's problems are fixable. And why broadcasters are not inclined to fix them just yet. For now, it should be noted that broadcasters are worried, just like the TV networks, that fewer people are listening to the radio. So why are so many people being told to leave?

Don't look for broadcasters to change their minds about demo-

graphic undesirables any time soon. At NAB, the bears gathered and what everybody suspected became what everybody knew, that radio was in for tough times.

How you see radio's current economic state depends on how you view the economy overall. Some folks think the recession should have been acknowledged a long time ago; there are those who think the recession is only a self-fulfilling prophecy. At year's end, sales were generally flat—except in the Northeast. And yet even healthy stations were laying folks off, as a hedge against 1991.

It is hard to confront what you cannot control. The NAB says DAB cannot be here until at least the late '90s. Its proponents say it can be here much sooner. And while NAB used its convention to assure everybody that things were going to be fine, it was clear that nobody had a lot of information at the time.

The other, more immediate concern is the prospect of a shooting war in

the Persian Gulf Jan. 15. Thus far, the conflict has been only a radio promotion for some broadcasters. For many, playing those teary dedications to loved ones over "God Bless The U.S.A." may be entirely sincere. But with Armed Forces Radio neither equipped nor disposed to deliver all those messages, not all of them reach their intended target.

Also remember that many of today's music radio programmers are too young to remember Vietnam, and their kids are too young to go to the Gulf. In other words, the Gulf is not close enough to home for many to understand how it feels for those whose loved ones are going, and none of us really know what to expect Jan. 15. Some of what you are hearing now may be good radio. Down the line, some of it will sound like those live spots for "Today's Go-Go Action Army" that you can still hear on '60s air checks.

Top Classical Albums™

Compiled from a national sample of retail store sales reports.

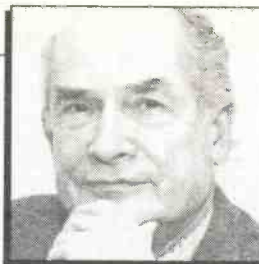
THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	13	★★ NO. 1 ★★ IN CONCERT ● LONDON 430 433-2* 11 weeks at No. 1 CARRERAS, DOMINGO, PAVAROTTI (MEHTA)	
2	3	39	BEETHOVEN: SYMPHONY NO. 9 DG 429-861*	LEONARD BERNSTEIN
3	2	33	HOROWITZ: THE LAST RECORDING SONY CLASSICAL SK-45818* VLADIMIR HOROWITZ	
4	5	23	BLACK ANGELS NONESUCH 79242-2*	KRONOS QUARTET
5	4	11	HANSON CONDUCTS HANSON MERCURY 432-008-2*/PHILIPS EASTMAN-ROCHESTER ORCHESTRA (HANSON)	
6	6	15	IVES: SYMPHONY NO. 2 DG 429-220* NEW YORK PHILHARMONIC (BERNSTEIN)	
7	NEW		CARNEGIE HALL DEBUT CONCERT RCA 60443-2-RC*	EVGENY KISSIN
8	9	9	BRAHMS: THE 3 VIOLIN SONATAS SONY CLASSICAL SK 45819* ITZHAK PERLMAN/DANIEL BARENBOIM	
9	11	7	DINNER FOR TWO SONY CLASSICAL MFK 46355*	VARIOUS ARTISTS
10	15	5	COPLAND: SYMPHONY NO. 3 RCA 60149-2-RC* SAINT LOUIS SYMPHONY (SLATKIN)	
11	7	25	TCHAIKOVSKY & VERDI ARIAS PHILIPS 426-740* DMITRI HVOROSTOVSKY	
12	10	13	VIVALDI: THE FOUR SEASONS ANGEL CDC-49557* NIGEL KENNEDY/ENGLISH CHAMBER ORCHESTRA	
13	8	7	A MUSICAL PORTRAIT RCA 60567-2-RC*	EVGENY KISSIN
14	16	27	RACHMANINOFF: VESPERS TELARC CD-80172* ROBERT SHAW FESTIVAL SINGERS	
15	12	25	CLASSICS OF THE SILVER SCREEN TELARC CD-80221* CINCINNATI POPS (KUNZEL)	
16	13	5	GRANADOS GOYESCAS RCA 60408-2-RC*	ALICIA DE LARROCHA
17	19	5	ITALIAN OPERA ARIAS ANGEL CDC-54062*	KIRI TE KANAWA
18	14	5	BRUCKNER: SYMPHONY NO. 7 DG 429 226-2* VIENNA PHILHARMONIC (KARAJAN)	
19	18	13	COPLAND: THE TENDER LAND VIRGIN VCD-91113-2* PLYMOUTH MUSIC SERIES (BRUNELLE)	
20	NEW		VIVALDI: THE FOUR SEASONS ANGEL CDC-49767* NADJA SALERNO-SONNENBERG	
21	20	5	RUTTER: TE DEUM COLLEGIUM 112* CAMBRIDGE SINGERS/LONDON SINFONIA (RUTTER)	
22	NEW		SALUT D'AMOUR RCA 60697-2-RC*	OFRA HARNOY
23	23	9	MENDELSSOHN: SYMPHONIES 3 & 4 ANGEL CDC-54000* LONDON CLASSICAL PLAYERS (NORRINGTON)	
24	21	7	TCHAIKOVSKY: PIANO CONCERTO NO. 1 DG 427 485-2* KISSIN/BERLIN PHILHARMONIC (KARAJAN)	
25	17	7	VIRTUOSO DUETS ANGEL CDC-49406* CHRISTOPHER PARKENING/DAVID BRANDON	

TOP CROSSOVER ALBUMS™

THIS WEEK	2 WKS. AGO	WKS. ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
1	1	11	★★ NO. 1 ★★ OEPIDUS TEX/CHORAL CALAMITIES TELARC CD-80239* 7 weeks at No. 1 P.D.Q. BACH	
2	3	31	MUSIC OF THE NIGHT SONY CLASSICAL SK-45567* BOSTON POPS (WILLIAMS)	
3	2	9	KISS ME KATE ANGEL CDC-54033* HAMPSON, BARSTOW, CRISWELL (MCGLINN)	
4	6	3	THE STAR WARS TRILOGY SONY CLASSICAL SK 45947* JOHN WILLIAMS	
5	5	5	FIESTA! TELARC CD-80235* CINCINNATI POPS (KUNZEL)	
6	4	7	MY FUNNY VALENTINE ANGEL CDC-54071* FREDERICA VON STADE	
7	12	3	THE CHRISTMAS ALBUM PHILIPS 426 835-2* CANADIAN BRASS	
8	13	5	PUBLIC TELEVISION'S GREATEST HITS RCA 60470-2-RC* U.K. SYMPHONY	
9	9	5	AN OLD SONG RESUNG ANGEL CDC-54051* THOMAS HAMPSON	
10	15	3	CHRISTMAS WITH THE POPS TELARC CD-80226* CINCINNATI POPS (KUNZEL)	
11	7	19	RIDE ON, KING JESUS! ANGEL CDC-49885* FLORENCE QUIVAR	
12	8	5	MANCINI IN SURROUND: MOSTLY MONSTERS ... RCA 60471-2-RC* HENRY MANCINI/MANCINI POPS ORCHESTRA	
13	NEW		THE CIVIL WAR ELEKTRA NONESUCH 79242-2* SOUNDTRACK	
14	10	25	SINGS ANDREW LLOYD WEBBER TELDEC 56924-2* JOSE CARRERAS	
15	11	45	HENRY V SOUNDTRACK ANGEL CDC-49919* CITY OF BIRMINGHAM SYMPHONY (RATTLE)	

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units with each additional million indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl unavailable. © 1990, Billboard/BPI Communications, Inc.

Classical KEEPING SCORE



by Is Horowitz

A YEAR TO REMEMBER: What's better than one superstar? Two, or even three. Super sales of the live Rome concert starring **Luciano Pavarotti**, **Placido Domingo**, and **Jose Carreras** have only reinforced efforts by major labels to bid for or otherwise capture the loyalty of the handful of sure-fire artists.

**1990
IN REVIEW**

Last year, this traditional competitive exercise gained new momentum, in part, at least, because of the entry of Sony Classical into the bidding wars. It was again evident this year, not alone with the "Three Tenors" package, where London Records won

out over a number of potent rivals, but also with other artists whose popularity guarantees strong sales. It's no secret, for instance, that EMI/Angel's success in blocking out the bulk of upcoming **Itzhak Perlman** recordings was achieved in the face of strong competition from other majors. Money talks, but it's not the only factor.

If anything, high-profile bidding can be expected to continue into 1991. Deutsche Grammophon, for one, which suffered superstar erosion that trimmed three major artists from its ranks in little more than a year, cannot be expected to rely solely on the development of new talent. Surely, it will look with more than passing interest at talent opportunities elsewhere to fill gaps left by the loss of **Vladimir Horowitz**, **Herbert von Karajan**, and **Leonard Bernstein**.

On a smaller scale, but no less intriguing, has been this waning year's success with midcentury American repertoire—Hanson, Diamond, Barber, et al.—on disc. Delos Records has played a leading role in this development, aided immeasurably by the advocacy of **Gerard**

Schwarz, the label's sweetheart deal with Schwarz's orchestra, the Seattle Symphony, and generous financial support from the National Endowment for the Arts. But Delos is far from alone. A host of major and minor labels have put out new effort in this area.

New artists who leap out from the pack always generate special excitement. For listeners, they provide a sense of discovery; for the industry, new potential. It has been a while since young artists have been received so overwhelmingly as baritone **Dmitri Hvorostovsky** and pianist **Evgeny Kissin** this year.

But "old" can be no less stimulating. The passing year saw a flood of vintage reissues. Many recordings of historical interest were returned to active circulation. More importantly, though, were newly processed treasures whose artistic or technical worth remain unchallenged. To cite only two examples: BMG's Toscanini cycle on the one hand, and the Philips series of Mercury "Living

1990 saw the escalation of sure-fire-act bidding wars

Presence" classics on the other.

PASSING NOTES: **Nicholas McGegan** and the Philharmonia Baroque Orchestra will be recording Handel's "Messiah" in Berkeley, Calif., Jan. 3-7, for Harmonia Mundi. The score of the much-revised oratorio will be the "original" Dublin version, but inclusion of an addendum of alternate pieces will enable listeners to duplicate later versions (or create their own) via CD programming. Soloists include soprano **Lorraine Hunt** and countertenor **Drew Minter**. **Robina Young** will produce. HM, meanwhile, will be taking on record-store distribution of Gramophone, formerly handled by Allegro Imports.

Trade gossip has PolyGram Group Distribution removing distributed labels, such as Denon and Delos, from the ministrations of its regional classical and jazz specialists. Beginning in January, it's said, distribution will be via regular PGD staff, with specialists devoted





"All the News That Fits His Prints"

SEASON'S GREETINGS



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When all through the stores,
The customers crowded
With blood-curdling roars.

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and neat,
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CARNEGIE HALL.

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with glee
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of gold,
RUBINSTEIN and HEIFETZ—great legends
of old.
TOSCANINI, a hero to new generations,
SPIVAKOV, WAND, BASHMET—musical stars
to all nations.

Santa's face looked familiar,
His smile was so chipper
The hair on his face said it all—
It was Nipper!

And they heard him exclaim
In his Nipper-like wails,
"Happy Holidays to All
And to All—
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Retail

IN THIS SECTION

RCA's Too Short Longs For Northeast	77
1990: The Year Of No Big Deal	80
1990: The Year Of The Indie Network	81

Visions Of Hardship In Retailers' Heads Weak Sales, Labeling, Longbox Issue Hurt

BY ED CHRISTMAN

NEW YORK—When retailers, rack-jobbers, and one-stops look back on 1990, they may not remember it fondly.

It was the year:

- Most merchandisers suffered through weak sales, except for a couple of weeks following the Grammy Awards broadcast Feb. 21 and for about two months in the second quarter.

• Retailers found themselves on the front line, caught between communities and labels over albums containing explicit lyrics. A number of them were even arrested for allegedly selling obscene material.

• Merchandisers saw labels respond to their request to lower CD prices by raising cassette prices.

• Counterfeiters seemed to ignore the law and set up shop on every street corner and in every flea market.

• The longbox was under continual attack by environmentalists, forcing retailers to back away from their position on it and agree to search for an alternative package.

On the other hand, consolidation, the buzzword of 1989, became a whisper in 1990 (see Retail Track, page 80).

W.H. Smith, the giant U.K. retailer that has its U.S. headquarters in Philadelphia, and Camelot Music, in N. Canton, Ohio, were involved in four of the five acquisitions made during the year. With the exception of W.H. Smith's November acquisition of 49 Wall To Wall Sound & Video outlets, the other deals were each for fewer than 12 stores.

In addition to buying most of Wall To Wall's assets, W.H. Smith, which operates the Wee Three chain, acquired in August eight of 11 stores run by Variety Co., Chesapeake, Va., bringing the British retailer's total U.S. store count to about 85 units.

Wall To Wall, the Cinnaminson,

N.J.-based chain, was put up for sale because of financial difficulties. It filed July 23 for reorganization under Chapter 11 of the Federal Bankruptcy Act. At press time, Camelot Music was close to buying the remaining 11 Wall To Wall stores, which would mark the chain's second acquisition of the year. Earlier, it acquired seven stores from San Francisco-based Rainbow. Rainbow sold another seven stores to Valley Record Distributors in Woodland, Calif.

Super Club, the company that dominated 1989's acquisition news, made three video chain acquisitions during 1990 (see story, page 63).

The other foreign retail chain making noise in the U.S. was HMV, which in November opened two superstores in New York. The U.K.-based chain seems to have a real estate strategy of opening stores in markets that house a unit of W. Sacramento, Calif.-based Tower Records, which likely will result in additional market-share shootouts in other major cities.

As for U.S. chains, the two largest—in terms of total outlets—Music land Stores Corp. in Minneapolis and Trans World Music Corp. in Albany, N.Y., made news when they tried to tap the stock market for cash this year. But both withdrew their offerings when the stock market took a nose dive, following the onset of the Persian Gulf crisis.

The most important acquisition made this year conceivably was Wal-Mart's deal for the wholesaling operation of Amarillo, Texas-based Western Merchandisers.

As a tax-free exchange—Wal-Mart agreed to pay \$28 million in company stock to Western principals—the transaction was expected to take up to 10 months to complete because it required regulatory approval from several federal and state agencies. But once completed, many observers expect Wal-Mart, the Bentonville, Ark.-based discount department store chain, to phase out the other two suppliers—Troy, Mich.-based Handleman and Minneapolis-based Lieberman.

The two largest racks experienced other problems during the year, too. Both were hit hard by large returns in music and video in the first quarter. And then Rocky Hill, Conn.-based Ames Department Stores couldn't digest its \$800 million acquisition of the 318-unit Zayre discount chain and filed for Chapter 11 protection in May.

On the people front, Gil Wachsman resigned his post as Lieberman CEO. In other rackjobbing news, Cleveland (Continued on page 76)



Blake Waxies Triumphant. Blake E. Tyler of Waxie Maxies shows off the Fender Stratocaster guitar he won for best retail display in the Jeff Healey Band Play Like Hell promotion, co-sponsored by Musician magazine, Arista Records, and Fender Musical Instruments. Also winning guitars were BMG Chicago rep Carol Chase, for having the most retailers participating within her region, and consumer Kent Lindemere of Roxbury, Conn. The magazine is planning a similar promotion with PolyGram/Mercury and Fender, revolving around Robert Cray's latest release, "Midnight Stroll."

Kemp Mill Buys Gabriel Set, Under Protest

BY PAUL VERNA

WASHINGTON, D.C.—In a policy reversal, officials at the Kemp Mill Music chain say they have ordered the CD version of the new Peter Gabriel album, "Shaking The Tree: 16 Golden Greats," which Geffen Records released Dec. 4 in a jewel-box-only package.

The 33-unit, Beltsville, Md.-based chain, which had previously declined to purchase the greatest-hits disc because of the inherent problems associated with nonlongbox releases—the incompatibility of the stores' existing fixtures with the jewel-box size, the increased potential for pilferage, and the reduced merchandising impact—has purchased approximately 25% of the quantity it would have otherwise bought, according to VP Howard Appelbaum.

"I hope we don't sell it. I'm putting it behind the counter and I'm refusing to let any of our managers play it in our stores or advertise it in any way," says Appelbaum.

A memo from Appelbaum to all of the company's store managers says, "While Kemp Mill Music applauds Gabriel's concerns for the environment and respects his anti-6-by-12-inch-cardboard-package stance, we feel that eliminating the 6-by-12

package and shipping CDs only in the jewel box is a mistake and we will not support it."

Appelbaum's directive—which he says is intended to "send a strong signal to Geffen and the record manufacturers that we disapprove of the Gabriel package"—further prohibits store clerks from doing anything "to merchandise or help

'I hope we don't sell it. I'm putting it behind the counter...'

sell this product." He has instructed his employees to "keep the CD behind the counter and sell it only when a customer asks for it."

Explaining the rationale behind the shift, he says, "From a public-relations point of view, it didn't make sense for us not to stock the Gabriel disc. That would put us in an untenable position with regard to our employees and our buying public," who might perceive the decision as a refusal to adapt to a new packaging standard. Appelbaum says he believes the industry should embrace

an alternative package to the longbox, but he feels that the change should be made on a cooperative basis.

Furthermore, he says he favors a package like the one A&M plans to use for its upcoming Sting CD, i.e., an open longbox, shrink-wrapped and anchored by plastic guards, measuring 5 1/2-by-10 1/2 inches. That package, he says, addresses the retailers' fixturing, pilferage, and merchandising concerns while eliminating the cardboard waste.

Recently, a controversy erupted over the decision by several retailers, including Minneapolis-based Musicland Stores Corp. and Albany, N.Y.-based Trans World Music Corp., the nation's two largest chains, to forgo the jewel-box-only CD release by MCA artist Raffi (Billboard, Nov. 24). Appelbaum notes that Kemp Mill stocks the Raffi disc, albeit lightly.

Meanwhile, Show Industries president Lou Fogelman, who had vigorously refused to carry the Gabriel disc, is holding his ground. At press time, a source at the company, which operates the 82-unit, Los Angeles-based Music Plus, confirms that the chain still has no plans to stock the Gabriel compact disc.



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RETAILERS' TOUGH YEAR

(Continued from page 76)

is expected to announce a standard size in January. With the new standard size, packaging companies will design alternative packages that will allow for an orderly transition away from the longbox.

In the meantime, retailers showed they won't tolerate anyone not working within the cooperative framework that has been set up to select an alternative package. When Raffi put out his latest album in a shrink-wrapped jewel box, such chains as Musicland Stores Corp., Trans World Music Corp., and Sound Warehouse refused to carry it.

COUNTERFEITING

Counterfeiting re-emerged as a major industry concern during 1990. All year, the Recording Industry Assn. of America had been aggressively trying to get the crime of counterfeiting reclassified from a misdemeanor to felony. But until that happens in all 50 states, it seems that the counterfeiters will just keep shifting their base of operations. For instance, when counterfeiting was upgraded to a felony in California, it reduced the pirates' hold on the market. Unfortunately, many of them seemed to set up shop in New York and other states in the Northeast. In the coming year, the problem likely will remain at the forefront of industry concerns.

DISTRIBUTION

On the label side, two of the six majors revamped distribution. In April, PolyGram, which added Island and A&M to its holdings in 1989, created a separate distribution arm, PolyGram Group Distribution, and named Gary Rockhold, president and CEO of Commtron, as its first president. At the end of November, MCA Distribution changed its name to Uni Distribution Co. and expanded its audio distribution staff by 50% in anticipation of its handling product from Geffen and DGC at the beginning of 1991.

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1990 MARKED BY CONSOLIDATION

(Continued from page 63)

Video's reliance on WEA, Uni's role is basically to funnel the bulk of the product to the independent distributors, while handling the handful of direct retail accounts itself. But with its capacity and experience under its belt, a switch to more extensive direct distribution is certainly within its means.

DIRECT DISTRIB & MARKET SHARE

The capability to distribute directly to retailers, however, is only one of three elements necessary for such a move to make sense. Another element is market share. Time Warner has it; MCA, particularly if it continues to distribute LIVE's product, could have it; Sony may or may not have it.

But both Sony and MCA have the advantage that the capacity for direct distribution, if that indeed is the direction in which the industry is moving, has a way of attracting market share, principally in the form of distribution deals with smaller suppliers looking to shore up their access to retail real estate.

Other major suppliers, such as Buena Vista Home Video and Paramount, lack the existing branch systems enjoyed by Warner, MCA, and Sony. But both have recently stepped up their direct-to-retail distribution while simultaneously pursuing additional market share.

Buena Vista, as a consequence of a strategy pursued by its parent company, now distributes the prod-

uct from three in-house "studios"—Disney, Touchstone Pictures, and Hollywood Pictures. Paramount, meanwhile, has picked up Prism Entertainment. Its recent, apparently unsuccessful, bid for a distribution agreement with Media Home Entertainment indicates Paramount is still looking to add market share.

As the major studios jockey for position in the emerging new distribution order, the independent suppliers, the marketers of B movies, are gradually being recast as chunks of market share to be added (or not) to the stables of the majors.

What makes these developments different from Pathé's acquisition of MGM/UA Communications (or even Matsushita's acquisition of MCA) is that they proceed directly as a result of the maturation of the domestic home video market.

As the business matures and the suppliers no longer enjoy virtually automatic growth as a result of an expanding base of consumers, access to distribution is becoming an increasingly valuable asset, much as it has in the record and theatrical film businesses. In that sense, the studio-affiliated home video companies are coming increasingly to resemble their parent companies; that is, they are becoming distributors, more than manufacturers, of product.

Moreover, the evolution of a distribution-driven business is a self-reinforcing process, particularly

when those companies with the largest market shares also control the most desirable product. For it is the most desirable product, A titles, that gives them leverage with retailers. That leverage tends to attract market share (in the form of distribution deals), which, in turn, only increases the leading distributors' leverage with retailers. It is a very difficult process to stop.

RETAIL-BASE CONSOLIDATION

The one key element missing for the full blossoming of such a distribution-based market is the consolidation of the retail base to a point where direct selling can be done efficiently.

For now, the network of 15 or so independent distributors serves a useful purpose because the studios, even those affiliated with large branch distribution companies, are not set up to sell directly to the 25,000 or so video specialty outlets around the country.

What such a system would require is the consolidation of a substantial percentage of that retail base into the hands of a few hundred companies with their own, internal distribution systems.

But while the retail base is certainly consolidating, it is doing so in an unexpected fashion. Rather than the expected emergence of a handful of dominant players, the base of video specialty stores seems to be undergoing an almost complete

"Blockbusterization."

Blockbuster Video, with more than 1,700 stores, is so much larger than its nearest competitors that those competitors barely register when measured against Blockbuster's empire. While Blockbuster often likens itself to the McDonald's of the video industry, no Burger King has yet emerged to present at least a semblance of competition.

Moreover, with 1990 revenues of \$1.2 billion, Blockbuster is now the *(Continued on next page)*

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RETAIL TRACK



by Geoff Mayfield

WHAT A DIFFERENCE A YEAR MAKES: If 1989 was the year of The Big Deal in music retailing, and it was, the year that rang in the '90s will have to be remembered as the year of No Big Deal. Unfortunately, that 1990 appraisal is not confined to the year's consolidation—or lack thereof. At the cash register, too, 1990 was no big deal for too many retailers, although most were too shy or cautious to admit as much to Billboard on the several occasions we sought to document just how dreary things were.

1990 IN REVIEW

The pattern for placid sales actually seemed to begin in 1989, but the topic didn't draw as much attention last year as it did in 1990. Maybe we were distracted by the headlines that screamed all those sexy '89 buyouts: The year began with large-sized webs Sound Warehouse and Strawberries changing owners, continued on to see regional powerhouses like Yorktown Music Shops and Waxie Maxie being gobbled up by larger chains, got exciting in the fall when foreign retailer Super Club N.V. scooped up The Record Bar and Turtle's, and ended amid heavy rumors that Warehouse Entertainment and National Record Mart were headed for the selling block.

But, as 1990 marched forward, neither Warehouse nor NRM was ultimately put into play, and the fact that neither sale happened seemed to set the tone for 1990's tome. The big bidders from 1989's sweepstakes—Super

Club N.V., Shamrock Holdings, and LIVE Entertainment—were sometimes rumored to be in the hunt for this deal or that in 1990, but none of them landed any retailing fish. The same was true for Musicland Stores Corp. and Trans World Music Corp., which were known to lead the acquisition pack throughout the late '80s. Instead, the most eager purchaser in 1990's more modest buyout scene was U.K.-based W.H. Smith.

W.H. Smith, which anchors its U.S. music operation with the Philadelphia-area Wee Three chain, came closest to a big score when it announced in November that it intended to take over 49 stores from Cinnaminson, N.J.-based Wall To Wall Sound & Video, a company that had been scrambling for options since July, when it filed for Chapter 11 protection. More indicative of 1990's action were smaller deals, like W.H. Smith's August purchase of eight Variety Co. stores, and the two seven-store packages sold by San Francisco's Rainbow Records to North Canton, Ohio-based Camelot Music and the Sacramento, Calif.-area Valley Records Distributors.

SHOULD I STAY OR SHOULD I GO: While it appeared that buy-a-chain fever was not as hot in 1990 as it was in recent years, the waves of consolidation that earmarked the '80s have still put pressure on locally owned regional chains, a category that still plays a vital role in the music-selling matrix.

A comment frequently made over the last couple of years by one such chain operator: "I'm just trying to figure out when I should throw up my hands and sell out to Trans World or Musicland." The crushing influx of new stores that have been rolled out in the last few years by the larger chains is one factor that puts pressure on smaller retailers. The notion to sell off is further encouraged by the fact that once-mighty local operations like Licorice Pizza, Great American Music, Record Factory, and Waxie Maxie have all been folded into larger

(Continued on next page)

1990 MARKED BY CONSOLIDATION

(Continued from preceding page)

largest company of any sort in the vid industry, larger even than any of the studios. It is rapidly becoming the proverbial 300-pound gorilla that can do pretty much whatever it wants.

That Blockbuster has so far chosen not to act like a gorilla does not mean the studios can ignore its growl forever. (Entertainment Weekly magazine, for instance, recently ranked Blockbuster's chairman H. Wayne Huizenga as the ninth most powerful person in the entertainment business.)

The danger for the studios is the emergence of a system such as exists in the book publishing business, in which two chains, Waldenbooks and B. Dalton, control so much of the market that they have a good deal of at least informal say over publishing schedules, packaging, and, to a more limited degree, creative matters.

More to the studios' liking is the development of the sell-through business, which is increasingly concentrated in the hands of the mass merchants and the big record/video combo chains. Indeed, it is with these retailers that the studios have moved to establish their initial direct relationships.

The studios' best bet on the rental side is the emergence of strong regional chains, such as Super Club's Video Towne web of 111 stores in the Midwest, Video Express, a 90-store chain in the Southeast, and RKO/Warner, with 45 locations in the New York area.

The regional concentration of these chains makes them good candidates for establishing the kind of internal distribution capability required for direct selling—something Blockbuster has so far eschewed. If the studios could ship product to one or two warehouse fa-

cilities and leave it to the chain to move the product around internally, there would be no need for the dropshipping services provided by independent wholesalers.

SQUEEZE ON INDIE DISTRIBS

Those independent wholesalers, of course, are the big losers in this scenario. Their fate is tied directly to the pace of consolidation of the retail base.

While it is unlikely that independent distributors will ever disappear entirely, it is entirely likely that there will be fewer of them in the future than there are now. And the key to survival, as in other segments of the industry, will be market share.

The squeeze on independent wholesalers has already set off a flurry of moves to shore up market share before the big crunch comes. Distributors have recently engaged in a new round of branch openings around the country, including "will-call-only" locations, which provide no shipping services and stock primarily the top sellers.

Thus, to paraphrase Shakespeare, consolidation doth make gluttons of them all. The scramble for market share is an inevitable byproduct of the consolidation that comes with a maturing market and it is likely to preoccupy the industry through 1991 and beyond.

And while consolidation may ultimately lead to a more orderly (and even more profitable) industry for the survivors, the process of consolidation can be a disruptive one. It is a truism that you pay for market share one way or another, either by acquiring competitors or through discounting to attract additional business.

Ultimately, the day will belong to those who can afford to pay the price.

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Indies Counting Down To New Year Of 'Networking' In The Distribution Arena

BY DEBORAH RUSSELL

This is the first of a two-part roundup of the years' events.

1990 IS LIKELY to be remembered in the independent community as the "year of the network."

Realignment of key indie players and changes in the rules of distribution took off in the final quarter of the year. Now the field is dressed for a whole new game, and industry leaders are suiting up for the challenge in 1991.

"We're going to see even more consolidation of independent distributors; it's a logical evolution that's been building for 20 years," says George Hocutt, president of California Record Distributors Inc. in San Fernando, Calif. His company was the first acquisition by the Independent National Distributors Inc. network that formed in 1990. This month, INDI acquired Malverne Distributors Inc. of Long Island City, N.Y., from president and owner Jerry Winston.

"It's time the independents had an alternative way to reach the [national] marketplace while maintaining the advantage of being independent," Hocutt says.

INDI's main competition at this point comes from the co-venture formed by Long Island City-based Landmark and Schiller Park, Ill.-based Impact, which is spearheaded by co-owner Steve Plotnicki and Burt Goldstein, president. Plotnicki agrees that the trend to consolidate will continue.

"At least two networks formed this year, and there's probably enough [business] out there for everyone to survive," he says.

Alan Becker, director of pur-

chasing at Hollis, N.Y.'s Important Record Distributors Inc., has his own ideas about networks. Since its formation in 1979, Important has achieved the national coverage the other distributors are seeking through consolidation. Important was so successful, in fact, that CBS Records bought a 50% stake in the distributor and its Relativity, In-Effect, and Combat labels in May 1990.

