1990
The Year In Music

THE YEAR-END CHARTS
NO. 1 AWARDS

POP ★ ROCK ★ R&B ★ CLASSICAL
COUNTRY ★ LATIN ★ JAZZ ★ DANCE
RAP ★ GOSPEL ★ AND MUCH MORE
OVER 10 MILLION NAILED.

M.C. HAMMER
PLEASE HAMMER DON'T HURT 'EM

#1 BILLBOARD
Top Pop Album
Chart
21 weeks

#1 BILLBOARD
Top R&B Album
Chart
29 weeks

PRODUCED BY
M.C. HAMMER
CO-PRODUCED
BY JAMES EARLEY
AND TROY PLATE II
EXECUTIVE PRODUCER
M.C. HAMMER, BIG LOUIS BURRELL, AND SCOTT FOLKS
MANAGEMENT: BUST IT MANAGEMENT

THANKS,
CEMA

HITS. HAMMER. HISTORY.

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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 1,300 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.

Michel Kains, European legal adviser to IFPI, the international label association, said: "These proposals are the result of long negotiations. The one possible exception to the rental rule could be Paramount Home Video's "Ghost," which has grossed $100 million at the box office. It is thought to have an appeal similar to Disney's four-quadrant 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."

Sell-Thru Titles Scarcity 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 $100 million at the box office. It is thought to have an appeal similar to Disney's four-quadrant 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."

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 video 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)
years like this don’t just happen.

1990
they're built one success at a time.

artists for a year of wall to wall success.
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**THE BIGGEST TOUR OF ONE HUNDRED TWENTY ONE SHOWS.**

- April 22: Antwerp - Sports Palais
- April 23: Antwerp - Sports Palais
- May 1: Verona - Arena
- May 7: Milan - Palasrussardi
- May 5: Milan - Palasrussardi
- May 6: Rome - Paleur
- May 8: Cava Dei Tirreni - Stadio Comunale
- June 19: Florence - Palasport
- June 19: Stockholm - The Globe
- June 20: Stockholm - The Globe
- June 21: Vallee Royn
- June 22: Copenhagen - Gentoffe Stadion
- June 24: Karlsruhe - Wildpark Stadion
- June 26: Karlsruhe - Mundergendorf
- June 27: Múnich - Olympia Stadion
- June 29: Wardebreuehn
- June 30: Berlín - Walduebreuehn
- July 2: Berlín - Walduebreuehn
- July 3: Berlín - Walduebreuehn
- July 4: STUTTGART - Neckartadion
- July 5: Karlsruhe - Waldstadion
- July 6: Oldenburg - Niedersachsenstadium
- July 7: Oldenburg - Weser-Ems-Halle
- July 8: Bremen - Weser-Stadion
- July 9: Bremen - Weser-Stadion
- July 10: Neuenburg - Zeppelinfeld
- July 11: Lindenberg - Linzer Stadion
- July 12: Rostock - Praterstadium
- July 13: Berlin - St. Jakob Stadion
- July 14: Basel - Westfalenhalle
- July 15: Westfalenhalle
- July 16: Brussels - Heysel
- July 17: Brussels - Heysel
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- July 30: Brussels - Heysel

**TINA TURNER**

**FOREIGN AFFAIR**

European Tour 1990

SPECIAL THANKS TO OUR PROMOTERS:

- **UNITED KINGDOM**
  - Barrie Marshall, Marshall Arts Ltd
  - Louis de Vries, Louis de Vries Productions
- **AUSTRIA**
  - Steen Maribo, DKB Concert Promotions
  - Anti Eino, Metronome Helsinki with Thomas Johansson for EMA Telstar
  - Jackie Lombard, Inter Concerts
  - Marcel Avram & Fritz Rau, Mama Concerts
  - Niko Sachpasidis, Half Note Productions
  - Berry Visser & Leon Ramakers, Mojo Concerts
- **DENMARK**
  - Tomas Man, M.E.C.
  - ATP
- **SWITZERLAND**
  - Thomas Veron, Veron
  - Thomas A. Verone, Thomas A. Verone Productions
  - Niko Sachpasidis, Half Note Productions
  - Berry Visser & Leon Ramakers, Mojo Concerts
- **POINT REPORT**
  - Thomas Veron, Veron
  - Thomas A. Verone, Thomas A. Verone Productions
  - Niko Sachpasidis, Half Note Productions
  - Berry Visser & Leon Ramakers, Mojo Concerts
- **SPECIAL THANKS TO OUR PROMOTERS:**
  - **HUNGARY & YUGOSLAVIA**
  - **IRELAND**
  - **ITALY**
  - ** MALTA**
  - **NORWAY**
  - **PORTUGAL**
  - **SPAIN**
  - **SWEDEN**
  - **SWITZERLAND**
EUROPE - EVER!
THREE MILLION PEOPLE.

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(156 OUTDOOR STADIUM SHOWS, 65 INDOOR ARENA SHOWS)

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

Lâszló Hedges, Multimedia Organization
Jim Aiken, Aiken Promotions
Adolfo Galli & Mimo D'Alessandro, D'Alessandro & Galli SRL
Dr. Michael Frendo,
Maltese Ministry of Youth and Culture
Rune Lem & Gunnar Eide, Agentur Concerts
Mr. Nuno Braamcamp
Nuo Sala, Doctor Music
Thomas Johanson, EMA Telstar
Andre Bechir, Good News Productions
ROGER DAVIES MANAGEMENT
CONGRATULATES
JANET JACKSON
ON HER DEBUT WORLD TOUR.
The most successful debut tour by any artist.
RHYTHM NATION
WORLD TOUR 1990
96 SELL OUT DATES IN NORTH AMERICA
20 SELL OUT DATES IN EUROPE
15 SELL OUT DATES IN JAPAN/HONG KONG
TOUR PRODUCED AND MANAGED BY ROGER DAVIES MANAGEMENT LOS ANGELES • LONDON

SPECIAL THANKS TO
RUSTY HOOKER - ROCK STEADY MANAGEMENT - Tour Manager
ROB LIGHT, C.A.A. - North American Agency
BARRIE MARSHALL - MARSHALL ARTS LTD European Tour Co-ordinator
SEIJIRO UDO - UDO ARTISTS JAPAN
SABURO ARASHIDA - KYODO TOKYO INC.
BENNY COLLINS - Production Manager
MARK MAZZETTI, RICH FRANKEL, CHARLIE MINOR and EVERYONE AT A & M RECORDS
RICHARD SHERMAN, LOIS WECKER and EVERYONE AT B.J.R & S
DON PASSMAN and GANG, TYRE, RAMER & BROWN
MAUREEN O'CONNOR, SHERRIE LEVY - SOLTERS-ROSskin-FRIEDMAN
ALL THE CREW, STAFF, PROMOTERS and EVERYONE INVOLVED IN THE TOUR
Florida Retailer Fined $1,000 in ‘Nasty’ Case

NEW YORK—Charles Freeman, the South Florida record retailer arrested for selling a copy of 2 Live Crew’s “As They Want Be” after the disc was declared legally obscene, received a $1,000 fine for the offense at his sentencing Dec. 12 in Fort Lauderdale, Fla.

Freeman was found guilty on Oct. 31 of a misdemeanor count of peddling obscenity after he sold a copy of the album to a Broward County undercover detective. The obscenity count carries a possible one-year prison term, but Freeman received no jail time. In addition, he was ordered to pay court costs.

Last month, Broward County Judge Paul Backman rejected a motion from Freeman’s attorney, Bruce Rogow, for a new trial. Rogow argued for retrial after saying Backman told jurors to disregard Rogow’s expert witnesses.

Rogow, who also represents 2 Live Crew, said after Freeman’s sentencing that he plans to appeal his conviction.

Fans Justify Madonna Video At Retail

Controversial Clip Also Boosts Sales Of Her Catalog

BY PAUL VERNIA

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

"Justify My Love," a five-minute tape list-priced at $9.95, is blaring up video stores and specialty retail chains across the nation. Moreover, several dealers report increased sales of Madonna’s other video and audio releases.

The clip has reached No. 1 at 82-unit, Los Angeles-based Music Plus and at Wharehouse Entertainment, in Tacoma, Wash., based chain of stores. In addition, "Justify My Love" has hit the top five at 30-plus store, Carteret, N.J.-based The Win Posteriors and at stores in Miami, including South Beach Music. The clip, not originally intended for retail, was released Dec. 7 by Warner Repertoire and Video after the release of MTV and other video outlets refused to air it. The video contains brief scenes of nudity and suggestibility that was still at its current run.

Likewise, Angie Diehl, director of advertising at Music Plus, 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 this week.”

The sales surge follows the public outcry generated by Madonna’s appearance on ABC-TV’s “Nightline” on Dec. 3, the same night the network released its record ratings for its “Monday Night Football” broadcast.

Jim Dobie, VP of retail merchandising at What Goes On, 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 this week. "Likewise, Angie Diehl, director of advertising at Music Plus 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 this week. "Likewise, Angie Diehl, director of advertising at Music Plus 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 this week. "Likewise, Angie Diehl, director of advertising at Music Plus 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 this week."
Four Labels Linked Under PLG Umbrella

BY KEN TERRY

NEW YORK—Rick Dobbs 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 report to Dobbs. Aside from noting that each label's situation is different, Dobbs declines to comment further on the reporting structure. He himself reports to Alain Levy, executive VP of PolyGram N.V. and CEO of PolyGram Group.

Currently, Mike Bone heads Island U.S.; Peter Koepeke 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 Sigerson will be the new head of Polydor.

Dobbs, 49, 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, Dobbs 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.

Polydor's structure is under review. Dobbs says, "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)

Chameleon Cuts Staffers, Announces HQ Relocation

BY CHRIS MORRIS

LOS ANGELES—Chameleon Music Group has cut the group's list of making deep staff cuts, as the company laid off approximately 20 of the 30 employees in its Hawthorne, Calif., office (Dec. 10).

Chameleon, which is making what it describes as a "transformation" of its "fanatic 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 cut employees in year-end staff pruning (Billboard, Nov. 10, Nov. 24).

Chameleon president Stephen Probert blames the staff cuts are tied to the label's recent commercial fortunes. "We've had great growth this year," he says. "Our gross revenue increases 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

BY MELINDA NEWMAN

NEW YORK—A Dec. 6 meeting between the NAACP and the Music Video Producers Assn. was attended by NAACP members who say that there are few blacks working on music videos and that the situation should be improved. According to the NAACP, the largest percentage of blacks working on music videos is in production and sales for PolyGram Records. (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 of the $7 billion deal breaks European Community anti-trust laws.

The commission is the clearing-house 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 in the EC. A spokesman explains, "The commission cannot block the deal in terms of what happens on the American market. It can probe the deal and see that they do not reduce competition in the community."

Under EC rules, the EC's merger Task Force has less power to block.

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 Balckovsky is named senior VP of A&R for Elektar 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-
ASCAP, TV Stations Square Off
License-Fee Dispute Reaches Rate Court

**BY PHYLLIS STARK**

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 Jan. 1, 1985, and ending Dec. 31, 1995. The trial will also decide the method of calculating those fees.

The television committee claims ASCAP is seeking $650 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 upon which there is a reasonable basis for fees. The stations have proposed license fees that we consider fair based on reasonable, and, to our knowledge, the high cost of advancing arguments that they have previously made un成功的 in this and other courts.”

Nevertheless, Korman declines (Continued on page 107)

CD-Player Sales Lift Audio Dealers’ Dampered Spirits

**BY SUSAN NUNZIATA**

NEW YORK—The outlook for holiday audio sales is less than cheery for many retailers this season, with industry reports about a flattening marketplace.

Some note declines of up to 6% in sales compared with the same period a year ago. Nevertheless, the trend last year, while others are anticipating low percentage increases.

In general, the consumer audio and video hardware sales outlook is more optimistic in some regions than in others. The Electronics Industries Assn.’s Consumer Electronics Group reports a 4.7% increase in systems’ year-to-date dollar sales to dealers through October.

Portable audio gear showed a 2.5% 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 sales through Nov. 20 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 $200-$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 24.9% sales gains. However, CD player unit sales were up 30%-50% (Billboard, Jan. 13).

Several factors are influencing the market. First, “In the States, we’ve just set up a black market 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 U.K. record company in the last financial year. Poor performances from the property and slot-machine divisions and a foreword that capitalize on new developments in the British market 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 $24.6 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.

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 base the record company’s profit in the U.K. It says the spearhead of the campaign will be A&R, and black 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 $8.1 million, compared with a profit in the U.K. of $8.6 million. The company is looking to expand in the States. The U.S. loss has been narrowed from a $20.4 million deficit in the previous financial year.

What he would like to see happen is a flattening of the market, growth in A&R, and black music at the cutting edge.

“Chrysalis Records, now half-owned by EMI, was the most successful U.K. record company in the last financial year. Poor performances from the property and slot-machine divisions and a foreword that capitalize on new developments in the British market 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 $24.6 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.

“Black And Rap Are Integral To Chrysalis A&R Strategy” (Continued on page 101)
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 Eppie (D-Norwalk) introduced a bill that would require advertising 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. Eppie 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).

Eppie, who had announced that he would introduce lip-syncing legislation 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 Eppie.

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."

Eppie 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 we're 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 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 Eppie 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."

Eppie 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 on which it is assigned."

EUROPE EYES MOVE TO BLOCK RECORD RENTALS

(Continued from page 5)

trade group, says he believes 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 Joachim 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."
REPEATED SUCCESS.

MULTI-PLATINUM AND GOLD REWARDS. 1990. EPIC.
IT TAKES A LOT

TO WIN A MAJOR AWARD

FROM THE MUSIC INDUSTRY.

JANET JACKSON IS NOW THE ARTIST WITH THE

MOST NUMBER ONE VIDEOS EVER,* THE FIRST

ARTIST TO GENERATE SIX TOP 5 BILLBOARD

SINGLES FROM ONE ALBUM, AND THE FIRST ARTIST

IN R&B CHART HISTORY TO SCORE SEVEN ONE WEEK

BREAKERS FROM THE SAME ALBUM. SHE HAS

RECEIVED TWO MTV VIDEO MUSIC AWARDS, EIGHT

BILLBOARD MUSIC VIDEO AWARDS AND HER FIRST

GRAMMY, REACHING NEW CAREER HEIGHTS -

CROWNED AT YEAR END BY THE AWARD OF

BILLBOARD'S TOP POP AND R&B LP'S OF THE YEAR.

IMAGINE WHAT IT TAKES

TO WIN MORE

THAN A DOZEN.

JANET JACKSON'S RHYTHM NATION

BILLBOARD MAGAZINE'S TOP POP LP AND TOP R&B LP OF THE YEAR.

THE NEWEST AWARDS FOR ONE OF THE YEAR'S MOST-AWARDED ARTISTS.

ON A&M COMPACT DISCS, VIDEO AND BASF CHROME TAPE.

PRODUCED BY JIMMY JAM AND TERRY LEWIS FOR FLYTE TYME PRODUCTIONS, INC. - CO-PRODUCER JANET JACKSON - "BLACK CAT" PRODUCED BY JANET JACKSON AND JELLYBEAN JOHNSON - EXECUTIVE PRODUCER JOHN MCLAIN - MANAGEMENT: HOWARD KAUFMAN AND TRUDY GREEN

* CVC VIDEO REPORT - © 1990 A&M RECORDS, INC. ALL RIGHTS RESERVED.
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. To those who make music
2. To those who stay up late
3. To those who make the songs...and keep them
4. To those who buy the records
5. To those who play the music
6. To those who make the music
7. To those who listen
8. To those who share
9. To those who ____ (fill in the blank)
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 who are involved in preserving the history of the industry, who are generous with their time and who are an inspiration for everyone.

And to all of our readers: We thank you for your patience, your understanding, and your help in making Billboard a household name, a place of peace, good health, joyous holidays, and a Happy New Year.

In the music business, there are many who have contributed to the success of the music industry, including record companies, artists, and others who have helped to promote and record music.

Despite Consolidation in Home Video, New Activities Signal a Dynamic Industry

The year is ending on a sad note for those in the industry, with the dissolution of MGM/UA Home Video and the scattering of its well-respected sales and marketing teams.

MGM/UA Home Video was the latest victim in industry consolidation, following the path of other companies, including Vestron, who have exited the industry.

For the final act of 1990, Matsui Electric Industrial Co., the Japanese consumer electronics giant, has announced plans to acquire a major stake in a home video title.
Radio

IN THIS ISSUE

Promo: The Year Of Iraq
Wash. Roundup: The Year of Sikes
Networks: The Year Of Consolidation
Vox Jox: EMRC Blasts 'Survey' Mailers

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." Thus spoke a delegate actually from the stricken Mrs. Fletcher should have been 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.

A lot of what happened was already in the works a year ago. The station trading business dried up.

The FCC received 1,983,730
deco
cency citations. Listeners under 25 and above 45 were disenfranchised weekly by radio stations. Nobody, anywhere, was hip to the rise of Digital Audio Broadcasting and the Persian Gulf crisis would generate an almost existential list.

Why fix year AM if AM is going to be gone by the year 2000?

1990 IN REVIEW

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 negotiate and end with so many aborted attempts ended and closed was not there was another big deal.

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 again.

By year's end, the FCC had cracked down on rules that would have allowed several moves-ins by controversial broker Tim Gammon to buy a station in Arizona, 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 FM-FM in the case of a Texarkana, Texas, broadcaster, all four, at opposite ends of the market, or to the low common-law marriages that allowed simulcasting of separately owned radio stations (see story, page 5).

So whereas the entrepreneur of 1982 was looking for a station to move into town from 45 miles away, the 1990's entrepreneur was gobbling up all available outlets to offer advertisers an FM-FM combo. It was harder 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, 1990. Most of those called on the carpet in 1989 were fined in 1990. And most, with the exception of a brief ficker of defiance from Max Headroom, continued to listen year-end challenge from Infinity, decided to pay up quietly.

The FCC was more schizophrenic than ever about indecency. One PD expressed concern when his

Station went to court over slogans, jokes, and dedications

made at her expense by the other morning-team members, and the FCC made this decision that prompted WHFS Washington, D.C., to return speech-impaired announcer Damein Einstein to the air.

Both the Randolph and Einstein cases hampered 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, even KIIS Los Angeles newscaster Howard Stern, who saw his target of simple 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 Randol

phard's, or that Einstein returned to middays on WHFS. The WBZ2 decision, in particular, seemed to encourage a public anti-AM 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. As those who haven't dropped easy listening finally did in 1990, with the death of easy at KALB, San Francisco and with the sale of Chico, Calif., for $1.75 million. Summer, soft AC was as overcrowded as mainstream AC had already become.

And easy controlled less national listen- ing than that planet-language medium.

While some broadcasters filled the void created by those formats with station identities and AMs, the remaining AC format had over 45 fends for themselves. Ken Dychtwald's well-attended Private Approaches to the National Assn. of Broadcasters meet should have convinced programmers that easy listening's current mass delivery was in day; top summer, soft AC was as overcrowded as mainstream AC had already become.

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CONGRATULATIONS
JANET

YOU TRULY DESERVE
TO BE
BILLBOARD ARTIST
OF THE YEAR

HOWARD KAUFMAN & TRUDY GREEN
Artistry puts us on

Thanks to all of our artists for another great year.
Together we earned 681 Gold and Platinum Discs in 1990.

WARNER MUSIC INTERNATIONAL. A FAMILY
WE'RE JUST WILD ABOUT HARRY!

Broadway's never swung like this before!

TWO WEEKS S.R.O.

Radio City Music Hall Productions and James L. Nederlander congratulate Harry Connick Jr. and company on their triumphant Broadway debut at the Lunt-Fontanne Theatre.

“A MAJOR TALENT. A SUPERB SHOW.”
—The New York Times

“SIZZLING. TEARS THE HOUSE DOWN!”
—NY Daily News

Special thanks to: Ann Marie Wilkins, Marc Shaiman, Joe Layton, D.J. McLachlan & APA, and Bob Willcox, Jack Rovner & Columbia Records.

We are in love!

Scott Sanders

E.F. McKenzie

Jimmy Nederlander
Middle East Engulfs Radio Promotions in 1990

With the outbreak of the Middle East conflict, the radio industry marked with poignant promotions. KJMJ in Dallas and others held "Wacky Iraq" weekend where listeners could win an oil change when they heard a sounder of Iraq being attacked. WSXN Muskegon, Mich., held "a send your worst enemy to Baghdad" contest, and dozens of stations gave away cheap gas.

But as the conflict dragged on and more troops went overseas, the promotions took on a more somber 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 its 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.

WSWR-FM Sarasota, Fla., and WOL Columbus, Ohio, were among those organizing school letter-writing campaigns, while KFMP San Diego "adopted" a Navy ship with which to correspond. KGMT Seattle collected homemade cookies for the troops while WPST Trenton, N.J., collected Nerf balls. KFBR Sacramento collected copies of the novel and KNMX Phoenix procured 16,122 rolls of toilet paper for the troops. W2LX 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 and Sinead O'Connor, k.d. lang, Rob Lowe, Rosanne Barr, and Milli Vanilli all became victims of radio.

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

When O'Connor's "Nothing Compares 2 U" hit first, many stations did playing 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 boy-cotted her, just as some country outlets in the heartland had refused to play her anti-beef ads.

WHTZ (Z100) New York marked the opening of the new Lowe film, "Beverly Hills Cop II," by giving away 50 8-mm cameras, a reference to Lowe's sex-video tape scandal of last year. Barr became radio fodder after she attempted to sing the rock-ellipsis at them 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 frontmen Fab Morvan and Rob Pilatus did not actually sing on the album inspired everything from radio boycotts to station layoffs 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 stations got television deals, and more TV programs solicited the input of radio. Radio, meanwhile, found one great promotion on TV.

KIS Los Angeles morning man Rick Dees, WMMR Philadelphia morning man John DeBella, and rival WXRK/WYSP/WJPR morning man Jonathan Harrison, who has a development deal with NBC, was seen in several projects, including a November made-for-television miniseries, "The Mandalorian," which Harrison's talent managed to sell. 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.

RADIO

NEW YORK—In a year of creative and worthy radio promotions, the fourth-quarter focus on the Persian Gulf crisis still overshadowed 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 memory as stations across the country focus on sending aid and comfort to U.S. troops stationed in Saudi Arabia.