1990 IN REVIEW



"There's enough room out there for all of us to do our own thing," says Becker. "I see a very risky business atmosphere out there; just to survive in this business, there has to be consolidation of labels and distributors."

COUNTERFEITING IS another key area to watch in 1991, as increasingly sophisticated audio pirates continue to reach unprecedented levels of penetration in the indie marketplace.

"Counterfeiting is rampant everywhere," says Billy Emerson, president of Dallas-based Big State Distributing. "A huge underground has saturated the country."

"They're not even stopping at hit product," adds Hocutt. "They're going after gospel, jazz, and blues, and they're selling everything."

The time and effort it takes to fight counterfeiters is such a huge

undertaking that it rarely delivers an early knockout punch to the bootleggers, says Emerson. "You can't just make a phone call and fix it." State and local lawmakers need to take counterfeiting out of the federal arena and prosecute on the local level, Emerson says. He points to Artists Against Counterfeit Tapes, an organization spearheaded out of New York by Fred Munao, president of Select Records, as an excellent beginning.

But despite industry efforts to educate consumers about bogus tapes, lost profits, and poor quality, illicit product still reaps big profits at flea markets and swap meets nationwide.

Plotnicki blames the record industry for the current crisis.

"The industry created its own monster by refusing to bring the price of CDs down," he says. "We need to move out of a cassette-based industry; it's something that should have happened a long time ago."

THE DOWNTURN IN the economy has some industry leaders understandably vexed. After all, the independents have a tough enough time competing with the majors when the market is healthy. The current "recession" has only exacerbated problems with payment and cash flow for some distributors.

"The account base is a little weary right now... collections are dismal, cash flow is very tight," says JFL Distributors Inc.'s Jerry Suarez. The president and CEO of the Miami-based distributor adds, "We're seeing lots of returns and very little money. Billing is stable, even up, but collections are down."

(Continued on next page)

RETAIL TRACK

(Continued from preceding page)

chains in the last few years, often for darn handsome price tags. The question for the local dealer: Do I stay and battle as only a locally attuned music merchant can in this more competitive, often overstored marketplace, or do I look for that big cash-out deal?

QUANDARY: Throughout the year, record companies and retailers complained about lackluster numbers on hit product and painted a bleak picture of the overall sales scene. Although most merchandisers were reluctant to say so publicly, same-store numbers for several leading chains were disappointingly low, sometimes dipping into the loss column.

Gee, industry insiders thought, the midyear numbers from the Recording Industry Assn. of America will be telling, won't they?

Well, as it turned out, tea leaves are easier to read. The midterm report card said unit shipments for the first half of 1990 were up 10.8% (Billboard, Oct. 13). How can this be? Does two plus two equal three?

Camelot CEO Jim Bonk and The Record Bar executive VP Steve Bennett, two of music retailing's sharper

minds, solved the equation to Retail Track's satisfaction. Both point out that the plethora of new stores opened in '89 and '90 required stock from the ground up. Bennett says expansion was responsible for the decade-ending increases that record companies enjoyed, particularly the breathtaking gains of 1987 and '88, and that same rate of store openings should not be anticipated from here on out.

Bonk also points out that when a good retailer buys stores from a troubled chain, another common scenario in recent years, one of the first things that happens is the new owner pumps more offerings into inventory-thin locations. Thus, it's possible for the labels' overall numbers to look impressive, despite the fact that the industry's current health appears to be suspect.

BACK TRACK: Of all the news items, commentaries, scoops, and people snapshots that ran in Retail Track, the column that elicited by far the most response was the June 9 portrait of a retail chain executive who had been stricken with AIDS and how his employer supported him,

even holding his job open until the day he died. In the five years I've been at Billboard, none of the stories or columns that I have written has elicited as much response.

During the time of his struggle, I always felt that the fight shown by the victim (who was identified in the column by the fictitious name Steven) and his company's compassionate disposition were both important examples for our industry. It was heartwarming to find out how many of our readers agreed with those assessments. Steven would have been thrilled to learn that the plight of an anonymous AIDS victim could engender so much response.

HAPPY HOLIDAYS: Retail Track will be laying down fresh tracks in 1991. To that end, don't be surprised if this train adds a new conductor in the not-too-distant future. In the meantime, this columnist thanks all of you—whether you be Billboard colleagues or industry sources—who helped me fill this space each week. I wish you all the warmth of the holiday season and good news in the New Year ahead.

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GRASS ROUTE

(Continued from preceding page)

But for Emerson, whose Lone Star state is emerging from a five-year "depression," the current climate is actually an improvement over recent times. "We've already bottomed out; we're on a comeback now," he says.

Suarez sees the recession as a product of the media, which he claims is scaring customers out of the stores and away from sales. "We're not in a depression, but the media keeps telling people not to spend their money, because they'll need it later for gas," he says. "If we can convince the public the recession is over, we can bounce back."

BOUNCING BACK may be difficult for the little players—the mom-and-pop outlets that rely on the independent labels and the music-buff customer for much of their livelihood. Many distributors note that major chains, especially the ones with the "superstore" mentality, are apt, more now than ever, to pick up independent product.

That is good news for independent labels and distributors, according to Jerry Richman, an owner of Pennsauken, N.J.'s Richman Brothers Records. "The chains realize that to keep an edge on the competition they have to carry a wider variety of product," he says. But as more superstores embrace that strategy, some observers suggest it could deal a fatal blow to the mom-and-pop contingent, which is already ailing.

Others, however, disagree. "It's impossible for a mom-and-pop outlet to compete with [a superstore] on [the superstore's] level," says Hocutt. "But they can be on the cutting edge and do fairly well in the specialty markets."


He adds that the indie retailers that tailor their inventory to a specific demographic will most likely survive. The mom-and-pop has to provide the consumer with service, information, and music unavailable elsewhere.

"The indie store of 1990 has to be run with a 'boutique' mentality," agrees Big State's Emerson. "The mom-and-pops are still very important to the indie business."

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2	—	MANNHEIM STEAMROLLER MANNHEIM STEAMROLLER CHRISTMAS	AMERICAN GRAMAPHONE 1984
3	—	MANNHEIM STEAMROLLER A FRESH AIRE CHRISTMAS	AMERICAN GRAMAPHONE 1988
4	—	NEW KIDS ON THE BLOCK MERRY MERRY CHRISTMAS	COLUMBIA 45280
5	—	VARIOUS ARTISTS A VERY SPECIAL CHRISTMAS	A&M 3911
6	—	GEORGE WINSTON DECEMBER	WINDHAM HILL 1025/A&M
7	—	NAT KING COLE THE CHRISTMAS SONG	CAPITOL 1967
8	—	THE CARPENTERS CHRISTMAS PORTRAIT	A&M 5171
9	—	BARBRA STREISAND A CHRISTMAS ALBUM	COLUMBIA 9557
10	—	VINCE GUARALDI A CHARLIE BROWN CHRISTMAS	FANTASY 8431
11	—	VARIOUS ARTISTS A GRP CHRISTMAS COLLECTION	GRP 9574
12	—	VARIOUS ARTISTS WINTER SOLSTICE III	WINDHAM HILL 1098/A&M
13	—	VARIOUS ARTISTS WINTER SOLSTICE I	WINDHAM HILL 1045/A&M
14	—	KENNY ROGERS & DOLLY PARTON ONCE UPON A CHRISTMAS	RCA 5307
15	—	BING CROSBY MERRY CHRISTMAS	MCA 15024
16	—	RANDY TRAVIS AN OLD TIME CHRISTMAS	WARNER BROS. 25972
17	—	THE TEMPTATIONS GIVE LOVE AT CHRISTMAS	MOTOWN 2842
18	—	JOHNNY MATHIS MERRY CHRISTMAS	COLUMBIA 8021
19	—	VARIOUS ARTISTS WINTER SOLSTICE II	WINDHAM HILL 1077/A&M
20	—	ALABAMA ALABAMA CHRISTMAS	RCA 7014
21	—	VARIOUS ARTISTS BILLBOARD GREATEST CHRISTMAS HITS (1955 - PRESENT)	RHINO 70636
22	—	ELVIS PRESLEY ELVIS' CHRISTMAS ALBUM	RCA 5486
23	—	OTTMAR LIEBERT POETS & ANGELS	HIGHER OCTAVE 7030
24	—	VARIOUS ARTISTS NARADA CHRISTMAS COLLECTION	NARADA 63902/MCA
25	—	FRANK SINATRA SINATRA CHRISTMAS ALBUM	CAPITOL 894
26	—	THE JUDDS CHRISTMAS TIME WITH THE JUDDS	CURB/RCA 6422/RCA
27	—	PATTI LABELLE THIS CHRISTMAS	MCA 10113
28	—	JOHN DENVER CHRISTMAS LIKE A LULLABY	WINDSTAR 53335
29	—	VARIOUS ARTISTS BILLBOARD GREATEST CHRISTMAS HITS (1935 - 1954)	RHINO 70637
30	—	VARIOUS ARTISTS A CHRISTMAS GIFT FOR YOU (PHIL SPECTOR)	RHINO 73998

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Janet Jackson's Rhythm
Nation 1814/Janet Jackson

TOP POP ALBUM ARTIST

New Kids On The Block

TOP POP ARTIST (Singles and Albums Combined)

New Kids On The Block

HOT R&B SINGLE

Hold On/En Vogue

HOT R&B SINGLES ARTIST

Janet Jackson

TOP R&B ALBUM

Janet Jackson's Rhythm
Nation 1814/Janet Jackson

TOP R&B ALBUM ARTIST

Janet Jackson

TOP R&B ARTIST (Singles and Albums Combined)

Janet Jackson

HOT COUNTRY SINGLE

Nobody's Home/Clint Black

HOT COUNTRY SINGLES ARTIST

Garth Brooks

TOP COUNTRY ALBUM

Killin' Time/Clint Black

TOP COUNTRY ALBUM ARTIST

Randy Travis

TOP COUNTRY ARTIST (Singles and Albums Combined)

Randy Travis

HOT ADULT CONTEMPORARY SINGLE

Do You Remember/Phil Collins

HOT ADULT CONTEMPORARY ARTIST

Phil Collins

TOP ALBUM ROCK TRACKS

What It Takes/Aerosmith

TOP ALBUM ROCK ARTIST

Eric Clapton

TOP MODERN ROCK TRACKS

Cuts You Up/Peter Murphy

TOP MODERN ROCK ARTIST

Depeche Mode

HOT DANCE CLUB PLAY SINGLE

Groove Is In The Heart/
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HOT DANCE CLUB PLAY ARTIST

Janet Jackson

HOT DANCE 12-INCH SINGLES SALES

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TOP CLASSICAL ARTIST

Vladimir Horowitz

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TOP JAZZ CONTEMPORARY ARTIST

Basia

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TOP NEW AGE ARTIST

Ray Lynch

TOP WORLD MUSIC ALBUM

Cruel, Crazy, Beautiful
World/Johnny Clegg & Savuka

TOP WORLD MUSIC ARTIST

Gipsy Kings

TOP NEW POP ARTIST

Bell Biv DeVoe

TOP NEW POP MALE ARTIST

Young M.C.

TOP NEW POP FEMALE ARTIST

Lisa Stansfield

TOP MOVIE SOUNDTRACK

"Pretty Woman"

TOP NEW R&B ARTIST

After 7

HOT LATIN SINGLE

El Cariro Es Como Una
Flor/Rudy La Scala

HOT LATIN SINGLES ARTIST

Ana Gabriel

TOP TROPICAL/SALSA LATIN ALBUM

Mi Mundo/Luis Enrique

TOP TROPICAL/SALSA LATIN ARTIST

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TOP REGIONAL MEXICAN LATIN ALBUM

A Todo Galope/Bronco

TOP REGIONAL MEXICAN LATIN ALBUM ARTIST

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TOP LATIN POP ALBUM

Quiero Amanecer Con
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TOP LATIN POP ALBUM ARTIST

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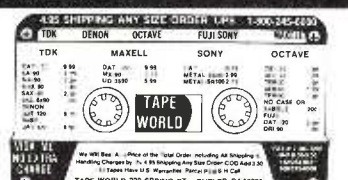
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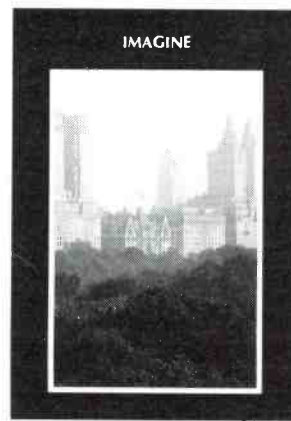
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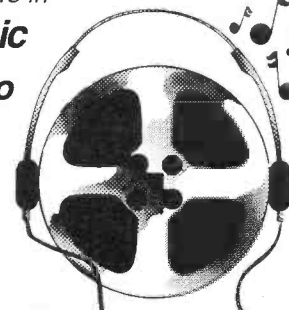
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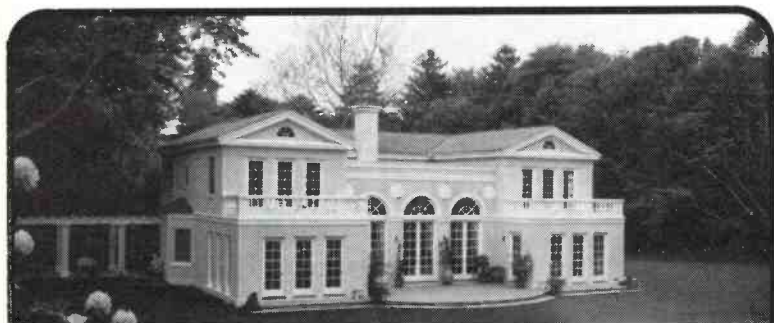


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Changes Bringing New Vitality To Latin Music Biz

NEVER BEFORE IN THE history of the Latin music industry in the U.S. have the winds blown with as many omens as they did in 1990. These are not portents of crisis, however. If anything, the industry remained healthy and made substantial progress at a brisk pace, increasing the size of the market thanks to its growing incorporation into mainstream marketing and distribution schemes. No, those whispering winds are simply the winds of change, carrying news of distant lands where the magic of Latin music is beginning to heat the hearts of those hearing it to the point where they are forming scores of bands and coming to

1990 IN REVIEW



the States to perform. Perhaps they understand better than many here the ancient African rhythms combined with the gentle melodies of the Iberian peninsula, which long ago combined in the island of Cuba into what is known today by the generic/commercial name of salsa.

Other signs of change come from within. They are the sounds of a new and raw generation, those who take pride in being Latinos and Americans at the same time and don't think one excludes the other. They are making the music their own, mixing jazz with salsa, making tropical rap, trying to reshape rock into something with a voice in Spanish, rediscovering the infinite richness and wealth of Latin American folk music and, along with it, exploring vanguard paths. Paradoxically, while it is being discovered in other shores, Latin music in the U.S is less and less of the imported variety and more and more our own affair, even when it is made by immigrants who now live here.

Not long ago, the Latin music industry was almost a cottage industry. No more. Despite those who discount "Latinity" as a fad, the truth is that, mostly because of sheer demographic pressure, it has become a cultural phenomenon permeating more and more aspects of American life with each passing day. We Latinos long to be recognized for all the good things we are giving to this country, and, in our case especially, for the music. That such acknowledgment and its rewards are slow to come is true. But that they will is by now inevitable.

THE COMPANY VIEW: With the stroke of a pen, CBS Discos (soon to be Sony Discos) signed Danny Rivera, Jose Luis Rodriguez, and, last year, Emmanuel and was left with an even bigger slice of the
(Continued on next page)

Hot Latin Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL	Compiled from national Latin radio airplay reports.	TITLE
1	1	1	8	ANA GABRIEL CBS	★★ NO. 1 ★★	ES DEMASIADO TARDE 3 weeks at No. One
2	3	5	5	ROBERTO CARLOS CBS		PAJARO HERIDO
3	6	7	8	BRAULIO CBS		EL TRIBUNAL DEL AMOR
4	4	6	7	MARISELA ARIOLA		Y SE QUE VAS A LLORAR
5	8	11	7	RUDY LA SCALA SONOTONE		CUANDO YO AMO
6	2	4	14	LUIS MIGUEL WEA LATINA		ENTREGATE
7	10	8	7	JOSE JOSE ARIOLA		ATRAPADO
8	9	10	9	GLORIA ESTEFAN CBS		RENACER
9	13	13	10	ANGELICA MARIA CBS		REINA Y CENICIENTA
10	5	3	16	CHAYANNE CBS	◆ COMPLETAMENTE ENAMORADOS	
11	15	31	6	ROCIO DURCAL ARIOLA		LA BALANZA
12	23	27	3	JOSE LUIS RODRIGUEZ CBS		LA FIESTA
13	36	—	2	MYRIAM HERNANDEZ CAPITOL-EMI LATIN	★★★ POWER PICK ★★★	TE PARECES TANTO A EL
14	12	12	25	JUAN LUIS GUERRA Y LA 440 KAREN		BURBUJAS DE AMOR
15	16	23	4	LUNA CAPITOL-EMI LATIN		UN AMOR COMO EL MIO
16	11	9	13	BRONCO FONOVISA		CORAZON DURO
17	14	15	8	VICENTE Y ALEJANDRO FERNANDEZ CBS		AMOR DE LOS DOS
18	NEW ▶	1	1	EMMANUEL CBS	★★★ HOT SHOT DEBUT ★★★	BELLA SENORA
19	7	2	13	LOURDES ROBLES CBS	◆ ABRAZAME FUERTE	
20	25	21	4	JUAN LUIS GUERRA Y LA 440 KAREN		A PEDIR SU MANO
21	NEW ▶	1	1	WILFRIDO VARGAS SONOTONE		BACHATA MERENGUE
22	22	—	2	ALEJANDRA GUZMAN FONOVISA	◆ TEN CUIDADO CON EL CORAZON	
23	20	19	5	DAVID PABON TH-RODVEN		Y NOS AMAMOS
24	21	32	3	LUIS ENRIQUE CBS		Y PENSAR
25	34	34	3	GILBERTO SANTA ROSA CBS		PERDONAME
26	28	—	11	LOS TEMERARIOS TH-RODVEN		CREO QUE VOY A LLORAR
27	19	17	11	LA SONORA DINAMITA FUENTES-SONOTONE		EL VIEJO DEL SOMBRERON
28	NEW ▶	1	1	ALVARO TORRES CAPITOL-EMI LATIN		MI VERDADERO AMOR
29	24	28	4	MARIA CONCHITA ALONSO POLYGRAM LATIN		HAZME SENTIR
30	27	29	14	PIMPINELA CBS	◆ CUANTO TE QUIERO	
31	31	35	5	BRONCO FONOVISA		LOS CASTIGADOS
32	26	24	7	JOAN SEBASTIAN MUSART		CARICATURA
33	33	18	16	LOS TEMERARIOS TH-RODVEN		SOLO TE QUIERO A TI
34	NEW ▶	1	1	LOS HIJOS DE PUERTO RICO TH-RODVEN		FIESTA EN LA VECINDAD
35	NEW ▶	1	1	YORDANO SONOTONE		MADERA FINA
36	29	25	4	TONY VEGA RMM-CBS		ME QUITO EL NOMBRE
37	40	40	4	JOSE FELICIANO CAPITOL-EMI LATIN		NO PUEDO ESTAR SIN TI
38	17	14	19	DANIELA ROMO CAPITOL-EMI LATIN		DIMELO
39	30	37	19	PALOMA SAN BASILIO CAPITOL-EMI LATIN		NADIE COMO TU
40	18	16	20	MYRIAM HERNANDEZ CAPITOL-EMI LATIN		PELIGROSO AMOR

Records with the greatest airplay gains this week. ◆ Video clip availability. Chart is compiled weekly, but appears in the magazine bi-weekly. © 1990, Billboard/BPI Communications, Inc.



• Great Selection of Major Brands: CBS, RCA, Polygram, Capitol Latino, Wea, Fonovisa, Fania, Sonotone and many more

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LATIN NOTAS

(Continued from preceding page)

music-market pie. It continued to make an international sensation of Luis Enrique and enlisted as an ally Ralph Mercado, with his roster of young salseros, his control of the clubs in Manhattan, and his great promoting ability that has made him the Don King of Latin music. Oh, and CBS also hired Sammy Vargas.

No doubt the company has been stimulated to take action to defend its first-place standing in the market by the aggressive strategy of Capitol-EMI in its bid to become a worthy competitor in the Latin arena. Capitol-EMI's prize is the prosperous Tex-Mex market, which it now dominates—although it is beginning to face increased competition. In the salsa field, the company has engaged in several deals whose payoffs are still to be seen, particularly in the case of the TH-Rodven roster, where Capitol is trying to fish in troubled waters.

BMG/RCA/Ariola has been hindered by its inability to sign artists, a directive that comes from its bosses in Spain, but it still has the biggest female seller in Isabel Pantoja. Juan Gabriel delivered a prized double set recorded live, and that is it for now. José José keeps doing what he can—but Pantoja, Rocio Durcal, and José José alone cannot sustain the company for long. Rock en español, where BMG has invested a lot of energy, is stagnant, in part due to lack of cooperation from radio but also due to the need for qualified promoters who are willing to take chances. Most probably, BMG has already moved into third place. WEA Latina does an able and quiet job with results that may surprise more than one. PolyGram has been eliminated for lack of results.

From there on down are the independents, starting with Fonovisa, still dominant in the norteño and grupos field; the Venezuelans Sonotone and TH-Rodven, the former staging a comeback and the latter no longer "the strongest salsa company" that it had been a few years ago. And then there are smaller, but no less efficient, companies: Combo, Kubaney, Gil, Luna, and Mar International are enjoying their share of their respective and prosperous markets.

As for piracy, the Recording Industry Assn. of America has been doing an outstanding job in trying to control it through its promotion of legislation imposing stiffer penalties and its assistance in enforcing the existing laws. In the face of piracy, parallel imports have become less urgent an issue, aided by the improved Mexican economy.

LAST BUT NOT LEAST, this was the year of the first Billboard Latin Music Conference, which those of us who helped organize it—Angela Rodriguez, Gene Smith, Melissa Subatch, and Marv Fisher—take pride in. Thanks also to Constanza Garcia, the Latin charts manager, for her 78 charts, for each of which she made an average of 220 phone calls—for a total of more than 17,000 phone calls in the year. That's endurance.



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Producers, Songwriters,
Associated Labels,
Customers and the
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for "El Cariño es como una Flor"
being awarded this year's top record
in the Hot Latin 40 Charts



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International

Music Biz Mulls Europe's New Potential Mechanics Of Exploitation Are A Concern

■ BY JEFF CLARK-MEADS

LONDON—Europe's political and business communities have had to come to terms with the most powerful of realities this year: the fact that the Continent is now twice as big as it used to be.

Geographically, that is obvious—the opening of the borders to the old Communist Bloc means that Europe now stretches from the Atlantic to the Black Sea. No longer does it come to an artificial halt halfway across Germany.

But, what is simple fact to geographers is massive conjecture to the music industry and other business interests.

Reliable statistics show that a greater value of music is sold in Western Europe than anywhere else in the world. However, no such information exists for the East, so the size of the new, combined market can only be guessed at. What is sure, though, is that if Europe is already the biggest concentration of music buying power on the planet, that power can only increase in the coming months and years.

The mechanics of exploiting the new potential in the East have occupied much of the Western industry's thinking this year. So far, minds have been focused on the old East Germany, a country that now has a hard currency and a clamoring desire for Western music but does not have the distribution systems to satisfy either its retailers or the Western record companies that wish to trade there.

WEA tackled those problems head-on in October by mounting its wares on the back of a truck and driving around to dealers in eastern Germany, taking orders as it went. That circumvented an antiquated telephone system and a postal service not noted for its efficiency.

No record company is seriously considering such solutions, though, on a long-term basis or in countries further from the West's established centers.

The physical size of Europe means that some countries are so far from known territories that when Western companies go in, they go in blind. The International Federation of Phonogram and Videogram Producers has not been able to collate sales figures from five of the seven newly free Eastern European states and is not totally confident about the figures it has from the other two.

The statistics it does have show that last year in Hungary \$26.9 million of music product was sold and a further \$56.4 million of business was done in Czechoslovakia. Those two countries have a combined population of 26 million, less than one-tenth of the total population of

Eastern Europe.

Extrapolating from those facts, the Eastern European market should be worth \$916 million annually. This compares with the \$6.618 million of music that was sold in the 12 nations of the European Community in 1989. The EC's share of the world market was 31% last year.

The difference between East and West, though, is that in the EC piracy is largely under control and all the national currencies are fully

convertible.

To exploit a new market worth, potentially, nearly \$1 billion a year, the West and East working together will have to decide how to overcome those problems. The size of the rewards if they do so are becoming more apparent week by week as the East becomes more organized and begins to tell the rest of the world exactly how much product is being sold.

PolyGram Launching Chilean Operation

LONDON—PolyGram has established a wholly owned company in Chile, one of the more prosperous Latin American companies, where domestic acts are responsible for some 30% of total recorded-music sales.

PolyGram Discos Limitada begins operation Jan. 1, with Leopoldo Bentivoglio, previously marketing manager of PolyGram's Argentina subsidiary, as managing director with an initial staff of

eight.

Bruce Mackenzie, senior VP of regional operation, PolyGram Group, says, "The setting up of a subsidiary in Chile, which is prosperous and also one of the most stable of South American territories, is a key element of our expansion policy. We can increase our market share there by signing and developing local acts and marketing them on a national basis. But there's also considerable

Germany Aims To Staunch Inflow Of Pirate Product

■ BY WOLFGANG SPAHR

HAMBURG, Germany—The new Germany, the West's front line against piracy from the East, says it is being flooded with counterfeit product.

Illegal tapes are most prevalent in the eastern part of the country. This is the territory that borders Poland, a country where piracy is rampant.

Manfred Zumkeller, president of the Federation of the German Phonographic Industry, estimates that illicit product has cost the legitimate industry in Germany about \$48 million this year.

He says pirate versions of new releases by leading British and U.S. acts are flooding in from Poland and are being sold in the streets of the old East Germany for less than \$2 per album. In a new development, illegal copies from Turkey

have also been discovered in the run-up to Christmas.

The legitimate industry is fighting back with a series of seizures in which several hundred pirate tapes have been confiscated. A number of dealers, including some from Vietnam, have been arrested and proceedings under copyright legislation are now pending. The maximum penalty for such offenses is five years' imprisonment.

The industry is also trying to limit the damage the pirates cause by ensuring that sufficient copies of new releases are available all over Germany. The pirates have cashed in when distribution bottlenecks have produced shortages of big-name-artist albums in the east of the country.

Zumkeller adds that he is pleased the police in the old East Germany are cooperating in the monitoring of markets and street traders.

Commercial Radio Gets Push In Sweden

■ BY DAVID ROWLEY

STOCKHOLM, Sweden—The introduction of commercial radio in Sweden is finally set to enter the political arena following a move by one of the main opposition parties here.

The Centerpartiet is the first group to present concrete proposals for independent stations. Its plans call for:

- The three national public broadcasters to remain as they are;
- A new definition of local stations as district broadcasters;
- New local, commercial stations;
- The current "naerradio" stations to go back to local, special-interest broadcasting;
- Between 50 and 100 independent local stations to be set up. These would consist of the current larger, more financially secure "naer-

scope for developing Chilean acts for international promotion through our global network of companies."

PolyGram Discos Limitada is PolyGram's fourth company in Latin America. The group owns operations in Argentina, Brazil, and Mexico and currently licenses its international repertoire to third parties in Bolivia, Chile, Colombia, Ecuador, Guatemala, Peru, Uruguay, and Venezuela.

addios."

Centerpartiet's relationship with the ruling but minority Social Democrats may help it to get at least part of its proposals taken seriously. This would represent a major breakthrough in a country where the issue of radio deregulation has been repeatedly put on the back burner.

Centerpartiet's media consultant, Ove Hultquist, says the part hopes that at the very least its proposals will mean that the forthcoming discussions on the introduction of commercial television into Sweden will be extended to include radio. "We want to put the radio question into the political arena and this proposal goes some way towards stimulating discussion," he says.

Philips, Super Club Boost Laser In Belgium

BRUSSELS, Belgium—After the failure of CDV and Laservision, hardware manufacturer Philips and retailer Super Club are launching laserdisc into the Belgian market.

The companies hope their joint promotion will mean a more effective campaign for both hardware and software sales.

A. F. Simonis, senior product manager at Philips Interactive Media Systems, says, "Three things are essential in promoting the laserdisc towards a consumer market: the availability of interesting software, the availability of hardware at reasonable prices, and, thirdly, effective distribution channels.

"Our collaboration with Super Club could become instrumental in boosting sales of both hardware and software—we at Philips do not believe in renting laserdiscs as being important to develop the market

here," he says.

Super Club is promoting the format in all 150 of its Belgian stores. Part of the promotion is a laserdisc player, which retails for about \$800, exclusive to the chain. MARC MAES

Greece Embracing Intl Concert Scene

ATHENS, Greece—Greece believes it has finally established itself on the international concert circuit this year through a combination of more effective promotion methods and healthier finances.

In the past six months, Athens gig-goers have seen Robert Plant, the Scorpions, Tina Turner, and Jerry Lee Lewis—acts that were once seen as too expensive for Greece.

"We've been getting more professional in organizing these things," says Nikos Sachpasidis, a director

of Half Note Promotions, this country's biggest international-level concert promoter.

Whereas in the past mere poster advertising of concerts appeared enough, flexible advertising deals are now being struck with the successful private television channels.

Sachpasidis also dismisses as a myth the belief that the Greek authorities have, in the past, hindered exports of the hard currency needed to pay artists. JOHN CARR

U.K. Music Biz Celebrated At Brits Noms

LONDON—The global significance of the U.K. record industry was underscored at the announcement of the 1991 Brits awards nominees last week.

Awards committee chairman Paul Russell stated that one-third of all records bought in the U.S. in the last five years were by British artists. Jonathan King, producer of the awards ceremony television broadcast, added that one-quarter of all records sold in the world has a British connection.

CBS U.K. chairman Russell, who is overseeing the ceremony on behalf of the British Phonographic Industry, said that the music industry is in the top 10 of all British exporters. "There aren't many areas where we British can say we lead the world, but music is one of them," he declared.

King added, "This is the most successful international industry in the U.K." He said this year's show—which is due to be seen in 40 countries—will be "a celebration of the fun of British music." To that end, there will be greater emphasis on music outside London and on live performances than in previous years.

Acts with multiple nominations in the 14 categories are Elton John, George Michael, Van Morrison, Betty Boo, Lisa Stansfield, the Beautiful South, Mariah Carey, the Happy Mondays, and M.C. Hammer.

The Brits awards show is scheduled for Feb. 10 in London and will be broadcast in the U.K. the next day. An edited version of that show will be seen overseas later.

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 WAVE Swing Calypso Golden Oldies WORL
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HITS of the WORLD

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BRITAIN (Courtesy Music Week/Gallup) As of 12/15/90

This Week	Last Week	SINGLES
1	1	ICE ICE BABY VANILLA ICE SBK
2	9	JUSTIFY MY LOVE MADONNA SIRE
3	6	SAVIOUR'S DAY CLIFF RICHARD EMI
4	12	ALL TOGETHER NOW THE FARM PRODUCE/PINNACLE
5	2	UNCHAINED MELODY THE RIGHTEOUS BROTHERS VERVE/POLYDOR
6	3	UNBELIEVABLE E.M.F. PARLOPHONE
7	4	DON'T WORRY KYM APPELBY PARLOPHONE
8	5	KINKY BOOTS PATRICK MACNEE & HONOR BLACKMAN DREAM/POLYGRAM
9	13	THIS ONE'S FOR THE CHILDREN NEW KIDS ON THE BLOCK CBS
10	11	WICKED GAME CHRIS ISAAK LONDON
11	20	PRAY M.C. HAMMER CAPITOL
12	24	MARY HAD A LITTLE BOY SNAP ARISTA
13	NEW	YOU'VE LOST THAT LOVIN' FEELING THE RIGHTEOUS BROTHERS VERVE/POLYDOR
14	22	SITUATION YAZOO MUTE
15	29	JUST THIS SIDE OF LOVE MALANDRA BURROWS YTV ENT./BMG
16	8	FALLING JULIE CRUISE WARNER BROS.
17	18	SUCKER DJ DIMPLES D FBI/SPARTEN
18	25	ARE YOU DREAMING? TWENTY 4 SEVEN FEATURING CAPTAIN HOLLYWOOD BCM/PINNACLE
19	7	IT TAKES TWO ROD STEWART & TINA TURNER WARNER BROS.
20	10	FANTASY BLACK BOX deCONSTRUCTION/RCA
21	16	MY DEFINITION OF A BOMBASTIC JAZZ STYLE DREAM WARRIORS 4TH & B'WAY
22	NEW	THE TOTAL MIX BLACK BOX deCONSTRUCTION/BMG
23	15	TO LOVE SOMEBODY JIMMY SOMERVILLE LONDON
24	40	DISAPPEAR INXS MERCURY/PHONOGRAM
25	27	24 HOURS BETTY BOO RHYTHM KING
26	14	KING OF THE ROAD (EP) THE PROCLAIMERS CHRYSALIS
27	NEW	SADENESS—PART 1 ENIGMA VIRGIN INTERNATIONAL
28	19	SEVEN LITTLE GIRLS SITTING IN THE BACKSEAT BOMBALURINA CARPET/POLYGRAM
29	17	I'LL BE YOUR BABY TONIGHT ROBERT PALMER & UB40 EMI
30	NEW	FREEDOM GEORGE MICHAEL EPIC
31	NEW	MERRY CHRISTMAS DARLING/CLOSE ... CARPENTERS. A&M
32	NEW	CRAZY SEAL ZTT/WEA
33	23	FOG ON THE TYNE (REVISITED) GAZZA AND LINDISFARNE BEST/RCA
34	NEW	THE BEST CHRISTMAS OF THEM ALL SHAKIN' STEVENS EPIC
35	NEW	THE ANNIVERSARY WALTZ—PART TWO STATUS QUO VERTIGO/POLYGRAM
36	21	TIME TO MAKE THE FLOOR BURN MEGABASS BROTHERS ORG/BMG
37	NEW	A MATTER OF FACT INNOCENCE COOLTEMPO/EMI
38	35	ALL MY TRIALS PAUL MCCARTNEY PARLOPHONE
39	NEW	TURTLE RHAPSODY ORCHESTRA ON THE HALF SHELL SBK
40	NEW	GONNA MAKE YOU SWEAT C&C MUSIC FACTORY CBS
		ALBUMS
1	1	MADONNA THE IMMACULATE COLLECTION SIRE
2	2	ELTON JOHN THE VERY BEST OF ROCKET/PHONOGRAM
3	3	PHIL COLLINS SERIOUS HITS...LIVE! VIRGIN
4	4	PAVAROTTI, DOMINGO, CARRERAS IN CONCERT DECCA LONDON
5	5	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON
6	9	MICHAEL BOLTON SOUL PROVIDER CBS
7	7	CLIFF RICHARD FROM A DISTANCE ... THE EVENT EMI
8	8	THE BEE GEES THE VERY BEST OF POLYDOR
9	6	STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO/PHONOGRAM
10	10	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
11	NEW	VANILLA ICE TO THE EXTREME SBK
12	13	THE BEAUTIFUL SOUTH CHOKE GODISCS
13	NEW	NEW KIDS ON THE BLOCK MERRY MERRY CHRISTMAS CBS
14	12	PETER GABRIEL SHAKING THE TREE: 16 GOLDEN GREATS VIRGIN
15	14	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
16	11	THE RIGHTEOUS BROTHERS THE VERY BEST OF VERVE
17	NEW	CARPENTERS ONLY YESTERDAY A&M
18	15	FOSTER & ALLEN SOUVENIRS TELSTAR
19	19	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
20	18	KYLIE MINOGUE RHYTHM OF LOVE PWL
21	17	THE SHADOWS REFLECTION POLYDOR
22	16	PLACIDO DOMINGO BE MY LOVE ... AN ALBUM OF LOVE EMI
23	24	JIVE BUNNY & THE MASTERMIXERS IT'S PARTY TIME TELSTAR
24	22	LED ZEPPELIN REMASTERS ATLANTIC
25	23	KYM APPELBY KYM APPELBY PARLOPHONE
26	20	HAPPY MONDAYS PILLS 'N' THRILLS AND BELLIES FACTORY
27	28	BETTY BOO BOOMANIA RHYTHM KING
28	26	PET SHOP BOYS BEHAVIOR PARLOPHONE
29	31	INXS X MERCURY
30	34	PAUL MCCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
31	NEW	LUCIANO PAVAROTTI THE ESSENTIAL PAVAROTTI DECCA
32	32	RICHARD CLAYDERMAN/R.P.O. MY CLASSIC COLLECTION DECCA DELPHINE
33	29	ROXETTE LOOK SHARP! EMI
34	25	TECHNOTRONIC/HI-TEK 3 TRIP ON THIS—REMIXES TELSTAR
35	NEW	HOUND DOG & THE MEGAMIXERS GREATEST EVER JUNIOR PARTY MEGAMIX POP&ARTS
36	37	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL
37	27	JULIO IGLESIAS STARRY NIGHT CBS
38	33	ANGELO BADALAMENTI/JULIE CRUISE/VARIOUS MUSIC FROM TWIN PEAKS WARNER BROS.
39	36	THE DRIFTERS THE BEST OF BEN E. KING & THE DRIFTERS TELSTAR
40	NEW	JULIAN LLOYD WEBBER/R.P.O. LLOYD WEBBER PLAYS LLOYD WEBBER PHILLIPS

CANADA (Courtesy The Record) As of 12/10/90

SINGLES		
1	2	LOVE TAKES TIME MARIAH CAREY COLUMBIA/CBS
2	1	STRANDED HEART CAPITOL/CAPITOL
3	4	CHERRY PIE WARRANT COLUMBIA/CBS
4	3	IMPULSIVE WILSON PHILLIPS CAPITOL/CAPITOL
5	5	SOMETHING TO BELIEVE IN POISON ENIGMA/CAPITOL
6	NEW	WIGGLE IT 2 IN A ROOM A&M/A&M
7	20	FREEDOM GEORGE MICHAEL CBS/CBS
8	9	TOM'S DINER DNA FEATURING SUZANNE VEGA VIRGIN/A&M
9	6	DOIN' THE DO BETTY BOO SIRE/WEA
10	12	LET'S TRY IT AGAIN NEW KIDS ON THE BLOCK COLUMBIA/CBS
11	14	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA/BMG
12	NEW	JUSTIFY MY LOVE MADONNA SIRE/WEA
13	15	WORLD JUST KEEPS ON TURNING CANDI & THE BACKBEAT I.R.S./MCA
14	13	PRAYING FOR TIME GEORGE MICHAEL COLUMBIA/CBS
15	11	CLOSE TO YOU MAXI PRIEST VIRGIN/A&M
16	7	MORE THAN WORDS CAN SAY ALIAS CAPITOL/CAPITOL
17	8	SUICIDE BLONDE INXS ATLANTIC/WEA
18	10	ICE ICE BABY VANILLA ICE SBK/EMI
19	16	BLACK CAT JANET JACKSON A&M/A&M
20	18	SO HARD PET SHOP BOYS EMI/CAPITOL
		ALBUMS
1	1	AC/DC THE RAZORS EDGE ATCO/WEA
2	4	MADONNA THE IMMACULATE COLLECTION SIRE/WEA
3	2	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS./WEA
4	3	VANILLA ICE TO THE EXTREME SBK/EMI
5	5	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM CAPITOL/CAPITOL
6	16	PHIL COLLINS SERIOUS HITS...LIVE! ATLANTIC/WEA
7	6	MARIAH CAREY VISION OF LOVE COLUMBIA/CBS
8	7	TRAVELING WILBURYS VOL. 3 WARNER BROS./WEA
9	18	BLUE RODEO CASINO WEA/WEA
10	8	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA/BMG
11	NEW	NEW KIDS ON THE BLOCK NO MORE GAMES CBS/CBS
12	11	INXS X ATLANTIC/WEA
13	9	WILSON PHILLIPS WILSON PHILLIPS SBK/EMI
14	10	DEEE-LITE WORLD CLIQUE ELEKTRA/WEA
15	12	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 COLUMBIA/CBS
16	13	BLACK BOX DREAMLAND deCONSTRUCTION/RCA
17	16	BETTE MIDLER SOME PEOPLE'S LIVES ATLANTIC/WEA
18	14	RIGHTEOUS BROTHERS GREATEST HITS VERVE/POLYGRAM
19	NEW	CINDERELLA HEARTBREAK STATION MERCURY/POLYGRAM
20	20	RITA MACNEIL HOME I'LL BE VIRGIN/A&M

GERMANY (Courtesy Der Musikmarkt) As of 12/10/90

SINGLES		
1	1	SADENESS—PART ONE ENIGMA VIRGIN
2	2	ICE ICE BABY VANILLA ICE SBK
3	3	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS
4	NEW	PRAY M.C. HAMMER CAPITOL
5	6	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
6	4	KEEP ON RUNNING MILLI VANILLI BMG/ARIOLA
7	NEW	BEINHART TORFROCK POLYDOR
8	8	THE JOKER STEVE MILLER BAND CAPITOL
9	5	SO HARD PET SHOP BOYS PARLOPHONE
10	9	WHAT TIME IS LOVE? KLF KLF COMMUNICATIONS
11	7	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
12	11	CRYING IN THE RAIN A-HA WARNER BROS.
13	10	CULT OF SNAP SNAP LOGIC/ARIOLA
14	12	SHOW ME HEAVEN MARIA MCKEE EPIC
15	19	IT'S A SHAME MONIE LOVE COOLTEMPO
16	NEW	HOW I MISS YOU SO PM SAMPSON CBS
17	15	TOM'S DINER RAP AFTER ONE MIKULSKI
18	14	HAVE YOU SEEN HER M.C. HAMMER CAPITOL
19	18	ARE YOU DREAMING? TWENTY 4 SEVEN FREAKY RECORDS/BCM
20	13	ICH HAB' GETRAUMT VON DIR MATTHIAS REIM POLYGRAM
		ALBUMS
1	1	PHIL COLLINS SERIOUS HITS...LIVE! WEA
2	17	ELTON JOHN THE VERY BEST OF ROCKET
3	4	WESTERNHAGEN LIVE WARNER BROS.
4	5	HERBERT GRONEMEYER LUXUS EMI/ELECTROLA
5	2	BAP X FUER'E U ELECTROLA
6	3	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
7	8	SUPERTRAMP THE VERY BEST OF A&M
8	9	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
9	6	SCORPIONS CRAZY WORLD MERCURY
10	10	MATTHIAS REIM MATTHIAS REIM POLYGRAM
11	7	POLICE THEIR GREATEST HITS A&M
12	16	DAVID HASSELHOFF CRAZY FOR YOU BMG
13	11	PET SHOP BOYS BEHAVIOR PARLOPHONE
14	14	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
15	13	AC/DC THE RAZORS EDGE ATCO/EAST WEST
16	12	ZZ TOP RECYCLER WARNER BROS.
17	15	A-HA EAST OF THE SUN, WEST OF THE MOON WARNER BROS.
18	19	LONDONBEAT IN THE BLOOD ANXIOUS/RCA
19	NEW	SOUNDTRACK PRETTY WOMAN EMI
20	NEW	M.C. HAMMER PLEASE HAMMER DON'T HURT 'EM FICTION

FRANCE (Courtesy of Europe 1) As of 11/29/90

SINGLES		
1	1	UNE FEMME AVEC UNE FEMME MECANO BMG
2	2	PETIT FRANCK FRANCOISE FELDMAN POLYGRAM
3	7	ALORS REGARDE PATRICK BRUEL BMG
4	4	TONIGHT NEW KIDS ON THE BLOCK CBS
5	6	FRENTE A FRENTE CHICO & ROBERTA CARRERE
6	9	TEARS OF THE EARTH DAVID HALLYDAY POLYGRAM
7	10	HEY LITTLE GIRL MARK BOYCE CBS
8	3	KINGSTON TOWN UB40 VIRGIN
9	8	MARIE JEAN MICHEL SARDOU EMI
10	15	LA BERCEUSE DU PETIT DIABLE ROCH VOISINE BMG
11	14	LA LEGENDE DE JIMMY DIANE TELL WEA
12	17	FLO PIERRE BACHELET BMG
13	5	WHAT'S A WOMAN VAYA CON DIOS BMG
14	11	CRYING IN THE RAIN A-HA WEA
15	18	IL FAUT LAISSER LE TEMPS AU... FELIX GRAY ET DIDIER BARBELVIEU BMG
16	12	RIEN QUE POUR CA ELSA BMG
17	NEW	EDDY STEADY GO ROZLYNE CLARKE CARRERE
18	16	TOM'S DINER DNA FEATURING SUZANNE VEGA POLYGRAM
19	NEW	AVANT DE PARTIR ROCH VOISINE BMG
20	NEW	WHISPERS ELTON JOHN POLYGRAM

MUSIC & MEDIA

EUROCHART HOT 100 12/15/90

HOT 100 SINGLES		
1	1	ICE ICE BABY VANILLA ICE SBK
2	2	I'VE BEEN THINKING ABOUT YOU LONDONBEAT ANXIOUS/RCA
3	3	I'M YOUR BABY TONIGHT WHITNEY HOUSTON ARISTA
4	6	SADENESS—PART 1 ENIGMA VIRGIN
5	4	UNCHAINED MELODY RIGHTEOUS BROTHERS VERVE/POLYDOR
6	5	SHOW ME HEAVEN MARIA MCKEE EPIC
7	8	IT TAKES TWO ROD STEWART & TINA TURNER WARNER BROS.
8	9	UNBELIEVABLE E.M.F. PARLOPHONE
9	11	DON'T WORRY KYM APPELBY PARLOPHONE
10	10	UNE FEMME AVEC UNE FEMME MECANO ARIOLA
11	12	THE JOKER STEVE MILLER BAND CAPITOL
12	NEW	PRAY M.C. HAMMER CAPITOL
13	7	SO HARD PET SHOP BOYS PARLOPHONE
14	NEW	JUSTIFY MY LOVE MADONNA SIRE
15	17	KINGSTON TOWN UB40 VIRGIN
16	18	PETIT FRANCK FRANCOISE FELDMAN PHONOGRAM
17	20	KEEP ON RUNNING MILLI VANILLI HANSA/ARIOLA
18	13	CRYING IN THE RAIN A-HA WARNER BROS.
19	NEW	TONIGHT NEW KIDS ON THE BLOCK CBS
20	14	TOM'S DINER DNA FEATURING SUZANNE VEGA A&M
		HOT 100 ALBUMS
1	3	ELTON JOHN THE VERY BEST OF... ROCKET
2	1	PHIL COLLINS SERIOUS HITS...LIVE! VIRGIN WEA
3	2	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
4	4	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
5	6	MADONNA THE IMMACULATE COLLECTION SIRE
6	5	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
7	7	ZZ TOP RECYCLER WARNER BROS.
8	10	GEORGE MICHAEL LISTEN WITHOUT PREJUDICE, VOL. 1 EPIC
9	9	PET SHOP BOYS BEHAVIOR PARLOPHONE
10	8	THE POLICE THEIR GREATEST HITS A&M
11	11	SOUNDTRACK PRETTY WOMAN EMI
12	15	STATUS QUO ROCKING ALL OVER THE YEARS VERTIGO
13	NEW	PAUL MCCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
14	19	HERBERT GRONEMEYER LUXUS ELECTROLA
15	14	INXS X MERCURY
16	18	SCORPIONS CRAZY WORLD MERCURY
17	13	AC/DC THE RAZORS EDGE ATCO
18	NEW	WESTERNHAGEN LIVE WARNER BROS.
19	NEW	SUPERTRAMP THE VERY BEST OF A&M
20	NEW	JIMMY SOMERVILLE THE SINGLES COLLECTION 1984-1990 LONDON

AUSTRALIA (Courtesy Australian Record Industry Assn.) As of 12/16/90

SINGLES		
1	1	UNCHAINED MELODY THE RIGHTEOUS BROTHERS POLYGRAM
2	2	ICE ICE BABY VANILLA ICE EMI
3	3	GROOVE IS IN THE HEART DEEE-LITE WARNER BROS.
4	10	JUSTIFY MY LOVE MADONNA WARNER BROS.
5	4	SHOW ME HEAVEN MARIA MCKEE CBS
6	5	STEP BACK IN TIME KYLIE MINOGUE MUSHROOM/FESTIVAL
7	8	BURN FOR YOU JOHN FARNHAM BMG
8	17	MIRACLE JON BON JOVI PHONOGRAM/POLYGRAM
9	6	DOIN' THE DO BETTY BOO COLOSSAL RECORDS
10	14	CHERRY PIE WARRANT CBS
11	11	I'M YOUR BABY TONIGHT WHITNEY HOUSTON BMG
12	7	I'LL BE YOUR SHELTER TAYLOR DAYNE BMG
13	12	TOM'S DINER DNA FEATURING SUZANNE VEGA POLYDOR/POLYGRAM
14	9	JUKEBOX IN SIBERIA SKYHOOKS MUSHROOM/FESTIVAL
15	NEW	FROM A DISTANCE BETTE MIDLER WARNER BROS.
16	NEW	I'LL BE YOUR BABY TONIGHT ROBERT PALMER EMI
17	16	MEGAMIX TECHNOTRONIC BMG
18	18	LILY WAS HERE DAVID A. STEWART FEATURING CANDY DULFER BMG
19	15	THUNDERSTRUCK AC/DC CBS/ALBERT PRODUCTIONS
20	13	HEART IN DANGER SOUTHERN SONS BMG
		ALBUMS
1	1	MADONNA THE IMMACULATE COLLECTION WARNER BROS.
2	2	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT POLYGRAM
3	3	ELTON JOHN THE VERY BEST OF PHONOGRAM/POLYGRAM
4	4	JOHN FARNHAM CHAIN REACTION BMG
5	8	PHIL COLLINS SERIOUS HITS...LIVE! WARNER BROS.
6	5	MARGARET URlich SAFETY IN NUMBERS CBS
7	11	HUNTERS AND COLLECTORS COLLECTED WORKS MUSHROOM/FESTIVAL
8	7	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.
9	14	CARPENTERS THEIR GREATEST HITS POLYDOR/POLYGRAM
10	10	WHITNEY HOUSTON I'M YOUR BABY TONIGHT BMG
11	12	JIMMY BARNES TWO FIRES MUSHROOM/FESTIVAL
12	6	SKYHOOKS THE LATEST AND GREATEST MUSHROOM/FESTIVAL
13	9	TAYLOR DAYNE CAN'T FIGHT FATE BMG
14	17	AC/DC THE RAZORS EDGE CBS/ALBERT PRODUCTIONS
15	13	BETTE MIDLER SOME PEOPLE'S LIVES WARNER BROS.
16	15	SOUTHERN SONS SOUTHERN SONS BMG
17	NEW	KYLIE MINOGUE RHYTHM OF LOVE MUSHROOM/FESTIVAL
18	16	MIDNIGHT OIL BLUE SKY MINING CBS
19	19	ICEHOUSE CODE BLUE REGULAR/FESTIVAL
20	NEW	INXS X WARNER BROS.

ITALY (Courtesy Musica e Dischi) As of 12/10/90

ALBUMS		
1	1	CLAUDIO BAGLIONI OLTRE CBS
2	2	LUCIO DALLA CAMBIO PRESSING
3	4	ELTON JOHN THE VERY BEST OF ROCKET
4	5	PHIL COLLINS SERIOUS HITS...LIVE! WEA
5	3	PAUL MCCARTNEY TRIPPING THE LIVE FANTASTIC PARLOPHONE
6	12	SUPERTRAMP THE VERY BEST OF A&M
7	8	WHITNEY HOUSTON I'M YOUR BABY TONIGHT ARISTA
8	NEW	POOH 25-LA NOSTRA STORIA CGD
9	6	FABRIZIO DE ANDRE LE NUVOLE FONIT CETRA
10	9	POLICE THEIR GREATEST HITS POLYGRAM
11	7	LUCIO BATTISTI LA SPOSA OCCIDENTALE CBS
12	11	PAOLO CONTE PAROLE D'AMOUR SCRITTE A MACCHINA CGD
13	10	MINA TI CONOSCO MASCHERINA PDU
14	NEW	AMEDEO MINGHI AMEDEO MINGHI IN CONCERT FONIT CETRA
15	15	MADONNA THE IMMACULATE COLLECTION WEA
16	13	MARCO MASINI MARCO MASINI RICORDI
17	14	CARRERAS, DOMINGO, PAVAROTTI IN CONCERT DECCA
18	17	SOUNDTRACK PRETTY WOMAN EMI
19	18	LED ZEPPELIN REMASTERS ATLANTIC
20	20	PAUL SIMON THE RHYTHM OF THE SAINTS WARNER BROS.

CBC Slices \$108 Million From Budget

■ BY KIRK LaPOINTE

OTTAWA—The Canadian Broadcasting Corp. has imposed the largest-ever cuts to public broadcasting in Canadian history, a \$108 million cut from its \$1.4 billion budget in the coming fiscal year, including widespread reductions to TV and significant radio curtailment.

Principal among the radio cuts: the closing of Radio Canada International, the CBC's overseas shortwave service. The federal government has already indicated it wishes to find a way to continue RCI, but its mandate may change and its funding may come from all sorts of sources.

Additionally, the cash-strapped AM and FM domestic services of the CBC, looking to expand and adapt to changing times, will face yet another budget cut, of 1%, in the coming year. Given that inflation within the radio business runs in the double digits, CBC's money will not go nearly as far next year.

In all, within the CBC, some 1,100 positions are being eliminated come fiscal year 1990-91, on April 1. That includes massive cuts to local programming and the closing or downsizing of 11 stations.

Radio services will be expected to provide more of the local-information component of the public broadcaster than they have in recent years, says CBC president Gerard Veilleux.

"International news-gathering operations for the domestic services will continue. All local and regional radio stations will continue to provide current levels of service."

In recent weeks, a discussion paper surfaced to indicate that CBC is examining the shifting of most of its national network services to FM radio and the creation of a third, commercial service that would be a music-oriented station appealing to a younger audience. Such moves are apparently in abeyance as the network finds ways to absorb the new cuts.

"The board of directors considered a wide range of options, and concluded that the only way to solve a financial problem of this magnitude is by fundamentally changing the way CBC delivers some of its services," says Veilleux, who took the CBC presidency about a year ago.

CBC blames its financial woes on the federal government's expenditure-reduction program, inflation, declining advertising revenues for TV (radio is commercial-free), unavoidable new expenses, and higher pension costs.

And Veilleux says that, unless the economy perks up, the corporation faces yet another shortfall of some \$50 million in fiscal 1991-92. Denis Harvey, VP of English-language television, said in an interview that the corporation will begin examining how to further cut back by the spring.

Political reaction to the cuts has been critical, and protests have been organized in several cities.

The government was informed of the cuts before they took place and, apart from plans to try to maintain RCI and the parliamentary channel, it would not commit any new funds.

Billboard spotlights Canada



All eyes are on Canada as the music and video world booms in the 90's and Canada is featured at the 1991 *Midem Convention*. In the January 26 issue, *Billboard* toasts Canada with an indepth look at the Canadian industry, including an industry overview, profiles of Canadian artists and previews of new faces for 1991.

Your ad in this issue will be heard by an international audience of almost 200,000 Billboard readers plus attendees at Midem in Cannes, France, January 20-24, 1991.

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January 1, 1991

“Thank You”

to all the artists who made
The 1990 Billboard Music Awards TV special a success.
Congratulations on a fantastic year!

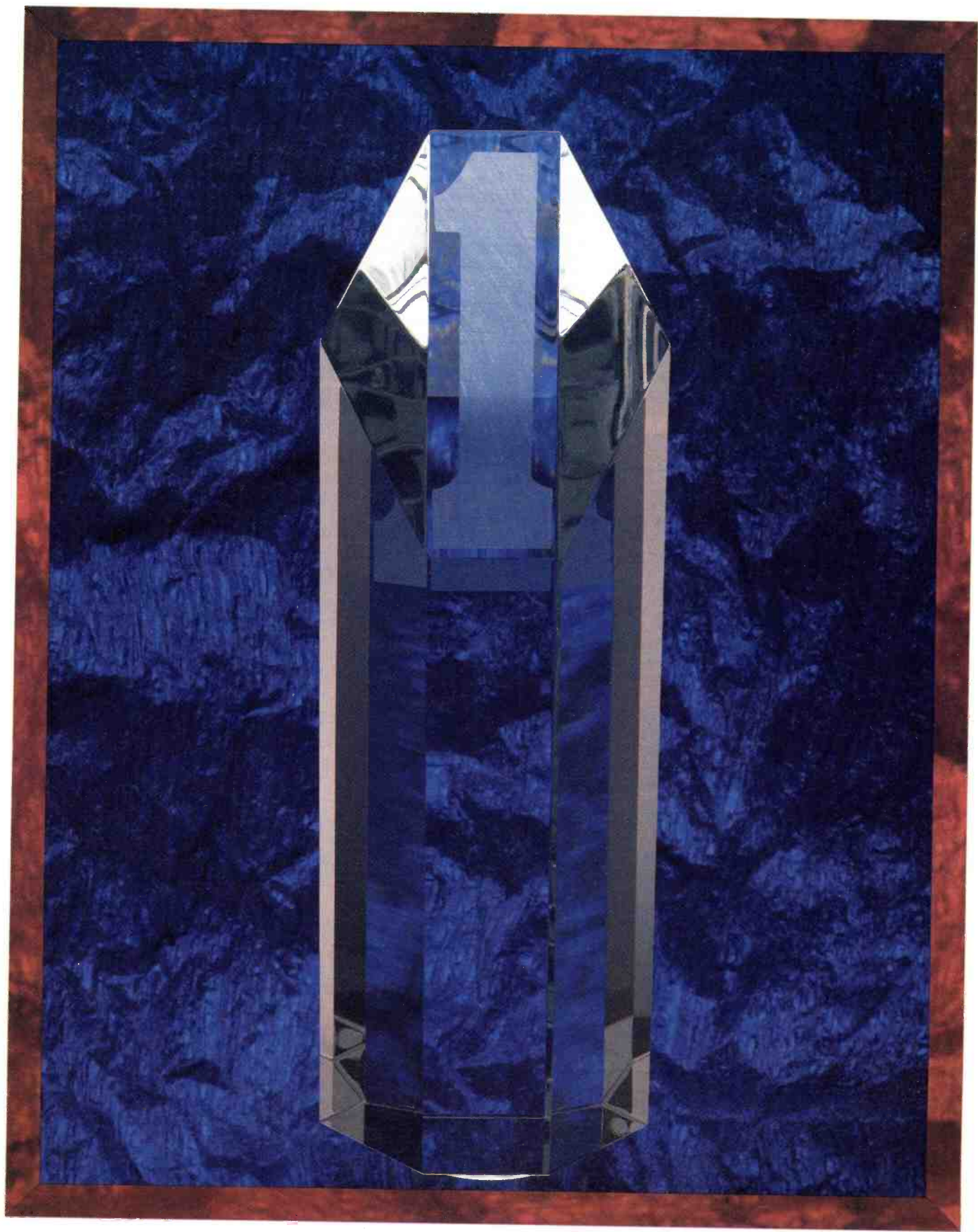
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NELSON • NEW KIDS ON THE BLOCK • SINEAD O'CONNOR • PAUL SHAFFER
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We would also like to thank:

Paul Flattery, Jim Yukich and FYI Productions • Bob Bain,
Joe Davola and the Fox Television team • Greg Sills • David Saltz
and every member of the staff and crew.