Interestingly, the Middle East conflict was marked with light-hearted promotions. KJMJ Dallas and others held "Wacky Iraq" weekends where listeners could win an oil change when they heard a sounder of Iraq being attacked. WSXN Muskegon, Mich., held "a send your worst enemy to Baghdad" contest, and dozens of stations gave away cheap gas.

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Album Rock Tracks

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<th>NEW</th>
<th>WEEK ON CHART</th>
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STATION STANDOUTS

Worth noting this year are:

- KVET/KASE Austin, Texas. Al- ways solidly programmed, its innovation was the simulcast/format swap that shocked the world.
- WWYZ Hartford, Conn. Two years later, it still proves that every- thing 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); WLVL哥伦享受

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

bus; Ohio; KYYS Kansas City. (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 clas- sics, etc. But they haven't spawned nearly the number of imitators I would have liked. More archetypical of album rock this year was WWDC (DC100) 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 current, but remained part of the album community—the biggest success at year's end is KUPO Portland, Ore., the most conservative and least metal-driven of the bunch. KUPO was not gold-based as any- body, 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, Tex. That a large-market station went from Format 41 to eclectic rock was a surprise that wasn't due to people who sounded like they knew how to talk on the radio was a nice surprise.

Modern Rock Tracks

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OLDIES

The success story of 1990 was WCBW-FM, which, after 18 years, be- came 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 dura- bility. 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 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 De- troit, which, for lack of a better term, is the first churbans oldies FM, play- ing nothing but R&B oldies that crossed pop.
CD Storage Cabinet. Are you looking for a way to store and lock your valuable CD’s? Our storage cabinet holds 840 CD’s in their jewel boxes for immediate access to your programmer or disc jockey. Steel construction with 3 lockable drawers and stackable, 4ft x 2ft x 2ft.

LIFT Display Inc., 115 River Road, Edgewater NJ 07020, Tel.: 201/945-8700, 945-8863, 945-8412, Fax: 201/945-9548.

LIFT® Systems with a future.

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 operations 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 definitiveness.

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 ever the issue, it was big-time then Sikes was in the thick of it.

By mid-1990, he had apparently relished the big issues of the day. He had, in October, initiated a major 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 60% 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 lobby take 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, clearly undertook 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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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 “Romanticin’ on the Oldies,” the much ballyhooed “Radio Kandy,” “Country Datebook,” “Super Gold Sunday,” “Dick Clark In Hollywood,” “U.S. Hall Of Fame,” and “Great Sounds.”

WWJ 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, WWJ axed the met- 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 WWJ, “The Hot 90,” never made it to the air.

A few shows, however, got a new lease on life. WWJ dropped “Countdown USA” in March, but in May Premiere Radio Networks launched “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, Premire Radio Networks dropped its “National Lampoon” show. Atlanta-based American Music Networks folded its “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.” WWJ added “New R&B Hits Concert.”

While the major networks were tightening their belts at home, syndicators were expanding abroad. In January, WWJ and Radio Express revealed plans to launch countdown shows in the Soviet Union. And the Satellite Music Network continued to score with its “From Europe” programming in China.

Back home, WWJ led the rest of the industry, had a tough year, but showed signs of turning things around in the fall. CBS opted to build up the new Hispanic Radio Network with its 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 9) 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 Caroline Baldassano was promoted to replace Cuddy.

Network radio’s relationship with cable TV continued to grow. WWJ 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 these, other cable venture, Nickelodeon, several children’s networks sprang up, or at least announced plans to launch. Ironically, some industry folks blamed cable for network radio’s financial woes, claiming it was taking dollars from network radio.

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

PROMOTIONS AND MARKETING

(Continued from page 25)

tion of the year. Connie Chung would likely blush if she knew how an announcement that she wanted to get pregnant would be turned into “breeders cup” promotions at radio. Star was selected several times 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

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

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

On the satellite front, Braker Radio Networks folded in March. Drake-Chenault/Jones was quick to pick up the former Braker 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 Asso. MediaAmerica also prepared to launch a smaller challenge with its PGA Radio Network, which 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 WWJ in February. Another WWJ personality, Dick Bartley, scored a major coup when his shortform feature, “New York News,” racked up its 700th 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

MJJ Broadcasting will once again present live coverage of the annual Rock and Roll Hall of Fame Induction Ceremonies. On Jan. 16, MJJ will offer affiliates live interviews every 30 minutes from the ballroom of the Waldorf-Astoria Hotel in New York, hosted by ex-Turtles Eddie & Eddie. MJJ will also offer a half-hour pre- 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’ “Sportsline,” replacing “Sportstime.” The 30-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 WWJ, 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.

up to two months, to conceive.

PRO-MOTIONS

Bob Green has been named director of marketing at KABC Los Angeles; 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
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SIMULCASTING ARRANGEMENTS GETTING IN POPULARITY

(Continued from page 5)

to one between a national satellite network and a local one. In some cases, the station supplies programming for another in a regularly and independently run station, just as a satellite network might—albeit without a transfer of control that would have to approve. But whereas most broadcasters pay a satellite network for its product, in simulcasting deals, the station in question pays the originating station that pays its affiliate.

The benefit to originating stations is that they receive a flat rate for each hour of simulcast time—around $500 to $750, depending on the programming of the network. In some cases, the network might agree to pay a higher rate for a simulcast campaign that could be carried on another station.

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Among some recent deals:

- In June, Capstar Communications—owner of declining AC WMZV/WZDN in Philadelphia—has sold its WMSI Jackson, Miss., to Spur Capitol's crosstown WMSI-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 simulcasting crosstown country AM KVET.

- KVET-'s owners already had one successful country FM, KASE. The new deal, Spur officials say, "will save two of KVF's format, meanwhile, was picked up by another station.

- Also in September, WNEW-FM New York, simulcasts its news station area to Eastern Long Island by broadcasting over local WWGH.

- Last month, Genesis Broadcasting—owner of WJDN for a simulcast between the Austin and Jackson deals to put the old owners of KONO-AM San Antonio, Texas, new FM on simulcast-while maintaining a separate format on its own FM, KSSR.

- Struggling album rocker KBOY Mountain Home, Ark., has joined a syndication 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 old or allowable simulcast to share instead of rival ones, on both frequencies.

- Program supplier deals have also been used in place of a station swap; the owners of KVTG and WXXI Miam 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 station, either AMs or a few FMs by buying stations at opposite ends of the region. Then there was the joint-ownership agreement—Was there was a separate arrangement with a KJOU in Spring, Colo., in which one FM's sales functions are now being handled by another FM's sales offices. This is a departure from,

- The new program supplier deals are something that has a lot of group broadcasters are at least thinking about now. Malone is currently looking into the possibility of a deal to put its WHTZ (1000) New York on other stations. KVET/ WXXI, for example, have 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 idiotic. "People are going to go ahead and build the future in the 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 a way with the number of dollars that are in a market."

"It is a different, outside-the-box--" says Gannett Radio president Jay Cook. "For owners who don't care to spend a lot of money to add another frequency, it can work to the advantage of both parties. I'm surprised you haven't seen more of it."

Capstar president, who arranged the KONO/KFAN deal, says that after several years, sim- mulcasts deal have proven so successful that it is possible to close a deal. Now, I don't know of many sellers who will consider an offer that is subject to financing."

MARKET  THE GROWTH

In a tough economy, one group broadcaster says these arrangements "can keep some owners from going under. For folks that can't sell a station, they want to and don't want to lose the money that they've put into it, or it's like having a rental property. It's a way for the strong to get stronger and the weak to sur- vive."

WWGH owner Eddie Simon agrees to the WNEW-FM deal be- cause "we've got a good position 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 Tom Carnes says that by the time his station's planned sale to a religious group fell through, the station "had already gone. Now KBOY does a local morning show, then simulcasts KZEL. While Carnes would prefer to produce his own station, he says the deal has been a good alternative to being off the air," he says.

KBOY/KZEL deal is so far as KBOY finds another buyer, there is no compensation involved beyond KZEL's rights to several hours of programming. In fact, in one 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- bids a transfer of station control, the owner of the simulcast frequency can abort the deal at any time.

WHY IT'S LEGAL

Broadcasters who carry another station's programming are not required to pay 100% of the costs of maintaining the other station, but that they retain legal control of their properties, thus staving clear of the original simulcast arrangement, says Kuykendall "makes decisions involving the transmitter. He has his own engineer who runs the transmitter in Jackson. He keeps a public file. He maintains an office."

But most operators of simulcast affil- iates need to provide some input in the program content of their stations beyond several hours a week of legal- ly mandated, separately produced public-service programs. Says Simon, "If there were a com- munity need that we had to address as a broadcaster, we would introduce additional programming. [Other- wise] NWEW-FM can do much bet- ter entertainment programming than we can. It's a steady stream of unbelievable events . . . What they spent to go to Berlin for the Wall is half our budget for the entire year."

Capstar president Steven Hicks says that a simulcasting station like WSM- FM would "try and reduce expenses by affiliating with SMN or Unistar. I contend that the Jackson community is better served by pro- grammation from this market. WJDX- FM is simulcasting on Jackson, Miss. [It is not] a generic format that's on 500 radio stations."

Station broker Gary Steins thinks this is the "golden age" of simulcast deals. His under 500 stations are "the closest thing to a deal. Right now there is 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.""FOC Media Bureau attorney Robert Sampson, who has written that a simulcast-arrangement could run afoul of FCC rules by following main-studio and public-file rules, running separate IDs, etc.—"it's a legal thing, but I don't think they are saying they are doing. But he also says that the FCC has thus far received no complaints about simulcast deals."

One station owner and simulcast operator who 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' WJSX Nashville reported the sale of its N/T AM, whose format will now move to a suburban FM (see Vox, page 97).

Hicks says that before his Jackson deal, he was in a "tough" simulcast arrangement with his KYKR Beaumont, Texas—which recently moved its stick closer to Houston, and which Hicks says "had a very successful AM/FM combo hub has been seeking a second FM to lease. It would do three separate country for- mats, all in a different language, and reduce broadcast diversity has not been the FCC's turf since the early '80s."

A weekly listing of trade shows/ conventions, award shows, seminars, and other notable events.

BIRTHS

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

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

Girl, Kayla Nicole, to Scott and Charoll 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 for the Heavy D & the Boy Squad, involved in projects with Pub- lic Enemy, BBD, Ice Cube, Slick Rick, and 2nd Bass.

DEATHS

Dee Clark, 52, of a heart attack, Dec. 2 in Smyrna, Ga. Clark was a singer who had a string of hits in the '60s, including "Raindrops" and "Hey Lit-

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 1987.

Miriam Rose Stern, 76, of cancer, Dec. 9 at Doctor's Hospital in New York. At her death, Stern was a songwriting-artist who operated The Miriam Stern Agency in New York, which represented more than 150 songwriter estates. She was credited with being instrumental in organizing the test actions that led to a 1979 federal court ruling in favor of thousands of songwriters and publishers. Stern is the executive director of the American Guild Of Authors & Composers. She also was seven years an aide to Sankey 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.

CALENDAR


Jan. 20-25, MIDEM Convention, Palais de Festival, Cannes. 211-629-4270.

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.

THE STARS

Scott Bakula ★ Big Apple Circus ★ Brian Boitano
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 Travale ★ Robert Urich
Marjorie Judith Vincent, Miss America 1991 ★ Katarina Witt

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# Billboard Power Playlists

**For Week Ending December 22, 1990**

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

<table>
<thead>
<tr>
<th>Number</th>
<th>Song Title</th>
<th>Artist</th>
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<tbody>
<tr>
<td>1</td>
<td>Do You Want to Hold Me</td>
<td>Beach Boys</td>
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<tr>
<td>2</td>
<td>Have I Told You How Much I Love Yo</td>
<td>Beach Boys</td>
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<tr>
<td>3</td>
<td>I'll Be Home for Christmas</td>
<td>Tom Jones</td>
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<td>4</td>
<td>It's Been a Long Time</td>
<td>Chicago Bears</td>
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<td>5</td>
<td>Let's Stay Together</td>
<td>The Four Tops</td>
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<td>6</td>
<td>The Night theIRS Came for Dinner</td>
<td>Meat Loaf</td>
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<td>7</td>
<td>With You in the Morning</td>
<td>The Four Tops</td>
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<td>8</td>
<td>It's Not Unusual</td>
<td>Frank Sinatra</td>
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<td>9</td>
<td>My Funny Valentine</td>
<td>Barbra Streisand</td>
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<tr>
<td>10</td>
<td>You're the One That I've Always</td>
<td>Three Dog Night</td>
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<tr>
<td>11</td>
<td>That's the Way I've Always</td>
<td>Three Dog Night</td>
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<tr>
<td>12</td>
<td>We're All the Same</td>
<td>Three Dog Night</td>
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<td>13</td>
<td>Ain't No Mountain High Enough</td>
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<tr>
<td>30</td>
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<td>Three Dog Night</td>
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**PLATINUM**—Stations with a weekly cumulative audience of more than 1 million.

**GOLD**—Stations with a weekly cumulative audience between 500,000 and 1 million.

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**CURRENT PLAYLISTS OF THE NATION'S LARGEST AND MOST INFLUENTIAL TOP 40 RADIO STATIONS**
### Billboard Chart: December 22, 1990

**Billboard Hot 100**

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Artist &amp; Song</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Robert Palmer, 'Something To Groove For'</td>
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<tr>
<td>2</td>
<td>U2, 'Mocation'</td>
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<tr>
<td>3</td>
<td>Whitney Houston, 'Can't Stop Lovin' You'</td>
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<tr>
<td>4</td>
<td>Eddie Money, 'Take It To The Limit'</td>
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<tr>
<td>5</td>
<td>Devo, 'Whip It'</td>
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**Billboard Top 40/Dance**

<table>
<thead>
<tr>
<th>Number 1</th>
<th>Artist &amp; Song</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>Rob Thomas, 'Do You Remember'</td>
</tr>
<tr>
<td>2</td>
<td>Taylor Dayne, 'Tell It To My Heart'</td>
</tr>
<tr>
<td>3</td>
<td>Whitney Houston, 'So Emotional'</td>
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<tr>
<td>4</td>
<td>funnel, 'You're The One That I Want'</td>
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<tr>
<td>5</td>
<td>Janet Jackson, 'Let's Wait Until The Morning Light'</td>
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</table>

**Billboard Hot R&B Playlists**

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<thead>
<tr>
<th>Number 1</th>
<th>Artist &amp; Song</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>P Diddy, 'I'll Be Missing You'</td>
</tr>
<tr>
<td>2</td>
<td>Mendes, 'Lucky Me'</td>
</tr>
<tr>
<td>3</td>
<td>Donny Osmond, 'Look Into My Eyes'</td>
</tr>
<tr>
<td>4</td>
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</tr>
<tr>
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**San Francisco**

**P.D.: Keith Naffary**

**Top 100**

<table>
<thead>
<tr>
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<th>Artist &amp; Song</th>
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**Philadelphia**

**P.D.: Joe Tamburo**

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**Memphis**

**P.D.: Ken Amoss**

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**Baltimore**

**P.D.: Steve Peterson**

**Top 100**

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</table>
Wrapping Up The Year Rap Went To The Top

BY JANINE MCDAMS

NEW YORK—1990 may well be re mem bered as the year that the best-selling albums by rap artists From an R&B/rap music stan dard... and the most pro cess 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... weaving a... two artists who... broke through the mainstream are... 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... Propaganda. Rap began to show signs... DMC delivered “Back From Hell” (Profile), making this Hollis, N.Y., the trio 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 the 2 Live Crew... whose “As Nasty As They Wanna Be” was declared obscene in Flori da’s Broward County. 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 “gang sta rap” has proven a hit with hard core... new fans... “F.M.” — launched one of the most exciting groups of the year, En Vogue, with their Atlantic debut, “Born To Do It,” which... quartet gave street credibility to the girl-group idea. And Foster McEl... rhythm track for the platinum “Hold On”... among the most widely imitated of the year. Similarly, the producers... Samuel’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, underwater... Todd Bailey announced the formation of his own label, The Future Enterprises, with distribution by MCA. Multiplatinum producer... the most famous of the group, who had formed his own management company while... back, negotiating a distribution deal with Capitol Records, and were due in April. Harris and Lewis are expected... announce their own label.

Once More With Feeling

Several veteran acts proved their staying power by competing head to head with much-anticipated releases: Nanny McPhee, Carl Anderson, Betty Wright, Clarence Carter, the Whispers, Lou Rawls, Smokey Robinson, Lenny Williams, and Etta James. In-... Wal-Mo, headed by slack Johnson, was a steady presence on the R&B chart with albums by artists such as Dobie Gray, Harry... Millon, and Johnnie Taylor, while Atlanta-based indie Ichiban succeed... 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 the new “Love’s” line-up.

Acts that made a splash with their debuts followed by sophomore releases, including A.B. Sure!, Keith Sweat, E.G. Daily, the Soul II Soul. Young “bubblegum”-style acts were... were abundant, following the mold set by New Kids On The Block and the Jodeci Sound. Among the more noteworthy acts that... Gentlemen, Hi-Five, and the Superstars. Popular MCA act New Edition has continued to produce hits, along with several platinum... O-Town, called a “Hit’z” album, and debuted... The “Album Of The Quarter,” was a sales... the album. Kronos, the nine-piece, 1.1 black singles: “I’ll Be Good To You,” “Secret Gar den,” and “Tomorrow.” Jones was also the subject of the documentary film project “Last Days: The Life 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 Gram... A&A. Babyface once more hit the top in ’90. Johnny Gill’s “My My My” became the year’s romantic anthem, while Bobby Brown’s “It’s Like That” and Boyz II Men’s “Baby Tonight” became a No. 1 pop and R&B single. The pair also scored with the platinum-certified debut by After 7, “Ready or Not,” and the group’s second album, “Always,” on MCA. Jimmy “Jam” Harris & Terry Lewis also enjoyed a breakthrough success with Janet Jackson’s quadruple-platinum “Rhythm Nation 1984” as well as their contributions to the Gill album, the smash dance No. 1, 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! Toné! debut and released another album by the group in 1990—had another major hit in the new year, “F.M.”—launched one of the most exciting groups of the year, En Vogue, with their Atlantic debut, “Born To Do It,” which... quartet gave street credibility to the girl-group idea. And Foster McEl... rhythm track for the platinum “Hold On”... among the most widely imitated of the year. Similarly, the producers... Samuel’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, underwater... Todd Bailey announced the formation of his own label, The Future Enterprises, with distribution by MCA. Multiplatinum producer... the most famous of the group, who had formed his own management company while... back, negotiating a distribution deal with Capitol Records, and were due in April. Harris and Lewis are expected... announce their own label.

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<table>
<thead>
<tr>
<th>WEEK</th>
<th>POSITION</th>
<th>ARTIST</th>
<th>TITLE</th>
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<tbody>
<tr>
<td>50</td>
<td>59</td>
<td>SURRENDER</td>
<td>BRYAN ADAMS</td>
<td>Reprise #45-9016</td>
<td>Reprise</td>
<td>30 8/27-9/10 1990</td>
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<tr>
<td>51</td>
<td>42</td>
<td>WHEN YOU CRY</td>
<td>Huey Lewis &amp; The News</td>
<td>Epic #46-053</td>
<td>Epic</td>
<td>30 8/27-9/10 1990</td>
<td>9</td>
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<tr>
<td>52</td>
<td>63</td>
<td>MAKE IT EASY ON ME</td>
<td>Huey Lewis &amp; The News</td>
<td>Warner Bros. #2472</td>
<td>Warner Bros.</td>
<td>30 8/27-9/10 1990</td>
<td>9</td>
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<tr>
<td>53</td>
<td>60</td>
<td>MISUNDERSTANDING</td>
<td>Huey Lewis &amp; The News</td>
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<td>30 8/27-9/10 1990</td>
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<td>54</td>
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<td>Madonna</td>
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<td>55</td>
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<td>JUST A LITTLE BIT LONGER</td>
<td>Milli Vanilli</td>
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<td>56</td>
<td>71</td>
<td>LIVIN' IN THE LIGHT</td>
<td>Teena Marie</td>
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<td>57</td>
<td>80</td>
<td>LET ME SHOW YOU HOW TO FALL IN LOVE</td>
<td>Howard Hewett</td>
<td>Motown #2472</td>
<td>Motown</td>
<td>30 8/27-9/10 1990</td>
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**Power Pick/Sales Pick**
- **CAUSE I CAN DO IT RIGHT**
  - Big Daddy Kane
  - Jive #6684

**Note:**
- The chart includes songs that have reached the top 50 positions.
- Artists and their respective labels are listed alongside their singles.
- The chart covers the week ending on December 22, 1990.
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 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 divestiture—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 thing." It was, and has always been, an R&B thing. 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.

I 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… "Bad 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, KKBW-FM, that can be heard all over that city… "Maggot Brain" by Funkadelic (Westbound) was re-released 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 lives in London. And Sharon Russell, the dance chart manager, left Billboard and now lives in London. And life goes on.

HOT R&B SINGLES ACTION

RADIO MOST ADDED

<table>
<thead>
<tr>
<th>Platinum/Gold Plaques</th>
<th>Silver Plaques</th>
<th>Bronze/Secondary Plaques</th>
<th>Total Added</th>
<th>Total Entry</th>
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<tbody>
<tr>
<td>ALL THE MAN THAT I NEED</td>
<td>WHITNEY HOUSTON ARENA</td>
<td>15</td>
<td>18</td>
<td>39</td>
</tr>
<tr>
<td>ALL SEASON</td>
<td>LEVETTE</td>
<td>15</td>
<td>13</td>
<td>39</td>
</tr>
<tr>
<td>FAIRY TALES</td>
<td>ANITA BAKER</td>
<td>6</td>
<td>6</td>
<td>21</td>
</tr>
<tr>
<td>I CAN'T TELL YOU WHY</td>
<td>HOWARD HEWETT</td>
<td>6</td>
<td>9</td>
<td>13</td>
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<tr>
<td>A LITTLE BIT OF DAME...</td>
<td>DANA DANE PROFILE</td>
<td>2</td>
<td>4</td>
<td>19</td>
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<tr>
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<td>MAVIS STAPLES</td>
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<td>UK BLAXX</td>
<td>CARON WHEELER</td>
<td>7</td>
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<td>BELL RAY DEECE WCA</td>
<td>3</td>
<td>4</td>
<td>9</td>
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<td>PLAY THAT FUNNY MUSIC</td>
<td>VANILLA ICE</td>
<td>1</td>
<td>3</td>
<td>9</td>
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<td>MELT IN YOUR MOUTH</td>
<td>CANDYMAN</td>
<td>3</td>
<td>3</td>
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</table>

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 available by sending a self-addressed stamped envelope to Billboard Chart Dept., 1515 Broadway, New York, N.Y. 10036.
### Billboard Top R&B Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Week Ending Dec. 22, 1990</th>
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<tr>
<td>1</td>
<td>Whitney Houston</td>
<td>Whistle</td>
<td>36</td>
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<tr>
<td>2</td>
<td>Usher</td>
<td>Shat'd</td>
<td>35</td>
</tr>
<tr>
<td>3</td>
<td>Destiny's Child</td>
<td>Dancers</td>
<td>34</td>
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<tr>
<td>4</td>
<td>Aaliyah</td>
<td>Aaliyah</td>
<td>33</td>
</tr>
<tr>
<td>5</td>
<td>Mary J. Blige</td>
<td>Mary</td>
<td>32</td>
</tr>
<tr>
<td>6</td>
<td>Aaliyah</td>
<td>One In A Million</td>
<td>31</td>
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<tr>
<td>7</td>
<td>Sisqo</td>
<td>Da Club</td>
<td>30</td>
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<tr>
<td>8</td>
<td>Aaliyah</td>
<td>Aaliyah</td>
<td>29</td>
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<td>2Pac</td>
<td>2Pac</td>
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<tr>
<td>10</td>
<td>Aaliyah</td>
<td>Aaliyah</td>
<td>27</td>
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</table>

### Wrapping Up R&B's Biggest Year Yet (Continued from page 33)

New East West America label; Tony Anderson's defunct A&M became VP/GM of Mercury. Ray Harris promoted to senior VP, black music marketing & promotion, at Warner Bros.; Sara Melendez's immediate promotion to head the black music division at Columbia; Ed Strickland named name of the new black music division at Chrysalis; Don Eason's move from Epic promotion at A&M VP of R&B and black music marketing; Glynis 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 venture with Columbia Records; Luther Campbell signed his Luke Records to a distribution deal with Atlantic Records; and the International Assn. of African American Musicians, for black music education and preservation, was formed by Dyana Williams and Sheila Eldridge.

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### Billboard Hot R&B Singles Sales & Airplay

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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;I'll Never Ravior...&quot;</td>
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<tr>
<td>2</td>
<td>&quot;I Love You&quot;</td>
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<tr>
<td>3</td>
<td>&quot;Don't Let Me Love You Any More...&quot;</td>
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<tr>
<td>4</td>
<td>&quot;I Wanna Get With U&quot;</td>
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<tr>
<td>5</td>
<td>&quot;I'm Your First Time&quot;</td>
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<tr>
<td>6</td>
<td>&quot;Round and Round&quot;</td>
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<td>7</td>
<td>&quot;Only Human&quot;</td>
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<tr>
<td>8</td>
<td>&quot;Love Makes Things Happen&quot;</td>
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<tr>
<td>9</td>
<td>&quot;Low Down And Dirty (Do You Want It)&quot;</td>
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<tr>
<td>10</td>
<td>&quot;I'm Your Baby Tonight&quot;</td>
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<td>11</td>
<td>&quot;Love Is a Fool&quot;</td>
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<td>12</td>
<td>&quot;If I Were a Bell&quot;</td>
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<tr>
<td>13</td>
<td>&quot;You Don't Have to Worry&quot;</td>
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<tr>
<td>14</td>
<td>&quot;Things Called Love&quot;</td>
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<tr>
<td>15</td>
<td>&quot;Tom's Diner&quot;</td>
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<tr>
<td>16</td>
<td>&quot;I'll Give All My Love to You&quot;</td>
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<tr>
<td>17</td>
<td>&quot;The Ghost&quot;</td>
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<td>18</td>
<td>&quot;Round and Round&quot;</td>
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<td>19</td>
<td>&quot;Around the World&quot;</td>
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<td>20</td>
<td>&quot;Do You Love Me&quot;</td>
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<td>21</td>
<td>&quot;Another Long Time&quot;</td>
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<td>22</td>
<td>&quot;Roe A Dope Style&quot;</td>
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<td>23</td>
<td>&quot;Another Kind of Soul&quot;</td>
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<td>24</td>
<td>&quot;Sneakers&quot;</td>
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<td>25</td>
<td>&quot;The First Thing I Get With You&quot;</td>
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<td>26</td>
<td>&quot;Makin' Love&quot;</td>
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<td>&quot;Knockin' Boots&quot;</td>
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<td>28</td>
<td>&quot;Faithful&quot;</td>
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<td>29</td>
<td>&quot;Can't Do It Without Me&quot;</td>
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<td>&quot;Music Man&quot;</td>
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<td>36</td>
<td>&quot;Electric Slide (Ya Ya Slide)&quot;</td>
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<td>37</td>
<td>&quot;Come Together&quot;</td>
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<td>38</td>
<td>&quot;Summertime&quot;</td>
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<td>39</td>
<td>&quot;I'll Never Do Without You&quot;</td>
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<td>40</td>
<td>&quot;Tom's Diner&quot;</td>
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### Billboard Hot Rap Singles

A countdown of the top 40 Rap singles each week.

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
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<tbody>
<tr>
<td>1</td>
<td>&quot;You Ain't Goin' Nowhere&quot;</td>
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<td>2</td>
<td>&quot;I'll Do It&quot;</td>
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<td>3</td>
<td>&quot;I Can't Do It Without Me&quot;</td>
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<td>4</td>
<td>&quot;I'm Your Heart&quot;</td>
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<td>5</td>
<td>&quot;You Ain't Goin' Nowhere&quot;</td>
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<td>10</td>
<td>&quot;I'm Your Heart&quot;</td>
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**NOTE:** This list is compiled from a sample of retail and one-time sales reports.
when you think of music, you just might be thinking of the
new maxi 12" release

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**Notes:** Titles with the greatest sales or club play increase this week. ♦ Video clip availability. Recording Industry Assn. of America (RIAA): Certification for sales of 500,000 units. ♦ RIAA certification for sales of 1 million units. Records listed under Club Play are 12-inch unless indicated otherwise. © 1990, Billboard® Publications Communications Inc.
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---

**DANCE**

**DANCE MUSIC CELEBRATES END OF A DEEVE-LITFUL YEAR**

Looking back: As we ponder the status of dance music in 1990, it's difficult not to resort to cliche. As a sales-viable genre, dance music proved its potency this year, gaining long-deserved credibility within the mainstream of the industry. But albums by club-corner groups like Black Box, Dee-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 were 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-bitters 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 Dee-Lite, Stevie V, Black Box, Snap, and Lisa Stansfield. The sales success of these artists must 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 artists continue to receive minimal financial support from major labels. Most dance releases are not supported with music videos, press photos and bio. 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.

**MUSICAL 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-Westley's Girl Martha Wash's claim to be the actual 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.

**1990 IN REVIEW**

Perhaps one of the most exciting acts of the year is Elektra trio Dee-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?"

Departing from 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. The only real question is: as Dee-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 predo 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 Dee-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 dance music. Some rappers 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 scrabbles to duplicate the success of the chart-toppers, dance music advocates proclaim the efforts of a couple of people who do not have 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 following them.

For the past four months, Connie Varvatsiotis has been scouring the country for the sounds that will establish the forthcoming Strict 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-Mate, 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 the album are Steve "Slik" Hurley, Manny Mohr, and Maurice Jones of "This Is Acid" fame.

What we're holding our breath for, however, is Anne Robinson's slamming house hit, "I'm Attracted To You," which has been one of the most talked-about underground demo tapes for the past four months.

Equally exciting have been the signings of SBR's One & AE's mastermind Guy Moot. Although the label's output has been somewhat infrequent, each release has been well worth the wait.

From ABC's anthemic hip-hop, "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 continually kept guessing what will come next. While Moot's decision to spend most of his time next year in the U.K. will indefinitely increase the music's original promise, we're encouraged by the fact that he will remain as the label's creative leader, which bodes well for SBR's club future.

**PREDICTIONS**

In keeping with the traditional end-of-year habits of 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 artistic formats. Cases in point: "Groove Is In The Heart" b/w "Why I Love You" by Dee-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 dance music to the typical 105 beats per minute of tracks by Stansfield and Soul II Soul. This will make room for such noteworthy artists as Charisma, Cool Cut and Cooltempo/Chrysalis group Innocence, of which will attempt to turn heads with left-of-center club music. The rediscovered 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've said to report untenanted 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 remixers/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, Mirenes Micalijna, who managed to get out of the building, is in critical condition at St. Luke's Hospital.
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What A Long, Strange Year It's Been
Rap & Metal Surged, Controversy Triumphed

BY CHRIS MORRIS

LOS ANGELES—How strange a year. 1990? The beginning of the year was hardly prophetic: Twelve months ago, Milli Vanilli was at the top of the charts, and punters were predicting that the lambada would be the next big craze.

And the end of '89 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, on whose name 52 years, had an album in the top half of the albums chart.

**1990 IN REVIEW**

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 entrants 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 hits. Among vocalists,除 the vocalists' principal rival, Debbie Gibson, will meet a similar fate with a more grown-up look and style.

Whoa....!!! What a Contract!

Capital Nashville you are an answered prayer. I love you all.
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<thead>
<tr>
<th>SUNDAY</th>
<th>MONDAY</th>
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<tr>
<td>COCTEAU TWINS</td>
<td>GRATEFUL DEAD</td>
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<td>MAZZY STAR</td>
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WEDNESDAY  

PENN & TELLER  
The Warfield, San Francisco

MARTY COHEN  
Punch Line San Francisco

MARK PITTA  
Punch Line Walnut Creek

THURSDAY  

FLEETWOOD MAC  
Oakland Coliseum

IGGY POP  
Alke in Chains

BERKELEY COMMUNITY THEATRE

PENN & TELLER  
The Warfield, San Francisco

MARTY COHEN  
Punch Line San Francisco

MARK PITTA  
Punch Line Walnut Creek

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

SATURDAY  

PENN & TELLER  
The Warfield, San Francisco

JANE'S ADDICTION  
San Francisco Civic Auditorium

MANNHEIM STEAMROLLER  
Berkeley Community Theatre — KQSF

KEVIN ROONEY  
Punch Line Walnut Creek

ROB BECKER  
Punch Line San Francisco

DAVID FELDMAN  
JOHNNY STEELE

MIKE GUIDO  
Punch Line Walnut Creek

KEVIN ROONEY  
Punch Line Walnut Creek

ROB BECKER  
Punch Line San Francisco

DAVID FELDMAN  
JOHNNY STEELE

MIKE GUIDO  
Punch Line Walnut Creek

JERRY GARCIA BAND  
San Francisco Civic Auditorium

ROB BECKER  
Punch Line San Francisco

DAVID FELDMAN  
JOHNNY STEELE

MIKE GUIDO  
Punch Line Walnut Creek

BOBBY SLAYTON  
Punch Line San Francisco

MARK MCCOLLUM  
Punch Line Walnut Creek

BOBBY SLAYTON  
Punch Line San Francisco

KEVIN POLK & LARRY MILLER  
Sue Murphy & Jeff Blazy

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Lynyrd Skynyrd 1991  
Steve Earle and the Dukes

Blues Traveler  
Mark McCollum

Punch Line Walnut Creek

Blues Traveler  
Spin Doctors

Roseland Ballroom, New York

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**In assn. with Ron Delmer**

Bill Graham Presents
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 ATO disc, "The Razors Edge.

Unable to project with his horse-more-than-normal voice, Johnson, whose vocals usually punch you in the face, became just another garage rocker 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 Brooker

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 18)

FOR THE RECORD

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

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TALENT

Interest In Music Pub Spurred
By Advances In Technology

BY IRV LICHTMAN

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 $300 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 Music 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 example 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 close to the "street" in assembling rep or dance catalogs.

Financially, music publishing hit the $5 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 transmissions. 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 humdrum world of putting out music books, things have been heightened by technology in the form of MIDI (the musical instrument digital interface).

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 sugarcarton 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 rock's earlier imagery into the future is the specter of the middle-class American consumer. Even in the times to come, the most important thing is the survival of the form. Even in the times to come, the most important thing is the survival of the form. It is the belief of this writer that the.cd and related technologies will help to revitalize the "moral" side of music publishing. It is the belief of this writer that the.cd and related technologies will help to revitalize the "moral" side of music publishing.

Last November, it was announced that Filmtrax had been sold to Thorn-EMI for $100 million. The story behind the deal is that Filmtrax was a small company that had a large catalog of songs from the 1950s and 1960s. The catalog included songs by popular artists such as Buddy Holly, Roy Orbison, and The Beatles.

The deal was significant because it was one of the first major acquisitions in the music publishing industry in recent years. It was also significant because it showed the growing interest in music publishing by major companies. In 1988, PolyGram, the new owners of Chappell Music, had made a similar acquisition of CBS Songs, which included the catalogs of companies such as RCA and CBS Records.

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TALENT

TALENT IN ACTION
(Continued from page 46)

load 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, "Spinin'," Soul Asylum tore through a healthy set highlighted by the balladic "Veil Of Tears" and "We 8," Murphy's anthemic "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 songcraft—his melodic work suggests a counterpart 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 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 rockers' 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, hip-per-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, growing and ranting and poking fun at everyone from Victor Kiam and the Fugues' 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 cracked with edgy urgency, as did the wry "La La La," "Proud Land," the haunting "Babe Ghanoj," and the somewhat psychedelic "Right On The Nail."

Guitarist Tod 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

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 sonnettes that linked its songs might have palled. But the "Chris-tian 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 Canada led by Warren and paced by Dent on piano. The tune also featured McKnight's unceasing 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)
THE WAY NEW YORK WAS

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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 Kernohanbaum (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, have a picture-perfect start. They experienced what many other acts only dream of. After ATO 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 that 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' 70's 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-

(Talented on next 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 biker 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 wildman 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 Joe 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 Gudinski, 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 exotic 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 Gochen (John Cougar Mellencamp, R.E.M.) after a personal request by label chiefstain Ahmet Ertegun. "I love his voice and I'm very impressed by the enormous support system behind him," says Gochen, 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."

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GOLD AUSTRALIA JAPAN
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PRETTY WOMAN
(8'TRACK)
PLATINUM SINGAPORE****
AUSTRALIA*** MALAYSIA** KOREA**
NEW ZEALAND PHILIPPINES TAIWAN
HONG KONG KOREA**
GOLD INDONESIA MEXICO JAPAN
AFRICA

ROXETTE
PLATINUM AUSTRALIA*** CHILE**
SINGAPORE** AFRICA**
PHILIPPINES NEW ZEALAND
MEXICO MALAYSIA KOREA
GOLD ARGENTINA INDONESIA
TAIWAN

TEENAGE MUTANT NINJA TURTLES
(8'TRACK)
GOLD AUSTRALIA MEXICO

TINA TURNER
PLATINUM SINGAPORE** AFRICA**
GOLD BRAZIL MALAYSIA

WILSON PHILLIPS
PLATINUM SINGAPORE AUSTRALIA AFRICA
GOLD TAIWAN INDONESIA NEW ZEALAND
MALAYSIA KOREA

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1991
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PET SHOP BOYS
QUEEN
QUEENSRYCHE
QUIREBOYS
RED HOT & BLUE
CLIFF RICHARD
ROCKY V
(B'TRACK)
BOB SEGER
SLAUGHTER
VANILLA ICE
VIXEN

BLACK SABBATH
CONCRETE BLONDE
DURAN DURAN
GREAT WHITE
IRON MAIDEN
HUEY LEWIS
PAUL McCARTNEY
BOBBY McFERRIN
MEGADETH

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

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<td>Terry Manning; J.Godsey; D.Pfeifer; J.Fleskes; F.Lacy</td>
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CREATING THE LEGACY FOR THE MUSIC OF TODAY

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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 reasonably successful year, showing increases of up to 6% over 1989. For others, business was bleak, in some cases declining a 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 accommodating a changing market, and other changes 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, 1990 was a very unpredictable year for 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 going with the economic climate, and they're looking at their alternatives.

"Although some manufacturers are predicting a 30%-decrease in sales over 1991, not all companies have felt negative effects. Suppliers of tape and manufacturers of midprice gear are quite optimistic."  "It's all relative. For some members of the pro audio industry, 1990 was a reasonably successful year, showing increases of up to 6% over 1989. For others, business was bleak, in some cases declining a few percentage points. Overall, business was flat, and the outlook for 1991 is mixed, at best.

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"Although some manufacturers are predicting a 30%-decrease in sales over 1991, not all companies have felt negative effects. Suppliers of tape and manufacturers of midprice gear are quite optimistic."
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
A TOUGHER ACT TO FOLLOW.

A TOUGHER ACT TO FOLLOW.

Billboard's #1 Country Music Publisher, 1989
EMI MUSIC PUBLISHING

Billboard's #1 Black Music Publisher, 1989
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PRECED

It's Just Been Another
AN IMPOSSIBLE ACT TO FOLLOW.

Billboard's #1 Pop Music Publisher, 1989
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THANK YOU!!
THANK YOU!!!

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JEFF DYNES, THOMAS DOLE ENYA, BARRY, RED, QUEEN, DURAN DURAN,
JULIO IGLESIAS, ROBERTO CARLOS, RICK HOUSE, JOHNNY CASH,
JUDE COLE, ADAM ANT, HI-TEK, 3 REED, VERTELNEY, VIXEN,
THE SMITHEREENS, BEBE WINANS, CAROL WHEELER, PAUL YOUNG,
JEFF LYNNE, THOMAS DOLE, ENYA, SIMPLY RED, QUEEN,
DURAN DURAN, JULIO IGLESIAS, ROBERTO CARLOS, ICEHOUSE,
JOHNNY DIESEL, JIMMY BARNES, JOHNNY KEMP, DJAVAN,
ANA GABRIEL, EMANUEL, STEVE KNEE, BARRY, CARL DE KINGS,
GERRY GOFRIN, MARK SPIRO, ADAM ANT, KIM RIVERA, CYNTHIA NEEL,
DOUG JAMES, BOBBY CALDWELL, PHOEBE SNOW, DARYL BROWN,
TERRY STEEL, ANNA CONWAY, JEFF CRAWLEY, FRANKI GUARDINO,
SCOTT CUTLER, JEAN KRAUS, TECHNOCRASP, MARK CHESTNUTT,
CHEAP TRICK, THE PURSUIT OF HAPPINESS, EVERETT COLLINS,
JR., THE BANGLES, KENNY G, MIY KIDS ON THE BLOCK, TRACY CHAPMAN, LUTHER VANDROSS,
TRAVELLING NUGGETS, YNCO, PHIL COLLINS, DAVE LAFORD,
VARISCHI, KON KAN, GWARYN HUGH, SUNRISE, KATHRYN & THE SAVES, PRESTON, EXPOSE,
AOL COUNTRY, SPLASHPAD, SWEET BISHOP, JULZ JOS, NELSON,
CHARLIE, TYCOO, THE CHURCH, HEATH, D. & THE BOYS, ERIC B. & RAKIM,
CHANCE MIDIGHT, THE CALLAWAYS, KYLE WEST, QUEEN'S PHONE, NICOLE,
LOU GRAM, HOLIDAY KING, DAVID BOKE, MEGADETH,
MARSHALL JEFFERSON, AAR, TERENCE, DANNY O', ANDRE CYNKINS, DAVID WERNER, EDDIE SCHWARTZ,
MANGUE RYTHM, SATE, BUSH, PROPHETS OF FUNK, LION & MONKEY, K-SOUL,
DANNY O', ANDREAS, J. VOLLWITZER, DAVID  ALBIZ, JANE WILDEN,
WILSON PHILIPS, AWE DUDLEY, JADIS, PRESS, BAND, STAR, BAND, LIA,
RUPERT HIE, LOIYDO, COLE, PERRIN, BRIGHT, JEANETTE, CREST, MAX, PRESS,
JO ROBERT, MANGUA, KAMBO, PAT DEELE, JENNIFER, JOSIDOT,
BRADIC, ROQUET, JURADO, RAMON, ARCAO, MANUEL, ALJANDRO,
MARY CAMPIN, CORDER, L. CLARK, MARLON HOUTED, RICHARD, LECH,
BENIE NELSON, JAY, SOKER, T. CRAMMON, BROWN, JOHN, SCHELLER,
TERRY, JOY HANNE, LEIGH MILLER, WILLIAM THOMPSON, CNSH ROBERT,
DANIEL BROTHERS, BENTON, BONNIE, PETER MAUL, LARRY BUTLER,
CATS, RAJEE, BERNOQUE, CORDER, WINTER, MC, KENNA, ICE, TEAR, MAE,
JAN HARTMAN, JONATHAN, JAURES, DOMINO, MARCH, PIROERON,
KEVIN, MATTES, DAN FIDELERO, ALEXIS, LASSIANO, KIM TEE, RICK THEO,
MELISA ETHERIDGE, ALVIN FIELDS, JEFF LOGER.
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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-toppers, 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 Richiana; Design/Chart Pages, Anne Richardson-Daniel; Design/Feature Pages, Steve Stewart; Design/Covers, Jeff Nisbet.
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An impressive figure that can mean impressive sales. Because when you release on BASF Chrome, there's less tape hiss, greater music clarity, greater overall sound quality—greater emotional impact! All of which adds up to a tape that gives greater consumer satisfaction.