Billboard extends a particular thanks to the artists'
management and their record labels.

Billboard



The CRITICS' Choice

BILLBOARD'S EDITORS AND WRITERS PICK THEIR TOP 10 RECORDS, VIDEOS, AND CONCERTS OF 1990



CARLOS AGUDELO
Latin Music Editor

- Record Company Of The Year:** CBS Internacional. It quickly rounded up the best talent, upgraded production, and is selling nonstop.
- Song Of The Year:** "Burbujas De Amor," Juan Luis Guerra and 4.40.
- Group Of The Year:** Juan Luis Guerra and 4.40, again.
- Jackpot Of The Year:** Distribution of Karen Records, which includes Juan Luis Guerra and 4.40. They have had sooo many offers.
- Album Of The Year:** The new album by Juan Luis Guerra and 4.40, with "Burbujas De Amor," "La Bilirrubina," and "Como Aveja Al Panal."
- Feud Of The Year:** Capitol/EMI Latin (shootout in the Tex-Mex scene) and Capitol/EMI Latin vs. TH-Rodven. (Who is Lalo Rodriguez recording for?)
- Music Program Of The Year:** MTV Internacional. Great job at promoting new alternatives and trying to recoup the Latin youth for Latin music.
- Concert Of The Year:** "Spain, Where New Music Lives," Palladium, New York, July 14, featuring Ketama, Camaron de la Isla, and El Ultimo de la Fila.
- Video Producer Of The Year:** Abraham Pulido.
- Album Producer And Composer Of The Year:** Roberto Livi.



CATHERINE APPLEFELD
Copy Editor

- Trip Shakespeare,** "Across The Universe" (A&M). A simply stellar album by a Minneapolis band that knows how to have a good time.
- Neil Young & Crazy Horse,** "Ragged Glory" (Reprise). Nothing ragged about this glorious sampling of classic rock'n'roll.
- Living Colour,** "Time's Up" (Epic). Jam-packed with energy.
- Jellyfish,** "Bellybutton" (Charisma). Ticklishly fun tracks.
- Public Enemy,** "Fear Of A Black Planet" (Columbia). Like a sharp rebuke you come to appreciate later.
- Traveling Wilburys,** "Vol. 3" (Warner/Bros.). These guys really know how to rock.
- Sinead O'Connor,** "I Do Not Want What I Haven't Got" (Ensign/Chrysalis). She may not be up for personality of the year, but she does have one hell of a voice.
- Indigo Girls,** "Nomads*Indians*Saints" (Epic). Straight from the heart.
- INXS,** "X" (Atlantic).
- Soul Asylum,** "And The Horse They Rode In On" (A&M).



JIM BESSMAN
New York Correspondent

- Iggy Pop,** "Brick By Brick" (Virgin). This year's Bonnie Raitt.
- Paul Simon,** "The Rhythm Of The Saints" (Warner Bros.). Why deny the obvious child?
- Madonna,** "Justify My Love" video (Sire). The Incandescent One's fearless exercise in eroticism potently served both freedom of self-expression and video retail.
- AC/DC,** "The Razors Edge" (Atco). Rock'n'roll!
- Rosanne Cash,** "Interiors" (Columbia). Depressing? Yes. Artistically risky? Of course. Brilliant? You said it.
- Deee-Lite,** "World Clique" (Elektra).

- "Groove Is In The Heart."
- Alan Jackson,** "Here In The Real World" (Arista). Hat's off to the Hat's debut album of concise country gems.
- Jill Sobule,** "Things Here Are Different" (MCA). The title says it all about Sobule's fresh musical perspective.
- Alison Krauss,** "I've Got That Old Feeling" (Rounder). A giant step toward preserving—and extending—bluegrass tradition.
- Mary-Chapin Carpenter,** "I'm Your Opening Act" as performed by this Columbia artist at the CMA Awards. An inferior song by a terrific artist made for the superior awards show moment.



ED CHRISTMAN
Retail Editor

- Bob Mould,** "Black Sheets Of Rain" (Virgin). Proof that he can still lead a search-and-destroy mission.
- All About Eve,** "Scarlet And Other Stories" (Mercury). Like many another great band, All About Eve seems destined, sadly, for obscurity.
- The Posies,** "Dear 23" (DGC). An example of how I define "pop."
- The Monochrome Set,** "Dante's Casino" (Vinyl Japan). An all-time favorite group reforms, and all is right in my world again.
- Fugazi,** "Repeater" (Dischord).
- That Petrol Emotion,** "Chemicrazy" (Virgin).
- Danzig,** "Danzig II—Lucifuge" (Def American). You gotta love this guy's sense of humor.
- Kirsty MacColl,** "Kite" (Charisma).
- Mother Love Bone,** "Apple" (Polydor).
- Megadeth,** "Rust In Peace" (Capitol). For a solid week I agonized over this slot, listening to this, Anthrax's "Persistence Of Time" (Megaforce/Island), and **Suicidal Tendencies'** "Lights... Camera... Revolution!" (Epic) before finally reaching a decision—much to the delight of my neighbors.



BOB DARDEN
Gospel Editor

Top 10, listed alphabetically

- The Choir,** "Circle Slide" (Myrrh).
- Rick Elias & the Confessions** (Alarma).
- Jacob's Trouble,** "Door Into Summer" and "Knock, Breathe, Shine" (Alarma).
- Kaiser/Mansfield,** "Trimmed & Bur-nin'" (Ocean/Grrr).
- Phil Keaggy,** "Find Me In These Fields" (Myrrh).
- Newsboys,** "Hell Is For Wimps" (Star Song).
- Charlie Peacock,** "The Secret Of Time" (Sparrow).
- The 77s,** "Sticks And Stones" (Broken) and "More Miserable Than You'll Ever Be" (Alternative).

- Ken Tamplin & Friends,** "An Axe To Grind" (Frontline).
- (Tie) Bryan Duncan,** "Anonymous Confessions Of A Lunatic Friend" (Myrrh); **"Iona"** (ForeFront); **Wes King,** "Motivation" (Reunion); **Julie Miller,** "Meet Julie Miller" (Myrrh); **Petra,** "Beyond Belief" (Dayspring); **John Michael Talbot,** "The Birth Of Jesus" (Sparrow).



DAVE DIMARTINO
L.A. Bureau Chief

- Momus,** "Monsters Of Love/Singles 1985-90" (Creation U.K. import).
- Prefab Sprout,** "Jordan: The Comeback" (Epic).
- Into Paradise,** "Into Paradise" (Ensign/Chrysalis).
- Wild Swans,** "Space Flower" (Sire).
- Sea Stories,** "Miller's Pond" (I.R.S.).
- Tim Buckley,** "Dream Letter/Live In London 1968" (Enigma Retro/Straight).
- Robert Forster,** "Danger In The Past" (Beggars Banquet U.K. import).
- Television Personalities,** "Privilege" (Fire).
- Neil Young & Crazy Horse,** "Ragged Glory" (Reprise).
- Soft Machine,** "The Soft Machine Turns On/BBC Sessions" (Strange Fruit U.K. import).



THOM DUFFY
Talent Editor

- Neil Young & Crazy Horse,** "Ragged Glory" (Reprise).
- Paul Simon,** "The Rhythm Of The Saints" (Warner Bros.).
- Living Colour,** "Time's Up" (Epic).
- Oleta Adams,** "Circle Of One" (Fontana/Mercury).
- World Party,** "Goodbye Jumbo" (Ensign/Chrysalis).
- Shazzy,** "Attitude: A Hip-Hop Rhapsody" (Elektra).
- Chris Thomas,** "Cry Of The Prophets" (Hightone/Sire).
- Kris McKay,** "What Love Endures" (Arista).
- Zachary Richard,** "Women In The Room" (A&M/Americana).
- Wynton Marsalis,** "Standard Time Vol. 3: The Resolution Of Romance" (Columbia).



LARRY FLICK
Dance/Singles Reviews Editor

- Deee-Lite,** "World Clique" (Elektra).
- Indigo Girls,** "Nomads*Indians*Saints" (Epic).
- Beats International,** "Let Them Eat Bingo" (Elektra).

- The Beloved,** "Happiness" (Atlantic).
- Love & Laughter,** "I Surrender" (SBK-One 12-inch).
- C&C Music Factory,** "Gonna Make You Sweat" (Columbia).
- Madonna,** "Rescue Me" (Sire album cut).
- Anything Box,** "Peace" (Epic).
- Kris McKay,** "What Love Endures" (Arista).
- The Underground Solution,** "Luv Dancin'" (Strictly Rhythm 12-inch).



MARILYN GILLEN
Senior Copy Editor

- Kirsty MacColl,** "Kite" (Charisma). Dead-on, lyrically and musically.
- Los Lobos,** "The Neighborhood" (Slash). I just keep going back.
- Zachary Richard,** "Women In The Room" (A&M/Americana). Modern without feeling "modernized," Zack's zydeco rings true to the genre and the times.
- Gear Daddies,** "Let's Go Scare Al" (PolyGram). Arresting country-pop tales of small-town lovers, losers, longings. Good writing—and good fun.
- Colin James,** "Sudden Stop" (Virgin). Can a young Canadian rocker get the blues? And how.
- Rosanne Cash,** "Interiors" (Columbia). She holds nothing back—and the impact is powerful.
- Faith No More,** "Epic" (Slash/Reprise). Grand; the single of the year.
- David Baerwald,** "Bedtime Stories" (A&M). David minus David equals a strong solo outing.
- Concrete Blonde,** "Bloodletting" (I.R.S.). My type.
- CONTROVERSY.** Issues aside, it was nice to see popular music making headlines.



PAUL GREIN
Music Research/Analysis Editor

- Frank Sinatra,** "The Capitol Years" (Capitol). First class—all the way.
- Lisa Stansfield,** "Affection" (Arista). Endearing, a quality in short supply recently.
- Sinead O'Connor,** "I Do Not Want What I Haven't Got" (Ensign/Chrysalis). Includes the most riveting, haunting single of the year.
- Paul Simon,** "The Rhythm Of The Saints" (Warner Bros.) He's one of the few artists who keeps challenging himself—and his audience.
- Whitney Houston,** "I'm Your Baby Tonight" (Arista). Frisky, fresh, and right on target.
- Basia,** "London Warsaw New York" (Epic). Sexy mood music.
- Various Artists,** "Rubaiyat: Elektra's 40th Anniversary" (Elektra). Every other record company wishes it had thought of this concept first.
- Bette Midler,** "Some People's Lives" (Atlantic). Philosophical and touching. Classy production work by the peerless Arif Mardin.
- Al B. Sure!,** "Private Times... And The Whole 9!" (Warner Bros.). In effect, he mowed down the R&B competition.
- Indigo Girls,** "Nomads*Indians*Saints" (Epic). Wilson Phillips with less gloss.



DEBBIE HOLLEY
Assistant Country Music Editor

- Best Single:** Bette Midler, "From A Distance"—a crystalline experience, but let's not forget Nanci Griffith's charming folk

rendering.

2. **Country Videos:** K.T. Oslin's "Come Next Monday" and Eddie Rabbitt's "On Second Thought." Fine examples of inventive video production.

3. **Country Albums:** Mark Chesnutt, "Too Cold At Home," and Garth Brooks, "No Fences."

4. **Christmas Picks:** Dolly Parton's "Home For Christmas" album and Clint Black's "Till Santa's Gone (I Just Can't Wait)."

5. **Nifty Pairings:** Lorrie Morgan/Keith Whitley, "Til A Tear Becomes A Rose"; Rod Stewart/Ronald Isley, "This Old Heart Of Mine"; and Linda Ronstadt/Aaron Neville singles.

6. **Best New Artist:** No doubt, Mariah Carey.

7. **Mish Mash:** Vern Gosdin, "This Ain't My First Rodeo"; Babyface, "Whip Appeal"; Lisa Stansfield, "All Around The World"; Dan Fogelberg, "Rhythm Of The Rain."

8. **Tomorrow's Shining Star:** Karen Tobin—though currently unsigned, she's a country sparkler.

9. **Movie Music:** "Unchained Melody" from the film "Ghost"—the song and film will live magically forever.

10. **Best At Worst:** Straining to ride the cutting edge, Madonna's videos fall overboard—erline exploiting forced sexcapades. Predictable, uneventful, and unentertaining.



**JANINE
McADAMS**
R&B Music Editor

1. **Family Stand**, "Chain" (Atlantic). Funk, rock, pop, and jazz with intelligent lyrics and great production.

2. **L.L. Cool J**, "Mama Said Knock You Out" (Def Jam). This rap superstar still packs a punch.

3. **En Vogue**, "Born To Sing" (Atlantic). Album contains "Hold On"—acknowledged by rap fans as the best hip-hop record of the year.

4. **Tony! Toni! Toné!**, "Revival" (Wing/PolyGram). Young '90s-era bulls in the '70s china closet.

5. **Public Enemy**, "Welcome To The Terrordome" (Def Jam). Chuck & Flav's assault of rage and rhythm. **Boogie Down Productions**, "Edutainment" (Jive). Kris Parker's dissertation on rage and reason.

6. **Bernadette Cooper**, "The Drama According To Bernadette Cooper" (MCA). Every girl has a vice that she hates to cop to, and mine is the outrageously funny Bernadette.

7. **Tribe Called Quest**, "People's Instinctive Travels And The Paths Of Rhythm" (Jive). Bonita Applebum, I gotta get me some.

8. **"Miki Howard"** (Atlantic). She *could* lead a horse to water and make him drink with a voice like that.

9. **Bell Biv DeVoe**, "Poison" (MCA). The phrase "Hip-hop smoothed out on an R&B tip" is born as the boys gleefully besmirch their sterling New Edition image. Lyrically insipid, musically a monster.

10. **"Johnny Gill"** (Motown); **Pebbles**, "Always" (MCA); **Janet Jackson**, "Rhythm Nation 1814" (A&M). L.A. & Face and Jimmy & Terry, just doin' what they do best with artists who know how to put it over the top.



**CHRIS
McGOWAN**
Contributor—Los Angeles

1. **Eliane Elias**, "Eliane Elias Plays Jobim" (Blue Note).

2. **Ryuichi Sakamoto**, "Beauty" (Virgin).

3. **Paul Winter**, "Earth: Voices Of A Planet" (Living Music).

4. **Jack Kerouac**, "The Jack Kerouac Collection" (Rhino).

5. **Ladysmith Black Mambazo**, "Two Worlds One Heart" (Warner Bros.).

6. **Margareth Menezes**, "Elegibo" (Mango).

7. **Eyuphuro**, "Mama Mosambiki" (Real World/Virgin).

8. **Zil**, "Zil" (Verve Forecast).

9. **Antonio Adolfo**, "Jinga" (Happy Hour).

10. **Paul Simon**, "The Rhythm Of The Saints" (Warner Bros.).



**TRUDI
MILLER**
Editorial Assistant

1. **They Might Be Giants**, "Flood" (Elektra).

2. **Traveling Wilburys**, "Vol. 3" (Wilbury/Warner Bros.).

3. **John Hiatt**, "Stolen Moments" (A&M).

4. **Various Artists**, "Red Hot + Blue" (Chrysalis).

5. **Robyn Hitchcock**, "Eye" (Twin/Tone).

6. **Indigo Girls**, "Nomads*Indians*Saints" (Epic).

7. **Billy Joel**, "Storm Front" (Columbia).

8. **Brian Eno & John Cale**, "Wrong Way Up" (Opal).

9. **Jellyfish**, "Bellybutton" (Charisma); **Possies**, "Dear 23" (DGC).

10. **Dead Milkmen**, "Metaphysical Graffiti" (Enigma).



**CHRIS
MORRIS**
Associate Talent Editor
Album Reviews Co-Editor

1. **The Black Crowes**, "Shake Your Money Maker" (Def American). Some hard rock that truly works hard, and eminently re-playable to boot.

2. **Shoes**, "Stolen Wishes" (Black Vinyl). The purest hard pop imaginable from the boys from Zion.

3. **Goo Goo Dolls**, "Hold Me Up" (Metal Blade). Funny, touching breakneck rock from Buffalo, N.Y.

4. **Neil Young & Crazy Horse**, "Ragged Glory" (Reprise). Feedback really *is* back, praise the Lord.

5. **Jane's Addiction**, "Ritual de lo Habitual" (Warner Bros.). More unclassifiable metallic mania from Perry Farrell's madhouse.

6. **Bob Mould**, "Black Sheets Of Rain" (Virgin). Head Hüsker roars back loud 'n' proud.

7. **Soul Asylum**, "And The Horse They Rode In On" (A&M). No horsing around for the Twin Cities foursome on their best record yet.

8. **The Afghan Whigs**, "Up In It" (Sub Pop). Ragin' guitar rock from Cincinnati's best-kept secret.

9. **The Jody Grind**, "One Man's Trash Is Another Man's Treasure" (dB). A tour of pop's past and present, divinely sung by Kelly Hogan Murray.

10. **Robert Johnson**, "The Complete Recordings" (Columbia). Reissue of the year—the apotheosis of the country blues.



**EDWARD
MORRIS**
Country Music Editor

1. **Best Album:** Rhonda Vincent's "A Dream Come True" (Rebel). A flawless marriage of country and bluegrass. Vincent is too good to be mortal.

2. **Best Song:** "The Dance," written by Tony Arata, performed by Garth Brooks. A sweet hymn to letting go.

3. **Best Music Video:** "Wrong," Waylon Jennings. Produced and directed by Deaton Flanigen. Goofiness as therapy.

4. **Best Awards Show:** The International

Bluegrass Music Assn.'s first annual love fest. Proof that talent is better than lighting.

5. **Best Geographer Of The Heart:** Mary-Chapin Carpenter. A spy satellite circling emotional landscapes.

6. **Best Producer:** Allen Reynolds. He turns pleasant voices into powerful ones.

7. **Best Evangelist Of Bluegrass:** Alison Krauss. She sings. She fiddles. She enchants.

8. **Best Reason To Feed The Jukebox:** Keith Whitley and Lorrie Morgan's "Til A Tear Becomes A Rose."

9. **The Twin Peaks Of Pandering:** Charlie Daniels' "A Few More Rednecks," and Hank Williams Jr.'s "Don't Give Us A Reason."

10. **Worst News:** That Naomi Judd must quit singing. The fields have turned brown.



**MELINDA
NEWMAN**
Music Video Editor
Album Reviews Co-Editor

(In no particular order)

1. **Jellyfish**, "Bellybutton" (Charisma). Just the right amount of sting.

2. **Bobby McFerrin**, "Medicine Music" (EMI). Cures my ills.

3. **Kirsty MacColl**, "Kite" (Charisma). Let's go fly one now.

4. **Jude Cole**, "A View From Third Street" (Reprise/WB). The perfect pop record.

5. **Bernadette Cooper**, "The Drama According To Bernadette Cooper" (MCA). Beautiful blend of attitude and ability.

6. **Gary Moore**, "Still Got The Blues" (Charisma). Oh, but they hurt so good.

7. **Sinead O'Connor**, "I Do Not Want What I Haven't Got" (Ensign/Chrysalis). Can I have it, then?

8. **World Party**, "Goodbye Jumbo" (Ensign/Chrysalis). Hello great music.

9. **SINGLES:** "Wicked Game," **Chris Isaak** (Warner Bros.); "Blue Sky Mine," **Midnight Oil** (Columbia); "Epic," **Faith No More** (Reprise).

10. **CONCERTS:** **Peter Himmelman**, The Knitting Factory; **John Hiatt**, The Bottom Line; **Bruce Hornsby & the Range**, Jones Beach; **Bela Fleck & the Flecktones**, The Bottom Line.



**SUSAN
NUNZIATA**
Technology/Pro Audio Editor

1. **Sinead O'Connor**, "I Do Not Want What I Haven't Got," (Ensign/Chrysalis). Art from start to finish.

2. **Dread Zeppelin**, "Un-Led-Ed" (I.R.S.). Its records, videos, and live shows. Pop eats itself.

3. **Deee-Lite**, "World Clique" album, "Groove Is In The Heart" video and single (Elektra). Retro refreshment.

4. **Wendy & Lisa**, "Eroica" (Virgin). Textured richness.

5. **Bob Geldof**, "Vegetarians Of Love" (Atlantic). Van Morrison meets Bob Dylan.

6. **Ferron**, "Phantom Center" (Chameleon). Brilliant songwriter keeps growing.

7. **Lou Reed/John Cale**, "Songs For Drella" (Sire). Bittersweet tribute.

8. **Julia Fordham**, "Porcelain" (Virgin). Beautiful.

9. **Various Artists**, "Red Hot + Blue" (Chrysalis). Wow.

10. **The Grateful Dead**. The tour must go on.



**JIM
RICHLIANO**
Contributor—New York

1. **Madonna**, "Vogue" and "Justify My Love," singles and videos; "I'm Breathless"

and "The Immaculate Collection" (Sire); and the Blonde Ambition tour.

2. **Oleta Adams**, "Circle Of One" (Fontana/Mercury).

3. **Yanni**, "Reflections Of Passion" (Private Music).

4. **Lori Carson**, "Shelter" (DGC).

5. **Angelo Badalamenti**, "Soundtrack From Twin Peaks" (Warner Bros.).

6. **Caron Wheeler**, "Living In The Light," single, (EMI).

7. **Bonnie Raitt**, "Nick Of Time," single, (Capitol).

8. **Black Box**, "Dreamland" (RCA).

9. **Deee-Lite**, "World Clique" (Elektra).

10. **Jennifer Holliday**, concert appearance at New York's Radio City Music Hall.



**CRAIG
ROSEN**
Reporter

1. **The Replacements**, "All Shook Down" (Sire/Reprise). Never mind that it's basically a Westerberg solo album. Paul and company deliver.

2. **Soul Asylum**, "And The Horse They Rode In On" (A&M) and live at the Whisky. With each release they mature, without forgetting how to rock out.

3. **The Black Crowes**, "Shake Your Money Maker" (Def American). It's derivative. It rocks. It sells.

4. **The Pixies**, "Bossanova" (4AD/Elektra). Surf band of the '90s.

5. **Jellyfish**, "Bellybutton" (Charisma) and live at the Wadsworth Theatre. The best pure pop record since Crowded House's debut.

6. **Iggy Pop**, "Brick By Brick" (Virgin). Iggy's back with Guns.

7. **Concrete Blonde**, "Bloodletting" (I.R.S.). For the top 40 hit "Joey" and the haunting "Tomorrow, Wendy" alone.

8. **Galaxie 500**, "This Is Our Music" (Rough Trade), live at the Wiltern. Feedback never sounded so sweet.

9. **The Cavedogs**, "Joyrides For Shut-Ins" (Enigma). A fine entry from Boston-based trio.

10. **Angelo Badalamenti**, "Soundtrack From Twin Peaks" (Warner Bros.). The best soundtrack from a TV show.



**SEAN
ROSS**
Radio Editor

Top singles of 1990

1. **John Wesley Harding**, "The Devil In Me" (Sire). Eerily prescient for the year of the S&L bailout and Jesse Helms' re-election.

2. **Carlene Carter**, "Come On Back" (Reprise). 1990's great "woman-tells-off-her-tomcat" country hit.

3. **Digital Underground**, "The Humpty Dance" (Tommy Boy). Stupid. And fresh. (Not that any self-respecting rapper has used those terms together since 1986.)

4. **Boogie Down Productions**, "Love's Gonna Get You" (Jive). Crosses Fresh Prince and N.W.A for an ominous new rap subgenre—"gangster lite."

5. **Poison**, "Unskinny Bop" (Capitol). Why wait for them to become respectable in 2005? Enjoy it now.

6. **Nick Lowe**, "All Men Are Liars" (Reprise). His sharpest writing in 10 years.

7. **En Vogue**, "Hold On" (Atlantic); **Samuelle**, "So You Like What You See" (Atlantic). The next groove? Soul II Jack?

8. **K-YZE**, "Stomp" (Warner Bros.); **2 In A Room**, "Wiggle It" (Charisma). Remember when house was too odd for the radio? Like

(Continued on next page)

1990 IN REVIEW

(Continued from preceding page)

10 months ago?

9. **INXS**, "Suicide Blonde" (Atlantic). Nature's way of compensating for Michael Bolton ballads.

10. **Bell Biv DeVoe**, "Do Me!" and "Poison" (MCA). This generation's "Work With Me Annie."



DEBORAH RUSSELL

Grass Route Columnist

1. **The Replacements**, "All Shook Down" (Sire/Reprise). Who cares if it's a "Paul Westerberg solo album"? I love Paul Westerberg.

2. **Neil Young & Crazy Horse**, "Ragged Glory" (Reprise). *Rock'n'roll* lives. Thank God.

3. **Blake Babies**, "Sunburn" (Mammoth). Great harmonies, weird lyrics, and unavoidable hooks.

4. **Traveling Wilburys**, "Vol. 3" (Wilbury/Warner Bros.). Rock on.

5. **Iggy Pop**, "Brick By Brick" (Virgin). "Home" is the ultimate anthem for these troubled times.

6. **Eggplant**, "Sad Astrology" (Doctor Dream). Wonderful pop/rock.

7. **Freddie Redd**, "Live At The Studio Grill" (Triloka). This guy is *so* cool, a piano master of effortless, improvised perfection.

8. **Lonesome Val**, "Lonesome Val" (Bar None-Restless). "To Be Young" has the best pop chorus of the year.

9. **Concrete Blonde**, "Bloodletting" (I.R.S.).

10. **Crazy 8's**, "Doggapotamus World" (Red Rum). Funky jazz/R&B/rock from a band that doesn't take itself too seriously.



KEN SCHLAGER

Managing Editor

1. **Best Rock Album**: Los Lobos, "The Neighborhood" (Slash).

2. **Best Belated Soundtrack To A Woody Allen Movie**: Rosanne Cash, "Interiors" (Columbia).

3. **Best Dance Album**: "Texas Tornadoes" (Reprise).

4. **Most Overlooked**: Bob Geldof, "Vegetarians Of Love" (Atlantic).

5. **Most Confusing Politics**: Sinead O'Connor, "I Do Not Want What I Haven't Got" (Chrysalis).

6. **You-Make-Me-Feel-So-Young Award**: Neil Young & Crazy Horse, "Ragged Glory" (Reprise).

7. **Favorite Song**: Gear Daddies, "Boys Will Be Boys" (PolyGram).

8. **Favorite Song About Eating Pork**: Monie Love, "Swiney Swiney" (Warner Bros.).

9. **Best Jazz Album**: Marcus Roberts, "Down In The Shed" (Novus/RCA).

10. **Best John Hiatt Album**: John Hiatt, "Stolen Moments" (A&M).



PHYLLIS STARK

Reporter

1. **John Wesley Harding**, "Here Comes The Groom" (Sire/Reprise).

2. **John Hiatt**, "Stolen Moments" (A&M).

3. **Hothouse Flowers**, "Home" (PolyGram).

4. **Depeche Mode**, "Violator" (Sire/Reprise).

5. **Garth Brooks**, "No Fences" (Capitol).

6. **Midnight Oil**, "Blue Sky Mining" (Columbia).

7. **The Black Crowes**, "Shake Your Money Maker" (Def American).

8. **"Hindu Love Gods"** (Giant/Reprise).

9. **Various Artists**, "Rubaiyat: Elektra's 40th Anniversary" (Elektra).

10. **Suzanne Ciani**, "Pianissimo" (Private Music).



PAUL VERNA

Reporter

1. **Trip Shakespeare**, "Across The Universe" (A&M). Love that stuff about the pants and the dance and the trance and the slacks and the one-eyed lady and Mrs. Braintree (that chilly Northern woman).

2. **Urban Dance Squad**, "Mental Floss For The Globe" (Arista). These guys have arrived—no more need to say a little prayer for their demo.

3. **Jellyfish**, "Bellybutton" (Charisma). Goes to show that you can look '60s, sound '70s, think '80s, and sell in the '90s.

4. **Sinead O'Connor**, "I Do Not Want What I Haven't Got" (Ensign/Chrysalis). I stand up and take off my hat every time I hear it.

5. **Living Colour**, "Time's Up" (Epic). Any band that can use the term "abstract expressionism" in a rock song without sounding pretentious makes my list.

6. **Kid Creole & the Coconuts**, "Private Waters In The Great Divide" (Columbia). No more casual sex, mon. Jus' gud muzk.

7. **Neil Young & Crazy Horse**, "Ragged Glory" (Reprise). Why does he keep feeding back? I don't know, but it never sounded so good.

8. **Scatterbrain**, "Here Comes Trouble" (In-Effect). Nice one, dudes.

9. **Jane's Addiction**, "Ritual de lo Habitual" (Warner Bros.). Habit forming.

10. **Lach**, "Contender" (Gold Castle). Best antidote to faux folk.



DREW WHEELER

Assistant Production Manager

1. **Big Dipper**, "Slam" (Epic). Another delicious spoonful of crunchy pop that keeps its indie integrity even when immersed in a major.

2. **Rosanne Cash**, "Interiors" (Columbia). The dreamiest songs she ever wrote also have a tendency to turn slightly nightmarish.

3. **Don Cherry**, "MultiKulti" (A&M). His masterful mix of jazz with world music gets sharper all the time.

4. **The Cavedogs**, "Joyrides For Shut-Ins" (Enigma). Pop bands with songs as great as these deserve endangered-species protection.