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After all, if 8 out of 10 people prefer it on BASF Chrome, shouldn't you be listening?
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.
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 (5) A&M
3 PHIL COLLINS (6) Atlantic
4 PAULA ABUL (4) Virgin
5 MICHAEL BOLTON (5) Columbia
6 M.C. HAMMER (5) Capitol
7 AEROSMITH (3) Geffen
8 BELL BIV DEVOE (4) MCA
9 TAYLOR DYE (5) Arista
10 WILSON PHILLIPS (6) SBK
11 MILLI VANILLI (5) Arista
12 MADONNA (8) Sire
13 MOTLEY CRUE (6) Elektra
14 THE-B-B-5'Z (4) Reprise
15 BILLY JOEL (7) Columbia
16 ROXETTE (4) EMI
17 DEPECHE MODE (6) Sire
18 SINEAD O'CONNOR (6) 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 TECHNITRONIC (4) SBK
25 JOHNNY GILL (4) Motown
26 SOUL II SOUL (5) Virgin
27 LUKE FEATURING THE LOVING CROW (3) Luke
28 GLORIA ESTEFAN (5) Epic
29 RICHARD MARX (5) EMI
30 TOM PETTY (3) MCA
31 BONNIE MCCARTHY (1) Warner Bros.
32 ALANNAH MYLES (3) Atlantic
33 SEDUCTION (3) A&M
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 PHILIPPINE (3) Enigma
41 AFTER 7 (4) Virgin
42 IN VOGUE (3) Atlantic
43 LUTHER VANDROSS (7) Epic
44 CHEER (4) Geffen
45 TED STEWART (4) Warner Bros.
46 SKID ROW (3) Atlantic
47 FAITH NO MORE (5) Slash
48 ERIC CLAPTON (3) Duck
49 JON BON JOVI (3) Mercury
50 WARRANT (6) Columbia

Top Pop Singles

Pos. LABEL (No. of charted singles & albums)
1 COLUMBIA (105)
2 ATLANTIC (58)
3 ARISTA (40)
4 MCA (48)
5 CAPITOL (57)
6 GEFFEN (42)
7 EPIC (32)
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)

Columbia

Top Pop Labels

Pos. LABEL (No. of charted singles & albums)
1 COLUMBIA (105)
2 ATLANTIC (58)
3 ARISTA (40)
4 MCA (48)
5 CAPITOL (57)
6 GEFFEN (42)
7 EPIC (32)
8 VIRGIN (32)
9 ELEKTRA (44)
10 EMI (31)

Top Pop Album Labels

Pos. LABEL (No. of charted albums)
1 COLUMBIA (50)
2 ATLANTIC (37)
3 ARISTA (26)
4 MCA (11)
5 CAPITOL (32)
6 GEFFEN (22)
7 ELEKTRA (24)
8 EPIC (28)
9 WARNER BROS. (12)
10 COLUMBIA (36)
11 A&M (30)
12 SIRE (22)
13 MERCURY (23)
14 SBK (19)
15 MCA (22)

Top Pop Singles Labels

Pos. LABEL (No. of charted singles)
1 COLUMBIA (10)
2 ATLANTIC (31)
3 ARISTA (23)
4 MCA (27)
5 CAPITOL (25)
6 EMI (19)
7 WARNER BROS. (20)
8 SIRE (12)
9 WARNER BROS. (14)
10 ELEKTRA (20)

Top Pop Distributing Labels

Pos. DISTRIBUTING LABEL (No. of charted singles & albums)
1 COLUMBIA (100)
2 ATLANTIC (82)
3 WARNER BROS. (80)
4 MCA (60)
5 EPIC (75)

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 TECHNITRONIC (3) SBK
6 ALANNAH MYLES (3) Atlantic
7 SEDUCTION (3) A&M
8 SLAUGHTER (3) Chrysalis
9 YOUNG M.C. (4) Delicious Vinyl
10 BAD ENGLISH (5) Epic

Top Pop Singles Producers

Pos. PRODUCER (No. of charted singles)
1 RICHIE ZITO (9)
2 BRIECE FAIRBURN (7)
3 RICK WAKE (6)
4 MAURICE STARR (5)
5 CLARENCE O'WERTMAN (3)
6 TERRY LEWIS (3) (tie)
7 JIMMY CLARK (3)
8 BABYFACE (2) (tie)
9 L.A. Reid (2) (tie)
10 GLEN BALLARD (3)
11 DAVID TISON (2)
12 DAVID COLE (2)
13 OLIVER LEIBER (2)
14 PHIL COLLINS (5)
15 HUGH PADDISS (4)
16 PETER WOLF (4)
17 FRANK FABIAN (3)
18 DESMOND CHILD (3)
19 M.C. HAMMER (2)
20 SINEAD O'CONNOR (2)
21 ANDRE CYWONE (2)
22 DR. FREEZE (1)
23 BOB ROCK (7)
24 DR. DRE (3)
25 KEITH FORSEY (2)
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### Top Pop Album Artists

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### Top Pop Albums

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THE FINE ART OF CD REPRODUCTION
### Top Pop Singles

**Pos.** | **Title** | **Artist** | **Label** |
--- | --- | --- | --- |
1 | Hold On | Wilson Phillips | SBK |
2 | It Must Have Been Love | 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 | Smooth | Columbia |
10 | Blaze of Glory | Journey | SBK |
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 | Opposite Attract | Paula Abdul | Virgin |
15 | Escape | Janet Jackson | A&M |
16 | I'll All Wanna Do Is Make Love to You | Heart | Capitol |
17 | Close to You | Michael | Charisma |
18 | Black Velvet | Alannah Myles | Atlantic |
19 | Release Me | Wilson Phillips | SBK |
20 | Don't Know Much | Linda Ronstadt | Elektra |
21 | All Around the World | Lisa Stansfield | Arista |
22 | I Wanna Be Rich | Celine Dion | Sony |
23 | Rub You the Right Way | Johnny Gill | Motown |
24 | She Ain't Worth It | Glennis Meeds Featuring Bobby Brown | MCA |
25 | If Wishes Came True | Simple Sensation | Atlantic |
26 | The Power | Snap | Arista |
27 | Can't Live Without Your Love | Everything | Atlantic |
28 | Love Will Lead You Back | Taylor Dayne | Atlantic |
29 | Don't Wanna Fall in Love | Janet Jackson | Warner Bros |
30 | Two To Make It Right | Selection | Vertetta |
31 | Sending All My Love | Linear | Atlantic |
32 | Un说自己 | Susan | 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 | MCA |
40 | Room | 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 | Vanila Ice | SBK |
46 | Blame It on the Man | Mill 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 | Michelle | Ruthless |

### Top Pop Singles Artists

**Pos.** | **Title** | **Artist** | **Label** |
--- | --- | --- | --- |
1 | Janet Jackson (7) | Janet Jackson | A&M |
2 | Phil Collins (3) | Phil Collins | Atlantic |
3 | Taylor Dayne (4) | Arista |
4 | Michael Bolton (4) | Columbia |
5 | Wilson Phillips (3) | SBK |
6 | Roxette (2) | A&M |
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 |
12 | Moby (2) | Arista |
13 | Mary J. Blige (2) | Columbia |
14 | TECHNO TRONIC (3) | SBK |
15 | Lisa Stansfield (3) | Arista |
16 | Paula Abdul (2) | Virgin |
17 | Aerosmith (4) | Geffen |
18 | The B 52's (3) | Reprise |
19 | Billy Joel (5) | Columbia |
20 | Johnny Gill (2) | Motown |
21 | Bad English (6) | Epic |
22 | Heart (3) | Capitol |
23 | Sweet Sensation (3) | Arista |
24 | Linda Ronstadt & Aaron Neville (3) | Elektra |
25 | After (7) | Virgin |
26 | Milli Vanilli (3) | Arista |
27 | Rod Stewart (2) | Warner Bros |
28 | Richard Marx (4) | EMI |
29 | DEPECHE MODE (3) | Sire |
30 | Sinead O'Connor (2) | Ensign |
31 | Poison (2) | Enigma |
32 | En Vogue (2) | Atlantic |
33 | Babyface (4) | Solar |
34 | Alannah Myles (2) | Atlantic |
35 | Jon Bon Jovi (2) | Mercury |
36 | motley crue (5) | Elektra |
37 | Glenn Medeiros (3) | MCA |
38 | Bill DeLisle (2) | Chrysalis |
39 | Switch (2) | Arista |
40 | Snap (7) | Arista |
41 | Maxi Priest (2) | Charisma |
42 | Calloway (2) | Solar |
43 | Jane Child (2) | Warner Bros |
44 | Gloria Estefan (4) | Epic |
45 | Nelson (2) | EMI |
46 | Linear (2) | Atlantic |
47 | Michelle (2) | Reprise |
48 | Tommy Page (2) | EMI |
49 | Soul II Soul (3) | Virgin |
50 | Exposé (3) | Arista |
51 | James Ingram (1) | Warner Bros |
52 | Cher (3) | Geffen |
53 | Jody Watley (2) | MCA |

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YE-14 BILLBOARD: DECEMBER 22, 1990
BANNER YEAR!

SBK RECORDS - THE GREATEST PEOPLE AND MUSIC IN THE WORLD

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.

© 1990 SBK Records
### Top Pop Album Artists—Male

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### Top Pop Singles Artists—Male

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### Top Pop Singles Artists—Duos/Groups

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### New Kids on the Block

- **New Kids on the Block**

### Wilson Phillips

- **Wilson Phillips**

---

**THE YEAR IN MUSIC 1990**

**BILBOARD DECEMBER 22, 1990**

**YE-16**
### Top R&B Artists

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### Top New R&B Artists

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<td>5</td>
<td>Motown</td>
<td>4</td>
</tr>
</tbody>
</table>

### Top R&B Singles Producers

<table>
<thead>
<tr>
<th>Position</th>
<th>Producer</th>
<th>No. of charted singles</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Babyface (7)</td>
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<tr>
<td>2</td>
<td>L.A. Reid (13)</td>
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<tr>
<td>3</td>
<td>Denny Pointer (8)</td>
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<td>4</td>
<td>Jimmy Jam - Harris (10)</td>
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<tr>
<td>5</td>
<td>Terry Lewis (10)</td>
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<tr>
<td>6</td>
<td>Dr. Dre (8)</td>
<td>8</td>
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<tr>
<td>7</td>
<td>Gene Griffin (8)</td>
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<tr>
<td>8</td>
<td>Chuckii Booker (4)</td>
<td>6</td>
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<tr>
<td>9</td>
<td>Tommy McClary (7)</td>
<td>6</td>
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<tr>
<td>10</td>
<td>Lenny Humes (3)</td>
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<td>11</td>
<td>Frankie Beverly (4)</td>
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<td>12</td>
<td>Dr. Freeze (2)</td>
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<td>13</td>
<td>Marcus Miller (4)</td>
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<td>14</td>
<td>David &quot;Pig&quot; Conley (6)</td>
<td>5</td>
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<td>15</td>
<td>Terry Coffey (4)</td>
<td>5</td>
</tr>
<tr>
<td>16</td>
<td>John Netleskey (4)</td>
<td>4</td>
</tr>
</tbody>
</table>
Thanks to you we're not only making records, we're breaking them.

It's been a heavy year for all of us here in the black music division. And you've made it a chart topping Christmas, too. Thanks.

Atlantic
Top R&B Albums

**Pos.** | **Title** |
--- | ---
1 | Janet Jackson's Rhythm Nation 1814 - Janet Jackson | A&M
2 | Tender Lover - Babyface | Solar
3 | Please Hammer Don't Hurt 'Em - M.C. Hammer | Capitol
4 | After 7 - After 7 | Virgin
5 | Stay With Me - Regina Bell | Columbia
6 | Back On the Block - QuinCY Jones | Epic
7 | Poison - B. Biv | Decca
8 | Attitude - Troop | Atlantic
9 | Johnny Gill - Johnny Gill | Motown
10 | The Best of Luther Vandross: The Best of Love | Rykodisc
11 | Born to Sing - Le'Veon | Atlantic
12 | Affection - Lisa Stansfield | Arista
13 | Howard - Miki Howard | Atlantic
14 | The Revival - Tony Toni Tone | MCA
15 | The Cactus Album - 2nd Bass | Def Jam
16 | Michelle - Michelle | Arista
17 | Big Tyme - Heavy D. & the Boyz | Uptown
18 | Home - Stephanie Mills | MCA
19 | Fear of a Black Planet - Public Enemy | Def Jam
20 | I'll Give All My Love to You - Keith Sweat | Motown
21 | The Real Thing - Angela Winbush | Mercury
23 | As Nasty as They Wanna Be - Maze Featuring the 2 Live Crew | Luke
24 | Keep on Movin' - Soul II Soul | Virgin
25 | All Hail the Queen - Queen Latifah | Tommy Boy
26 | Sex Pockets - Digital Underground | Tommy Boy
27 | Rich and Poor - Randy Crawford | Warner Bros.
28 | Compositions - Anita Baker | Elektra
29 | Amerika's Most Wanted - Ice Cube | Priority
30 | Marion Care - Monie Love | Columbia
31 | The Man Is Back - Barry White | A&M
32 | Howard Hewett - Howard Hewett | Elektra
33 | Eyes on This - MC Lyte | Priority
34 | Sybil - Sybil | Polydor
35 | Stone Cold Rhythm - Young M.C. | Delicious Vinyl
36 | It's a Big Daddy Thing - Big Daddy Kane | Cold Chillin'
37 | To the East, Blackwoods - Y-Zone & 4th & B'Way | Capitol
38 | Seminar - DJ M.A. - Nasty Nina | Motown
39 | Dance... Ya Know It? - Bobby Brown | MCA
40 | World Power - Soul II Soul | Jive
41 | Return... The Vision - Queen Latifah
42 | Holy Intellect - Poor Righteous Teachers | Profile
43 | The Biz Never Sleeps - Biz Markie | Cold Chillin'
44 | Tokyo Blue - Najee | Epic
45 | Round Trip - The Gap Band | Capitol
46 | Wreck's Effect - Wreck's Effect | Sound of New York
47 | Introducing... David Peaston - David Peaston | Geffen
48 | Never Too Far - Diane Reeves | Elektra
49 | Pandemonium - The Time | Paisley Park
50 | Above the Law | Capitol

**Top R&B Album Artists**

1. Janet Jackson (3) A&M
2. Babyface (1) Solar
3. M.C. Hammer (2) Capitol
4. After 7 (1) Virgin
5. Regina Belle (1) Columbia
6. Quincy Jones (1) Qwest
7. Bell Biv Devoe (1) MCA
8. Troop (1) Atlantic
9. Johnny Gill (1) Motown
10. Luther Vandross (1) Epic
11. Soul II Soul (2) Virgin
13. En Vogue (1) Atlantic
14. Lisa Stansfield (1) Arista
15. Miki Howard (1) Atlantic
16. Tony Toni Tone (1) Virgin
17. 3rd Bass (1) Def Jam
18. Michelle (1) Arista
19. Heavy D & the Boyz (1) Uptown
20. Stephanie Mills (1) MCA
21. Public Enemy (1) Def Jam
22. Keith Sweat (1) Vortex Entertainment
24. Angela Winbush (1) Mercury
25. Queen Latifah (1) Tommy Boy
26. Digital Underground (1) Tommy Boy
27. Randy Crawford (1) Warner Bros.
28. Anita Baker (1) Elektra
29. Ice Cube (1) Priority
30. Mariah Carey (1) Columbia
31. Barry White (1) A&M
32. Howard Hewett (1) Elektra
33. MC Lyte (1) Priority
34. Sybil (1) MCA
35. Young M.C. (1) Delicious Vinyl
36. Big Daddy Kane (1) Cold Chillin'
37. Bobby Brown (2) MCA
38. X-Clan (1) 4th & B'Way
40. Snap (1) Arista
41. The Whmans (1) Qwest
42. Poor Righteous Teachers (1) Profile
43. Biz Markie (1) EMI
44. Najee (1) EMI
45. The Gap Band (1) Capitol
46. Wreck's Effect (1) Sound of New York
47. David Peaston (1) Geffen
48. Diane Reeves (1) EMI
49. The Time (1) Paisley Park
50. Above the Law (3) EMI

**Top R&B Albums**

1. Janet Jackson's Rhythm Nation 1814 - Janet Jackson | A&M
2. Tender Lover - Babyface | Solar
3. Please Hammer Don't Hurt 'Em - M.C. Hammer | Capitol
4. After 7 - After 7 | Virgin
5. Stay With Me - Regina Bell | Columbia
6. Back on the Block - Quincy Jones | Epic
7. Poison - B. Biv | Decca
8. Attitude - Troop | Atlantic
9. Johnny Gill - Johnny Gill | Motown
10. The Best of Luther Vandross: The Best of Love - Luther Vandross | Arista
11. Born to Sing - Le'Veon | Atlantic
12. Affection - Lisa Stansfield | Arista
13. Howard - Miki Howard | Atlantic
14. The Revival - Tony Toni Tone | MCA
15. The Cactus Album - 2nd Bass | Def Jam
16. Michelle - Michelle | Arista
17. Big Tyme - Heavy D. & the Boyz | Uptown
18. Home - Stephanie Mills | MCA
19. Fear of a Black Planet - Public Enemy | Def Jam
20. I'll Give All My Love to You - Keith Sweat | Motown
21. The Real Thing - Angela Winbush | Mercury
23. As Nasty as They Wanna Be - Maze Featuring the 2 Live Crew | Luke
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26. Sex Pockets - Digital Underground | Tommy Boy
28. Compositions - Anita Baker | Elektra
29. Amerika's Most Wanted - Ice Cube | Priority
30. Marion Care - Monie Love | Columbia
31. The Man is Back - Barry White | A&M
32. Howard Hewett - Howard Hewett | Elektra
33. Eyes on This - MC Lyte | Priority
34. Sybil - Sybil | Polydor
35. Stone Cold Rhythm - Young M.C. | Delicious Vinyl
36. It's a Big Daddy Thing - Big Daddy Kane | Cold Chillin'
37. To the East, Blackwoods - Y-Zone & 4th & B'Way | Capitol
38. Seminar - DJ M.A. - Nasty Nina | Motown
39. Dance... Ya Know It? - Bobby Brown | MCA
40. World Power - Soul II Soul | Jive
41. Return... The Vision - Queen Latifah
42. Holy Intellect - Poor Righteous Teachers | Profile
43. The Biz Never Sleeps - Biz Markie | Cold Chillin'
44. Tokyo Blue - Najee | Epic
45. Round Trip - The Gap Band | Capitol
46. Wreck's Effect - Wreck's Effect | Sound of New York
47. Introducing... David Peaston - David Peaston | Geffen
48. Never Too Far - Diane Reeves | Elektra
49. Pandemonium - The Time | Paisley Park
50. Above the Law | Capitol
"LABELS KNOW THAT" PUTTING OUT A RECORD IS MORE THAN THROWING IT UP AND SEEING IF IT WILL FLY.

They have music insurance. They have Best Performances, Inc.

INTRODUCING INTENSIVE SECONDARY RETAIL MARKETING (MAJOR MARKETS)

BEST PERFORMANCES INC.
National Marketing and Promotion
49 WEST 34 ST., SUITE 600, NEW YORK CITY
TEL. 212-465-1380 FAX 212-465-1386

"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 | Aaliyah | Atlantic
4 | Feelin' Good | Tony Toni Tone | Wing
5 | Vision Of Love | Mariah Carey | Columbia
6 | All Around The World | Lisa Stansfield | Arista
7 | I'll Be Good To You | Whitney Houston | Arista
8 | Poison | Bel Biv Devoe | MCA
9 | Spread My Wings | Troop | Atlantic
10 | Everybody Everybody | Black Box | RCA
11 | Tender Lover | Babyface | Epic
12 | Love Under New Management | W. Howard | Atlantic
13 | Lies | En Vogue | Atlantic
14 | Make You Sweat | Keith Sweat | Warner Bros.
15 | Ridin' The Rhythm | Johnny Gill | Motown
16 | Got To Be There | Babyface | MCA
17 | Too Hot To Handle | Tony! | Motown
18 | Gimme The Light | Mary J. Blige | Columbia
19 | Take Good Care Of Yourself | Toni Braxton | Arista
20 | Come Back To Me | Janet Jackson | A&M

### Top R&B Singles Artists

**Pos.** | **Artist** | **Label**
---|---|---
1 | Janet Jackson | A&M
2 | Whitney Houston | Arista
3 | Mariah Carey | Columbia
4 | Aaliyah | Atlantic
5 | Babyface | Epic
6 | Mary J. Blige | Columbia
7 | Toni Braxton | Arista
8 | Maxwell | Warner Bros.
9 | Aaliyah | Arista
10 | Babyface | MCA
11 | Faith Evans | Arista
12 | Donnie Simpson | MCA
13 | R&B Divas | Motown
14 | R&B Divas | Arista
15 | R&B Divas | Atlantic
16 | R&B Divas | Warner Bros.
17 | R&B Divas | Epic
18 | R&B Divas | Motown
19 | R&B Divas | Jive
20 | R&B Divas | MCA
Top Country Artists

Pos. ARTIST (No. of charted singles & albums) Label
1 RANDY TRAVIS (10) Warner Bros.
2 RICKY VAN SHELTON (5) Columbia
3 GEORGE STRAIT (11) MCA
4 CLINT BLACK (8) RCA
5 GAITH BLOOD (7) Capitol
6 ALABAMA (10) RCA
7 REBA McENTIRE (6) MCA
8 LLERIE MORGAN (5) RCA
9 HANK WILLIAMS, JR. (9) Warner/Curb
10 KEITH WHITLEY (6) RCA
11 SHENANDOAH (5) Columbia
12 THE KENTUCKY HEADHUNTERS (5) Mercury
13 KATHY MATTHEWS (7) Mercury
14 THE JUDDS (2) RCA/Curb
15 STEVE WARINER (3) Capitol
16 MARTY STUART (3) MCA
17 BILL AND THE BOYS (6) Capitol
18 TANYA TUCKER (6) MCA
19 JOHN CONNALLY (5) Columbia
20 VINNIE DELAVELLE (4) RCA
21 ALAN JACKSON (4) Arista
22 SAWYER BROWN (4) Capitol
23 BILL CONNOLLY (4) RCA
24 WAYNE GRAYSON (4) MCA
25 DON SEAL (3) Capitol
26 JOE WILLOUGHBY (3) MCA
27 TED NELSON (3) Capitol
28 BILL CONNOLLY (3) MCA
29 BILL AND THE BOYS (3) Capitol
30 JOE WILLOUGHBY (2) MCA
31 BILL CONNOLLY (2) MCA
32 BILL CONNOLLY (2) MCA
33 BILL CONNOLLY (2) MCA
34 BILL CONNOLLY (2) MCA
35 BILL CONNOLLY (2) MCA
36 BILL CONNOLLY (2) MCA
37 BILL CONNOLLY (2) MCA
38 BILL CONNOLLY (2) MCA
39 BILL CONNOLLY (2) MCA
40 MARK COTT (4) MCA
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—Lori 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—Reba McEntire—MCA
11 COUNTRY CLUB—Travis Tritt—Warner Bros.
12 HERE IN THE REAL WORLD—Alan Jackson—Atlantic
13 LONE WOLF—Hank Williams, Jr.—Warner/Curb
14 WHITE LIGHTNING—Tom Parton—Columbia
15 ALWAYS & FOREVER—Randy Travis—Warner Bros.
16 ABSOLUTE TOUCH 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 SWIN' LI—Paul Overstreet—RCA
26 HIGHWAYMAN II—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—George Strait—MCA
32 HANK BAWSE—Pat Green—RCA
33 GREATEST HITS—Patty Loveless—MCA
34 DOUG STONE—Doug Stone—Curb
35 RIVER OF TIME—The Judds—Curb/RCA
36 HILLBILLY ROCK—Martie Stuart—MCA
37 EXTRA MILE—Shenandoah—Columbia
38 STATE OF THE HEART—Mary Chapin Carpenter—Columbia

Top Country Album Artists

Pos. ARTIST (No. of charted albums) Label
1 RANDY TRAVIS (6) Warner Bros.
2 RICKY VAN SHELETON (4) Columbia
3 GEORGE STRAIT (4) MCA
4 HANK WILLIAMS, Jr. (4) Warner/Curb
5 CLINT BLACK (3) RCA
6 GARTH BROOKS (2) Capitol
7 REBA McENTIRE (4) MCA
8 ALABAMA (5) RCA
9 KEITH WHITLEY (2) RCA
10 THE KENTUCKY HEADHUNTERS (1) Mercury
11 THE CHARLIE DANIELS BAND (2) Epic
12 KATHY MATTEA (2) Mercury
13 THE JUDDS (2) RCA/Curb
14 NELSON, WAYLON JENNINGS, JOHNNY CASH & KIS KRISTOFFERSON (2) Columbia
15 BILLIE JO ROYAL (3) Atlantic
16 TANYA TUCKER (2) Capitol
17 K.T. OSLIN (2) RCA
18 WILLIE NELSON (3) Columbia
19 MARTY STUART (2) MCA
20 THE DESERT ROSE BAND (1 MCA/Curb
21 DOUG STONE (1) MCA
22 THE MOODY BLUES (1) MCA
23 THE CHARLIE DANIELS BAND (1) Atlantic
24 WILLIE NELSON, WAYLON JENNINGS, JOHNNY CASH & KIS KRISTOFFERSON (2) Columbia
25 WILLIE NELSON, WAYLON JENNINGS, JOHNNY CASH & KIS KRISTOFFERSON (2) Columbia
26 WILLIE NELSON, WAYLON JENNINGS, JOHNNY CASH & KIS KRISTOFFERSON (2) Columbia
27 PAUL OVERSTREET (2) RCA
28 VANCE GILL (1) MCA
29 WILLIE NELSON (4) Columbia
30 PATSY CLINE (1) MCA
31 DOUG STONE (1) Epic
32 KENNY ROGERS (1) RCA
33 BILLIE JO ROYAL (3) Atlantic
34 TANYA TUCKER (2) Capitol
35 K.T. OSLIN (2) RCA
36 MARTY STUART (2) MCA
37 MARTY STUART (1) MCA
38 THE DEER ROSE BAND (1 MCA/Curb
39 DA SILVA (1) Capitol
40 HIGHWAYMAN II (2) Warner Bros.
41 WAYLON JENNINGS (1) Epic
42 STEVE WARNER (2) MCA
43 THE NITTY GRITTERY DIRT BAND (2) MCA
44 BAILIE AND THE BOYS (2) RCA
45 THE STATLER BROTHERS (2) Mercury
46 LIONEL CARTWRIGHT (2) MCA
47 ANNE MURRAY (2) Capitol
48 LYLE LOVETTE (1) MCA/Curb
49 ROBIN LEE (1) Atlantic
50 THE OAK RIDGE BOYS (2) MCA

YE-24
Top Country Singles & Tracks

Pos.  ARTIST (No. of charted singles) Label
1. CLINT BLACK (5) RCA
2. CLAY BELLAMY (3) Capitol
3. RICKY VAN SHELTON (5) Columbia
4. ALAN JACKSON (4) Arista
5. CLINT BLACK (5) RCA
6. STEVE MARINER (5) MCA
7. JIMMY BOWEN (3) Capitol
8. JOHN BOWMAN (3) MCA
9. JOHN BOUTTON (3) MCA
10. ALAN JACKSON (4) Arista
11. DON WILLIAMS (4) RCA
12. JOHN BOUTTON (3) MCA
13. TANYA TUCKER (4) Capitol
14. STEVE MARINER (5) MCA
15. KEITH WHITLEY (3) RCA
16. SCOTT HENDERICKS (10)
17. MIKE JOHNSON (4)
18. BILLY BAILLIE (3) Capitol
20. JOHN BOUTTON (3) MCA
23. JOHN BOUTTON (3) MCA
24. SKIP EWING (4) MCA
25. JOHN BOUTTON (3) MCA

Top Country Singles Artists

Pos.  ARTIST (No. of charted singles) Label
1. GARTH BROOKS (5) Capitol
2. CLAY BELLAMY (3) Capitol
3. RICKY VAN SHELTON (5) Columbia
4. ALAN JACKSON (4) Arista
5. STEVE MARINER (5) MCA
6. JIMMY BOWEN (3) Capitol
7. JOHN BOUTTON (3) MCA
8. JOHN BOUTTON (3) MCA
9. JOHN BOUTTON (3) MCA
11. THE BELLAMY BROTHERS (2) Warner Bros.
12. THE BELLAMY BROTHERS (2) Warner Bros.
15. JOHN BOUTTON (3) MCA

Top Country Singles Producers

Pos.  PRODUCER (No. of charted singles) Label
1. TONY BROWN (29)
2. KYLE LEWINING (10)
3. ALLEN REYNOLDS (11)
4. BARRY BECKETT (18)
5. JIMMY BOWEN (31)
6. JAMES STRoud (18)
7. JERRY CRUCHFIELD (9)
8. STEVE BUCKINGHAM (10)
9. BOB MONTGOMERY (11)
10. GREGG BROWN (6)
11. MARK WRIGHT (10)
12. PAUL WORLEY (16)
13. ED SEARS (15)
14. GARTH FUNDIS (7)
15. RICHARD LANDIS (4)
16. NELSON LAMIN (9)
17. BRENTH HARR (4)
18. SCOTT HENDERICKS (10)
19. DOUG JOHNSON (4)
20. RANDY SCRUGGS (12)
21. THE KENTUCKY HEADHUNTERS (4)
22. JIM ED BROWN (14)
23. TIM DUBOIS (9)
24. RICKY SKAGGS (6)
25. GEORGE STRAIT (6)
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 beating 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 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 10 categories. The awards were awarded to her for 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 ranks: 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 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 1986, 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—tope 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 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 "Fand 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. 16—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. Her previous albums, "Whipped Cream & Other Delights" was No. 1 album of 1986—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
THE REWARDS OF BEING

ROCK HARD

RECORDS, INC.
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

- 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.

BARRACUDA

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.
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.

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

ALL PUBLICITY BY:

Ida S. Langsam
PUBLIC I
PUBLICITY SERVICES, INC.
PHONE: (212) 505-8778

DISTRIBUTED BY:

important
RECORD & DISTRIBUTORS, INC.
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!!


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, Blass 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
Executive Vice President

Keith Leroux
President
Top Dance Club Play Artists

**Pos. ARTIST (No. of charted singles) Label**

1. JANET JACKSON (5) A&M
2. LISA STANFIELD (3) Arista
3. SEDUCTION (3) Vendetta
4. SOUL II SOUL (4) Virgin
5. MADONNA (2) Sire
6. ENYA (2) EMI
7. JIVE (2) Atlantic
8. DOUG LAZY (3) Atlantic
9. SNAP! (2) Arista
10. MR. LEE (2) Jive
11. DESKEE (2) RCA
12. THE CHIMES (2) Columbia
13. TECHNO TRONIC (2) SBK
14. BEATS INTERNATIONAL (2) Elektra
15. DEPECHE MODE (4) Sire
16. GRACE JONES (2) Capitol
17. FAST EDDIE (4) DJ International
18. IN A ROOM (1) Cutting
19. GEORGE LAMOND (3) Columbia
20. DEE-LITE (2) Elektra
21. EN VOGUE (2) Atlantic
22. D-MOB WITH CATHY DENNIS (1) FFR
23. CRASSING (3) Sire
24. CLUBLAND FEATURING QUARTZ (1) Geffen
25. THE ADVENTURES OF STEVE V (1) Mercury

---

**Top Dance Club Play Singles**

**Pos. TITLE—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—D-Mob—RCA
6. C'MON AND GET MY LOVE—D-Mob—FFR
7. THAT'S THE WAY OF THE WORLD—D-Mob With Cathy Dennis—FFR
8. TWO TO MAKE IT RIGHT—Seduction—Vendetta
9. GET UP! (BEFORE THE NIGHT IS OVER)—Technotronic—SBK
10. LET THE RHYTHM PUMP—Deee-Lite—Atlantic
11. DANCE, DANCE—Deee-Lite—RCA
12. VOUGE—Madonna—Sire
13. ESCAPADE—Remix—Janet Jackson—A&M
14. HOLD ON—En Vogue—Atlantic
15. HEARTBEAT/FREE YOUR BODY—Seduction—Vendetta
16. GET UP! (BEFORE THE NIGHT IS OVER)—Technotronic—SBK
17. DIRTY CASH (MONEY TALKS)—The Adventures Of Steve V—Mercury
18. I'M Gonna BE Your CAN'T TOUCH THIS—MC Hammer—Capitol
19. YOU CAN'T TOUCH THIS—MC Hammer—Capitol
20. DINER—MC Hammer—Capitol

---

**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 STANFIELD (3) Arista
4. MADONNA (2) Sire
5. SEDUCTION (3) Vendetta
6. DEPECHE MODE (4) Sire
7. MICHELLE' (3) Ruthless
8. EN VOGUE (2) Atlantic
9. BELL BIV DEVOE (2) MCA
10. SNAP! (2) Arista
11. TECHNO TRONIC FEATURING FELLY (1) SBK
12. BLACK BOX (1) RCA
13. CYPRUS (1) De-Construction (UK)
14. DIGITAL UNDERGROUND (2) Tommy Boy
15. THE LOVER WHO ROCKS YOU (2) RCA
16. TECHNO TRONIC (2) SBK
17. DEE-LITE (1) Elektra
18. GEORGE LAMOND (2) Columbia
19. THE ADVENTURES OF STEVE V (1) Mercury
20. DOUG LAZY (3) Atlantic

---

**Top Dance Sales Labels**

**Pos. LABEL (No. of charted singles & club play)**

1. ATLANTIC (30)
2. SIRE (13)
3. VIRGIN (17)
4. ARISTA (12)
5. MCA (17)
6. EPI (14)
7. SBK (6)
8. ARISTA (11)
9. CAPITOL (16)
10. TOMMY BOY (10)
11. VENDETTA (8)
12. WARNER BROS. (12)
13. MOTOWN (13)
14. RCA (6)
15. NEXT PLATEAU (4)

---

**Top Combined Dance Labels**

**Pos. LABEL (No. of charted sales & club play)**

1. ATLANTIC (30)
2. SIRE (13)
3. VIRGIN (17)
4. ARISTA (12)
5. MCA (17)
6. EPI (14)
7. SBK (6)
8. ARISTA (11)
9. CAPITOL (16)
10. TOMMY BOY (10)
11. VENDETTA (8)
12. WARNER BROS. (12)
13. MOTOWN (13)
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15. NEXT PLATEAU (4)

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**Top Dance Sales Labels**

**Pos. LABEL (No. of charted sales & club play)**

1. ATLANTIC (30)
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4. ARISTA (12)
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11. VENDETTA (8)
12. WARNER BROS. (12)
13. MOTOWN (13)
14. RCA (6)
15. NEXT PLATEAU (4)
### Top New Age Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>No Blue Thing</td>
<td>Ray Lynch</td>
<td>Music West</td>
</tr>
<tr>
<td>2</td>
<td>Dancing with the Lion</td>
<td>Andreas Vollenweider</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>Yellowstone: The Music of Nature</td>
<td>Manheim Starniner</td>
<td>American Gramaphone</td>
</tr>
<tr>
<td>4</td>
<td>Christopher's Dream</td>
<td>David Lanz</td>
<td>Narada</td>
</tr>
<tr>
<td>5</td>
<td>Nouveau Flamenco</td>
<td>Ottmar Liebert</td>
<td>Higher Octave</td>
</tr>
<tr>
<td>6</td>
<td>Reflections of Passion</td>
<td>Yanni</td>
<td>Private Music</td>
</tr>
<tr>
<td>7</td>
<td>Citizen of Time</td>
<td>David Arkenstone</td>
<td>Narada</td>
</tr>
<tr>
<td>8</td>
<td>Kikiki</td>
<td>Kitaro</td>
<td>Geffen</td>
</tr>
<tr>
<td>9</td>
<td>Watermark</td>
<td>Enya</td>
<td>Geffen</td>
</tr>
<tr>
<td>10</td>
<td>Ria Rana</td>
<td>Rasia Private Music</td>
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### Top New Age Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ray Lynch</td>
<td>(2) Music West</td>
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</tr>
<tr>
<td>2</td>
<td>Yanni</td>
<td>(2) Private Music</td>
<td></td>
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<tr>
<td>3</td>
<td>Mannheim Steamroller</td>
<td>(3) American Gramaphone</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>David Lanz</td>
<td>(2) Narada</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>Andreas Vollenweider</td>
<td>(1) Columbia</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>Ottmar Liebert</td>
<td>(2) Higher Octave</td>
<td></td>
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<tr>
<td>7</td>
<td>John Tesh</td>
<td>(1) Cypress</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Enya</td>
<td>(1) Atlantic</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>David Arkenstone</td>
<td>(2) Narada</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Kiya</td>
<td>(1) Geffen</td>
<td></td>
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</table>

### Top New Age Distributing Labels

<table>
<thead>
<tr>
<th>No.</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Private Music (9)</td>
</tr>
<tr>
<td>2</td>
<td>Narada (14)</td>
</tr>
<tr>
<td>3</td>
<td>Music West (5)</td>
</tr>
</tbody>
</table>

### Top Jazz Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Music from &quot;When Harry Met Sally...&quot;</td>
<td>Harry Connick, Jr.</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Waiting for Spring</td>
<td>David Benoit</td>
<td>GRP</td>
</tr>
<tr>
<td>3</td>
<td>On Fire</td>
<td>Michel Camilo</td>
<td>Epic</td>
</tr>
<tr>
<td>4</td>
<td>Standard Time Vol. 3</td>
<td>The Resolution of Romance</td>
<td>Wynton Marsalis</td>
</tr>
<tr>
<td>5</td>
<td>Remembrance</td>
<td>The Harper Brothers</td>
<td>Verve</td>
</tr>
<tr>
<td>6</td>
<td>Deep in the Shed</td>
<td>Marcus Roberts</td>
<td>Novus</td>
</tr>
<tr>
<td>7</td>
<td>Mood Indigo</td>
<td>Frank Morgan</td>
<td>Artilles</td>
</tr>
<tr>
<td>8</td>
<td>We Are in Love</td>
<td>Harry Connick, Jr.</td>
<td>Columbia</td>
</tr>
<tr>
<td>9</td>
<td>Reunion</td>
<td>Gary Burton</td>
<td>GRP</td>
</tr>
<tr>
<td>10</td>
<td>Parallel Realities</td>
<td>Jack DeJohnette</td>
<td>MCA</td>
</tr>
</tbody>
</table>

### Top Jazz Album Artists

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist (No. of charted albums)</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Harry Connick, Jr. (13)</td>
<td>Columbia</td>
</tr>
<tr>
<td>2</td>
<td>Michel Camilo (2)</td>
<td>Epic</td>
</tr>
<tr>
<td>3</td>
<td>Stan Getz (1)</td>
<td>A&amp;M</td>
</tr>
<tr>
<td>4</td>
<td>Branford Marsalis Quartet (2)</td>
<td>Columbia</td>
</tr>
<tr>
<td>5</td>
<td>Wynton Marsalis (5)</td>
<td>Columbia</td>
</tr>
<tr>
<td>6</td>
<td>David Benoit (1)</td>
<td>GRP</td>
</tr>
<tr>
<td>7</td>
<td>The Harper Brothers (3)</td>
<td>Verve</td>
</tr>
<tr>
<td>8</td>
<td>Marcus Roberts (1)</td>
<td>Novus</td>
</tr>
<tr>
<td>9</td>
<td>Frank Morgan (1)</td>
<td>Artilles</td>
</tr>
<tr>
<td>10</td>
<td>Gary Burton (1)</td>
<td>GRP</td>
</tr>
</tbody>
</table>

### Top Combined Jazz Labels

<table>
<thead>
<tr>
<th>No.</th>
<th>Label (No. of charted jazz &amp; contemporary jazz labels)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>GRP (23)</td>
</tr>
<tr>
<td>2</td>
<td>Columbia (17)</td>
</tr>
<tr>
<td>3</td>
<td>Blue Note (12)</td>
</tr>
<tr>
<td>4</td>
<td>Warner Bros. (11)</td>
</tr>
<tr>
<td>5</td>
<td>Epic (6)</td>
</tr>
<tr>
<td>6</td>
<td>Novus (5)</td>
</tr>
<tr>
<td>7</td>
<td>EMI (2)</td>
</tr>
<tr>
<td>8</td>
<td>MCA (5)</td>
</tr>
<tr>
<td>9</td>
<td>Atlantic (6)</td>
</tr>
<tr>
<td>10</td>
<td>Arista (1)</td>
</tr>
</tbody>
</table>
We Hope You're Having As Much Fun As We Are!

Happy Holidays From Justice Records

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
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—Snoop—Arista
5 CALL ME—2 Live Crew—SR
6 BEEPERS—Sir Mix A-Lot—Nasty Cricket
7 MURDER DEEP—Al B. Sure—Ruthless
8 DWINELLE EUE—Kwame & A New Beginning—Atlantic
9 FUNHOUSE—Kid N Play—Select
10 ME SO HUNGRY—The 2 Live Crew—Skywalker

11 NEW JACK SWING—M-Wrks'n Effect—Sound Of New York
12 WHERE'S ALL IN THE SAME GANG—The West Coast Rap All Stars—Warner Bros.
13 THE DOOMIN' 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 Chic Rob G—Wist

Pitch
16 LET THE RHYTHM HIT EM—Eric B & Rakim—MCA
17 AMERICAN'S MOST WANTED—Ice Cube—Priority
18 SELL IT—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 DOCTOR & THE DOCTOR—The D.O.C.—Ruthless
22 TOO GUTT TOUCH THIS—M.C. Hammer—Capitol
23 ICE ICE BABY—Vanilla Ice—SBK
24 CHIC ORCA—MC Lyte—First Priority
25 ROCK DIS FUNNY JOINT—Four Righteous Teachers—Profile
26 KNOCKIN' BOOTS—Lamont—Epic
27 SOMEBODY FOR ME—Macy G & The Boys—Uptown
28 LOVE'S GONNA GETCHA—Boogie Down Productions—Jive
29 PAWNS IN THE GAME—Professor Griff—Skywalker
30 JUST A FRIEND—Biz Markie—Cold Chillin'

Top Contemporary Jazz Albums

Pos. TITLE—Artist—Label
1 LONDON WASN'T NEW YORK—Basia—Epic
2 LIVE—Kenny G—Arista
3 BACK ON THE BLOCK—Quincy Jones—Qwest
4 TOKYO BLUE—Nojoe—EMI
5 TIME OUT OF MIND—Grover Washington, Jr.—Columbia
6 CONNARUMBA—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—Ivan Neville—GRP
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—Epic
17 PENNSYLVANIA SKETCHES #2—Kenny G—EMI
18 AT THE LAST—Esther Rolle—Blue Note
19 LOVE GODDESS—Louise Leith Smith—EMI
20 INSIDE OUT—Chick Corea Elektric Band—GRP
21 GRAND PIANO CANYON—Bob James—Warner Bros.
22 COMPOSITIONS—Anita Baker—GRP
23 FRONT SEAT—Sidney Watson—Elektra
24 WELCOME TO THE ST. JAMES CLUB—Kippingtons Featuring Russ Freeman—GRP
25 COLLECTION—Larry Carlton—GRP

Top Contemporary Jazz Artists

Pos. ARTIST (No. of charted albums) Label
1 LONDON WASN'T NEW YORK—Basia—Epic
2 LIVE—Kenny G—Arista
3 BACK ON THE BLOCK—Quincy Jones—Qwest
4 TOKYO BLUE—Nojoe—EMI
5 TIME OUT OF MIND—Grover Washington, Jr.—Columbia
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24 WELCOME TO THE ST. JAMES CLUB—Kippingtons Featuring Russ Freeman—GRP
25 COLLECTION—Larry Carlton—GRP

Top Rap Labels

Pos. LABEL (No. of charted singles) Label
1 DEF JAM—(17)
2 JIVE—(12)
3 TOMMY BOY—(11)
4 RUTHLESS—(9)
5 CAPITOL—(12)
6 ATLANTIC—(10)
7 ARTIST—(3)
8 SKYWARNER—(5)
9 UPTOWN—(5)
10 PRIORITY—(4)

Top Contemporary Jazz Labels

Pos. LABEL (No. of charted albums) Label
1 GRP—(23)
2 WARNER BROS.—(7)
3 BLUE NOTE—(5)
4 EMI—(5)
5 COLUMBIA—(5)
6 EPIC—(5)
7 ARISTA—(1)
8 QWEST—(1)
9 ELECTRA—(3)
10 REPRISE—(3)

Top Contemporary Jazz Distributing Labels

Pos. LABEL (No. of charted jazz & contemporary jazz albums) Label
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

GRP

#1 JAZZ CONTEMPORARY LABEL
#1 JAZZ LABEL OVERALL
Combined Traditional/Contemporary
#1 JAZZ DISTRIBUTOR
(MCA/GRP)

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 WIECKL  THE MEETING  RANDY BRECKER  AMANI A-W. MURRAY  NEW AMERICAN ORCHESTRA  JOHN PATITUCCI

CARL ANDERSON  JACK DEJOHNETTE  KENNY KIRKLAND  LARRY CARLTON
ARTURO SANDOVAL  THE RIPPINGTONS featuring Russ Freeman  MICHAEL BRECKER