5. **Niels Lan Doky**, "Dreams" (Milestone). But then most Vietnamese-Danish jazz pianists are brilliant.

6. **Yousou N'Dour**, "Set" (Virgin). The world-pop album he (and everyone else) has been trying to make.

7. **Darden Smith**, "Trouble No More" (Columbia). He pens these terrific tunes, now you can't say Boo to him.

8. **Prefab Sprout**, "Jordan: The Comeback" (Epic). And a splendid comeback it is for Paddy Joe & Co.

9. **Jill Sobule**, "Things Here Are Different" (MCA). This Todd-produced debut was the year's happiest singer/songwriter surprise.

10. **Neil Young & Crazy Horse**, "Ragged Glory" (Reprise). Tonight's *still* the night for some old-timers. My, my.

Congratulations Realsongs!

Diane, there's one reason why
you're the #1 **Singles Publisher**
of the year . . .

Apparently . . . You're the Best!

Love,

Michael Bolton



Even More FM-FM Deals Are Announced; Taylor To Q105; Snowden Official At KHYS

THE PROGRAMMING DEALS between separately owned stations (see page 5) just keep coming: **WSIX-AM** Nashville is selling its AM to Bible Broadcasting Network which will then go religious. **WSIX's** N/T format will then be heard on area FM **WNTS** (currently **WMSR**). **WSIX PD Duncan Stewart** will be one of two PDs. **Teddy Bart** from N/T rival **WLAC** will do mornings. Overnights will be done by a "Midnight Caller" type host called the **Prince of Darkness**.

And in a similar deal, the people who bring you country **KNUE** Tyler, Texas, have taken crosstown oldies **KISX** to the top 40 as **Kiss 107.3**. **Randy Ricci** from crosstown **KPXI** is PD/afternoons. **KNUE's Rick Evans** will do mornings. **Jesse St. James** stays for middays. **Will Wood** from crosstown **KTYL** joins for nights. **Michael Kelly** of **KPXI** does overnights.

ETC: "SURVEY SAYS . . ."

Arbitron has not announced if it will change its mind about the controversial "survey" direct mail pieces used by many stations (Billboard, Dec. 8). But **Mel Goldberg**, executive director of the Electronic Media Ratings Council, has decided that he considers the pieces "reprehensible," and says they "taint the value of all research." At press time, he was in the process of telling Arbitron this.

About 40 consultants attended a Dec. 10 meeting with Arbitron reps. One major topic was the amount of time it takes the ratings service to make stations aware of competing stations' slogans that change during the book. Some consultants were concerned that stations submit potentially conflicting slogans to Arbitron for diary credit and are not properly policed. Some consultants suggest a monthly slogan file update sent with Arbitrends.

A Dayton advertising agency owner is suing **WHIO/WHKO**, two of its sales people, and owner **Cox Enterprises** for defamation, libel, slander, malicious and unfair competition, and antitrust violations. **Jean DeWitt**, owner of The Agency, seeks \$2.5 million punitive damages and \$25,000-plus in compensatory damages. She claims the station repeatedly tried to "bully" her into a combo buy she didn't want and sent letters to her clients saying they had "de-recognized" her as an agency. Cox's lawyers had not seen the papers at press time.

CBS Radio will charge affiliates for its Major League Baseball and NFL football coverage beginning in 1991. The upcoming NFL playoffs and Super Bowl will not be affected. CBS says the fees—which one major-market affiliate says are \$15,000 for baseball or football, or \$25,000 for both—will pay for the rising cost of broadcast rights and its expanded coverage. The news surprised some affiliates. "I wish them a lot of luck," said **KYCA** Prescott, Ariz., PD **Lou Silverstein**. **KINS** Eureka, Calif., president **Hugo Papstein** noted that CBS already "makes considerable demands on inventory," and says he had to double his commitment to regular-season baseball games to receive

All-Star and World Series coverage.

In other network news, ABC commentator **Paul Harvey** took heat for a racist remark made, inadvertently he says, as part of his "Bumper Snickers" segment. Harvey asked listeners if they understood a bumper sticker seen around Dallas saying, "If I knew then what I know now, I would have picked my own cotton." The NAACP and other listeners called to explain it. He apologized.

Top 40 **WNVZ** (Z104) Norfolk, Va., PD **Chris Bailey** denies any "pay-for-play" improprieties in his recent proposal that some record label go halves on a station billboard with him. Bailey says he has turned down Warner Bros., who wanted to put Paul Simon on the board, and Chrysa-



by Sean Ross with
Craie Rosen & Phyllis Stark

lis, who wanted to feature Slaughter, because he didn't plan to play their records. He says four other labels have expressed interest.

Statistical Research's Fall 1990 **RADAR** report says that 77% of the national population is reached by **RADAR**-ranked networks, down about 2% from last year. Other findings: 96% of people 12-plus hear radio during the week, which amounts to about one million more than a year ago; **FM** controls 77% of all listening.

In D.C. news, the FCC, at its Dec. 13 open meeting, was expected to finalize its revision of its rules governing comparative renewal hearings. The changes should shorten the hearings—it often takes stations three years to fight challenger filings—and will most certainly cut the drop-out payoffs that stations have had to pay "sham" applicants. Also, at the behest of several civil-rights groups, the FCC has extended its deadline for comments on digital-audio broadcasting from Dec. 14 to Jan. 7. And the House Energy and Commerce Committee, which handles broadcast issues, has two new members, Republicans **Dennis Hastert**, Ill., and **Clyde Holloway**, La.

PROGRAMMING: TAYLOR TO Q105

After five years as MD at **KLUC** Las Vegas, and three before that with PD **Jerry Dean** at **KQKQ** Omaha, Neb., **Jay Taylor** is the new PD at **WRBQ** (Q105) Tampa, Fla. That leaves Dean with an MD/afternoon drive opening . . . Morning man **Jim Snowden** is now officially PD at urban **KHYS** Houston replacing **Ross Holland** . . . Acting PD **Jay Michaels** gets the official nod at urban **WQUE** (Q93) New Orleans replacing **Derek Monet**. **Davy D.** returns to the station for nights from **KOY-FM** Phoenix; **Janet Gee** goes to middays. On Dec. 10, **WSNI** Philadelphia be-

came **WYXR** (Star 104.5) under new VP/programming **Gerry DeFrancesco** and consultant **Jack Taddeo** but stayed bright AC. Former **WSNI** midday man **Paul Michael Tyler** resurfaces at crosstown AC **WKSZ** as assistant OM. Night jock **Randy Kotz** replaces him.

Adult standards **WFTL** Miami returns to N/T under new PD **Steve Kane**, who joined for afternoons several weeks ago. He replaces **Mike Roberts**. Also, APD **Jim Michaels** is upped to OM. **Norman Kent** and **Craig Worthington** return for mornings and late nights, respectively. **Al Rantel** joins for middays from **WNWS** Miami. **Bill Gardner** does overnights. **Bob Gordon** and **Mark Carlton** exit.

Details were being worked out at press time, but pending the sale of oldies **WMJI** Cleveland to Legacy, **Joel Lind** was set to stay with Jacor's Critical Mass Media in a VP position. Legacy's **Dean Thacker** will manage **WMJI** himself when **LBI** takes over. Look for consultant **John Gorman** to program **WMJI** . . . APD **Brad Ellis** is upped to PD at AC **WMJJ** Birmingham, Ala.

Top 40 **WROK/WZOK** Rockford, Ill., OM **John Ivey** is the new PD at top 40 **WPXY** Rochester, N.Y., replacing **Kevin Kenney** . . . **WSTR** (Star 94) Atlanta PD **Bill Cahill** has a new job—his own. Cahill, rumored to be job-hunting following the arrival of OM **Tony Novia**, will officially stay put as PD.

PD **Doug Gondek** resigns at classic rock **KCFX** Kansas City . . . Country **KWDJ** Riverside, Calif., will become AC **QQLH** on Christmas. PD **Bill Georgi** will stay on and needs AC service. Country rival **KNTF** is reportedly eyeing a similar change under PD **Dave Clark**, from **KFRG**.

Sandy Davis, currently GM/VP of adult standards/R&B oldies combo **CKLW/CKMR** Detroit, is the new PD of Rawlco's forthcoming AC FM in Ottawa. He'll consult **CKMR** for six months . . . At modern **WXVX** (X15) Pittsburgh, 23-year-old **Jim Kerr** becomes GM/VP/p.m. driver, replacing **Dave Calabrese**. **Dan Glunt** is now MD/middays.

Santiago Nieto is out as PD of Spanish-language combo **KXTN/KZVE** San Antonio, Texas. His replacement is **Rudy Rocha** from crosstown top 40 **KSRR**, which prompts a string of people changes there. **Chris Blake** from **KHMX** Houston joins for middays, sending **Larry Hayden** to nights and **Blake Lindsay** to late nights.

APD **John Thomas** is upped to PD at album **WFXS** (Fox 102) Chattanooga, Tenn., replacing **Bob Raleigh** who can be reached at 615-842-3443. Across town, top 40 **WBDX** is now soft AC **Magic 102.7**. PD **Rich Phillips** and the staff stay on . . . **WRCN** Long Island, N.Y., PD **Zack Martin** resigns to become nights/assistant MD at **KAZY** Denver replacing **Beau Roberts**. Former asst. MD **Lois Todd** assumes **Roberts'** MD duties.

Oldies **KOIL** Omaha, Neb., goes to Satellite Music Network's Pure Gold format. Morning jock **Dave Conley** and evening jock **Tommy Tucker** are both gone. Urban **WZLA** Abbeville,

newsline..

BRENT OSBORNE is named director of broadcasting operations for Bedford Broadcasting, which is in the process of acquiring **KXXX** San Francisco. He was NSM for crosstown **KNBR/KFGO**.

PHIL MELROSE is named president of the Brown Organization's radio division. He was group operations director for Brown Broadcasting.

SHERIDAN BROADCASTING NETWORKS promotes VP/operations **Thad Hill** to VP/network operations and entertainment programming, replacing **Chuck Woodson**. VP/news and sports **Jerry Lopes** is now executive VP/operations and programming. Advertising/marketing director **Fred Mattingly** is now VP/marketing and communications.

DUANE DAVIS has officially been upped to executive VP for All-Pro Broadcasting, replacing **Jim Maddox**.

CHRIS McMURRAY, GSM of **WNCI** Columbus, Ohio, will be GM of **KMGC** Dallas when that station's sale to Nationwide Communications closes in mid-February. It is her first GM job.

JACK WILLIAMS is named chairman/CEO at Spectacor Broadcasting and GM of its **WIP** Philadelphia. He was acting GM there.

CHRIS MURRAY is the new GM at **WKXX** Birmingham, Ala., replacing **Berkley Fraser**, who will still consult parent company SunGroup. Murray was LSM of **WYHY** Nashville.

BILL FRANCE JR. is upped from GSM to GM at country **WHOK** Columbus, Ohio. He replaces **Stan Robinson**, who is now GM of **WLOH**.

HOWARD NEMENZ, station manager of **WSJS/WTQR** Winston Salem, N.C., is upped to GM.

ALSO: **KLOL** Houston GM **Pat Fant** adds VP stripes; **Dan Forth**, previous president of the **Wescom** Group joins **Joint Communications** as VP/marketing; **Pete Vincelette** from **WHEN/WRHP** Syracuse, N.Y., to **WKPE** Cape Cod, Mass. as GM; the sale of **WBVE** from **Reams** to **L.C. Communications** is off.

S.C., adds **SMN** R&B/oldies . . . **Nevin Grant**, PD of **CKLH** (K103) Hamilton, Ontario, reclaims those duties at top 40 **CKOC** from **John Novak**.

At album **KZTR** Ventura, Calif., MD **Donna Richards** adds PD stripes. The new morning team, replacing former PD/morning man **Jeff McMurray**, is **Kat Shannon** from **KJNO** Simi Valley, Calif., and **Stephanie Rose** from middays. **Anita Fajita** from the former **KEDG** Los Angeles joins for evenings . . . At country **KMIX** Modesto, Calif., p.m. driver **Ed Nickus** adds PD stripes, replacing **Bill Mackie**.

AC **WAKS** Fort Myers, Fla., is now album rock under **WKGR** West Palm Beach, Fla., PD **Rich Dickerson**. **Joe & Stan** from **WMMY** Melbourne, Fla., join for mornings. The switch took place within days of AC **WQEZ's** change to classic rock **WZCR** under PD **Dean Tyler** and consultant **Fred Jacobs**.

PEOPLE: OWENS IS EASY

The longstanding morning slot at **WPAT** (Easy 93) New York is filled this week by **Bruce Owens** from soft AC **WEZN** Bridgeport, Conn. . . . **KLOS** Los Angeles morning team **Mark & Brian** will broadcast live from Saudi Arabia on Dec. 18.

Night jock **Kelly Iris** is upped to APD at country **WMIL** Milwaukee. P.M. driver **Mitch Morgan** adds MD stripes . . . **Kim Jeffries** steps down as MD at AC **KSTP-FM** (KS95) Minneapolis but remains on for middays . . . **Dave McKay** goes from mornings at AC **WCRZ** Flint, Mich., to the same slot at top 40 **WZPL** Indianapolis, replacing **Barry Donovan**.

Jody Ryan, last an Atco rep for New York, returns to the Carolinas

where she joins the morning team at top 40/dance **WCKZ** (Kiss 102) Charlotte, N.C. . . . At N/T **WBT** Charlotte, **James K. Flynn** exits as half of the morning team which now becomes **Don Russell & Friends**. Talk host **Tom Desio** is out of evenings, replaced by **Henry Boggan** who returns to the shift from middays. **A.J. Thompson** is also out of middays, replaced by **John Hancock** from **WIVY** Jacksonville, Fla., and **Mike & Barbara McKay** from co-owned **WBTU**.

Former **WSHE** Miami midday jock **Wendy Steele** becomes marketing director for the area's **RT-60 Studios** . . . **Dancin' Danny Wright** is out of afternoons at top 40 **WKDD** Akron, Ohio. MD/night jock **Dave Nicholas** takes that shift.

At oldies **WRKA** Louisville, Ky., PD **Andy Barber** goes from mornings to afternoons as **Larry Miller** moves middays to mornings. **Steve Jansen** goes nights to middays, replaced by overnights **Tracy Bond**. Weekender **Drew Lambert** replaces him. P.M. driver **Scott Brady** goes to that shift at top 40 **WZKS** replacing **Tom Kennedy**.

Victoria Jones from **KFYI** Phoenix and **David Hansen** from **WVNN** Huntsville, Ala., are the new morning-show team at **WLAC** Nashville . . . **Gary Zane** (801-266-0769) exits afternoons at AC **KCPX** Salt Lake City . . . PM driver **Chris Connors** is MD at urban **WQOK** Raleigh, N.C. . . . **Jim Arnold** replaces **Johnny Walker** in mornings at **KKZZ** Spokane, Wash. **Chuck Matheson** is upped to APD at rival **KZZU** . . . At top 40 **WAZY** Lafayette, Ind., midday jock **Randy Kenyon** is now MD.

Billboard® HOT 100 SINGLES

COMPILED FROM A NATIONAL SAMPLE OF RETAIL STORE AND ONE-STOP SALES REPORTS AND RADIO PLAYLISTS.

FOR WEEK ENDING DEC. 22, 1990

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
1	1	1	12	BECAUSE I LOVE YOU (THE POSTMAN SONG) ★★ NO. 1 ★★ STEVIE B (W.BROOKS)	◆ STEVIE B (C) (V) LMR 2724/RCA 3 weeks at No. 1
2	4	10	6	JUSTIFY MY LOVE L.KRAVITZ (L.KRAVITZ,MADONNA)	◆ MADONNA (C) (CD) (M) (T) (V) SIRE 4-19485/WARNER BROS.
3	2	3	12	FROM A DISTANCE ● A.MARDIN (J.GOLD)	◆ BETTE MIDLER (C) (V) ATLANTIC 4-87820
4	5	7	11	IMPULSIVE G.BAL LARD (S.KIPNER,C.MAGNESS)	◆ WILSON PHILLIPS (C) SBK 07337
5	7	9	12	TOM'S DINER ● S.ADDABBO,L.KAYE (S.VEGA)	◆ DNA FEATURING SUZANNE VEGA (C) (T) A&M 1529
6	10	11	14	HIGH ENOUGH R.NEYSON (TOMMY JACK, TED)	◆ DAMN YANKEES (C) (V) WARNER BROS. 4-19595
7	3	2	10	I'M YOUR BABY TONIGHT ● L.A.REID,BABYFACE (L.A.REID,BABYFACE)	◆ WHITNEY HOUSTON (C) (M) (T) (V) ARISTA 2108
8	9	12	9	FREEDOM G.MICHAEL (G.MICHAEL)	◆ GEORGE MICHAEL (C) (CD) (M) (T) (V) COLUMBIA 38-73559
9	6	8	15	THE WAY YOU DO THE THINGS YOU DO UB40 (ROBINSON,ROGERS)	◆ UB40 (C) VIRGIN 4-98978
10	14	19	8	SENSITIVITY J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ RALPH TRESVANT (C) (CD) (M) (T) (V) MCA 53932
11	17	24	6	LOVE WILL NEVER DO (WITHOUT YOU) J.JAM,T.LEWIS (J.HARRIS III,T.LEWIS)	◆ JANET JACKSON (C) (T) (V) A&M 1538
12	13	18	9	MIRACLE (FROM "YOUNG JOVI II") D.KORTCHMAR,J.BON JOVI (J.BON JOVI)	◆ JON BON JOVI (C) (V) MERCURY 878 392-4
13	8	4	12	SOMETHING TO BELIEVE IN B.FAIRBAIRN (B.DALL,C.C.DEVILLE,B.MICHAELS,R.ROCKETT)	◆ POISON (C) ENIGMA 44617/CAPITOL
14	12	5	15	LOVE TAKES TIME ● W.AFANASIEFF (M.CAREY,B.MARGULIES)	◆ MARIAH CAREY (C) (V) COLUMBIA 38-73455
15	11	6	15	GROOVE IS IN THE HEART ● DEEE-LITE (DEEE-LITE,H.HANCOCK,J.DAVIS)	◆ DEEE-LITE (C) (CD) (M) (T) ELEKTRA 4-64934
16	19	27	8	THE FIRST TIME SURFACE (B.JACKSON,B.SIMPSON)	◆ SURFACE (C) COLUMBIA 38-73502
17	18	22	11	MILES AWAY B.HILL (P.TAYLOR)	◆ WINGER (C) ATLANTIC 4-87824
18	22	25	8	ONE AND ONLY MAN S.WINWOOD (S.WINWOOD,J.CAPALDI)	◆ STEVE WINWOOD (C) (V) VIRGIN 4-98892
19	15	17	12	WIGGLE IT G.MOREL (G.MOREL,R.VARGAS)	◆ 2 IN A ROOM (C) (M) (T) CUTTING 4-98887/CHARISMA
20	24	30	8	AFTER THE RAIN M.TANNER,D.THOENER (M.NELSON,G.NELSON,M.TANNER,R.WILSON)	◆ NELSON (C) (V) DGC 4-19667
21	30	41	6	★★★ POWER PICK/AIRPLAY ★★★ GONNA MAKE YOU SWEAT R.CIVILLIS,D.COLE (R.CIVILLIS,F.B.WILLIAMS)	◆ C&C MUSIC FACTORY FEAT. FREEDOM WILLIAMS (C) (CD) (M) (T) COLUMBIA 38-73604
22	16	14	17	FEELS GOOD ● TONYTONITONE! (D.WIGGINS,R.WIGGINS,T.CHRISTIAN,C.WHEELER)	◆ TONY! TONI! TONE! (C) (T) (V) WING 877 436-4/POLYDOR
23	37	66	3	★★★ POWER PICK/SALES ★★★ PLAY THAT FUNKY MUSIC VANILLA ICE,T.QUON (VANILLA ICE,EARTHQUAKE)	◆ VANILLA ICE (C) (T) SBK 07339
24	25	34	9	JUST ANOTHER DREAM DANCIN' DANNY D,S.PETTIBONE (C.DENNIS,D.POKU)	◆ CATHY DENNIS (C) (CD) (M) (T) (V) POLYDOR 877 962-4
25	27	39	6	I'M NOT IN LOVE B.ROSENBERG (G.GOULDMAN,E.STEWART)	◆ WILL TO POWER (C) (V) EPIC 34-73636
26	32	35	8	FOR YOU J.SPINKS (J.SPINKS)	◆ THE OUTFIELD (C) (V) MCA 53935
27	33	36	7	HANG IN LONG ENOUGH P.COLLINS,H.PADGHAM (P.COLLINS)	◆ PHIL COLLINS (C) (M) (T) (V) ATLANTIC 4-87800
28	21	16	16	MORE THAN WORDS CAN SAY F.CURCI,S.DEMARCHI,R.NEIGHER (F.CURCI,S.DEMARCHI)	◆ ALIAS (C) EMI 50324
29	34	38	13	ON THE WAY UP DAVID Z. (E.FIORILLO,PRINCE,L.SEACER,JR.,DAVID Z.)	◆ ELISA FIORILLO (C) (T) CHRYSALIS 23599
30	20	13	14	STRANDED R.ZITO (J.KYLE,J.HARRINGTON)	◆ HEART (C) (CD) CAPITOL 44621
31	28	32	10	FAIRWEATHER FRIEND L.A.REID,BABYFACE (L.A.REID,BABYFACE,D.SIMMONS)	◆ JOHNNY GILL (C) (T) MOTOWN 2049
32	35	42	6	ANYTHING IS POSSIBLE D.GIBSON,L.DOZIER (D.GIBSON,L.DOZIER)	◆ DEBBIE GIBSON (C) (M) (T) (V) ATLANTIC 4-87793
33	41	51	6	YOU'RE AMAZING R.PALMER (PALMER,FELLOWS,PRATT,STEVENS,MANSFIELD)	◆ ROBERT PALMER (C) EMI 50338
34	42	47	7	GENTLE DINO (G.MIMS)	◆ DINO (C) ISLAND 878 472-4
35	29	20	16	ICE ICE BABY ▲ VANILLA ICE (VANILLA ICE,EARTHQUAKE,D.BOWIE,B.MAY,F.MERCURY,R.TAYLOR,J.DEACON)	◆ VANILLA ICE (C) (M) (T) SBK 07335
36	44	48	4	I'LL GIVE ALL MY LOVE TO YOU K.SWEAT (K.SWEAT,B.WOOTEN)	◆ KEITH SWEAT (C) VINTERTAINMENT 4-64915/ELEKTRA
37	23	21	11	MY LOVE IS A FIRE C.STURKEN,E.ROGERS (C.STURKEN,E.ROGERS)	◆ DONNY OSMOND (C) (T) CAPITOL 44634
38	26	23	17	KNOCKIN' BOOTS ● CANDYMAN (CANDYMAN,W.CLARKE,B.WRIGHT,E.HAMILTON,R.WYLIE,A.HAMILTON)	◆ CANDYMAN (C) (CD) (M) (T) (V) EPIC 34-73450
39	46	54	5	DISAPPEAR C.THOMAS (J.FARRISS,M.HUTCHENCE)	◆ INXS (C) (V) ATLANTIC 4-87784
40	39	40	12	UNCHAINED MELODY B.MEDLEY (H.ZARET,A.NORTH)	◆ THE RIGHTEOUS BROTHERS (C) CURB 76842
41	52	62	4	AROUND THE WAY GIRL M.MARL (M.WILLIAMS,J.T.SMITH)	◆ L.L. COOL J (C) (CD) (M) (T) DEF JAM 38-73610/COLUMBIA
42	31	15	13	SO CLOSE D.KORTCHMAR,J.BON JOVI (D.HALL,G.GREEN,D.KORTCHMAR,J.BON JOVI)	◆ DARYL HALL JOHN OATES (C) (V) ARISTA 2085
43	48	56	6	DOES SHE LOVE THAT MAN? B.SARGEANT,BREATHE (D.GLASPER,M.LILLINGTON)	◆ BREATHE FEATURING DAVID GLASPER (C) A&M 1535
44	50	57	6	THE GHETTO T.OO SHORT,A.EATON (T.SHAW,A.EATON,D.HATHAWAY,L.HUTSON)	◆ TOO SHORT (C) (M) (T) (V) JIVE 1414/RCA
45	51	60	5	YOU GOTTA LOVE SOMEONE D.WAS (E.JOHN,B.TAUPIN)	◆ ELTON JOHN (C) MCA 53953
46	58	71	4	I SAW RED B.HILL (J.LANE)	◆ WARRANT (C) (V) COLUMBIA 38-73597
47	36	28	13	PRAY ● M.C.HAMMER (PRINCE,M.C.HAMMER)	◆ M.C. HAMMER (C) (T) (V) CAPITOL 44609
48	49	53	7	NEW YORK MINUTE D.HENLEY,D.KORTCHMAR (D.HENLEY,D.KORTCHMAR,J.WINDING)	◆ DON HENLEY (C) (V) GEFEN 4-19660
49	55	63	5	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) P.ASHER (R.CLARK)	◆ CHER (C) (V) GEFEN 4-19659