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Top World Music Albums

Pos. | TITLE | Artist | Label
---|------|-------|-------
1 | CRUEL, CRAZY, BEAUTIFUL WORLD | Johnny Clegg & Savuka | Capitol
2 | MOSAIQUE | Gipsy Kings | Elektra
3 | TWO WORLDS ONE HEART | Ladysmith Black Mambazo | Warner Bros.
4 | NOW | Black Uhuru | CBS
5 | ELEGIR | Margareth Menezes | Mango
6 | 1 BURNT SUGAR | Burning Spear | Mango
7 | 10 BULLETS | Stephen Marley | Polydor
8 | COYOTE MOON | Ben Tavera King | Global Pacific
9 | PASSAGES | Ravi Shankar & Philip Glass | Private Music
10 | BRAZIL CLASSICS 1 & 2 | Various Artists | Luaka Bop/Sire
11 | PUZZLE OF HEARTS | Dianw - Columbia
12 | WELLA | Miriam Makeba | Mercury
13 | UPTOWNSHIP | Hugh Masekela | Nemos
14 | BAREFOOT | Barfuss | Global Pacific
15 | PASS-S-SOMETO | Yolanda / The Mahotella Queens | Polydor

Phil Collins

1 | 10 YEARS AFTER | Phil Collins | Atlantic
2 | CATCH THE FIRE | Paul McLoone | Warner Bros.
3 | 100% PHIL | Phil Collins | Atlantic
4 | 10TH AVENUE | The Isley Brothers | Atlantic
5 | 10TH CENTURY | Don Henley | Elektra
6 | 11 INCHES | Various Artists | Epic
7 | 12 INCHES | Various Artists | Epic
8 | 13TH STREET | Tom Jones | Epic
9 | 14TH FLOOR | Various Artists | Epic
10 | 15TH ST | Various Artists | Epic
11 | 16TH STREET | Various Artists | Epic
12 | 17TH STREET | Various Artists | Epic
13 | 18TH STREET | Various Artists | Epic
14 | 19TH STREET | Various Artists | Epic
15 | 20TH STREET | Various Artists | Epic
16 | 21ST STREET | Various Artists | Epic
17 | 22ND STREET | Various Artists | Epic
18 | 23RD STREET | Various Artists | Epic
19 | 24TH STREET | Various Artists | Epic
20 | 25TH STREET | Various Artists | Epic
21 | 26TH STREET | Various Artists | Epic
22 | 27TH STREET | Various Artists | Epic
23 | 28TH STREET | Various Artists | Epic
24 | 29TH STREET | Various Artists | Epic
25 | 30TH STREET | Various Artists | Epic
26 | 31ST STREET | Various Artists | Epic
27 | 32ND STREET | Various Artists | Epic
28 | 33RD STREET | Various Artists | Epic
29 | 34TH STREET | Various Artists | Epic
30 | 35TH STREET | Various Artists | Epic
31 | 36TH STREET | Various Artists | Epic
32 | 37TH STREET | Various Artists | Epic
33 | 38TH STREET | Various Artists | Epic
34 | 39TH STREET | Various Artists | Epic
35 | 40TH STREET | Various Artists | Epic
36 | 41ST STREET | Various Artists | Epic
37 | 42ND STREET | Various Artists | Epic
38 | 43RD STREET | Various Artists | Epic
39 | 44TH STREET | Various Artists | Epic
40 | 45TH STREET | Various Artists | Epic
41 | 46TH STREET | Various Artists | Epic

Top World Music Artists

Pos. | ARTIST | No. of charted albums | Label
---|------|------------------|-------
1 | GIPSY KINGS | 8 | Columbia
2 | JOHNNY CLEGG | 6 | Warner Bros.
3 | SHANKAR | 5 | EMI
4 | PHIL COLLINS | 5 | Atlantic
5 | SHANKAR | 5 | Atlantic
6 | SHANKAR | 5 | Atlantic
7 | SHANKAR | 5 | Atlantic
8 | SHANKAR | 5 | Atlantic
9 | SHANKAR | 5 | Atlantic
10 | SHANKAR | 5 | Atlantic
11 | SHANKAR | 5 | Atlantic
12 | SHANKAR | 5 | Atlantic
13 | SHANKAR | 5 | Atlantic
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15 | SHANKAR | 5 | Atlantic
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31 | SHANKAR | 5 | Atlantic
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33 | SHANKAR | 5 | Atlantic
34 | SHANKAR | 5 | Atlantic
35 | SHANKAR | 5 | Atlantic
36 | SHANKAR | 5 | Atlantic
37 | SHANKAR | 5 | Atlantic
38 | SHANKAR | 5 | Atlantic
39 | SHANKAR | 5 | Atlantic
40 | SHANKAR | 5 | Atlantic

Top World Music Labels

Pos. | LABEL | No. of charted albums | Label
---|------|------------------|-------
1 | MANGO | 10 | Atlantic
2 | ELEKTRA | 9 | Atlantic
3 | MESA | 8 | Atlantic
4 | CAPITOL | 7 | Atlantic
5 | WARNER BROS. | 6 | Atlantic

Top Adult Contemporary Singles

Pos. | TITLE | Artist | Label
---|------|-------|-------
1 | DO YOU REMEMBER? | Phil Collins | Atlantic
2 | NOBODY'S BUSINESS | Michael Bolton | Columbia
3 | I DON'T HAVE THE HEART | James Ingram | Warner Bros.
4 | I'VE SEEN THAT | Wilson Philips | SBK
5 | SWEET YEARS | Wilson Philips | SBK
6 | NEVER TOO LATE | Luther Vandross | Epic
7 | THE OLD WORLD | Gloria Estefan | Epic
8 | IT MUST HAVE BEEN LOVE | Bananarama | Epic
9 | BLEEDING GRAPE | Rod Stewart | Warner Bros.
10 | BLOOD ON THE DANCE FLOOR | Janet Jackson | A&M
11 | I'M BACK | Fleetwood Mac | Epic
12 | IF I HAD A DOOR | Elton John | A&M
13 | MAMA WAS THE LIONESS | Tina Turner | Epic
14 | MY LEGS | Michael Jackson | Epic
15 | I WANT TO BE A STAR | Celine Dion | Epic
16 | IF IT MAKES YOU HAPPY | Madonna | Epic
17 | BEAUTIFUL | Johnny Clegg & Savuka | Mango
18 | BURNING SPEAR | Burning Spear | Mango
19 | 10TH AVENUE | The Isley Brothers | Atlantic
20 | 14TH STREET | Various Artists | Epic
21 | 17TH STREET | Various Artists | Epic
22 | 19TH STREET | Various Artists | Epic
23 | 22ND STREET | Various Artists | Epic
24 | 24TH STREET | Various Artists | Epic
25 | 26TH STREET | Various Artists | Epic
26 | 28TH STREET | Various Artists | Epic
27 | 30TH STREET | Various Artists | Epic
28 | 32ND STREET | Various Artists | Epic
29 | 34TH STREET | Various Artists | Epic
30 | 36TH STREET | Various Artists | Epic
31 | 38TH STREET | Various Artists | Epic
32 | 40TH STREET | Various Artists | Epic
33 | 42ND STREET | Various Artists | Epic
34 | 44TH STREET | Various Artists | Epic
35 | 46TH STREET | Various Artists | Epic

Top Adult Contemporary Artists

Pos. | ARTIST | No. of charted singles | Label
---|------|------------------|-------
1 | PHIL COLLINS | 5 | Atlantic
2 | MICHAEL BOLTON | 4 | Columbia
3 | ALANIS MORISSETTE | 4 | Epic
4 | 10TH AVENUE | The Isley Brothers | Atlantic
5 | 10TH STREET | Various Artists | Epic
6 | 10TH STREET | Various Artists | Epic
7 | 10TH STREET | Various Artists | Epic
8 | 10TH STREET | Various Artists | Epic
9 | 10TH STREET | Various Artists | Epic
10 | 10TH STREET | Various Artists | Epic
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14 | 10TH STREET | Various Artists | Epic
15 | 10TH STREET | Various Artists | Epic
16 | 10TH STREET | Various Artists | Epic
17 | 10TH STREET | Various Artists | Epic
18 | 10TH STREET | Various Artists | Epic
19 | 10TH STREET | Various Artists | Epic
20 | 10TH STREET | Various Artists | Epic

Columbia

Top Adult Contemporary Labels

Pos. | LABEL | No. of charted singles | Label
---|------|------------------|-------
1 | COLUMBIA | 15 | Columbia
2 | WARNER BROS. | 14 | Columbia
3 | WARNER BROS. | 13 | Columbia
4 | WARNER BROS. | 12 | Columbia
5 | WARNER BROS. | 11 | Columbia
6 | WARNER BROS. | 10 | Columbia
7 | WARNER BROS. | 9 | Columbia
8 | WARNER BROS. | 8 | Columbia
9 | WARNER BROS. | 7 | Columbia
10 | WARNER BROS. | 6 | Columbia
11 | WARNER BROS. | 5 | Columbia
12 | WARNER BROS. | 4 | Columbia
13 | WARNER BROS. | 3 | Columbia
14 | WARNER BROS. | 2 | Columbia
15 | WARNER BROS. | 1 | Columbia
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 Boehler, Mark Morelli, Wilson Design Group, The trustees and staff of San Diego Children's Hospital Foundation, Mike Curb, Dick Whitehouse and Curb Records, David Aitcheson, Jim Ed Norman, Martha Sharp and Warner Records, Clive Davis, Roy Lott and Arista Records, Jimmy Jenner, 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 Diente, Neil Nagana and MCA Records; Danny Goldberg, Morgan Mason; Eddie Arkin; Gary Keil and Stiletto; Don Leno, Bobby Columby, Jay Langers, Dan Wynn and CBS Records, Don Owens. 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 Arlute, 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 Lynton-Lloyd, Courtney Strimple, Chris Lyton, 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
Top Classical Crossover Albums

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—Creswell, Grovenor, Von Stade (McGinnis)—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 (McGinnis)—Angel
9 HAPPY TRAILS—Cincinnati Pops (Kunzel)—Telarc
10 JAMES GALWAY’S GREATEST HITS—James Galway—RCA

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
3 P.D.Q. BACH (2) Telarc
4 FREDERICA VON STADE (4) Angel
5 JAMES GALWAY (2) RCA
6 CITY OF BIRMINGHAM SYMPHONY (SIMON RATTLE) (1) Angel
7 CHRISEW, GROVENOR, VON STADE (JOHN McGLINN) (1) Angel
8 VON STADE, HADLEY, STRATAS (JOHN McGLINN) (2) Angel
9 DOC SEVERINSEN (2) Telarc
10 YO-YO MA, STEPHANE GRAPPELLI (3) Sony Classical

Top Classical Labels

Pos. LABEL (No. of charted albums)
1 TELEGRAF (3)
2 ANGEL (9)
3 RCA (6)
4 LONDON (3)
5 PHILIPS (3)
6 TELEDEC (3)
7 RCA (2)
8 DOLORES (1)
9 ANGEL (1)
10 TELEDEC (1)

Top Combined Classical Labels

Pos. LABEL (No. of charted classical & classical crossover albums)
1 ANGEL (22)
2 SONY CLASSICAL (20)
3 TELEGRAF (14)
4 RCA (17)
5 RCA (13)
6 LONDON (10)
7 PHILIPS (10)
8 DOLORES (5)
9 ANGEL (4)
10 TELEDEC (1)
Deutsche Grammophon is proud to be named Billboard's
#1 CLASSICAL LABEL—1990

And to have
3 of the Top 4 Classical Albums:
1. Horowitz at Home
3. Horowitz in Moscow
4. Bernstein in Berlin

Thanks to all in the music community who made it possible.

© 1990 DG / PolyGram Records
Congratulations to all our writer and publisher members for making 1990 another great year for music.
ROCKS RAPS PUMPS SLAMS JAMS GROOVES SCORES PICKS KICKS PAYS

AUTHORS & PUBLISHERS

CHICAGO 312-527-9775
LONDON 011-44-71-973-0069
PUERTO RICO 809-725-1688
### Top Pop Singles Publishers

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<th>(No. of charted singles)</th>
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<td>BMI APRIL, ASCAP</td>
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<tr>
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<td>WB, ASCAP</td>
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### Top R&B Singles Publishers

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### Country Singles Publishers

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### Publishing Corporations

**EMI MUSIC PUBLISHING**

**Top R&B Publishing Corporations**

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**Top Pop Publishing Corporations**

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Top Gospel Albums

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<td>CRANK IT UP</td>
<td>Ray Boltz</td>
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<td>OUR HYMNS</td>
<td>Various Artists</td>
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<td>Phil Keaggy</td>
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<td>Myrrh</td>
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<td>4 HIM</td>
<td>Him &amp; Benson</td>
<td>Word</td>
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<td>Steve Camp</td>
<td>Sparrow</td>
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<td>THE ACAPELLA PROJECT</td>
<td>Glad &amp; Benson</td>
<td>Sparrow</td>
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<td>WINDS OF HEAVEN</td>
<td>Rich Mullins &amp;</td>
<td>Sparrow</td>
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<tr>
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Top Contemporary Christian Artists

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Top Gospel Distributing Labels

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Top Contemporary Christian Labels

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Top Contemporary Distributing Labels

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<td>4</td>
<td>4 SPECTRA (17)</td>
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THE MALACO FAMILY IS PROUD TO BE NUMBER ONE IN ALL FOUR CATEGORIES OF BILLBOARD MAGAZINE'S GOSPEL CHARTS

☆ TOP DISTRIBUTING LABEL: MALACO RECORDS
☆ TOP GOSPEL LABEL: SAVOY RECORDS
   #2 MALACO RECORDS
☆ TOP GOSPEL ARTIST: MISSISSIPPI MASS CHOIR
   #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
   #40 IF ANYBODY CAN, GOD CAN/ Cosmopolitan Church of Prayer
      with Dr. C. G. Hayes

WE WOULD LIKE TO THANK BILLBOARD MAGAZINE, OUR RETAILERS, OUR WONDERFUL ARTISTS and MOST OF ALL THE PEOPLE WHO BOUGHT OUR RECORDINGS and HELPED SPREAD THE GOSPEL

Malaco Records, 3023 West Northside Drive, Jackson, MS 39213
RIGHTIOUS BROTHERS

A YEAR OF SURPRISES ON THE CHARTS

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 (Johnnym 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 much 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 jokes. The most biting was Arsenio Hall's: "Girl you know it's true/oooh, oohh, oohh/You are through."

2. RED 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. RED'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,

Lyne has had the Mids 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 pretime, 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, "Siletto," RCA. Ford's previous album, "Lita," rode the top 20 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," Verge/Polydor. While many current acts were floundering with their new releases, the Righteous Brothers took this 1967 greatest hits collection to No. 1 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 pretime, the album was in its sixth week at No. 1 with no end in sight.


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 launched 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 Devoe, "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 other two 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 pretime.

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. 158. It climbed into the top 100 in June and peaked at No. 11 in October. It even spawned a top 10 single, "Epic."

7. Sire/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.


9. Robert Johnson, "The Complete Recordings," Columbia. The legendary bluesman, dead 52 years, reached the top 100 in December with this definitive compilation.

10. "Dannv Yearkees," 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 10 ever since.
### Top Album Rock Tracks

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<td>49</td>
<td>BOYS CRUSH TOUGH</td>
<td>Bad Company</td>
<td>Alca</td>
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</table>

### Top Album Rock Tracks Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist (No. of charted tracks)</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>ERIC CLAPTON</td>
<td>RCA</td>
</tr>
<tr>
<td>2</td>
<td>AEROSMITH</td>
<td>Geffen</td>
</tr>
<tr>
<td>3</td>
<td>ROBERT PLANT</td>
<td>Elektra</td>
</tr>
<tr>
<td>4</td>
<td>DAMN YANKEES</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>5</td>
<td>DON HENLEY</td>
<td>Geffen</td>
</tr>
<tr>
<td>6</td>
<td>THE BLACK CROWES</td>
<td>Del American</td>
</tr>
<tr>
<td>7</td>
<td>HEART (5)</td>
<td>Capitol</td>
</tr>
<tr>
<td>8</td>
<td>THE SMITHEREENS</td>
<td>Ensign</td>
</tr>
<tr>
<td>9</td>
<td>WHITESNAKE (4)</td>
<td>Geffen</td>
</tr>
<tr>
<td>10</td>
<td>TOM PETTY (4)</td>
<td>MCA</td>
</tr>
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### Top Pop Album Soundtracks

<table>
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<tr>
<th>Pos.</th>
<th>Title</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>PRETTY WOMAN</td>
<td>EMI</td>
</tr>
<tr>
<td>2</td>
<td>THE LITTLE MERMAID</td>
<td>Walt Disney</td>
</tr>
<tr>
<td>3</td>
<td>BEACHES</td>
<td>Atlantic</td>
</tr>
<tr>
<td>4</td>
<td>TEENAGE MUTANT NINJA TURTLES</td>
<td>SBK</td>
</tr>
<tr>
<td>5</td>
<td>GHOST</td>
<td>Verne Santana</td>
</tr>
<tr>
<td>6</td>
<td>DAYS OF THUNDER</td>
<td>SCC</td>
</tr>
<tr>
<td>7</td>
<td>BORN ON THE FOURTH OF JULY</td>
<td>MCA</td>
</tr>
<tr>
<td>8</td>
<td>TWIN PEAKS</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>9</td>
<td>PHANTOM OF THE OPERA</td>
<td>Polydor</td>
</tr>
<tr>
<td>10</td>
<td>PHANTOM OF THE OPERA HIGHLIGHTS</td>
<td>Polydor</td>
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### Top Modern Rock Tracks Artists

<table>
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<tr>
<th>Pos.</th>
<th>Artist (No. of charted tracks)</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>DEPECHE MODE</td>
<td>Sire</td>
</tr>
<tr>
<td>2</td>
<td>MIDNIGHT OIL</td>
<td>Columbia</td>
</tr>
<tr>
<td>3</td>
<td>SINEAD O'CONNOR</td>
<td>Ensign</td>
</tr>
<tr>
<td>4</td>
<td>MICHAEL PENN</td>
<td>RCA</td>
</tr>
<tr>
<td>5</td>
<td>THE JESUS AND MARY CHAIN</td>
<td>Warner Bros.</td>
</tr>
<tr>
<td>6</td>
<td>THE STONE ROSES</td>
<td>MCA</td>
</tr>
<tr>
<td>7</td>
<td>PETER MURPHY</td>
<td>Beggars Banquet</td>
</tr>
<tr>
<td>8</td>
<td>THE CURE</td>
<td>Elektra</td>
</tr>
<tr>
<td>9</td>
<td>WORLD PARTY (2)</td>
<td>Ensign</td>
</tr>
<tr>
<td>10</td>
<td>IGST POP (3)</td>
<td>Virgin</td>
</tr>
</tbody>
</table>
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### Top Pop Latin Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>TODO GALOPÉ</td>
<td>BRONCO</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>2</td>
<td>MI BUENA SUERTE</td>
<td>LOUIS MIGUEL</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>3</td>
<td>UN GOLPE FELIZ</td>
<td>JOSE ALFREDO</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>4</td>
<td>MI ACORDEON Y MI ACLARACIÓN</td>
<td>RAMON AYALA</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>5</td>
<td>LA MASA</td>
<td>RICARDO MONTANER</td>
<td>Fonovisa, CBS</td>
</tr>
</tbody>
</table>

### Top Regional Mexican Latin Albums

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ON THE ROSE</td>
<td>GRUPO LA FIBRA</td>
<td>CBS</td>
</tr>
<tr>
<td>2</td>
<td>LOS CAMINOS</td>
<td>ROBERTO PULIDO</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>3</td>
<td>DON JUAN</td>
<td>Fito Olivares</td>
<td>CBS</td>
</tr>
<tr>
<td>4</td>
<td>SUERTE</td>
<td>JOSE ALFREDO</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>5</td>
<td>MAS TE HA QUERIDO</td>
<td>LUIS MIGUEL</td>
<td>Fonovisa, CBS</td>
</tr>
</tbody>
</table>

### Top Pop Latin Artists

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>ANA GABRIEL</td>
<td>CBS</td>
</tr>
<tr>
<td>2</td>
<td>JOSE LUGO</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>3</td>
<td>DANIELA ROMO</td>
<td>EMI Latin, CBS</td>
</tr>
<tr>
<td>4</td>
<td>ROBERTO CARLOS</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>5</td>
<td>RICARDO MONTANER</td>
<td>CBS</td>
</tr>
<tr>
<td>6</td>
<td>ISABEL PANTOJA</td>
<td>RCA</td>
</tr>
<tr>
<td>7</td>
<td>KARMA</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>8</td>
<td>LUIS MIGUEL</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>9</td>
<td>CHAYANNE</td>
<td>Fonovisa, CBS</td>
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### Top Regional Mexican Latin Artists

<table>
<thead>
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<th>Pos.</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>BRONCO</td>
<td>Fonovisa, CBS</td>
</tr>
<tr>
<td>2</td>
<td>GRUPO MAZ</td>
<td>CBS</td>
</tr>
<tr>
<td>3</td>
<td>VICTOR MONTANER</td>
<td>CBS</td>
</tr>
<tr>
<td>4</td>
<td>LOS TIGRES DEL NORTE</td>
<td>CBS</td>
</tr>
<tr>
<td>5</td>
<td>RAMON AYALA</td>
<td>CBS</td>
</tr>
<tr>
<td>6</td>
<td>ROBERTO PULIDO</td>
<td>Fonovisa, CBS</td>
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### Top Pop Latin Labels

<table>
<thead>
<tr>
<th>Pos.</th>
<th>Label</th>
<th>Label</th>
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<tbody>
<tr>
<td>1</td>
<td>CBS</td>
<td>CBS</td>
</tr>
<tr>
<td>2</td>
<td>CAPITOL-EMI LATIN</td>
<td>CBS</td>
</tr>
<tr>
<td>3</td>
<td>TH-ROVEN</td>
<td>CBS</td>
</tr>
<tr>
<td>4</td>
<td>WEA LATINIA</td>
<td>CBS</td>
</tr>
<tr>
<td>5</td>
<td>RCA</td>
<td>CBS</td>
</tr>
<tr>
<td>6</td>
<td>FONOVISA</td>
<td>CBS</td>
</tr>
<tr>
<td>7</td>
<td>EPIC</td>
<td>CBS</td>
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<tr>
<td>8</td>
<td>AROLA</td>
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</tr>
<tr>
<td>9</td>
<td>GLOBO</td>
<td>CBS</td>
</tr>
<tr>
<td>10</td>
<td>SONSTONE</td>
<td>CBS</td>
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### Top Regional Mexican Latin Labels

<table>
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<th>Pos.</th>
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<tbody>
<tr>
<td>1</td>
<td>CBS</td>
<td>CBS</td>
</tr>
<tr>
<td>2</td>
<td>CAPITOL-EMI LATIN</td>
<td>CBS</td>
</tr>
<tr>
<td>3</td>
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<td>CBS</td>
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<tr>
<td>4</td>
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<td>CBS</td>
</tr>
<tr>
<td>5</td>
<td>RCA</td>
<td>CBS</td>
</tr>
</tbody>
</table>

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YE-50 BILLBOARD DECEMBER 22, 1990
FonoVisa
SALUTES

Bronco
BILLBOARD YEAR END AWARDS
TOP GROUP OF THE YEAR - 1990
and
Bronco
"A TODO GALOPE"
BILLBOARD YEAR END AWARDS
TOP ALBUM OF THE YEAR - 1990

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SALUTES

FonoVisa
EL SONIDO MAGICO DE LOS 90's!
BILLBOARD YEAR END AWARDS
TOP LATIN LABEL OF THE YEAR - 1990
(Second Year Consecutively)
Top Hot Latin Tracks

1. EL CARAVACA - Luis Miguel - CBS
2. EL HOMBRE QUE ME AMARÁ - Ricardo Montaner - CBS
3. AMOR - Ana Gabriel - CBS
4. AMARAS A MI - Chayanne - CBS
5. AMANTES - Thalía - CBS
6. AMANECER - Alejandro Fernández - CBS
7. AMANECER - Alejandro Fernández - CBS
8. AMABLE - Thalía - CBS
9. AMABLE - Thalía - CBS
10. AMABLE - Thalía - CBS
11. AMABLE - Thalía - CBS
12. AMABLE - Thalía - CBS
13. AMABLE - Thalía - CBS
14. AMABLE - Thalía - CBS
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37. AMABLE - Thalía - CBS
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41. AMABLE - Thalía - CBS
42. AMABLE - Thalía - CBS
43. AMABLE - Thalía - CBS
44. AMABLE - Thalía - CBS
45. AMABLE - Thalía - CBS
46. AMABLE - Thalía - CBS
47. AMABLE - Thalía - CBS
48. AMABLE - Thalía - CBS
49. AMABLE - Thalía - CBS
50. AMABLE - Thalía - CBS

Top Tropical/Salsa Latin Artists

1. JUAN LUIS GUERRA - CBS
2. LUIS ENRIQUE - CBS
3. EDDIE SANTIAGO - CBS
4. FRANKY RUIZ - CBS
5. GILBERTO SANTARROSA - CBS
6. JUAN MANUEL LEBRÓN - CBS
7. LA PATRULLA - CBS
8. EL GRAN COMBO - CBS
9. LALO RODRIGUEZ - CBS
10. MAX TORRES - CBS

Top Tropical/Salsa Latin Labels

1. CBS - CBS
2. TH-ROVÉN - CBS
3. KAREL - CBS
4. CAPITOL - CBS
5. COMBO - CBS
6. SONOTONE - CBS
7. RMM-CBS - CBS
8. M.P.I. - CBS
9. TTH - CBS
10. KUBANEY - CBS

Top Tropical/Salsa Latin Albums

1. MI MUNDO - Luis Enrique
2. MAS GRANDE QUE NUNCA - Franky Ruiz
3. OLA QUE LLUEVE CAFE - Juan Luis Guerra
4. EL PRIMERO - Juan Manuel Lebron
5. EL CANTINERO - La Patrulla
6. NEW WAVE - Eddie Santiago
7. LOS PRINCES DE LA SALSA - Luis Enrique
8. SEXACIONAL - Lalo Rodriguez
9. SALSA EN MOVIMIENTO - Gilberto Santarrosa
10. AROUND THE CARIBBE - Willy Chirino
11. CON LA MUSICA POR DENTRO - Nino Segarra
12. VITA AT WORK - Lalo Rodriguez
13. HABRIA ROSARIO - Willy Rosario
14. HABRIA ROSARIO - Willy Rosario
15. BURBUJAS DE AMOR - Juan Luis Guerra
16. EL CONJUNTO DEL AMOR - Grupo Chichén
17. CHANTELE CON UN TOQUE DE CLASE - Chantele
18. INVASION DE LA PRIVACIDAD - Eddie Santiago
19. FELIGRÉS AMOR - Max Torres
20. AMATE - El Gran Combo
21. FUERA DE SERIE - Luis Hernández
22. LO MIO ES AMOR - Tony Yayo
23. SALSA EN LA CALLE - Various Artists
24. PUNTO DE VISTA - Gilberto Santarrosa
25. SALSA CALIENTE DEL JAPÓN - Various Artists

Top Hot Latin Tracks Artists

1. CHAYANNE - CBS
2. KAZIMA - CBS
3. RUDY LA SCALA - CBS
4. EMILIO - CBS
5. JUAN LUIS GUERRA - CBS
6. RICARDO MONTANER - CBS
7. ANA GABRIEL - CBS
8. KAREN - CBS
9. LUIS MIGUEL - CBS
10. DANIELA ROMO - CBS
11. LUCAS - CBS
12. ANA GABRIEL - CBS
13. KAREN - CBS
14. KAREN - CBS
15. KAREN - CBS

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TOP POP LATIN ARTIST:
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TOP TROPICAL SALSA LATIN ALBUM:
LUIS ENRIQUE

TOP HOT LATIN TRACKS ARTIST:
ANA GABRIEL

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LOS ANGELES, CA - Fernando Beltran (818) 753-9696, Fax (818) 753-9766
SAN JUAN, PR - Rafael Cuevas (809) 725-6276, Fax (809) 721-5395
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GPT AXXIO optical disc moulds are:
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- light (200 kg.)
- accurate (interchangeable parts)
- fast (7 sec per cycle)
- and available from stock

To stay the leading CD mould manufacturer GPT AXXIO continuously invests in the development of ever better moulds with optimum operational reliability. Every GPT AXXIO CD mould is fully tested prior to shipment and has the shortest possible times for stamper changing (2 min) and warming up (30 min).

In short, the reputation of the GPT AXXIO CD mould is based upon speed, accuracy, output, compact design and the balance between price, performance and profit.

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**NEW FACES, OLD PROS MAKE FOR STELLAR YEAR**

**RISING STARS ADD TO AN ALREADY RICH TALENT SCENE**

**GOODYEAR 1990. GOODYEAR GERRY.** What a year for country music! The year-end spotlight focuses on the remarkable and continued ability of country music to appeal to a broad audience far into the new century. 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, Highway 101, Ricky Van Shelton, Mark Chesnutt, Travis Tritt, Mary-Chapin Carpenter, Carlene Carter, Doug Stone, Joe Diffie, Pirates Of The Mississippi, Shelby Lynne, Nanci Griffith, Joe Nichols, Collin Raye, Rob Crosby, Ray Kennedy, Lorrie Morgan, Kevin Welch, Pam Tillis, James House, Daniele Alexander, Suzy Bogguss, and Mike Reid. Combine these names with potential career successes by George Strait, Randy Travis, Reba McEntire, Melba Montgomery, Kathy Mattea, Dwight Yoakam, Hank Williams III, Buck Williams and Alabama, Shenandoah, Ronnie Cash, Vern Gosdin, Willie Nelson, Martin Murphy, Patty Loveless, Daryle Singletary, 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 Birdie, Ace of Clubs, Douglas Corner, and Steve West’s impressive new 32 Jazz Performance Hall, the talent cordon proves to be bubbling over with such stars as 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 Sheer, the lovely Irishman and former ASCAP chief; Wesley Rose, one of Nashville’s all-time great publishers; and Ben Smathers, who took his group the Stone Mountain Cloggers from the Grand Ole Opry to CMA and back and back. 1990, a year to remember for country music. And now stay tuned for coming attractions: 1991 and beyond.

**CHI-CHI CHO-OCHO STATION:** Nashville’s favorite building, Union Station, is now beginning to thrive under the ownership of the 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 woodwork. Johnnie’s Restaurant has taken up residence in the hotel, along with a moderately priced eatery, Green’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 partners utilizing the hotel, the 90-year-old structure has seen more than its share of music legends and 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 its trains heading into the station. On one of the last runs of the Pan American from New Orleans through Nashville, Jimmy Buffett and 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 Hambingbird, Dixie Flyer, and Southwind, inspired scores of songs—and the loneliness and whistles of the midnight train has wafted through many a country song. The double-decker, top-notch hotel, there’s another use that many in Nashville would love to see come true again for Union Station. Through the efforts of Emmylou Harris, Holly Dunn, K.d. lang, Joe Ely, Tammy Wynette, and the Nitty Gritty Dirt Band.

**HAPPY BIRTHDAY/CHRISTMAS.** Those celebrating birthdays on Christmas tend to get lost in the shuffle, so let’s send birthday wishes 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. Thank you to all who made this column and this job so enjoyable. It has been a fun ride but it’s time to move on. I’ll miss you and the music industry, and I’ll never forget the people, places, 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.
IBMA Readies Ky. Museum

NASHVILLE—The International Bluegrass Music Assn. broke ground Monday for its museum in Owensboro, Ky. A joint venture between IBMA and a private non-profit organization that is developing the Bluegrass Music Hall of Fame 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 multimedia audiovisual 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 500 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 Diggs
NASHVILLE—The Country Music Assn. will move from its current offices at 1600 to new ones at 1 Music Circle South. CMA will initially occupy 7,500 square feet of the new building. Neither the organization’s phone nor fax number will change with the move.
**TOP COUNTRY ALBUMS**

*FOR WEEK ENDING DEC. 22, 1990*

<table>
<thead>
<tr>
<th>WEEK ON CHART</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL &amp; DISTRIBUTING LABEL (SUGGESTED LIST PRICE OR EQUIVALENT)</th>
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<tr>
<td>1</td>
<td>NO. 1</td>
<td>PUT YOURSELF IN MY SHOES</td>
<td>CLINT BLACK MCA 52312 (9.98)</td>
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<td>2</td>
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<td>RUMOR HAS IT</td>
<td>REBA MCENTIRE EPA 1016 (9.98)</td>
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<td>LOVE IS STRANGE</td>
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<td>NO HOLDIN' BACK</td>
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<td>LEAVE THE LIGHT ON</td>
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<td>I'LL BE IN LOVE</td>
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<td>ON THE LINE</td>
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<td>BORN FOR TROUBLE</td>
<td>WILLIE NELSON COLUMBIA 45492* (9.98 EQ)</td>
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<td>TEXAS TORNADOES REPRISE 26251 WARNER BROS (9.98)</td>
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</tbody>
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**MARK CHESNUTT**

**Too Cold at Home**

First single—250,000 units sold and half way to GOL!D!

Now the second single... "Brother Jukebox"

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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 reeled and rolled into the '90s. Mergers, cancellations, and format changes caused seismic quakes in video. Although MTV maintained its relative 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 potential audience of more than 10 million households. That was more than double the 50 cable and lower-power stations that carried that network at the end of 1989.

Black Entertainment Television turned 10 in 1990 and it as the leader in the black music community continued to be felt. At year's end, a few labels vowed to continue their wide-awareness campaign for the network. At the same time, the channel took some more aggressive attitude toward playing clips that promoted blacks in a positive way. Also promoting rap and black music was VH-1, a weekly show produced by Fox Television Stations Productions, a national limited rollout in May before expanding to 85 stations in October.

Another show making a national impact was The Parton Channel's "Videosynary," a 60-minute weekly show with a potential audience of 52 million households. And after a several-year absence, "Night Flight" rose like a phoenix from the ashes of its former existence. 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, country outlets also grew. By the middle of the year, there were more than 120 stations with country channels, an increase of 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 these 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 Music Television in late July. Also involved with the deal was Group W Satellite Communications, which markets and promotes TNN. Following the announcement, TNN senior VP Stan Ritchie resigned to form his own production company. By year's end, the merger had little programming effect on each channel.

Another of the nation's 24-hour cable channels, VH-1, continued to find its niche. VH-1, a music video channel, which turned 5 in 1990, started the year as mainly a "lifestyle channel" with comedy and yuppy-oriented shows, then made the switch to an adult alternative music station in late winter and ended 1990 as primarily a hits-driven music video channel playing 76% recurrents.

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 music video market and financial woes. The network provided over 1,000 hours of programming a day to more than 20 markets. Its owner, Edie Black, tried to save the channel and keep the program going but resurfaced in 1991. In December, after months of rumors, NCTV, which supplied programming to universities throughout the country, also ceased operation because of financial troubles.

Domestically, music giant MTV marked a business-as-usual stance in 1990, only slightly modifying programming shifts that upset the balance. The high point for its electronic music channel was its eighth annual Music Video 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 operations.

Internationally, MTV continued its global mission to bring 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 of the most popular Soviet television program, "Children's TV."
The Nashville Network
30 Hours Weekly
2801 South Lyndale, Nashville, TN 37214

I
BMG video, Lyn Healy; "Get busy reeling album, "Tour Shores"
producer, RAP 62
Vivid's
rappers
Music
comes in L.A.
All
De
Pam Thomas
ANGLES
For Nightdubs
Of "with
Alan Koziowski
Allyson Scheu;
Meanwhile,
30 &M
&clip,
by
Way You
Elektra
i
i

New York
RAP ACT Run-D.M.C. is "Back From Hell" with its fifth profile album toting two new videos. Chica Bruce of Flooded Films directed the video to "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' "For The Love Of Money" by Enigma features footage of skaters who are perfectly in sync with the artist's music. The tune comes from Tush's upcoming album, "Tour de France: The Early Years."

Emmylou Harris' "Wheels Of Love" 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, "Maladria," a hard-hitting metal performance raveled in Denver. Ronnie Tirono directed photography and Benjamin Howell produced the clip, which is featured in the upcoming longform video album, "Love, Peace & Grease." L.A. Guns' album, "Cocked And Loaded," is on PolyGram.

Chameleon's Ecotour performed on a barge in Island Lake, Wisc., 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 films to support the watery theme. Sheldon Rusch produced.

"C" in F
6. Brickell/New Boerne, Texas
C&M Music & C, Graphic Make
Che, The Sheep Song Song
Dance Mode, World In My Eyes
Mother's Nightmare, Love
Debbie Gibson, Anything Is Possible
Flipprol's Product
Jellyfish, That Is Why
Lynn Margulis Of Evolution
Narrows, The Swish
The Senator, For You
Queenester?, Yes I Can
Branderup's, That's The Way
Steelhead, I'll Never Let You Go
Vasili, That's The Way My Funny Music
Wilson Phillips, Impulsive

Impact Clips
AC/DC, Motorcycle
Kid's X8, Love
Talks, Do The Baptist
U2, Night And Day
22 Top, Give It To Me

First 2/3 hour shows weekly
1000 Laurel Oak, Kennesys, TN 38043

Current:
Johnny Van Zant, Hearts and Love
Jack Nick, It Don't Gether Me Living Color, Even In Stead
Bobbi McFarren, The Garden
Mavis Davis, I Can't Get Used To It
L.L. Mac, Get Wheels Television C, In Loving Memory
The Group C, Martha Circle
Moby, New Orleans, Love
Mother MC, I Do For You
9.99, Bad Habits

Closed Captioning: Paramount
Color: Color
Closed Captioning: Anchor Bay
Color: Color
Traveling Wilburys, She's My Baby Project, That's the Way My Funny Music
Winston Houston, I'm Your...
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.

In the beginning of 1990, 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 Warner (Warner Home Video, HBO Video, A Vision, Warner-Reprise Home Video), comparatively little attention was paid to the forces behind 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—particularl 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—$3 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 home video business. 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 parcelled 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-generations VCR’s?

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 Columbia Pictures nor Matsushita’s proposed acquisition of MCA will have any significant impact on the market share 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 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 MGM/UA’s Universal’s product, along with that of LIVE Home Video, Rhino Home Video, and Rabbit Ears Productions. As with Warner Home Video (Continued on page 79).
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 wide-screen adventure film "Indiana Jones And The Last Crusade" in both letterboxed and pan-and-scan versions. Consumers could have it both ways, and the success of the letterboxed edition (which sold out 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 audiovisual 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 further laserdisc 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 laser-disc, many of them restored, re-transfered, and letterboxed (when

(Continued on page 68)

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**HOME VIDEO**

### FOR WEEK ENDING DECEMBER 22, 1990

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<th>TITLE</th>
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<td>Amblin Entertainment, MCA/Universal Home Video 40979</td>
<td>Michael J. Fox, Christopher Lloyd</td>
<td>1990 PG 34.98</td>
<td>Platinum</td>
<td>Pioneer LaserVision</td>
<td>Pioneer Laser Vision</td>
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<tr>
<td>4 NEW</td>
<td>BIRD ON A WIRE</td>
<td>Universal City Studios, MCA/Universal Home Video 80959</td>
<td>Mel Gibson, Goldie Hawn</td>
<td>1990 PG 13 34.98</td>
<td>Gold</td>
<td>Pioneer LaserVision</td>
<td>Pioneer Laser Vision</td>
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<tr>
<td>15 9 24</td>
<td>BACK TO THE FUTURE PART II</td>
<td>Amblin Entertainment, MCA/Universal Home Video 40914</td>
<td>Michael J. Fox, Christopher Lloyd</td>
<td>1988 PG 34.98</td>
<td>Platinum</td>
<td>Pioneer LaserVision</td>
<td>Pioneer Laser Vision</td>
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<td>23 20 44</td>
<td>BACK TO THE FUTURE</td>
<td>Amblin Entertainment, MCA/Universal Home Video 40916</td>
<td>Michael J. Fox, Christopher Lloyd</td>
<td>1985 PG 34.98</td>
<td>Platinum</td>
<td>Pioneer LaserVision</td>
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<tr>
<td>24 NEW</td>
<td>I LOVE YOU TO DEATH</td>
<td>Tri-Star Pictures, Pioneer LDA Inc., 70306</td>
<td>Tracey Ullman, Kevin Kline</td>
<td>1989 R 34.98</td>
<td>Platinum</td>
<td>Pioneer LaserVision</td>
<td>Pioneer Laser Vision</td>
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</tbody>
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**NOTE:** Gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at suggested retail for theatrical released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. **\^{\prime}** Platinum certification for a minimum sale of 250,000 units or a dollar volume of $16 million at suggested retail for theatrical released programs, and of at least 50,000 units and $2 million at suggested retail for nontheatrical titles. © 1990, Billboard/EP Communications, Inc.
A lot of people want to be the first to get their hands on Madonna's Blond Ambition Tour. And the only way they'll be able to do that is on laserdisc, a format that's every bit as hot as she is.

So hot, in fact, that sales have increased 285% over the last six months. Which is just the beginning since there are now over 4500 laserdisc titles to choose from.

Call any LDCA sales office for a complete listing. Because with figures like this, what more do you need to convince you?
NEW YEAR IDEAS, HOPES: Most video retailers reviewing the past year and looking ahead are more optimistic, despite some rough months in 1990. For sure, Blockbuster Entertainment will keep on "keeping up," says Steve Dimarco, some marketing director in Los Angeles. With about 65 stores open in 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 franchises, mainly UI Video from Colorado, quietly started opening stores in early 1990, and there has never been a lot of grand-opening fanfare until now—when Blockbuster feels confident it can officially hail its initial offering on its most competitive video rental 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 dirty store was to have been a flagship for Supermark 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, Wharehouse, 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 of 31 at the January 1990 convention. Though 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 been even talk of yet another group opening around Bakersfield, now seen as too far south of Peery in Disneyland and 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 year for regional groups. Many chapters will have to elect a new chairman, says Chicago Chapter head Elaine Zitas, who is 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 years. I don't think it's a problem that so many were re-elected. It's about three years. The first year, a president just gets their feet wet. The second year, 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 Zitas, who were shipped last year, both 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 Tom 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 30th Southern California chat 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 popular last year, in terms of still being on retail store shelves, and in some cases in manufacturers' warehouses, have been downgraded. So we have a whole new tier of pricing on a wide variety of Nintendo products that are hitting like $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 year and this new tier pricing—which is not very profitable for the manufacturer—makes it very profitable for retailers. They're buying a product that once had a wholesale price of $25-$30 for as low as $18-$24 and, selling them at $20, they're making a good margin."

BURTS 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."

by Earl Paige
TEAM UP WITH EXPLOSIVE ACTION THIS JANUARY!

Start the New Year with a pair of blockbuster hits and our impactful campaign to increase rentals and sell off used copies!

These are collectible films the fans want! They want the high-tech action and appeal of Bruce Willis in DIE HARD 2 and the hot young stars and hot songs by Jon Bon Jovi in YOUNG GUNS II.

FREE RENTAL FEATURETTE

Featuring a behind-the-scenes look at three blockbuster hits – DIE HARD 2, THE ADVENTURES OF FORD FAIRLANE, and YOUNG GUNS II.

To get your free copies call: 1(800) 955-5339.

RENT & SELL TV AD CAMPAIGN

National and spot market coverage will support all 27,000 video retailers across the U.S.

Pre-street date for rental demand; followed by forty-five days after-street date to promote sales of previously viewed copies.

SELL OFF RENTAL COPIES WITH OUR "PREVIOUSLY VIEWED" POP

In addition to theatrical-sized posters, we've got a poster and counter display promoting reduced price sales of previously viewed copies of DIE HARD 2, THE ADVENTURES OF FORD FAIRLANE, and YOUNG GUNS II.
LASER SCANS
(Continued from page 61)

HIT THE STREETSWITH A SIMULTANEOUS RELEASE
Now when you’re ready to release your next title, on video tape or video disc, you have the streets-on- video disc title or video tape ready to be sold at any time of year. A totally simultaneous release can be done months or 1 to 2 months ahead. A totally simultaneous release is a new standard for video production.

- Warner’s “The James Dean 50th Anniversary Collection” four-title boxed set. An elegant presentation and the collector’s package of the year.
- Pioneer’s $500-list CLD-989 combiplayer and Radio Shack’s $500-list Realistic MD-1000 combiplayer led the way in making the format affordable. Close behind were the Magnavox $500-list CDV90, Philips’ $385-list CDV400, RCA’s $595-list LDR-300, and Pioneer’s $600-list CLD-1080.
- The boom in “special edition” laserdisc releases that featured restored footage and/or supplemental 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 UmiVision’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 138-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 self-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 self-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.