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON CHART	TITLE PRODUCER (SONGWRITER)	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL
50	45	49	9	HARD TO HANDLE G.DRAKOULIAS (REDDING,ISELL,JONES)	◆ THE BLACK CROWES (C) DEF AMERICAN 4-19668/GEFFEN
51	65	80	3	WHERE DOES MY HEART BEAT NOW C.NEIL (R.W.JOHNSON,T.RHODES)	◆ CELINE DION (C) EPIC 34-73536
52	53	59	5	WORLD IN MY EYES DEPECHE MODE,FLOOD (M.L.GORE)	◆ DEPECHE MODE (C) (CD) (M) (T) SIRE 4-19580/REPRISE
53	NEW ▶		1	★★★ HOT SHOT DEBUT ★★★ ALL THE MAN THAT I NEED N.M.WALDEN (D.PITCHFORD,M.GORE)	◆ WHITNEY HOUSTON (C) (V) ARISTA 2156
54	38	29	16	HIPPYCHICK ● SOHO (T.BRINKHURST)	◆ SOHO (C) (CD) (M) (T) (V) SAVAGE 4-98908/ATCO
55	66	74	4	LOVE MAKES THINGS HAPPEN L.A.REID,BABYFACE (L.A.REID,BABYFACE)	◆ PEBBLES (C) MCA 53973
56	56	65	7	IF YOU NEEDED SOMEBODY T.THOMAS (B.HOWE,T.THOMAS)	◆ BAD COMPANY (C) ATCO 4-98914
57	43	26	11	B.B.D. (I THOUGHT IT WAS ME?) SHOCKLEE,SADLER,SHOCKLEE (HOOKS,SADLER,SHOCKLEE,DURANT,STEWART)	◆ BELL BIV DEVOE (C) (CD) (M) (T) (V) MCA 53897
58	61	69	4	NO MATTER WHAT M.LIGGETT,C.BARBOSA (A.GODWIN,L.LANGE)	◆ GEORGE LAMOND (DUET WITH BRENDA K. STARR) (C) COLUMBIA 38-73603
59	40	31	21	I DON'T HAVE THE HEART T.BELL,J.INGRAM (A.RICH,J.FRIEDMAN)	◆ JAMES INGRAM (C) (V) WARNER BROS. 4-19911
60	67	76	3	MONEYTALKS B.FAIRBAIRN (A.YOUNG,M.YOUNG)	◆ AC/DC (C) (V) ATCO 4-98881
61	63	68	5	CANDY D.WAS (I.POP)	◆ IGGY POP WITH KATE PIERSON (C) VIRGIN 4-98900
62	64	70	17	HEAT OF THE MOMENT L.A.REID,BABYFACE (L.A.REID,BABYFACE)	◆ AFTER 7 (C) (M) (T) (V) VIRGIN 4-96553
63	47	43	26	CLOSE TO YOU ● G.CHUNG,S.DUNBAR,H.TUCKER (G.BENSON,W.SELA,M.ELLIOTT)	◆ MAXI PRIEST (C) (T) CHARISMA 4-98951
64	69	77	4	WICKED GAME E.JACOBSEN (C.ISAAK)	◆ CHRIS ISAAK (C) (V) REPRISE 4-19704
65	57	50	7	I WANNA GET WITH U R.RILEY (R.RILEY,A.HALL,A.DAVIDSON)	◆ GUY (C) (CD) (M) (T) MCA 53928
66	NEW ▶		1	IT NEVER RAINS (IN SOUTHERN CALIFORNIA) TONYTONITONE! (R.WIGGINS,T.CHRISTIAN)	◆ TONY! TONI! TONE! (C) (T) (V) WING 879 068-4/POLYDOR
67	72	89	3	SHELTER ME J.JANSEN,T.KEIFER (J.JANSEN,T.KEIFER)	◆ CINDERELLA (C) (V) MERCURY 878 700-4
68	74	86	3	I DON'T KNOW ANYBODY ELSE GROOVE GROOVE MELODY (M.LIMONI,D.DAVOLI,V.SEMPLICI)	◆ BLACK BOX (C) (CD) (T) RCA 2751
69	59	46	22	CAN'T STOP L.A.REID,BABYFACE (L.A.REID,BABYFACE)	◆ AFTER 7 (C) (M) (T) (V) VIRGIN 4-98961
70	83	92	3	GO FOR IT! (HEART AND FIRE) M.C.HAMMER (KELLY,EARLEY,ELLIS,HARE)	◆ JOEY B. ELLIS & TYNETTA HARE (C) (T) BUST IT 44667/CAPITOL
71	71	73	4	HOUSE FULL OF REASONS D.TYSON (J.COLE)	◆ JUDE COLE (C) REPRISE 4-19530
72	54	33	12	THINK F.MAHER,INFORMATION SOCIETY (P.ROBB)	◆ INFORMATION SOCIETY (C) (CD) (M) (T) (V) TOMMY BOY 4-19591/REPRISE
73	77	87	4	GIVE IT TO ME GOOD B.WRAY (S.BROWN)	◆ TRIXTER (C) MECHANIC 53863/MCA
74	81	96	3	SHOW ME THE WAY D.DEYOUNG (D.DEYOUNG)	◆ STYX (C) A&M 1536
75	76	78	3	ROUND AND ROUND PRINCE (PRINCE)	◆ TEVIN CAMPBELL (C) (CD) (M) (T) (V) PAISLEY PARK 4-19748/WARNER BROS.
76	62	44	19	GIVING YOU THE BENEFIT L.A.REID,BABYFACE (L.A.REID,BABYFACE)	◆ PEBBLES (C) (M) (T) (V) MCA 53891
77	82	84	3	JUST A LITTLE BIT LONGER A.G.CLARKE (H.TUCKER)	◆ MAXI PRIEST (C) (M) (T) CHARISMA 4-98883
78	93	—	2	DEEPER SHADE OF SOUL J.M.A.,URBAN DANCE SQUAD (J.D.S.R.BARRETTO)	◆ URBAN DANCE SQUAD (C) (T) (V) ARISTA 2026
79	89	—	2	GET HERE R.ORZABAL,D.BASCOMBE (B.RUSSELL)	◆ OLETA ADAMS (C) (V) FONTANA 878 476-4/MERCURY
80	60	37	10	AND SO IT GOES M.JONES,B.JOEL (B.JOEL)	◆ BILLY JOEL (C) COLUMBIA 38-73602
81	70	45	16	CHERRY PIE B.HILL (J.LANE)	◆ WARRANT (C) (V) COLUMBIA 38-73510
82	80	85	4	CRASH (HAVE SOME FUN) J.GARDNER (F.DEWOLF,P.LANNONIS)	◆ TKA FEATURING MICHELLE VISAGE (C) (CD) (M) (T) TOMMY BOY 4-19527/WARNER BROS.
83	68	55	19	JOEY CONCRETE BLONDE,C.TSANGARIDES (J.NAPOLITANO)	◆ CONCRETE BLONDE (C) I.R.S. 73014
84	86	—	2	USE IT UP AND WEAR IT OUT STOCK,AITKEN,WATERMAN (L.RUSSELL BROWN,S.LINZER)	◆ PAT & MICK (C) CHARISMA 4-98870
85	95	—	2	MELT IN YOUR MOUTH CANDYMAN,JOHNNY "J" (CANDYMAN,M.STEALS,M.STEALS,CANDYLAND BAND)	◆ CANDYMAN (M) (T) EPIC 49-73639*
86	NEW ▶		1	THIS IS PUNDEROUS M.NEALY,J.BLANEY (J.BLANEY,M.NEALY,P.DE VAULT,T.MARTIN)	◆ 2NU (C) (V) ATLANTIC 4-87771
87	73	52	14	LYIN' TO MYSELF E.THORNGREN (CASSIDY,SHIFRIN)	◆ DAVID CASSIDY (C) ENIGMA 75084
88	75	67	11	MISSUNDERSTANDING DJ EDDIE F.,NEVELLE (AL B.SUREL,DJ EDDIE F.,NEVELLE)	◆ AL B. SURE! (C) (CD) (M) (T) (V) WARNER BROS. 4-19590
89	NEW ▶		1	THIS HOUSE M.SHERROD,P.SHERROD (M.SHERROD,P.SHERROD,SIR SPENCE)	◆ TRACIE SPENCER (C) (T) CAPITOL 44652
90	90	—	2	THE SWALK R.GEORGE,S.HARRIS,P.WINKELMAN (S.HARRIS,R.GEORGE)	◆ NOTORIOUS (C) DGC 4-19698
91	85	88	8	I FOUND LOVE JELLYBEAN (A.PREVEN)	◆ THE PARTY (C) HOLLYWOOD 4-64931/ELEKTRA
92	NEW ▶		1	ONE MORE TRY TIMMY T. (TIMMY T.)	◆ TIMMY T. (C) (T) QUALITY 15114
93	96	—	2	THE OBVIOUS CHILD P.SIMON (P.SIMON)	◆ PAUL SIMON (C) (V) WARNER BROS. 4-19549
94	87	75	25	(CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION ● M.TANNER,D.THOENER (M.NELSON,G.NELSON,M.TANNER)	◆ NELSON (C) (V) DGC 4-19689
95	78	61	9	WHEREVER WOULD I BE R.ZITO (D.WARREN)	◆ CHEAP TRICK (C) (V) EPIC 34-73580
96	NEW ▶		1	SPEND MY LIFE D.STRUM,M.SLAUGHTER (D.STRUM,M.SLAUGHTER)	◆ SLAUGHTER (C) CHRYSALIS 23605
97	84	72	31	UNCHAINED MELODY P.SPECTOR (H.ZARET,A.NORTH)	◆ THE RIGHTEOUS BROTHERS (V) VERVE 871 882-7/POLYDOR
98	79	58	15	BLACK CAT ● J.JACKSON,J.JOHNSON (J.JACKSON)	◆ JANET JACKSON (C) (CD) (T) (V) A&M 1477
99	91	95	3	LOVE ME JUST FOR ME F.PILATE II,J.EARLEY (M.C.HAMMER,SPECIAL GENERATION,PILATE)	◆ SPECIAL GENERATION (C) (T) BUST IT 44604/CAPITOL
100	88	91	21	SOMETHING HAPPENED ON THE WAY TO HEAVEN P.COLLINS,H.PADGHAM (P.COLLINS,D.STUERMER)	◆ PHIL COLLINS (C) (M) (V) ATLANTIC 4-87885

Records with the greatest airplay and sales gains this week. ◆ Videoclip availability. ● Recording Industry Assn. Of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with additional million indicated by a numeral following the symbol. Catalog number is for cassette single. *Asterisk indicates catalog number is for cassette maxi-single; regular cassette single unavailable. (C) Cassette single availability. (CD) Compact disc single availability. (M) Cassette maxi-single availability. (T) 12-inch vinyl single availability. (V) 7-inch vinyl single availability. © 1990, Billboard/BPI Communications, Inc.

CHAMELEON CUTS

(Continued from page 12)

Lee Hooker's Grammy-winning "The Healer," which Powers says is close to gold certification.

The Chameleon roster also includes Precious Metal, Mary's Danish, Ferron, Dramarama, and Lowen & Navarro. Powers says the roster will remain intact.

Powers ties the relocation to the desire of the company's Chicago-based chairman, Dan Pritzker, to move the operation closer to home.

"The principal factor is Dan and his involvement and integration in the label," Powers says. "He had been looking at moving out here, and we had been looking at new offices ... When push came to shove, he decided he didn't really want to relocate out here. New York and Chicago are more like a commute [for him]."

Noting that Chameleon's current distribution deal with CEMA is up for review in March of next year, Powers adds, "The model that we're looking to for the future is an association that would cover a lot of back-office and administrative functions."

Sources say that Chameleon has been in discussions with BMG, PolyGram, and CBS as well as CEMA regarding a future distribution arrangement.

No CEMA-distributed records are set for imminent release by Chameleon; three albums scheduled for early 1991—a solo set by Violent Femmes drummer Victor Delorenzo, the debut of blues singer Vala Cupp, and a new album from Wisconsin-based rock act Spooner—will go through Chameleon's independent distribution network.

Chameleon's L.A. office, comprising about a half-dozen employees, will open at a new location by February; the lease on the company's Hawthorne office expires at the end of January. Powers says a fully staffed New York office will be in operation by the end of the first quarter.

Powers, executive VP Bob Brown, VP of sales Bill Meehan, chief financial officer Al Sands, VP of business affairs Kent Klavens, and VP of media and artist relations Barbara Shelley are the senior executives who will head Chameleon's transition unit.

Among the departing staff members are such high-ranking executives as senior VP Andy Francis and VP of promotion Jack Hopke.

The company says terminated employees have been provided with "an extended severance package."

NAACP MEETING

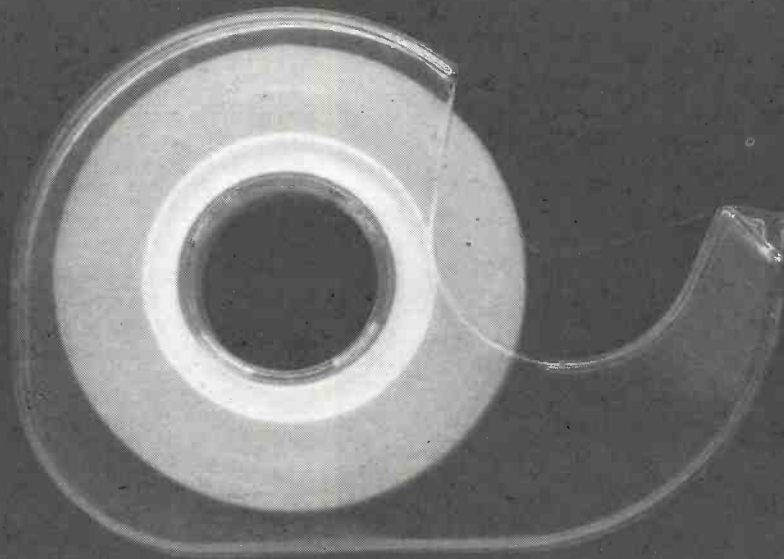
(Continued from page 12)

for a production assistant and you get 80 respondents, all of whom are white, what are you supposed to do?"

What they can do is call the NAACP and get names of black industry professionals, says Fletcher. "I don't want them to feel like their backs are up against the wall," he says. "We're not here to tell them how to run their company; we're just here to tell them how the African-American can get more involved, but they have to make the effort."

Fletcher says the NAACP is compiling a directory of more than 200 black professionals that it will distribute to the Music Video Producers Assn. members. In addition to meeting with Hamlyn, Fletcher is asking for another meeting with the music video group before the end of the year that will be dedicated to this issue.

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Hot 100. Sales & Airplay™

A ranking of the top 40 singles by sales and airplay, respectively, with reference to each title's composite position on the main Hot 100 Singles chart.

SALES				AIRPLAY					
THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION	THIS WEEK	LAST WEEK	TITLE	ARTIST	HOT 100 POSITION
1	3	JUSTIFY MY LOVE	MADONNA	2	1	1	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	1
2	1	FROM A DISTANCE	BETTE MIDLER	3	2	4	IMPULSIVE	WILSON PHILLIPS	4
3	2	BECAUSE I LOVE YOU (THE POSTMAN SONG)	STEVIE B	1	3	2	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	7
4	4	TOM'S DINER	DNA FEATURING SUZANNE VEGA	5	4	8	JUSTIFY MY LOVE	MADONNA	2
5	9	HIGH ENOUGH	DAMN YANKEES	6	5	3	FROM A DISTANCE	BETTE MIDLER	3
6	8	SENSITIVITY	RALPH TRESVANT	10	6	13	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	11
7	11	FREEDOM	GEORGE MICHAEL	8	7	11	HIGH ENOUGH	DAMN YANKEES	6
8	10	IMPULSIVE	WILSON PHILLIPS	4	8	7	SOMETHING TO BELIEVE IN	POISON	13
9	5	THE WAY YOU DO THE THINGS YOU DO	UB40	9	9	9	FREEDOM	GEORGE MICHAEL	8
10	7	WIGGLE IT	2 IN A ROOM	19	10	5	LOVE TAKES TIME	MARIAH CAREY	14
11	14	MIRACLE (FROM "YOUNG GUNS II")	JON BON JOVI	12	11	6	GROOVE IS IN THE HEART	DEE-LITE	15
12	6	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON	7	12	15	TOM'S DINER	DNA FEATURING SUZANNE VEGA	5
13	19	LOVE WILL NEVER DO (WITHOUT YOU)	JANET JACKSON	11	13	10	THE WAY YOU DO THE THINGS YOU DO	UB40	9
14	16	MILES AWAY	WINGER	17	14	18	THE FIRST TIME	SURFACE	16
15	38	PLAY THAT FUNKY MUSIC	VANILLA ICE	23	15	12	MIRACLE (FROM "YOUNG GUNS II")	JON BON JOVI	12
16	12	SOMETHING TO BELIEVE IN	POISON	13	16	17	ONE AND ONLY MAN	STEVE WINWOOD	18
17	21	THE FIRST TIME	SURFACE	16	17	19	MILES AWAY	WINGER	17
18	15	LOVE TAKES TIME	MARIAH CAREY	14	18	24	SENSITIVITY	RALPH TRESVANT	10
19	30	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	21	19	23	I'M NOT IN LOVE	WILL TO POWER	25
20	13	GROOVE IS IN THE HEART	DEE-LITE	15	20	25	AFTER THE RAIN	NELSON	20
21	24	AFTER THE RAIN	NELSON	20	21	16	FEELS GOOD	TONY! TONI! TONE!	22
22	26	ONE AND ONLY MAN	STEVE WINWOOD	18	22	27	JUST ANOTHER DREAM	CATHY DENNIS	24
23	20	UNCHAINED MELODY	THE RIGHTEOUS BROTHERS	40	23	14	STRANDED	HEART	30
24	18	FEELS GOOD	TONY! TONI! TONE!	22	24	26	HANG IN LONG ENOUGH	PHIL COLLINS	27
25	29	ON THE WAY UP	ELISA FIORILLO	29	25	33	DO THE BARTMAN	BART SIMPSON	—
26	32	JUST ANOTHER DREAM	CATHY DENNIS	24	26	32	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY	21
27	23	FAIRWEATHER FRIEND	JOHNNY GILL	31	27	30	FOR YOU	THE OUTFIELD	26
28	34	THE GHETTO	TOO SHORT	44	28	31	ANYTHING IS POSSIBLE	DEBBIE GIBSON	32
29	33	FOR YOU	THE OUTFIELD	26	29	20	ICE ICE BABY	VANILLA ICE	35
30	17	KNOCKIN' BOOTS	CANDYMAN	38	30	22	MORE THAN WORDS CAN SAY	ALIAS	28
31	22	MORE THAN WORDS CAN SAY	ALIAS	28	31	35	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT	36
32	—	AROUND THE WAY GIRL	L.L. COOL J	41	32	21	MY LOVE IS A FIRE	DONNY OSMOND	37
33	40	I'M NOT IN LOVE	WILL TO POWER	25	33	37	DISAPPEAR	INXS	39
34	27	PRAY	M.C. HAMMER	47	34	—	PLAY THAT FUNKY MUSIC	VANILLA ICE	23
35	—	GENTLE	DINO	34	35	34	FAIRWEATHER FRIEND	JOHNNY GILL	31
36	—	YOU'RE AMAZING	ROBERT PALMER	33	36	36	ON THE WAY UP	ELISA FIORILLO	29
37	25	HIPPYCHICK	SOHO	54	37	29	WIGGLE IT	2 IN A ROOM	19
38	—	HANG IN LONG ENOUGH	PHIL COLLINS	27	38	39	DOES SHE LOVE THAT MAN?	BREATHE	43
39	36	HARD TO HANDLE	THE BLACK CROWES	50	39	38	YOU'RE AMAZING	ROBERT PALMER	33
40	—	IT NEVER RAINS...	TONY! TONI! TONE!	66	40	—	GENTLE	DINO	34

HOT 100 A-Z PUBLISHERS/PERFORMANCE RIGHTS/SHEET MUSIC

TITLE (Publisher - Licensing Org.) Sheet Music Dist.	6	Be Music, ASCAP/Rico, BMI) WBM
20 AFTER THE RAIN (Matt-Black, ASCAP/Gunster, ASCAP/EMI April, ASCAP/Otherwise, ASCAP/BMG, ASCAP/Second Hand, BMI) HL/WBM	6 HIGH ENOUGH (Ranch Rock, ASCAP/Warner-Tamerlane, BMI/Tranquility Base, ASCAP/WB, ASCAP/Broadhead, BMI) WBM	37 MY LOVE IS A FIRE (Music Corp. Of America, BMI/Bajun Beat, BMI) HL
53 ALL THE MAN THAT I NEED (Warner-Tamerlane, BMI/Body Electric, BMI/Fifth Of March, BMI)	54 HIPPYCHICK (Polygram, ASCAP)	48 NEW YORK MINUTE (Cass County, ASCAP/Kortchmar, ASCAP/Dobbs, ASCAP) WBM
80 AND SO IT GOES (Joel, BMI) HL	71 HOUSE FULL OF REASONS (Coleision, BMI/EMI Blackwood, BMI) WBM	58 NO MATTER WHAT (Tosha, ASCAP/Barbsa, ASCAP/Hit & Run, ASCAP/Jobete, ASCAP/Hit & Hold, ASCAP) CPP/WBM
32 ANYTHING IS POSSIBLE (Deborah Ann's, ASCAP/Beau Di O Do, BMI/Warner-Tamerlane, BMI) WBM	35 ICE ICE BABY (Ice Baby, ASCAP/QPM, ASCAP/Jones, ASCAP/Screen Gems-EMI, BMI/Beechwood, BMI) WBM	93 THE OBVIOUS CHILD (Paul Simon, BMI)
41 AROUND THE WAY GIRL (Marley Marl, ASCAP/L.L. Cool J, ASCAP/Def Jam, ASCAP)	59 I DON'T HAVE THE HEART (Music Corp. Of America, BMI/Nelana, BMI/Music By Candlelight, ASCAP/PSO Ltd., ASCAP) CPP/HL	10 ONE AND ONLY MAN (F.S., BMI/Warner-Tamerlane, BMI/Freedom, BMI/Warner Chappell) WBM
57 B.B.D. (I THOUGHT IT WAS ME) ? (Ronestone, BMI/Your Mothers, BMI/Nia, BMI/Alshamighty, BMI/Strong Island, ASCAP)	68 I DON'T KNOW ANYBODY ELSE (Lombardoni Edizioni, ASCAP/Intersong, ASCAP) HL	92 ONE MORE TRY (RMI, BMI)
1 BECAUSE I LOVE YOU (THE POSTMAN SONG) (Saja, BMI/Mya-T, BMI) HL	91 I FOUND LOVE (House Of Fun, BMI)	29 ON THE WAY UP (Gribbles, ASCAP/Controversy, ASCAP/WB, ASCAP/Chrysalis, ASCAP/Michael Anthony, ASCAP/David Z., ASCAP) WBM/CLM
98 BLACK CAT (Black Ice, BMI) HL	56 IF YOU NEEDED SOMEBODY (Warner Chappell/TJT, ASCAP/Phantom, ASCAP) WBM	23 PLAY THAT FUNKY MUSIC (Ice Baby, ASCAP/QPM, ASCAP)
61 CANDY (James Osterberg, BMI/Bug, BMI)	36 I'LL GIVE ALL MY LOVE TO YOU (WB, ASCAP/E/A, ASCAP/Keith Sweat, ASCAP/CBS, ASCAP/Maestro B., ASCAP) WBM	47 PRAY (Controversy, ASCAP/WB, ASCAP/Bust-It, BMI) CLM/WBM
94 (CAN'T LIVE WITHOUT YOUR) LOVE AND AFFECTION (Matt-Black, ASCAP/Gunster, ASCAP/Otherwise, ASCAP/BMG, ASCAP/EMI April, ASCAP) WBM/HL	25 I'M NOT IN LOVE (Man-Ken, BMI)	75 ROUND AND ROUND (Controversy, ASCAP/WB, ASCAP) WBM
69 CAN'T STOP (CBS Epic/Solar, BMI/Kear, BMI) HL	4 IMPULSIVE (EMI April, ASCAP/Stephen A. Kipner, ASCAP/WB, ASCAP/Magnified, ASCAP) WBM/HL	10 SENSITIVITY (Flyte Tyme, ASCAP) WBM
81 CHERRY PIE (Virgin Songs, BMI/Dick Dragon, BMI) CPP	7 I'M YOUR BABY TONIGHT (Kear, BMI/CBS Epic/Solar, BMI) HL	67 SHELTER ME (Chappell & Co., ASCAP/Eve, ASCAP) HL
63 CLOSE TO YOU (E.G., BMI/W.S., BMI/Chappell & Co., ASCAP/Level Vibes, ASCAP/Colgems-EMI, ASCAP/Forever, PRS) WBM	46 I SAW RED (Virgin Songs, BMI/Dick Dragon, BMI) CPP	49 THE SHOOP SHOOP SONG (IT'S IN HIS KISS) (Alley, BMI/Trio, BMI/Hudson Bay, BMI) HL
82 CRASH (HAVE SOME FUN) (BMC, ASCAP/Musko, ASCAP)	66 IT NEVER RAINS (IN SOUTHERN CALIFORNIA) (Tony Toni Tone, ASCAP/Pri, ASCAP)	74 SHOW ME THE WAY (Grand Illusion, ASCAP/Almo, ASCAP) CPP
78 DEEPER SHADE OF SOUL (BMG, ASCAP) HL	65 I WANNA GET WITH U (Donril, ASCAP/Jamron, ASCAP/Abdur Rahman, ASCAP)	42 SO CLOSE (Hot-Cha, BMI/Careers, BMI/Full Keel, BMI/EEG, ASCAP/Kortchmar, ASCAP/New Jersey Underground, ASCAP/Polygram, ASCAP) HL
39 DISAPPEAR (Tol Muziek, ASCAP/MCA, ASCAP) HL	83 JOEY (International Velvet, BMI/Bug, BMI/I.R.S., BMI) CLM	100 SOMETHING HAPPENED ON THE WAY TO HEAVEN (Philip Collins, PRS/Hit & Run, ASCAP) WBM
43 DOES SHE LOVE THAT MAN? (Virgin, ASCAP) CPP	77 JUST A LITTLE BIT LONGER (Gunsmoke, ASCAP)	13 SOMETHING TO BELIEVE IN (Cyanide, BMI/Willesden, BMI) HL
31 FAIRWEATHER FRIEND (Kear, BMI/CBS Epic/Solar, BMI/Greenskirt, BMI) HL	24 JUST ANOTHER DREAM (Colgems-EMI, ASCAP/EMI Blackwood, BMI) HL/WBM	96 SPEND MY LIFE (Topless, BMI/Chrysalis, BMI)
22 FEELS GOOD (Tony Toni Tone, ASCAP/Pri, ASCAP) WBM	2 JUSTIFY MY LOVE (Miss Bessie, ASCAP/WB, ASCAP/Bleu Disque, ASCAP/Webo Girl, ASCAP) WBM	30 STRANDED (Wrensong, ASCAP) WBM
16 THE FIRST TIME (Colgems-EMI, ASCAP/Stansbury, BMI) WBM	38 KNOCKIN' BOOTS (Diabetic, ASCAP/Mille Miglia, ASCAP/Windswept Pacific, ASCAP/D/B/A Longitude, BMI/Stone Agate, BMI) CPP/WBM	90 THE SWALK (Bronze, BMI/Warner-Tamerlane, BMI) WBM
26 FOR YOU (John Spinks, ASCAP/Tony Lewis, ASCAP) HL	55 LOVE MAKES THINGS HAPPEN (Kear, BMI/CBS Epic/Solar, BMI) HL	72 THINK (T-Boy, ASCAP/INSOC, ASCAP)
8 FREEDOM (Morrison Leahy, ASCAP/Chappell & Co., ASCAP) HL	99 LOVE ME JUST FOR ME (Bust-It, BMI)	79 THIS HOUSE (Zdrog, ASCAP/Zodboy, ASCAP/Editions EG, ASCAP/Sir Spence, ASCAP/M&T Spencer, ASCAP)
3 FROM A DISTANCE (Julie Gold, BMI/Wing And Wheel, BMI/Irving, BMI) CPP	14 LOVE TAKES TIME (Vision Of Love, BMI/Been Jammin', BMI) HL	86 THIS IS PONDEROUS (2Nu, ASCAP)
34 GENTLE (New Trend, BMI)	11 LOVE WILL NEVER DO (WITHOUT YOU) (Flyte Tyme, ASCAP) WBM	5 TOM'S DINER (Waifersongs, ASCAP/AGF, ASCAP) CLM
79 GET HERE (WB, ASCAP/Rutland Road, ASCAP) WBM	87 LYIN' TO MYSELF (WB, ASCAP/Palancar, ASCAP/Intersong U.S.A., ASCAP) HL/WBM	97 UNCHAINED MELODY (Frank, ASCAP) HL
44 THE GHETTO (Willesden, BMI/Zomba, ASCAP/Atco, ASCAP/Don-Pow, ASCAP)	85 MELT IN YOUR MOUTH (Mille Miglia, ASCAP/Diabetic, ASCAP/Mighty Three, BMI/Warner-Tamerlane, BMI) WBM	40 UNCHAINED MELODY (Frank, ASCAP) HL
73 GIVE IT TO ME GOOD (Brownstone, ASCAP/MCA, ASCAP) HL	17 MILES AWAY (Virgin Songs, BMI/Small Hope, BMI/Paul Taylor, BMI) CPP	84 USE IT UP AND WEAR IT OUT (Larbal, BMI/EMI Blackwood, BMI/Featherbed, BMI) HL
76 GIVING YOU THE BENEFIT (Kear, BMI/CBS Epic/Solar, BMI) HL	12 MIRACLE (FROM YOUNG GUNS II) (Bon Jovi, ASCAP/Pri, ASCAP) WBM	9 THE WAY YOU DO THE THINGS YOU DO (Jobete, ASCAP) CPP
70 GO FOR IT! (HEART AND FIRE) (Bust-It, BMI)	88 MISSUNDERSTANDING (EMI April, ASCAP/Across 110th Street, ASCAP/Frank Nitty, ASCAP/Velle Int'l, ASCAP/Ness, Nitty & Capone, ASCAP/AI B. Surel, ASCAP) HL	51 WHERE DOES MY HEART BEAT NOW (Hit List, ASCAP/Dejanius California, ASCAP/Taylor Rhodes, ASCAP) HL
21 GONNA MAKE YOU SWEAT (Virgin, ASCAP/Cole-Ciivilles, ASCAP) CPP	60 MONEYTALKS (J.Albert & Son, ASCAP)	95 WHEREVER WOULD I BE (Realsongs, ASCAP) WBM
15 GROOVE IS IN THE HEART (Delovey, ASCAP/Hancock, BMI/Virgin, ASCAP/Zomba, ASCAP)	28 MORE THAN WORDS CAN SAY (Pasta, ASCAP/De'Mar, ASCAP/Warner-Tamerlane, BMI/Could	64 WICKED GAME (Isaac, ASCAP)
27 HANG IN LONG ENOUGH (Philip Collins, ASCAP/Hit & Run, ASCAP) WBM		19 WIGGLE IT (Cutting, ASCAP/Groove On, ASCAP/Dose Rocks, ASCAP)
50 HARD TO HANDLE (Irving, BMI) CPP		52 WORLD IN MY EYES (Emile, ASCAP)
62 HEAT OF THE MOMENT (Hip Trip, BMI/Kear, BMI) HL		45 YOU GOTTA LOVE SOMEONE (Big Pig, ASCAP/Famous, ASCAP/Intersong, ASCAP) HL/CLM



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HOT 100 SINGLES SPOTLIGHT



by Michael Ellis

"BECAUSE I LOVE YOU" by Stevie B (LMR) holds on to the No. 1 spot for a third week, although with a reduced margin of victory due to a loss in sales points. It's still No. 1 and gaining points on the airplay side. (It also moves to No. 1 on the Top 40 Radio Monitor.) **Madonna's** "Justify My Love" (Sire) surges so strongly—to No. 1 in sales and No. 2 overall—that it pushes "From A Distance" by **Bette Midler** (Atlantic) down to No. 3 although "Distance" is still gaining points. "Justify" will almost certainly be No. 1 when the chart returns in two weeks and should hold for two to three weeks since all challengers are far behind. Next week there is no issue, so the chart is considered frozen.

"GONNA MAKE YOU SWEAT" by C&C Music Factory (Columbia) wins the Power Pick/Airplay, and with it an 88% chance of hitting the top five. It's already top five at Hot 97 New York (5-4), Power 102 El Paso, Texas (5-2), and Z90 San Diego (6-3). "Play That Funky Music" by **Vanilla Ice** (SBK) wins the sales Power Pick, for the second week in a row, and is the runner-up for the airplay pick. It has zoomed from No. 66 to No. 23 in just two weeks. The airplay points for "Funky" are actually lower than its sales points (No. 34 vs. No. 15), which is unusual for a new record since airplay usually precedes sales. Strong radio jumps include 18-9 at Power 96 Detroit and 14-9 at Y95 Phoenix.

FOUR RECORDS THAT LOSE bullets this week look better on close examination. "House Full Of Reasons" by **Jude Cole** (Reprise) is gaining points but holds at No. 71 in a tightly competitive part of the chart. Ten stations list the single in their top 20, including WSKZ Chattanooga, Tenn. (12-10), and Q105 Portland, Ore. (17-11). "Use It Up And Wear It Out" by **Pat & Mick** (Charisma) moves up only two places to No. 84 nationally but is doing great in several markets: No. 1 at Kiss 108 Boston, No. 11 at WDJX Louisville, Ky., and jumps of 27-15 at WTIC Hartford, Conn., and 14-10 at WKZL Winston-Salem, N.C. "The Swalk" by **Notorious** (DGC) holds at No. 90 but gains points and jumps 23-16 at Z104.5 Tulsa, Okla. "The Obvious Child" by **Paul Simon** (Warner Bros.) is un-bulleted at No. 93 but moves 17-12 at WIXX Green Bay, Wis.

QUICK CUTS: "All The Man That I Need" by **Whitney Houston** (Arista) is the most-added record at radio (141 adds) and the Hot Shot Debut at No. 53. It jumps 24-13 at Kiss 102 Charlotte, N.C. . . . The second- and sixth-most-added records aren't on the Hot 100, for different reasons. "Here Comes The Hammer" by **M.C. Hammer** (Capitol) has 38 adds but is just below the point total needed to debut; look for a strong debut on the next chart. "Do The Bartman" by **Bart Simpson** (Geffen) has 27 more adds and is up to No. 25 on the airplay-only chart but is still not commercially available as a single . . . **2nu**, a quartet from Seattle, makes its Hot 100 bow at No. 86 with "This Is Ponderous" (Atlantic). The single is breaking out of Detroit (20-16 at WDFX), Atlanta (18-10 at Power 99), and Houston (25-20 at 93Q) . . . "The Ghetto" by **Too Short** (Jive) is at No. 28 in sales but not in the airplay top 40, although it is top five at four reporting stations. Overall, it is bulleted at No. 44.

HOT 100 SINGLES ACTION

RADIO MOST ADDED

	PLATINUM/ GOLD ADDS 26 REPORTERS	SILVER ADDS 51 REPORTERS	BRONZE/ SECONDARY ADDS 171 REPORTERS	TOTAL ADDS 248 REPORTERS	TOTAL ON REPORTERS
ALL THE MAN THAT I NEED WHITNEY HOUSTON ARISTA	14	28	99	141	143
HERE COMES THE HAMMER M.C. HAMMER CAPITOL	4	5	29	38	38
WHERE DOES MY HEART... CELINE DION EPIC	4	8	25	37	132
GONNA MAKE YOU SWEAT C&C MUSIC FACTORY COLUMBIA	0	8	21	29	148
PLAY THAT FUNKY MUSIC VANILLA ICE SBK	1	4	24	29	134
DO THE BARTMAN BART SIMPSON GEFFEN	1	9	17	27	195
I SAW RED WARRANT COLUMBIA	3	2	19	24	108
SHOW ME THE WAY STYX A&M	0	1	21	22	81
SENSITIVITY RALPH TRESVANT MCA	1	9	11	21	182
I'LL GIVE ALL MY LOVE TO YOU KEITH SWEAT VENTERTAINMENT	0	4	17	21	141

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.

SOFT HARDWARE SALES

(Continued from page 13)

search analyst with Gerard Klauer Mattison in New York. "All you need is to give the consumer an excuse not to make that purchase and he'll take you up on it."

However, when compared with other high-ticket items, such as major appliances, observers note that audio and video hardware sales have remained relatively stable this year.

"Audio sales were good [over the Thanksgiving weekend]," says Bill Taylor, senior buyer of home audio with the 58-store Best Buy Co. in Bloomington, Minn. "We made our budgets, which, considering the economy, is not bad at all. Sales weren't stellar, but we did what we legitimately expected to do."

Taylor says Best Buy is trying to maintain an optimistic outlook about the holiday season. "I think we're planning very well, we're not experiencing the down trends that some other retailers are experiencing."

Analysts say that certain regions have had more hardware sales success than others. The Pacific Northwest, Northern California, and the Southwest are the strongest regions, with some softening in Southern California and the Middle Atlantic states, and a downturn in the Northeast.

"There are some tough times for some dealers and there are some economic conditions beyond their control," says Paul Foschino, assistant GM with Technics. "At the same time, there are dealers in the same market that are taking what business there is and capturing it."

Wayne Inouye, VP and co-head of merchandising with the 30-store Good Guys chain, based in San Francisco, notes that audio sales have been brisk since Thanksgiving, particularly for CD players, including combination laserdisc/CD units, speakers, and surround sound products such as receivers, integrated amps, and processors.

Assistance in preparing this story was provided by Ed Christman.

BILLBOARD AWARDS

(Continued from page 11)

Paul McCartney, Eric Clapton, and New Kids On The Block, accepted their awards via taped speeches. "It was a ball winning this," said McCartney, who won for the No. 1 Concert Gross (compiled from the Amusement Business Boxscore chart). "And I've resisted the temptation to ring up Mick Jagger and congratulate him on coming [in] second."

"The show proved to be everything we hoped it would be and more," says Brad Turell, Fox's senior VP of programming. "It not only delivered all the talent that it promised and truly was a celebration of the year in music, but we have to be extremely gratified that the public came to the program in its first year to give us our strongest Monday night ever."

"The ratings success was particularly pleasing because we were already confident about the quality of the performances and the production itself," says Howard Lander, Billboard publisher and VP of BPI Communications Inc.

"Billboard has long enjoyed a special relationship with artists and we were thrilled by the positive reaction of the fans," he continues. "After all, it was the fans who ultimately decided the winners."

Top 40 Radio Monitor

Compiled from a national sample of monitored top 40 radio stations by Broadcast Data Systems. 109 top 40 stations are monitored 24 hours a day, seven days a week. The titles are printed in order of gross impressions, which are computed by cross-referencing exact times of airplay with Arbitron listener data. The chart is being printed for comparison to the Hot 100 Singles chart, which uses playlists, rather than monitored airplay.

THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)	THIS WEEK	LAST WEEK	WEEKS ON	TITLE	ARTIST (LABEL)
			★ ★ NO. 1 ★ ★						
1	2	12	BECAUSE I LOVE YOU	STEVIE B (LMR/RCA) 1 week at No. 1	38	39	11	B.B.D. (I THOUGHT IT WAS ME?)	BELL BIV DEVOE (MCA)
2	1	15	LOVE TAKES TIME	MARIAH CAREY (COLUMBIA)	39	46	4	I'LL GIVE ALL MY LOVE TO YOU	KEITH SWEAT (ELEKTRA)
3	3	10	I'M YOUR BABY TONIGHT	WHITNEY HOUSTON (ARISTA)	40	35	12	THINK	INFORMATION SOCIETY (TOMMY BOY)
4	4	6	LOVE WILL NEVER DO	JANET JACKSON (A&M)	41	49	5	HEAT OF THE MOMENT	AFER 7 (VIRGIN)
5	11	6	JUSTIFY MY LOVE	MADONNA (SIRE/WARNER BROS.)	42	48	8	FOR YOU	THE OUTFIELD (MCA)
6	5	15	GROOVE IS IN THE HEART	DEE-LITE (ELEKTRA)	43	53	3	DISAPPEAR	INXS (ATLANTIC)
7	7	17	FEELS GOOD	TONY! TONI! TONE! (WING/POLYDOR)	44	43	18	UNCHAINED MELODY	RIGHTEOUS BROTHERS (VERVE/POLYDOR)
8	6	16	ICE ICE BABY	VANILLA ICE (SBK)	45	51	13	ON THE WAY UP	ELISA FIORILLO (CHRYSALIS)
9	8	16	MORE THAN WORDS CAN SAY	ALIAS (EMI)	46	40	15	BLACK CAT	JANET JACKSON (A&M)
10	10	26	CLOSE TO YOU	MAXI PRIEST (CHARISMA)	47	55	4	RESCUE ME	MADONNA (SIRE/WARNER BROS.)
11	9	19	GIVING YOU THE BENEFIT	PEBBLES (MCA)	48	62	3	I DON'T KNOW ANYBODY ELSE	BLACK BOX (RCA)
12	15	15	THE WAY YOU DO THE THINGS...	UB40 (VIRGIN)	49	45	7	HANG IN LONG ENOUGH	PHIL COLLINS (ATLANTIC)
13	17	12	FROM A DISTANCE	BETTE MIDLER (ATLANTIC)	50	56	7	GENTLE	DINO (ISLAND)
14	12	22	CAN'T STOP	AFTER 7 (VIRGIN)	51	52	5	WORLD IN MY EYES	DEPECHE MODE (SIRE/REPRISE)
15	16	11	IMPULSIVE	WILSON PHILLIPS (SBK)	52	58	7	I WANNA GET WITH U	GUY (MCA)
16	14	12	SOMETHING TO BELIEVE IN	POISON (ENIGMA/CAPITOL)	53	37	13	PRAY	M.C. HAMMER (CAPITOL)
17	18	12	TOM'S DINER	DNA FEATURING SUZANNE VEGA (A&M)	54	44	20	ROMEO	DINO (ISLAND)
18	19	14	STRANDED	HEART (CAPITOL)	55	54	20	POLICY OF TRUTH	DEPECHE MODE (SIRE/REPRISE)
19	13	21	I DON'T HAVE THE HEART	JAMES INGRAM (WARNER BROS.)	56	50	16	HIPPYCHICK	SOHO (SAVAGE/ATCO)
20	21	8	THE FIRST TIME	SURFACE (COLUMBIA)	57	—	1	SOMEDAY	MARIAH CAREY (COLUMBIA)
21	20	8	SENSITIVITY	RALPH TRESVANT (MCA)	58	—	1	YOU DON'T HAVE TO WORRY	EN VOGUE (ATLANTIC)
22	23	14	HIGH ENOUGH	DAMN YANKEES (WARNER BROS.)	59	61	3	NO MATTER WHAT	GEORGE LAMOND (COLUMBIA)
23	26	9	JUST ANOTHER DREAM	CATHY DENNIS (POLYDOR)	60	64	3	ROUND AND ROUND	TEVIN CAMPBELL (PAISLEY PARK/WB)
24	41	3	DO THE BARTMAN	BART SIMPSON (GEFFEN)	61	63	3	LOVE MAKES THINGS HAPPEN	PEBBLES (MCA)
25	27	6	I'M NOT IN LOVE	WILL TO POWER (EPIC)	62	68	2	AROUND THE WAY GIRL	L.L. COOL J (DEF JAM/COLUMBIA)
26	22	9	FREEDOM	GEORGE MICHAEL (COLUMBIA)	63	70	3	NEW YORK MINUTE	DON HENLEY (GEFFEN)
27	32	3	GONNA MAKE YOU SWEAT	C&C MUSIC FACTORY (COLUMBIA)	64	—	1	FOUND LOVE	DOUBLE DEE FEATURING DANY (EPIC)
28	24	13	SO CLOSE	DARYL HALL JOHN OATES (ARISTA)	65	60	4	CRASH (HAVE SOME FUN)	TKA/MICHELLE VISAGE (TOMMY BOY/WB)
29	29	12	WIGGLE IT	2 IN A ROOM (CUTTING/CHARISMA)	66	67	2	USE IT UP AND WEAR IT OUT	PAT & MICK (CHARISMA)
30	31	8	ONE AND ONLY MAN	STEVE WINWOOD (VIRGIN)	67	66	3	CANDY	IGGY POP WITH KATE PIERSON (VIRGIN)
31	28	9	MIRACLE	JON BON JOVI (MERCURY)	68	57	19	JOEY	CONCRETE BLONDE (I.R.S.)
32	30	6	ANYTHING IS POSSIBLE	DEBBIE GIBSON (ATLANTIC)	69	—	1	WHERE DOES MY HEART BEAT NOW	CELINE DION (EPIC)
33	38	8	AFTER THE RAIN	NELSON (DGC)	70	—	1	WICKED GAME	CHRIS ISAAK (REPRISE)
34	36	17	KNOCKIN' BOOTS	CANDYMAN (EPIC)	71	—	1	YOU'RE AMAZING	ROBERT PALMER (EMI)
35	34	10	FAIRWEATHER FRIEND	JOHNNY GILL (MOTOWN)	72	—	1	DOES SHE LOVE THAT MAN?	BREATHE (A&M)
36	42	11	MILES AWAY	WINGER (ATLANTIC)	73	—	1	THIS IS PONDEROUS	2NU (ATLANTIC)
37	33	11	MY LOVE IS A FIRE	DONNY OSMOND (CAPITOL)	74	73	17	PRAYING FOR TIME	GEORGE MICHAEL (COLUMBIA)
					75	—	1	I SAW RED	WARRANT (COLUMBIA)

Tracks moving up the chart with airplay gains. © 1990, Billboard/BPI Communications, Inc.

TOP 40 RADIO RECURRENT MONITOR

1	—	1	SOMETHING HAPPENED ON...	PHIL COLLINS (ATLANTIC)	14	9	3	DREAM BOY/DREAM GIRL	CYNTHIA & JOHNNY O (MCMC)
2	1	3	LOVE AND AFFECTION	NELSON (DGC)	15	14	3	ESCAPADE	JANET JACKSON (A&M)
3	2	3	RUB YOU THE RIGHT WAY	JOHNNY GILL (MOTOWN)	16	11	3	RELEASE ME	WILSON PHILLIPS (SBK)
4	3	3	KING OF WISFUL THINKING	GO WEST (EMI)	17	18	3	OPPOSITES ATTRACT	PAULA ABDUL (VIRGIN)
5	4	3	U CAN'T TOUCH THIS	M.C. HAMMER (CAPITOL)	18	13	3	DIRTY CASH (MONEY TALKS)	THE ADVENTURES OF STEVIE N (MERCURY)
6	5	3	DO ME!	BELL BIV DEVOE (MCA)	19	17	3	POISON	BELL BIV DEVOE (MCA)
7	—	1	EVERYBODY EVERYBODY	BLACK BOX (RCA)	20	—	1	HOLD ON	WILSON PHILLIPS (SBK)
8	6	3	VOGUE	MADONNA (SIRE/WARNER BROS.)	21	15	3	STRAIGHT UP	PAULA ABDUL (VIRGIN)
9	8	3	DON'T WANNA FALL IN LOVE	JANE CHILD (WARNER BROS.)	22	21	2	TWO TO MAKE IT RIGHT	SEDUCTON (VENETA/A&M)
10	12	3	SENDING ALL MY LOVE	LINEAR (ATLANTIC)	23	25	3	ENJOY THE SILENCE	DEPECHE MODE (SIRE/REPRISE)
11	16	3	CRADLE OF LOVE	BILLY IDOL (CHRYSALIS)	24	—	1	HEART OF STONE	TYLOR DAYNE (ARISTA)
12	7	3	OH GIRL	PAUL YOUNG (COLUMBIA)	25	22	3	VISION OF LOVE	MARIAH CAREY (COLUMBIA)
13	10	3	IT MUST HAVE BEEN LOVE	ROXETTE (EMI)					

Recurrents are titles which have appeared on the Monitor for 20 weeks and have dropped below the top 20.

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
★ ★ NO. 1 ★ ★					
1	1	1	14	VANILLA ICE ▲ ⁵ SBK 95325* (9.98)	TO THE EXTREME 7 weeks at No. 1
2	2	2	42	M.C. HAMMER ▲ ⁸ CAPITOL 92857 (9.98)	PLEASE HAMMER DON'T HURT 'EM
3	5	12	4	MADONNA SIRE 26440/WARNER BROS. (13.98)	THE IMMACULATE COLLECTION
4	4	3	5	WHITNEY HOUSTON ARISTA 8616 (10.98)	I'M YOUR BABY TONIGHT
5	3	4	26	MARIAH CAREY ▲ ² COLUMBIA 45202 (9.98 EQ)	MARIAH CAREY
6	6	5	8	PAUL SIMON WARNER BROS. 26098 (9.98)	RHYTHM OF THE SAINTS
7	7	9	11	BETTE MIDLER ▲ ATLANTIC 82129 (9.98)	SOME PEOPLE'S LIVES
8	8	8	37	WILSON PHILLIPS ▲ ³ SBK 93745 (9.98)	WILSON PHILLIPS
9	9	7	12	AC/DC ▲ ATCO 91413 (9.98)	THE RAZORS EDGE
10	10	10	13	GEORGE MICHAEL ▲ COLUMBIA 46898 (10.98 EQ)	LISTEN WITHOUT PREJUDICE VOL. 1
11	11	11	6	TRAVELING WILBURYS WILBURY 26324/WARNER BROS. (10.98)	VOL. 3
12	13	16	5	PHIL COLLINS ATLANTIC 82157 (14.98)	SERIOUS HITS... LIVE!
13	12	6	8	ZZ TOP WARNER BROS. 26265 (9.98)	RECYCLER
14	14	13	22	POISON ▲ ² ENIGMA 91813/CAPITOL (9.98)	FLESH AND BLOOD
15	15	17	14	GARTH BROOKS ▲ ² CAPITOL 93866* (9.98)	NO FENCES
16	16	14	38	BELL BIV DEVOE ▲ ² MCA 6387 (10.98)	POISON
17	20	24	13	WARRANT ▲ COLUMBIA 45487 (9.98 EQ)	CHERRY PIE
18	18	18	5	CLINT BLACK RCA 2372* (9.98)	PUT YOURSELF IN MY SHOES
19	27	69	3	CINDERELLA MERCURY 848 018 (9.98 EQ)	HEARTBREAK STATION
20	21	20	11	VAUGHAN BROTHERS ▲ ASSOCIATED 46225/EPIC (9.98 EQ)	FAMILY STYLE
21	23	49	3	RALPH TRESVANT MCA 10116 (9.98)	RALPH TRESVANT
22	19	26	4	GUY MCA 10115 (9.98)	THE FUTURE
23	17	15	6	THE CURE ● ELEKTRA 60978 (9.98)	MIXED UP
24	30	30	64	JANET JACKSON ▲ ⁴ A&M 3920 (9.98)	JANET JACKSON'S RHYTHM NATION 1814
25	26	21	40	THE BLACK CROWES ● DEF AMERICAN 24278 /GEFFEN (9.98)	SHAKE YOUR MONEY MAKER
26	25	23	7	LED ZEPPELIN ▲ ATLANTIC 82144 (54.98)	LED ZEPPELIN
27	24	22	38	SOUNDTRACK ▲ ² EMI 93492 (10.98)	PRETTY WOMAN
28	29	27	5	STEVE WINWOOD VIRGIN 91405 (9.98)	REFUGEES OF THE HEART
29	22	19	12	INXS ▲ ATLANTIC 82140 (9.98)	X
30	35	77	3	NEW KIDS ON THE BLOCK COLUMBIA 46959* (9.98 EQ)	NO MORE GAMES/REMIX ALBUM
31	28	25	18	JON BON JOVI ▲ ² MERCURY 8464734 (10.98 EQ)	BLAZE OF GLORY/YOUNG GUNS II
32	31	29	15	DEEE-LITE ● ELEKTRA 60957 (9.98)	WORLD CLIQUE
33	40	71	17	YANNI PRIVATE MUSIC 2067* (9.98)	REFLECTIONS OF PASSION
34	32	31	5	PAUL MCCARTNEY CAPITOL 94778 (24.98)	TRIPPING THE LIVE FANTASTIC
35	36	36	27	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 45129 (10.98 EQ)	STEP BY STEP
36	38	38	39	DAMN YANKEES ● WARNER BROS. 26159 (9.98)	DAMN YANKEES
37	34	33	23	NELSON ● DGC 24290/GEFFEN (9.98)	AFTER THE RAIN
38	33	28	5	SCORPIONS MERCURY 846 908 (9.98 EQ)	CRAZY WORLD
39	37	34	4	TESLA GEFFEN 24311 (9.98)	FIVE MAN ACOUSTICAL JAM
40	49	81	4	BARRY MANILOW ARISTA 8644 (9.98)	BECAUSE IT'S CHRISTMAS
41	51	62	6	VARIOUS ARTISTS CHRYSALIS 21799* (10.98)	RED HOT & BLUE
42	NEW ▶	1	1	THE SIMPSONS GEFFEN 24308 (9.98)	THE SIMPSONS SING THE BLUES
43	50	47	9	CANDYMAN EPIC 46947 (9.98 EQ)	AIN'T NO SHAME IN MY GAME
44	39	32	14	QUEENSRYCHE EMI 92806 (9.98)	EMPIRE
45	46	44	12	L.L. COOL J ● DEF JAM 46888/COLUMBIA (9.98 EQ)	MAMA SAID KNOCK YOU OUT
46	41	50	4	DEBBIE GIBSON ATLANTIC 82167* (10.98)	ANYTHING IS POSSIBLE
47	42	40	6	EDIE BRICKELL & NEW BOHEMIANS GEFFEN 24304 (9.98)	GHOST OF A DOG
48	44	42	75	MICHAEL BOLTON ▲ ³ COLUMBIA 45012 (9.98 EQ)	SOUL PROVIDER
49	45	37	13	TOO SHORT ● JIVE 1348/RCA (9.98)	SHORT DOG'S IN THE HOUSE
50	43	41	45	SLAUGHTER ▲ CHRYSALIS 21702* (9.98)	STICK IT TO YA
51	56	56	12	CARRERAS - DOMINGO - PAVAROTTI ● LONDON 430433*/POLYDOR (9.98 EQ)	IN CONCERT
52	52	46	31	TONY! TONI! TONE! ● WING 841 902/POLYDOR (8.98 EQ)	THE REVIVAL
53	58	60	17	TRIXTER MECHANIC 6389/MCA (9.98)	TRIXTER
54	55	63	24	NEW KIDS ON THE BLOCK ▲ ² COLUMBIA 45280* (8.98 EQ)	MERRY MERRY CHRISTMAS

THIS WEEK	LAST WEEK	2 WKS. AGO	WKS. ON CHART	ARTIST LABEL & NUMBER/DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)	TITLE
55	54	57	50	UB40 ● VIRGIN 91324 (9.98)	LABOUR OF LOVE II
56	86	95	4	JULIO IGLESIAS COLUMBIA 46857 (9.98 EQ)	STARRY NIGHT
57	69	91	23	HARRY CONNICK, JR. ● COLUMBIA 46146 (9.98 EQ)	WE ARE IN LOVE
58	48	43	17	SOUNDTRACK ▲ VARESE SARABANDE 5276*/MCA (9.98)	GHOST
59	47	35	8	AL B. SURE! WARNER BROS. 26005 (9.98)	PRIVATE TIMES... AND THE WHOLE 9!
60	61	96	20	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1988 (9.98)	A FRESH AIRE CHRISTMAS
61	57	39	13	SOUNDTRACK WARNER BROS. 26316* (9.98)	TWIN PEAKS
62	59	48	20	WINGER ● ATLANTIC 82103 (9.98)	IN THE HEART OF THE YOUNG
63	60	64	9	DARYL HALL JOHN OATES ARISTA 8614 (9.98)	CHANGE OF SEASON
64	68	73	38	DEPECHE MODE ▲ SIRE 26081/REPRISE (9.98)	VIOLATOR
65	53	45	13	PEBBLES MCA 10025 (9.98)	ALWAYS
66	74	75	16	JANE'S ADDICTION ● WARNER BROS. 25993 (9.98)	RITUAL DE LO HABITUAL
67	64	54	26	KEITH SWEAT ▲ VENTURE 60861/ELEKTRA (9.98)	I'LL GIVE ALL MY LOVE TO YOU
68	62	59	5	FREDDIE JACKSON CAPITOL 92217 (9.98)	DO ME AGAIN
69	67	79	11	CARLY SIMON ARISTA 8650 (9.98)	HAVE YOU SEEN ME LATELY?
70	81	82	23	STEVIE B LMR 2307/RCA (9.98)	LOVE & EMOTION
71	65	53	23	ANITA BAKER ▲ ELEKTRA 60922 (9.98)	COMPOSITIONS
72	90	120	25	MANNHEIM STEAMROLLER ▲ AMERICAN GRAMAPHONE 1984 (9.98)	MANNHEIM STEAMROLLER CHRISTMAS
73	73	67	5	VAN MORRISON MERCURY 847 100 (9.98 EQ)	ENLIGHTENMENT
74	70	72	36	HEART ▲ ² CAPITOL 91820 (9.98)	BRIGADE
75	63	61	13	RANDY TRAVIS ● WARNER BROS. 26310* (9.98)	HEROES & FRIENDS
76	104	169	27	VARIOUS ARTISTS ▲ ² A&M 3911 (9.98)	A VERY SPECIAL CHRISTMAS
77	98	160	4	MANNHEIM STEAMROLLER AMERICAN GRAMAPHONE 777* (9.98)	FRESH AIRE 7
78	77	66	10	MEGADETH CAPITOL 91935 (9.98)	RUST IN PEACE
79	72	55	12	JUDAS PRIEST COLUMBIA 46891 (9.98 EQ)	PAINKILLER
80	79	80	5	K.T. OSLIN RCA 2365* (9.98)	LOVE IN A SMALLTOWN
81	66	58	21	MAXI PRIEST CHARISMA 91384 (9.98)	BONAFIDE
82	95	179	3	RUN-D.M.C. PROFILE 1401 (9.98)	BACK FROM HELL
83	76	52	44	FAITH NO MORE ▲ SLASH 25878/REPRISE (9.98)	THE REAL THING
84	75	65	34	JOHNNY GILL ▲ MOTOWN 6283 (8.98)	JOHNNY GILL
85	88	87	33	GARTH BROOKS ▲ CAPITOL 90897 (8.98)	GARTH BROOKS
86	91	100	14	REBA MCENTIRE ● MCA 10016 (9.98)	RUMOR HAS IT
87	85	85	6	JIMMY BUFFETT MCA 10022* (9.98)	FEEDING FRENZY
88	102	92	4	ROBERT PALMER EMI 93935* (9.98)	DON'T EXPLAIN
89	83	74	6	PET SHOP BOYS EMI 94310* (9.98)	BEHAVIOR
90	114	110	4	VARIOUS ARTISTS WINDHAM HILL 1098* (9.98)	A WINTER'S SOLSTICE III
91	71	51	6	BIG DADDY KANE COLD CHILLIN' 26303/REPRISE (9.98)	TASTE OF CHOCOLATE
92	94	83	11	INDIGO GIRLS EPIC 46820 (9.98 EQ)	NOMADS INDIANS SAINTS
93	80	70	7	LYNCH MOB ELEKTRA 60954* (9.98)	WICKED SENSATION
94	82	90	5	ELTON JOHN MCA 10110* (39.99)	TO BE CONTINUED...
95	78	68	10	IRON MAIDEN ● EPIC 46905 (9.98 EQ)	NO PRAYER FOR THE DYING
96	84	76	5	MORRISSEY SIRE 26221*/REPRISE (9.98)	BONA DRAG
97	87	86	56	PHIL COLLINS ▲ ³ ATLANTIC 82050 (9.98)	... BUT SERIOUSLY
98	103	106	18	URBAN DANCE SQUAD ARISTA 8640 (9.98)	MENTAL FLOSS FOR THE GLOBE
99	112	116	5	THE OUTFIELD MCA 10111 (9.98)	DIAMOND DAYS
100	100	107	76	DON HENLEY ▲ ² GEFFEN 24217 (9.98)	THE END OF THE INNOCENCE
101	89	84	20	BLACK BOX RCA 2221 (9.98)	DREAMLAND
102	93	97	11	ROBERT JOHNSON COLUMBIA 46222 (11.98 EQ)	THE COMPLETE RECORDINGS
103	96	98	66	MOTLEY CRUE ▲ ³ ELEKTRA 60829 (9.98)	DR. FEELGOOD
104	117	108	22	ERIC JOHNSON CAPITOL 90517 (9.98)	AH VIA MUSICOM
105	97	121	73	NEW KIDS ON THE BLOCK ▲ ³ COLUMBIA 40475 (6.98 EQ)	NEW KIDS ON THE BLOCK
106	149	165	172	GEORGE WINSTON ▲ WINDHAM HILL 1025/A&M (9.98)	DECEMBER
107	99	101	54	THE KENTUCKY HEADHUNTERS ▲ MERCURY 838 744 (9.98 EQ)	PICKIN' ON NASHVILLE
108	101	93	12	THE ROBERT CRAY BAND FEATURING THE MEMPHIS HORNS MERCURY 846 652 (9.98 EQ)	MIDNIGHT STROLL
109	116	118	122	NEW KIDS ON THE BLOCK ▲ ⁸ COLUMBIA 40985 (9.98 EQ)	HANGIN' TOUGH

○ Albums with the greatest sales gains this week. ● Recording Industry Assn. of America (RIAA) certification for sales of 500,000 units. ▲ RIAA certification for sales of 1 million units, with multimillion sellers indicated by a numeral following the symbol. All albums available on cassette and CD. *Asterisk indicates vinyl LP unavailable. Suggested list price is for cassette and LP. Equivalent prices (indicated by EQ), for labels that do not issue list prices, are projected from wholesale prices. © 1990, Billboard/BPI Communications, Inc.

TWO GROUPS THAT BREAK WITH TRADITION!



BMG
INTERNATIONAL

URBAN DANCE SQUAD

"The band mixes lots of noise with some heavy rapping, and makes the whole thing danceable. The result is so obviously an indication of things to come that anyone pondering the future of pop music ought to check them out."

-NEW YORK MAGAZINE

"The most now music since rap's explosion. Mental Floss For The Globe is one stinging shazam that cannot be ignored."

-SPIN

"Urban Dance Squad create a sonic world in which punk, funk, blues, metal, reggae and hip-hop collide with joyous abandon."

-CHICAGO TRIBUNE

Mental Floss For The Globe, their trend-setting debut album includes the new single "Deeper Shade Of Soul," now being worked with a vengeance at Top 40.

EVERY MOTHER'S NIGHTMARE

"This young Nashville quartet barrel through with both crunching bluster and commercial considerations. A solid debut. 4K's"

-KERRANG!

"EMN fuses a Southern twang with thrash drumming, swamp-rock menace, a vocalist who sounds like Bret Michaels gargling with razor blades, and an overall frenzy that seems like it's always teetering on the brink of losing control."

-RIP

"Mainstream metal liberally and perhaps enforcedly drenched with a Southern authenticity/eccentricity. Brilliant!"

-METAL HAMMER

Their hard-hitting debut album includes the fast-rising Top 20 Rock track "Love Can Make You Blind." Video Added Out-Of-The-Box MTV Catch them on tour now for one mother of a live show.



Produced by R. Eli Ball

ARISTA

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ARISTA. WE'RE BREAKING THROUGH IN MORE DIRECTIONS THAN EVER!

Hot Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE LABEL & NUMBER/DISTRIBUTING LABEL	ARTIST
Compiled from a national sample of radio playlists.				
★★ NO. 1 ★★				
1	1	5	YOU GOTTA LOVE SOMEONE MCA 33953	◆ ELTON JOHN 2 weeks at No. 1
2	3	12	FROM A DISTANCE ATLANTIC 4-87820	◆ BETTE MIDLER
3	2	3	MORE THAN WORDS CAN SAY EMI 50324	◆ ALIAS
4	4	2	IMPULSIVE SBK 07337	◆ WILSON PHILLIPS
5	8	14	BECAUSE I LOVE YOU (THE POSTMAN SONG) LMR 2724/RCA	◆ STEVIE B
6	5	4	LOVE TAKES TIME COLUMBIA 38-73455	◆ MARIAH CAREY
7	6	6	SO CLOSE ARISTA 2085	◆ DARYL HALL JOHN OATES
8	10	12	NEW YORK MINUTE Geffen 4-19660	DON HENLEY
9	7	8	I'M YOUR BABY TONIGHT ARISTA 2108	◆ WHITNEY HOUSTON
10	12	13	ONE AND ONLY MAN VIRGIN 4-98892	◆ STEVE WINWOOD
11	14	15	WHERE DOES MY HEART BEAT NOW EPIC 34-73536	CELINE DION
12	17	20	THE FIRST TIME COLUMBIA 38-73502	◆ SURFACE
13	16	17	THE SHOOP SHOOP SONG (IT'S IN HIS KISS) Geffen 4-19659	◆ CHER
14	9	7	BETTER NOT TELL HER ARISTA 2083	◆ CARLY SIMON
15	19	22	GET HERE Fontana 878 476-4/MERCURY	◆ OLETA ADAMS
16	11	9	STRANDED CAPITOL 44621	◆ HEART
17	20	23	I COULDN'T HELP MYSELF ELEKTRA 4-64930	◆ SARA HICKMAN
18	13	10	RHYTHM OF THE RAIN FULL MOON 34-73513/EPIC	◆ DAN FOGELBERG
19	18	16	LOST SOUL RCA 2704	◆ BRUCE HORNSBY & THE RANGE
20	15	11	I DON'T WANT TO TALK ABOUT IT WARNER BROS. 4-19999	ROD STEWART
★★★ POWER PICK ★★★				
21	26	37	I'M NOT IN LOVE EPI 34-73626	WILL TO POWER
22	23	28	CRAZY IN LOVE REPRISE LP CUT	KENNY ROGERS
23	21	19	I DON'T HAVE THE HEART WARNER BROS. 4-19911	◆ JAMES INGRAM
24	22	18	SOMETHING HAPPENED ON THE WAY ... ATLANTIC 4-87885	◆ PHIL COLLINS
25	25	29	DOES SHE LOVE THAT MAN? A&M 1535	◆ BREATHE
26	31	33	THE WAY YOU DO THE THINGS YOU DO VIRGIN 4-98978	◆ UB40
27	30	32	FREEDOM COLUMBIA 38-73559	◆ GEORGE MICHAEL
28	24	21	CLOSE TO YOU CHARISMA 4-98951	◆ MAXI PRIEST
29	32	43	FOR YOU MCA 53935	◆ THE OUTFIELD
30	27	24	SAY A PRAYER A&M 1519	◆ BREATHE
31	28	25	UNCHAINED MELODY VERVE 871 882-7/POLYDOR	THE RIGHTEOUS BROTHERS
32	29	27	OH GIRL COLUMBIA 38-73377	◆ PAUL YOUNG
33	33	46	SHOW ME THE WAY A&M 1536	◆ STYX
34	39	—	CASTLE OF DREAMS CAPITOL 44641	DAVE KOZ
35	43	—	REAL REAL GONE MERCURY LP CUT	◆ VAN MORRISON
36	35	38	ME-U-BLUE MCA 53945	GLENN MEDEIROS (FEAT. THE STYLISTICS)
37	44	—	MAKE IT WITH YOU ELEKTRA 4-64916	TEDDY PENDERGRASS
38	34	34	AND SO IT GOES COLUMBIA 38-73442	◆ BILLY JOEL
★★★ HOT SHOT DEBUT ★★★				
39	NEW ▶	1	ALL THE MAN THAT I NEED ARISTA 2156	WHITNEY HOUSTON
40	NEW ▶	1	TIME OF THE SEASON CHARISMA 4-98890	BRENT BOURGEOIS
41	NEW ▶	1	WHEN WAS THE LAST TIME THE MUSIC ... WARNER BROS. 4-19783	JAMES INGRAM
42	NEW ▶	1	BECAUSE IT'S CHRISTMAS ARISTA LP CUT	BARRY MANILOW
43	41	30	LYIN' TO MYSELF ENIGMA 4-75084	◆ DAVID CASSIDY
44	40	39	RELEASE ME SBK 05342	◆ WILSON PHILLIPS
45	NEW ▶	1	ALWAYS COME BACK TO YOU ATLANTIC 4-87776	NATASHA'S BROTHER
46	38	49	HANG IN LONG ENOUGH ATLANTIC 4-87800	◆ PHIL COLLINS
47	45	42	CAN'T STOP VIRGIN 4-98961	◆ AFTER 7
48	49	44	KING OF WISFUL THINKING EMI 50307	◆ GO WEST
49	36	31	FIRES OF EDEN COLUMBIA LP CUT	◆ JUDY COLLINS
50	37	26	SOUL INSPIRATION ELEKTRA 4-64935	◆ ANITA BAKER

Records with the greatest airplay gains this week. ◆ Videoclip availability. © 1990, Billboard/BPI Communications, Inc.

FIRST QUARTER BOASTS FEW SELL-THRU TITLES

(Continued from preceding page)

Aside from the MCA promotion, distributors also point to RCA/Columbia Pictures Home Video's package of six Sidney Poitier titles at \$14.95, Media Home Entertainment's new Kathy Smith workout tape, and CBS/Fox Video's "Michael Jordan's Playground" as likely to benefit from the paucity of competing sell-through product.

Jim Ulsamer, marketing VP for Baker & Taylor, believes the deteriorating state of the general economy is a factor influencing studio thinking on pricing.

"The recession could have an impact on the sell-through market, particularly at the high end," Ulsamer says. "That's when the difference between \$19.95 and \$24.95 could really make a difference [for consumers]. Disney took a chance with 'Pretty Woman,' but they pulled the numbers. But what happens if you go \$19.95 and you don't pull the numbers? Then you could be in real trouble. That has to be a factor for Paramount to consider with 'Ghost.'"

Another factor is the mediocre performance of sell-through titles in the first quarter of 1990, according to Paramount sales VP Jack Kanne. "We learned a lot last year," Kanne says. "We weren't as successful as we had hoped last year [with 'Indi-

ana Jones']. When you look at that, as well as the economy, it just has us totally flustered on 'Ghost.'"

Like any studio, Paramount is also concerned about the impact of direct-to-sell-through releases on the later repriced market for a title.

"You can't look at it just in terms of the initial release," Kanne says. "You have to look at it over a two, three, four-year period. What you're trying to do is maximize the revenue potential of the lifetime of the title."

If Paramount does decide to go rental with "Ghost" in March, it will join a crowded field in the latter part of the first quarter.

February already includes "Days Of Thunder" and "The Two Jakes" from Paramount as well as "Flatliners" (RCA/Columbia); "Air America" (LIVE); "State Of Grace" (Orion); "The Witches" and probably "Quick Change" from Warner Home Video; and probably "Frankenstein Unbound" and/or "Exorcist III" from CBS/Fox.

March will include "Narrow Margin," "King Of New York," and "After Dark, My Sweet" from LIVE; probably "Arachnophobia" from Disney; "Wild At Heart" from Media; and possibly "Presumed Innocent" from Warner and "Miller's Crossing" and "Pacific Heights" from

CBS/Fox.

By contrast, January looks to be a light month for rental product, highlighted primarily by "Die Hard 2" from CBS/Fox at the end of the month and "Navy SEALs" from Orion. CBS/Fox will also release "The Adventures Of Ford Fairlane" and "Young Guns II" in January.

"On the rental side, everybody's heaved up on February, leaving January lean," says Blockbuster VP Allan Caplan. "January is the industry's single strongest rental month. The only studio to drop in a big title was Disney with 'Dick Tracy.'" ("Dick Tracy" is actually a late-December title.)

"The stores really ramp up for rental from Dec. 20 onward," Caplan continues. "But we've only got one superstrong title and we won't get a crop of good rental titles until February."

Tower's Thrasher calls the rental picture "very bleak," adding, "I don't understand why the other studios appear to have abdicated January to CBS/Fox. Frankly, I don't think 'The Adventures Of Ford Fairlane' and 'Young Guns II' are that hot to begin with as rentals. You also have to wonder why some of the studios didn't move up some of their February or even March releases to January."

DOBBIS TO LEAD NEW POLYGRAM DIVISION

(Continued from page 12)

pop promotion people, including 17-18 in the field, and 15 urban promotion reps, including 11 field staffers. There will be about nine salespeople, including a VP of sales and a national sales director. Both pop promotion and sales will report to John Barbis, senior VP of PLG.

"Our promotion staffs are in pretty good shape," says Dobbis. "We brought over six people from the Island promotion staff to the existing Polydor staff; we've made some changes in the structure and job responsibilities within that overall staff. It doesn't look the same, although most of the players are the same. We do have some significant vacancies to fill on that staff—a couple of local and a couple of national positions—but we're off and running."

Mercury will continue to be larger than PLG, at least for the next year or two, says Dobbis. Over the coming 12 months, he adds, PLG will probably release about 50 titles, compared with about 80 for Mercury (not counting Mercury's country releases).

PLG will support Island's existing promotion and sales staff, and that label will continue to perform its own publicity and "creative marketing." Asked to distinguish between PLG's and Island's marketing roles, Dobbis replies, "Island staff members will be very involved in the origination of the overall marketing plan. Which is not to say that it will be devised at Island and then we will implement it, but they will take the lead in the origination of those plans."

"At the same time," Dobbis adds, "we at PLG are developing direct relationships with the managers of all the artists at Island who we'll be working with. Many of the meetings that have taken place so far have been attended by both PLG and Island people, but not all of them."

He notes this has been facilitated by the fact that he and Island's Bone "have known each other for a long

time and trust each other as people and as professionals."

For his part, Bone says, "I'm really excited about [PLG] and look forward to working with Rick again and with John Barbis and [VP of communications] Dennis Fine."

He stresses that Island will continue to maintain its own staff in the areas of sales, promotion, marketing, and publicity. "It's PLG's responsibility to implement the marketing plan under our direction in each area," he says.

Bone has no comment on rumors that he will soon be appointed co-president of Mercury, with Ed Eckstine as the label's other co-head.

The first project being worked jointly by Island and PLG is the new Dino album. Other top priorities for PLG, according to Dobbis, include Cathy Dennis, whose debut album has sold more than 100,000 copies, and the Trash Can Sinatras (London), which is creating a stir in the alternative market.

PLG will also focus on the Gear Daddies (Polydor), whose album is being relaunched in January, the Dirty

White Boys (Polydor), the Buckpets (Island), Drivin' N' Cryin' (Island), and Marva Hicks (Polydor). The first Smash release will be from an "industrial rock band" called Crunchomatic.

Dobbis feels the structure of PLG will help new talent break through, partly because it has no A&R portfolio. At companies where a dominant personality signs artists and assigns marketing priorities, he claims, acts that are not inked by that executive often get lost in the shuffle. "Here we purposely set out to avoid that trap," he notes. "There's no advantage for one artist over another."

In addition, Bone points out, the amalgamation of labels in PLG will give each one a hefty national field force that none could afford individually.

But ultimately, Dobbis says, "what really sets one company apart from another is the quality of the music and the dedication the people who comprise that company bring to break that music and take it to the largest possible audience. Good music and hard work make the difference."

EURO COMMISSION TO STUDY MCA/MATSUSHITA DEAL

(Continued from page 12)

than a month to analyze the potential impact of the takeover. The EC's competition commissioner, Sir Leon Brittan, will have to decide by early January either to approve the takeover or launch a second-phase probe.

In the U.S., meanwhile, the MCA acquisition still has to overcome some obstacles before it can be completed. In the first week of December, Matsushita found itself faced with an antitrust lawsuit from Go-Video Inc. of Scottsdale, Ariz., while MCA and the U.S. Department of the Interior are involved in a dispute over the company's Yosemite Park & Curry subsidiary.

The Go-Video action, according to

an article in The Wall Street Journal, was filed to strengthen an earlier lawsuit against Matsushita and other Japanese electronics companies. The suit charges that the acquisition is an attempt by Japanese electronics companies to monopolize the entertainment business.

Meanwhile, the Interior Department asked MCA to donate its Yosemite assets to the National Park Service. That request was refused by MCA chairman Lew Wasserman, who intends to sell the unit and bolster shareholders' profit. But the government believes it has the authority to block that sale, the report said.

ACLU, RIAA Voice Support For 2 Live Crew Court Briefs Take Aim At Fla. Obscenity Ruling

■ BY THOM DUFFY

NEW YORK—The American Civil Liberties Union and the Recording Industry Assn. of America have voiced their defense of 2 Live Crew's "As Nasty As They Wanna Be" in court briefs aimed at reversing the federal obscenity ruling against the rap album in South Florida.

In the latest development in the case, which has become a focus of the debate over censorship in pop music, the RIAA and the Florida chapter of the ACLU have filed amicus curiae briefs in the 11th U.S. Circuit Court of Appeals. The documents support the effort by Luther Campbell's Luke Records to overturn the obscenity finding against the 2 Live Crew disc.

The June 6 ruling by U.S. District Court Judge Jose Gonzalez made it a misdemeanor to sell adults a copy of the "Nasty" album in Broward, Dade, and Palm Beach counties. The finding resulted in the arrest and subsequent conviction of record retailer Charles Freeman on a charge of peddling obscenity after he sold the 2 Live Crew album to an undercover Broward County deputy.

(However, three members of 2 Live Crew were acquitted Oct. 20 of state obscenity charges resulting from a nightclub performance in Hollywood, Fla.)

Both the RIAA and the ACLU contend that "As Nasty As They Wanna Be" does not meet the three-part standard for obscenity established by the Supreme Court in 1973 in the Miller vs. California case. Under that standard, a work can be found obscene only if, taken as a whole, it appeals to prurient interest; describes sexual conduct in a patently offensive manner; and lacks serious literary, artistic, political, and scientific value.

"We feel that Judge Gonzalez's decision in this case poses a grave threat to the recording industry," says RIAA president Jason Berman in a statement. "The decision, to our knowledge, is the first ever to declare popular recorded music obscene. If this decision is not reversed, it will chill performers and record companies alike in exercising their constitutionally protected rights to freedom of musical expression."

The ACLU motion, filed on its be-

half by the Washington, D.C., law firm of Covington & Burling, argues the view that "As Nasty As They Wanna Be" has serious literary, artistic, and political value in its music and lyrics. "The album challenges established musical conventions and norms, and makes serious art out of what is commonplace in the everyday culture of a segment of society," the brief states.

NOT OBSCENE

Further, it states, "There is no basis in the record before the court for a finding that 'As Nasty As They Wanna Be' provokes a sexual response" and appeals to the prurient interest. It notes that a clinical psychologist testified that "the reaction

of those who listened to the album was either that it was funny, or . . . debasing to women or that it was boring."

Nor does "Nasty" depict or describe sexual content in a patently offensive way, taken as a whole, the ACLU argues. "Some of the songs on the album contain no references at all to sexual conduct and . . . even the songs that contain such references exhibit other elements of serious literary, artistic or political value that must weigh heavily against a finding that the album is patently offensive," the brief states.

The Court Of Appeals has not yet set a date for oral arguments in the "Nasty" case.

More Trouble For Luke City Seeks To Close His Club

LOS ANGELES—Luke Records president and 2 Live Crew front man Luther Campbell is under fire from law enforcement agents once again. Only this time the attack isn't on Campbell personally, but on a nightclub he owns in Hialeah, Fla., a small city in the Miami area.

An injunction requesting the closure of the Campbell-owned Strawberry's Too was filed on Dec. 11 in Dade Circuit Court by Hialeah City Attorney Alex Vilarello, after an emergency city-council meeting on Dec. 10. Judge Rosemary Jones of Dade Circuit Court had not set a hearing date at press time.

The action against Strawberry's Too was prompted by a gunfight in the club's parking lot early in the morning on Dec. 8 that left one man dead and another wounded. Anti-pornography crusader Jack Thompson attended the city council meeting, stating that Campbell is a "one-man crime wave."

According to Vilarello, Strawberry's Too has been in violation of city and state laws. "Over the last two years there have been 186 calls to police ranging from sexual assault to three homicides, including the

one over the last weekend," he says. "At least two of those shootings involved the firing of in excess of 50 rounds."

In the Dec. 8 gun battle, Morris Richard Anderson III, 22, died from a gunshot in his back, and Timothy Taylor, 22, was grazed in the head by a bullet.

Another person allegedly involved in the Dec. 8 shooting was Robert Mulkey. Vilarello would not confirm published reports that Mulkey is Campbell's bodyguard. He stated only that Mulkey is "allegedly an employee of Strawberry's Too."

According to Vilarello, the investigation of the Dec. 8 shooting is still in progress.

Another Campbell-owned club called Luke's Miami Beach was scheduled to open on Dec. 13. One day before the club was set to open, manager Jill Tracey admitted that the new club was also feeling the heat. "We are having trouble right now," she says. According to Tracey, Miami Beach Police informed her that they would not provide the club with police security, "for no apparent reason," she says.

LICENSE-FEE DISPUTE

(Continued from page 13)

to specify the level of fees ASCAP is seeking.

In February 1987, a district court magistrate ordered a flat interim blanket license fee of \$60 million annually, a figure that represents the combined total amount that local television stations can be asked to pay ASCAP. The ruling also required ASCAP to offer, for the first time, a per-program license fee at a comparable rate.

At the Dec. 10 court hearing, opening statements were given by Jay Topkis of Paul, Weiss, Rifkind, Wharton & Garrison, ASCAP's attorneys, and R. Bruce Rich of Weil, Gotshal & Manges, the law firm representing the television committee, which has about 700 station members.

Topkis outlined the history of ASCAP's station licensing dating back to radio licenses. He cited many agreements, including the Shenandoah licensing agreement of 1969, which was renewed in 1973. Under this agreement, in effect until 1983, blanket television station licenses called for a 2% base rate with a 1% rate for additional viewers. Topkis said the per-program rate was about four times the blanket rate and was discouraged by ASCAP. He said ASCAP opposed making the blanket and per-program rates the same because it feared that would place it at a competitive disadvantage vis-a-vis BMI, the other major rights society.

In his opening argument, Topkis said, "There are very good reasons why a percentage of revenues makes sense. It adjusts for inflation. It adjusts for the fact that some stations do well and some stations do badly." He also noted that "ASCAP has never insisted on some kind of flexing of its monop-

olistic muscles of being paid a percentage of revenues. We have always made clear we wanted it. We want it today. But have we said absolutely no, we will not take a flat fee? No."

ANACHRONISM CLAIMED

Rich claimed that the live-performance basis of ASCAP's earlier rates did not apply to local television programming—mainly sports, news, sitcoms, and other syndicated material. He also challenged ASCAP's policy of charging local television more than networks.

Jack Zwaska, executive director of the television committee, says, "ASCAP's position is that it wants a return to the old Shenandoah [method] where a station pays a percentage of adjusted gross to ASCAP. That old formula would yield about \$95 million this year. We propose a continuance of the judge's [\$60 million] interim fee, and we are arguing to go 20%-40% south of that [on blanket fees]."

"On per-program fees, [in 1987] this magistrate gave our industry, for the first time ever, a viable alternative to the blanket fee. We want to refine and improve on it. ASCAP wants to scuttle it and increase fees by 400%."

Zwaska says this 400% figure is based on "the 1983-1985 interim fee payment that we already have paid, the lower levels we are seeking, and the higher levels ASCAP is seeking."

Currently, about 260 of the 900 independent TV stations in the country are paying ASCAP on a per-program basis.

The trial is scheduled to run for three weeks, but with a break after two weeks for the holidays. It is expected to conclude in mid-January.

FANS JUSTIFY MADONNA CLIP AT RETAIL

(Continued from page 11)

rector of purchasing Steven Lerner says the clip "is blowing out the door. We can't get enough of it."

A source at The Wiz reports that the video "blew out on the first day and has kept on going." At press time, the tape has been on sale for five days at the chain.

The Wiz, which discounts heavily on sell-through video titles, is selling "Justify My Love" for \$1 less than list price and is advertis-

ing the clip on its TV spots as a sale item. "The Immaculate Collection," the greatest-hits album on which "Justify My Love" appears as one of two new tracks, has shot to the top of the Wiz music sales chart, adds the source.

At HMV's two New York superstores, which opened in mid-November, the Madonna clip is not moving a staggering number of units but has boosted sales on some of the star's other product, according to Tony Jimenez, video buyer at the West Side store.

"Anything with Madonna is real hot," says Jimenez. "'Who's That Girl' is doing well, just like her music product. The new video really brought people in. 'The Immaculate Collection' just blew out of here," he says, noting that the compilation album is the No. 1 seller at HMV's New York stores.

Some chains are selling large quantities of the video single despite 18-to-purchase restrictions on the title, which carries a warning sticker similar to the standard Recording Industry Assn. of America label. Spec's, a 60-unit chain headquartered in Miami, has a policy of limiting sales of stickered material to those aged 18 or older. Similarly, Owensboro, Ky.-based WaxWorks/VideoWorks, a 135-store chain, has an 18-to-buy restriction on "Justify My Love," says video buyer Marilyn Ramsay.

Mass-merchandise chains supplied by Arrow Distributing, a Solon, Ohio-based rackjobber, are not carrying the video single at all, according to Arrow president Don Weiss. Executives at the nation's largest rackjobber, the Handleman Co., could not be reached for comment.

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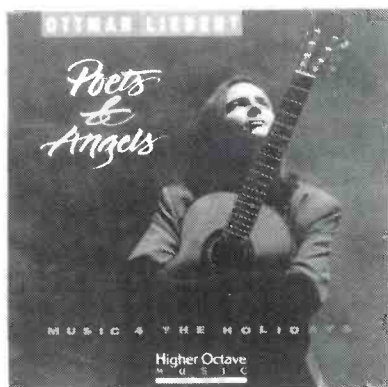
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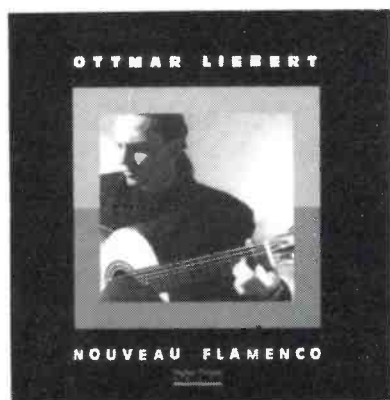


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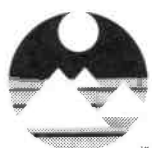
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INSIDE TRACK



Edited by Irv Lichtman

ASCAP HAS WON a major concession from its German performance rights counterpart GEMA, Track hears. While the finishing touches were still being put on the deal at press time, the new arrangement means that German sublyricists of American repertoire cleared through ASCAP will no longer participate in royalties when the original lyrics are performed on recordings or in other ways. The original ASCAP lyric writer receives $\frac{3}{24}$ th of a credit on songs performed in translation. ASCAP hopes this precedent will lead to similarly successful negotiations in other markets.

IS BOB BUZIAK HEADED for a key operational role at Chameleon Records when the Dan Pritzker-owned label moves from Los Angeles to New York soon after the New Year? Also, it's understood that music industry veteran Elliot Goldman is heavily consulting Pritzker on the label's revitalization, which is likely to mean several major A&R and sales execs also coming on board (see earlier story, page 12).

THE ADMINISTRATION of Michael Jackson's ATV Music catalog, loaded with Beatles classics, is likely to shift to MCA Music Jan. 1, when ATV's deal with EMI Music ends. (That tie that came with EMI's acquisition of the CBS catalogs in 1986.) Track is informed that EMI received a termination letter a few weeks ago. Sources close to EMI also verify that the catalog generated annual worldwide revenues of \$15 million, earning EMI about \$1 million in administration fees. The gross-revenue figure is said to represent about a 33% increase since the EMI association started. Also, some express surprise that the catalog would move over to MCA in view of its limited foreign structure. But others believe that David Geffen, who sold his label setup to MCA Inc. earlier this year, got the administration deal going because of his close relationship to Michael Jackson and as a consolation prize for not being able to wean Jackson away from CBS, where he is likely to make a new deal for recordings and other entertainment projects. Others indicate that a switch earlier this year in Jackson's legal representation, from John Branca to Bert Fields, pulled things away from EMI.

MARATHON MAN: Rumor has it that Ruben Rodriguez's co-venture with Elektra Entertainment will be called Marathon Records. Rodriguez, Elektra's new senior VP of black music, is said to have signed several acts already. Expect an official announcement, including roster, staff, and logo, in February.

ROB, FAB & JAY: Fab (Morvan) and Rob (Pilatus) of Milli Vanilli fame have switched legal representation in Los Angeles from John Branca to Alan Grodin of the Los Angeles law firm of Cooper, Epstein & Hurwitz. Jay Cooper, ironically, was once president of NARAS, the recording academy, which recently pulled a best-new-artist Grammy from Morvan and Pilatus after it was revealed they did not sing on their recordings. The two are currently recording an album in Los Angeles for release by a label yet to be negotiated. Pilatus is co-producing the initial single with Howard Rice, although the album features a number of producers. Also, the duo's new manager, Carsten Heyn, opened new offices in Beverly Hills Nov. 11.

NOW, THE PLAY'S THE THING: CBS Records in the U.K. is a "major investor" in a new production of Chekhov's "Three Sisters," marking the label's first interest in a play. Chairman Paul Russell says, "We are no longer just a music company. Early in the new year, we will be announcing our involvement in further theatrical events."

ADMITTEDLY WITHOUT a single dominating act this year, and with no new album from superstar Richard Marx, EMI Records nevertheless expects to show a banner year in fiscal 1991, ending March 30. The September-November period, with sales of more than \$30 million, has exceeded the label's previous strongest quarter by nearly \$5 million, or 16%. Only 12 albums were marketed in 1990, happily including the smash

soundtrack "Pretty Woman," along with Robert Palmer, Queensryche, Bobby McFerrin, Alias, Pet Shop Boys, Vixen, and Dianne Reeves. The label hopes to move above the \$100-million mark in sales with help from fiscal-fourth-quarter albums from the O'Jays (January), George Thorogood (February), Huey Lewis & the News (March), and Roxette (March).

ON ANOTHER EMI FRONT, the seven-year association between David Bowie and EMI has ended. Bowie and the label started off in 1983 with a hit album, "Let's Dance," a reported 3-million seller, and continued with such other successes as "Tonight," "Never Let Me Down," and "Tin Machine."

TRACK HEARS THAT Chuck Gullo, A&M's VP of sales, will start the new year at Scotti Bros. Records, and will likely hold the title of senior VP/GM. Also, Adam Kaplan, Virgin's national alternative marketing coordinator, is heading over to Mute to serve as director of sales and marketing.

AS 1991 approaches, Musicland Stores Corp. won't have to wait too long to reach its next milestone—1,000 stores. The Minneapolis-based chain expects to end this year with 999 stores, of which about 185 will be Suncoast Motion Picture Co. stores and the remainder music outlets.

HIGH TIME: Look for Orion Home Video to release "Cooley High" in the spring as a midprice rental title. "Cooley," one of the industry's most requested unreleased films, has reportedly been held up by clearance problems.

IN OTHER ORION NEWS, the company was expected at press time to announce that it is discontinuing the use of list prices on rental product. Orion has been using a \$94.95 list on front-line product, making it the only studio to use that price point. The change will not affect wholesale prices, Track is told. Distributors will continue to pay \$58.25 for front-line titles. Sell-through product will continue to carry list prices.

DESPITE PUBLISHED reports to the contrary, Rush Associated Labels chairman Russell Simmons and president Lyor Cohen say they have not given No Face Records president Mark Sexx permission to take the controversial debut album from Bitches With Problems to another label. According to Simmons, the album will be released in late January with an "offensive" line deleted (Billboard, Dec. 15), despite threats of a lawsuit from BWP producer Sexx.

BREAKING WITH TRADITION: The Country Music Assn. has scheduled its 1991 awards show for Wednesday, Oct. 2. The two-hour presentation has traditionally aired on a Monday night during CMA Week, which generally falls during the second week of October. The change was initiated mainly by the CBS network, which carries the show. Also affected: the BMI, ASCAP, and SESAC awards ceremonies, which typically follow the CMA awards on consecutive nights. BMI plans to move its show to Tuesday, Oct. 1. But the move is more complicated for ASCAP, because of advance bookings at the Opryland Hotel. Connie Bradley, the organization's Southern executive director, says ASCAP may choose "a totally different date," perhaps in June. SESAC is expected to move its ceremony to Thursday, Oct. 3.

HAPPY 80TH! Leonard Feist, longtime member of the music publishing community, celebrated his 80th birthday Dec. 12. As president of the National Assn. of Music Publishers for many years, Feist was an articulate spokesman for protection of copyright. He is also the author of "An Introduction To Popular Music Publishing In America," published in 1980.

EXIT: Bob Hinkle has left his post as president of U.S. operations for Toronto-based The Children's Group. Glenn Sernyk will continue to head the company. Hinkle says he will continue personal management services out of his New York offices at 17 Cadman Plaza West.

THE MAN: Charles Koppelman, chairman and CEO of SBK Records Group Publishing, will receive the 1991 Humanitarian Award from the T.J. Martell Foundation for Leukemia, Cancer and AIDS Research April 27 at the New York Hilton.

AND, LAST BUT NOT LEAST, Inside Track wishes all its readers a healthy and happy holiday season!

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