For more information, please contact Technicolor, Inc.

Technicolor, Inc.
25549 Miller Dr., Thousand Oaks, CA 91320
Fax (213) 933-5910

Top Music Videos

<table>
<thead>
<tr>
<th>WEEK</th>
<th>TITLE</th>
<th>Studio</th>
<th>Performers</th>
<th>Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Jackson: Bad</td>
<td>Warner Bros.</td>
<td>Michael Jackson</td>
<td>700,000</td>
</tr>
<tr>
<td>2</td>
<td>Mariah Carey: Daydream</td>
<td>Columbia</td>
<td>Mariah Carey</td>
<td>600,000</td>
</tr>
<tr>
<td>3</td>
<td>Britney Spears: Baby One More Time</td>
<td>Jive</td>
<td>Britney Spears</td>
<td>500,000</td>
</tr>
</tbody>
</table>

FOR WEEK ENDING DECEMBER 19, 1990

 Billboard.
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), LIME 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 Weiss ("Hill Street Blues") and Selia Ward ("Buster’s Rhapso-
dy") 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 screen action to at least make you want to get to the end. Rent it with "Q&A" to people who haven’t seen "Serpico."
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 Cyr. 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 Tell Tair,” starring Randolph Scott and Maureen O’Sullivan; and “Paffles,” 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 1.5 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, $29.95). Several titles in the current Buena Vista library 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

Kit Parker Films, a distributor of 15mm product and the parent company of the new labels, has been telemarketing video via TV spots and 800-number telephones 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 $38.95, will be “Mein Kampf,” a documentary on Hitler’s Third Reich originally released by Columbia Pictures.

Caroleo To Bring Vid Product To Soviet Union

Caroleo Films has signed a video licensing deal with Moscow-based States 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 Oriss Communications catalog that Caroleo represents internationally through Caroleo 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.

Every Charted Pop Hit Of The Past!

The Only Complete Listing Of Every Recording To Appear On America’s Early Popular Music Charts 1890-1954. Call, write or fax for a full description and ordering information.

$60 OFF SPECIAL ORDER 1000-5000
compiled exclusively from Billboard

Top Video Rentals

For Week Ending December 22, 1990

<table>
<thead>
<tr>
<th>TITLE</th>
<th>Copyright Owner, Manufacturer, Catalog Number</th>
<th>Principal Performers</th>
<th>Term of Release</th>
</tr>
</thead>
<tbody>
<tr>
<td>TOTAL RECALL</td>
<td>Carolco Home Video 68901</td>
<td>A. Schwarzenegger</td>
<td>1990 R</td>
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<tr>
<td>PRETTY WOMAN</td>
<td>Touchstone Pictures</td>
<td>Julia Roberts</td>
<td>1990 R</td>
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<tr>
<td>ANOTHER 48 HRS.</td>
<td>Paramount Pictures</td>
<td>Eddie Murphy</td>
<td>1990 R</td>
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<td>BIRD ON A WIRE</td>
<td>Universal City Studios</td>
<td>Mel Gibson</td>
<td>1990 PG-13</td>
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<td>THE HUNT FOR RED October</td>
<td>Paramount Pictures</td>
<td>Alec Baldwin</td>
<td>1990 PG</td>
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<td>BACK TO THE FUTURE PART III</td>
<td>Amblin Entertainment</td>
<td>Michael J. Fox</td>
<td>1990 PG</td>
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<td>CADILLAC MAN</td>
<td>Orion Pictures</td>
<td>Robo Williams</td>
<td>1990 R</td>
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<tr>
<td>THE ROCKY HORROR PICTURE SHOW</td>
<td>CBS-Fox Video 1424</td>
<td>Tim Curry</td>
<td>1975 R</td>
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<tr>
<td>Q&amp;A</td>
<td>HBO Video 444</td>
<td>Nick Nolte</td>
<td>1990 R</td>
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<td>BETSY'S WEDDING</td>
<td>Touchstone Pictures</td>
<td>Molly Ringwald</td>
<td>1990 R</td>
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<td>WILD ORCHID</td>
<td>RCA/Columbia Home Video 59573-5</td>
<td>Mickey Rourke</td>
<td>1991 NR</td>
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<td>GLORY</td>
<td>Tri-Star Pictures</td>
<td>Matthew Broderick</td>
<td>1989 R</td>
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<td>MEN AT WORK</td>
<td>Home Entertainment</td>
<td>Charlie Sheen</td>
<td>1989 PG-13</td>
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<td>MILAN BLUES</td>
<td>Orion Pictures</td>
<td>Alec Baldwin</td>
<td>1985 R</td>
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<td>THE COOK, THE THIEF, HIS WIFE &amp; HER LOVER</td>
<td>Vidmark Entertainment 5330</td>
<td>Helen Mirren</td>
<td>1988 R</td>
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<td>I LOVE YOU TO DEATH</td>
<td>Tri-Star Pictures</td>
<td>Tracey Ullman</td>
<td>1989 R</td>
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<td>TEENAGE MUTANT NINJA TURTLES: THE MOVIE</td>
<td>New Line Cinema</td>
<td>Judy Hoag</td>
<td>1993 R</td>
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<td>THE FIRST POWER</td>
<td>Orion Pictures</td>
<td>Rutger Hauer</td>
<td>1990 R</td>
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<td>BLIND FURY</td>
<td>Tri-Star Pictures</td>
<td>Kevin Costner</td>
<td>1988 R</td>
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<td>THE ADVENTURES OF MILO AND ODYS</td>
<td>RCA/Columbia Pictures Home Video 50143</td>
<td>Dudley Moore</td>
<td>1989 G</td>
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<td>PRANCER</td>
<td>Nelson Entertainment 7780</td>
<td>Sam Elliott</td>
<td>1989 G</td>
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<td>DADDY'S DYIN' ... WHO'S GOT THE WILL</td>
<td>MGM/UA Home Video M902089</td>
<td>Bette Bridges</td>
<td>1996 PG-13</td>
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<tr>
<td>DRIVING MISS DAISY</td>
<td>Warner Bros.</td>
<td>Meryl Streep</td>
<td>1989 PG</td>
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<td>THE GUARDIAN</td>
<td>Universal City Studios</td>
<td>Jenny Seagrove</td>
<td>1990 R</td>
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<td>INTERNAL AFFAIRS</td>
<td>Paramount Pictures</td>
<td>Richard Gere</td>
<td>1990 R</td>
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<tr>
<td>STANLEY &amp; IRIS</td>
<td>MGM/UA Home Video 901694</td>
<td>Robert De Niro</td>
<td>1990 PG-13</td>
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<td>A SHOCK TO THE SYSTEM</td>
<td>HBO Video 378</td>
<td>Michael Caine</td>
<td>1990 G</td>
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<td>BAD INFLUENCE</td>
<td>Orion Pictures</td>
<td>Rob Lowe</td>
<td>1990 R</td>
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<tr>
<td>MYSTERY TRAIN</td>
<td>Orion Pictures</td>
<td>Steve Martin</td>
<td>1990 R</td>
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<tr>
<td>CHATTANOOGA CHEEE</td>
<td>HBO Video 3037</td>
<td>Gary Oldman</td>
<td>1990 R</td>
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<tr>
<td>FIRE BIRDS</td>
<td>Touchstone Pictures</td>
<td>Dennis Hopper</td>
<td>1990 G</td>
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<td>JETSONS: THE MOVIE</td>
<td>Universal City Studios</td>
<td>Nicolas Cage</td>
<td>1990 PG</td>
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<td>THE FOURTH WAR</td>
<td>HBO Video 519</td>
<td>Kirk Douglas</td>
<td>1990 R</td>
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<td>REVENGE</td>
<td>RCA/Columbia Pictures Home Video 50213-5</td>
<td>Kevin Costner</td>
<td>1990 R</td>
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<tr>
<td>PETER PAN</td>
<td>Walt Disney Home Video 960</td>
<td>Robert Downey Jr.</td>
<td>1953 G</td>
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<td>TALES FROM THE DARKSIDE: THE MOVIE</td>
<td>Paramount Pictures</td>
<td>Christian Slater</td>
<td>1990 R</td>
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<tr>
<td>LOOSE CANNONS</td>
<td>Tri-Star Pictures</td>
<td>Gene Hackman</td>
<td>1990 R</td>
</tr>
<tr>
<td>CRAZY PEOPLE</td>
<td>Orion Pictures</td>
<td>Dennis Hopper</td>
<td>1990 R</td>
</tr>
<tr>
<td>HARCH TO KILL</td>
<td>Warner Bros.</td>
<td>Steven Seagal</td>
<td>1990 R</td>
</tr>
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*ITA gold certification for a minimum sale of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. © 1990, Billboard/BPI Communications, Inc.
The Decade Elton Emerged... The Decade McCartney Got His Wings... The Decade The Bee Gees Caught "Night Fever"... And So Much More!

THE 70s: "HOT"-TER THAN YOU MIGHT REMEMBER
Billboard Hot 100 Charts - The Seventies traces the course of a chart decade that was more diverse and dynamic than most people recall. Because as explosive and exciting as the 60s were, the 70s had plenty of great Pop music and "Hot" chart action, too.

Like ongoing chart successes by superstars and supergroups such as Neil Diamond, Elvis Presley, Stevie Wonder and The Rolling Stones... the burgeoning solo careers of John, Paul, George and Ringo, along with Elton John, Rod Stewart, Paul Simon, Eric Clapton and Diana Ross... the budding careers of major artists such as Bruce Springsteen and Prince... the explosion of dance music with Donna Summer, the Bee Gees and the disco craze... combined with a varied mix of consistently charted major artists - Chicago, Billy Joel, Fleetwood Mac, Linda Ronstadt and The Eagles, just to mention a few.

The ten-year span also included Michael Jackson's formative years with The Jackson 5... the emergence of hard rock, driven by groups such as Grand Funk and Deep Purple... the mellows, easy-listening sounds of Barry Manilow, Helen Reddy and the Carpenters... and heavy Soul infusions by James Brown, Aretha Franklin and Marvin Gaye.

THE CHART ENTHUSIAST'S DREAM BOOK
Remember, unlike other Record Research books, Billboard Hot 100 Charts - The Seventies is not a compilation or condensation of chart data and statistics. This is a complete collection of 520 actual, mint-condition "Hot 100" charts in their entirety, reproduced in black-and-white at about 70% of their original size and each displaying an invaluable wealth of information for every chart's title.

The "Hot 100" of the 70s was the first to list the name of each song's writer, and it continued the tradition of showing the producer's name along with both the original and the distributing labels. In addition, a complete A-Z Index at the bottom of each chart listed the publisher and licensee for every chart's title — useful data for music industry professionals in particular.

In all, you'll find over 5,300 titles on the 520 charts, all on display in a handy, easy-to-use volume that's handsomely bound in a deluxe hardcover.
### Billboard Top Jazz Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Release Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Joe Sample</td>
<td>I Like No. 1</td>
<td>Vanguard</td>
<td>1990</td>
</tr>
<tr>
<td>2</td>
<td>Bob Belden</td>
<td>We Know</td>
<td>GRP</td>
<td>1990</td>
</tr>
<tr>
<td>3</td>
<td>Bobbi McFerrin</td>
<td>Rainbow</td>
<td>GRP</td>
<td>1990</td>
</tr>
<tr>
<td>4</td>
<td>Chet Baker</td>
<td>My Favourite Songs</td>
<td>Enja</td>
<td>1990</td>
</tr>
<tr>
<td>5</td>
<td>Tommy Flanagan</td>
<td>Jazz Poet</td>
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<td>Pierre Michelot</td>
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<td>James Spaulding</td>
<td>Getstabe A Better Way</td>
<td>GRP</td>
<td>1990</td>
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</tbody>
</table>

### Billboard Top Contemporary Jazz Albums

- Joe Sample: I Like No. 1
- Bob Belden: We Know
- Bobbi McFerrin: Rainbow
- Chet Baker: My Favourite Songs
- Tommy Flanagan: Jazz Poet
- Randy Weston: Portraits of Duke Ellington
- Pierre Michelot: Bass and Bossess
- Marty Ehrlich: The Traveler’s Tale
- Paul Motian: Paul Motian On Broadway—Vol. 2
- James Spaulding: Getstabe A Better Way

### Billboard Blue Notes

**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" (GRP)
7. Pierre Michelot, "Bass And Bossess" (EmArcy)
8. Marty Ehrlich, "The Traveller’s Tale" (Enja)
10. James Spaulding, "Getstabe A Better Way" (GRP)

### Billboards Features

**From Deals to Indecency to the Brink of War: It was a Very Busy Year**

(Continued from page 18)

Have something for everyone; now it has something for everyone. PDs cut out all the reat teens like, except “Ice Ice Baby” and “U Can’t Touch This,” which are sick. They then put 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. The top 40 stations went from bashing Milli Vanilli for being a studio group to trying to be with "Do The Bartman." Have said plenty this year about how I think top 40’s problems are fixable. And why broadcasters are not inclined to fix them just 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 demographic irrelevancies 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 the future.

In the Gulf, the kids are not enough to home in on for many of the most important targets. 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 enough to close enough to come to terms with what one can’t control. The NAB says DAB cannot be here until at least the late ’90s.

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 tearful 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 those messages to the homes of those who 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 enough to home in on for many of the most important targets. 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 enough to close enough to come to terms with what one can’t control. The NAB says DAB cannot be here until at least the late ’90s.
### Top Classical Albums

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<th>No.</th>
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<th>Artist</th>
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### 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, Luciano Pavarotti, Plácido 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.

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 even evident this year, not alone with the “Three Tenors” package, where London Records won 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 the 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 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 historic interest were returned to active circulation. More important, 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...
Visions Of Hardship In Retailers' Heads
Weak Sales, Labeling, Longbox Issue Hurt

By ED CHRISTMAN

NEW YORK—When retailers, rackjobbers, and one-stop 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 materials.
• Merchandisers saw labels respond to their request to lower CD prices by raising cassette prices.

The year's events 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 8).

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 one 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 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 promises 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 add in additional market-share shotouts in other major cities.

As for U.S. chains, the two largest—are the totals of outlet—Music World 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 wholesale operation of Amato's, Texas-based Western Merchandisers.

As a tax-free exchange—Wal-Mart agreed to pay $26 million in company stock plus $3 million in cash—of 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 Handlemann and Minneapolis-based Lieberman.

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The two largest chains 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 didn't digest its $800 million acquisition of the 315-unit Zayre discount chain and filed for Chapter 11 protection in May.

On the people front, Gil Wachman resigned his post as Lieberman CEO. In other rackjobbing news, Cleve.

(Continued on page 76)

Kemp Mill Buys Gabriel Set, Under Protest

By PAUL VERNIA

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, Beltville, 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 store's 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.

"Jerks, we don't sell it. I'm putting it behind the counter..."

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 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 long-box, but he feels that the change should be made on a cooperative basis.

Furthermore, he says he favors a package like the one AdM 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 a nonlongbox package.

"I hope we don't sell it. I'm putting it behind the counter..."

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 chain, 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 Comtrion, 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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(Continued from page 76)
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 DISTRIBUTION

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 system 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 product from three in-house "studios"—Disney, Touchstone Pictures, and Hollywood Pictures. Paramount, meanwhile, has picked up Prism Entertainments. 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 stable 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, not 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 likes 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)
1990 MARKED BY CONSOLIDATION

(Continued from preceding page)

large 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 franchise-type businesses, 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 retail 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 market.

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 facilities 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 INDIANA DISTRIBUTORS

Those independent wholesalers, of course, are the big losers in this scenario. Their fate is tied directly to the pace of consolidation of the rental 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 across 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 this 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 domestic wholesalers, 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.

**1990 IN REVIEW**

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. As 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.

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 web Sound Warehouse and Strawberries changing owners, continued on to see regional powerhouses like Yorktown Music Shops and Waxie Maxie being gobbed 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 Wherehouse Entertainment and National Record Mart were headed for the selling block.

But, as 1990 marched forward, neither Wherehouse nor NRM was ultimately put into play, and the fact that neither sale happened seemed to set the tone for 1990's tone. The big bidders from 1989's sweetestakes—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 land 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 40 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)
Indies Counting Down To New Year Of 'Networking' In The Distribution Arena

BY DEBORAH RUSSELL

This is the first of a two-part round-up of the year's 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 way 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 sizing 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 Hecutt, 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, INDIs 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 that [national] marketplace while maintaining the advantage of being independent," Hecutt says.

INDIs' 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 Plotnick and Burt Goldstein, president. Plotnick 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 purchasing at Hollia, N.Y.'s Important Record Distributors Inc., has his own thoughts about networks. Since its formation in 1979, Important has achieved the national coverage 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-Efect, 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 watch out in 1991, as increasingly sophisticated audio pirating continues to reach unprecedented levels of penetration in the marketplace.

"Counterfeiting is rampant everywhere," says Billy Emerson, president of Dallas-based Big State Distributing. "A huge underground has saturated this country. They're not even stopping at hit product," adds Hecutt. "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 bootleg tapes, lost profits, and poor quality, illicit product still reaps big profits at flea markets and swap meets nationwide.

Plotnick 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.

THERE'S a downturn in the economy has some industry leaders understandably worried. 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 JPL 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 weeks, often for darn handsome price tags. The question for the local dealer. Do I stay and battle as only a locally trusted music merchant can in this competitive, often overstocked 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 disappointing 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 midreport card said unit shipments for the first half of 1990 were up 8% (Billboard, Oct. 13). How can this be? Does two plus two equal three?

Cameo CEO Jim Benét has The Record Bar executive VP Steve Benet, 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 and "guitar store" trends from the ground up. Benett says expansion was responsible for the decades-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. 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 compassionately disposition were both important examples for our industry. It was heartwarming to find out how many of our readers agreed with those assessment. 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 customers 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 prod-
ucts.

That is good news for independent labels and distributors, ac-
cording 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 supermarkets embrace that strategy, some observers sug-
gest it could deal a fatal blow to the mom-and-pop contingent, which is
already struggling.

Others, however, disagree. “It’s impossible for a mom-and-pop out-
let to compete with a supermarket on [the supermarket’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 spe-
cific 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’ mental-
ity,” agrees Big State’s Emerson. “The mom-and-pops are still very
important to the indie business.

But to survive with customers, they have to be aggressive, and be
interested in new music, new genres.”

(Next issue: the labels’ perspec-
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Janet Jackson

TOP R&B ARTIST
(Singles and Albums Combined)
Janet Jackson

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Nobody's Home/Clint Black

HOT COUNTRY SINGLES
ARTIST
Garth Brooks

TOP COUNTRY ARTIST
Killin' Time/Clint Black

TOP COUNTRY ALBUM
ARTIST
Randy Travis

TOP COUNTRY ARTIST
(Singles and Albums Combined)
Randy Travis

HOT RAP SINGLES
ARTIST
M.C. Hammer

TOP RAP SINGLES
ARTIST
Technotronic Featuring Felly

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TRACKS
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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/Deee-Lite

HOT DANCE CLUB PLAY
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Janet Jackson

HOT DANCE 12-INCH
SINGLES SALES
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Janet Jackson

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ARTIST
Harry Connick, Jr.

TOP MOVIE
SOUNDTRACK
"Pretty Woman"

TOP NEW R&B ARTIST
After 7

HOT LATIN SINGLES
ARTIST
Ana Gabriel

TOP LATIN SINGLES
ARTIST
Ana Gabriel

TOP TROPICAL/SALSA
LATIN ALBUM
Mi Mundo/Luis Enrique

TOP TROPICAL/SALSA
LATIN ARTIST
Juan Luis Guerra y La 440

TOP REGIONAL
MEXICAN LATIN
ALBUM
A Todo Galope/Bronco

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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 recording 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 beat 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 re-shape 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 dis-covered 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)
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/Artila 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. Jose Jose keeps doing what he can—but Pantoja, Rocio Durcal, and Jose Jose 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 a chance. 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 norteno 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 Asso, 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 Sibatch, and Mark 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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PROMOTION OF THE WORLD INC.
Music Biz Mulls Europe's New Potential
Mechanics Of Exploitation Are Concern

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 part of the world music market is now in Western Europe than anywhere else in the world. However, no such information exists for the East, so the size of its market or a traded market can only be guessed at. What is sure, though, is that if Europe is already the largest market in terms 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 Germany, a country that now has a hard currency and a clamping down of the 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 it round the East German 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 its newly freed free Eastern European states and is not totally confident about the figures it has from the other two.

The United States 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 51% 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.

Bruce Mackenzie, senior VP of retail operations in Europe's 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 scope for developing Chilean acts for international promotion and our global network of companies."

PolyGram Discos Limitada is PolyGram's fourth company in Latin America. The company's operations in Argentina, Brazil, and Mexico and currently licenses its international repertoire to third parties. PolyGram Discos Limitada, along with PolyGram's Brazil, Colombia, Ecuador, Guatemala, Peru, Uruguay, and Venezuela.

Commercial Radio Gets Push In Sweden

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 "naeradio" 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 "naeradio" stations.

LONDON—PolyGram has established a wholly owned company in Sweden to exploit the potential in the region. PolyGram's Latin American companies, where domestic acts are responsible for some 80% of total recorded-music sales, are successful in Latin America. PolyGram Discos Limitada begins operation Jan. 1, with Leo Sable, formerly marketing manager of PolyGram's Argentine subsidiary, as marketing director with an initial staff of eight.

The group's main concern is to bring its international repertoire to the market in Sweden, says Sable, "which is one of the most open and progressive to new ideas."

PolyGram Discos Limitada focuses on "international hits, established as well as new acts, and PolyGram's own artists, both domestic and international."

When asked about the possibility of opening a new PolyGram office in Sweden, Sable replied, "At this stage it is necessary to concentrate on the current activities, but in principle the company is open to all sorts of opportunities."
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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.

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 26, 1991
AD CLOSE:
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to all the artists who made
The 1990 Billboard Music Awards TV special a success.
Congratulations on a fantastic year!

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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
1. Ry Cooder, "Ain't No More Cane" (Rounder). Highly atmospheric and evocative, Cooder's latest demonstrates his ability to mix American roots and jazz.

2. Tom Waits, "The Real Gone Guy" (Anti). Waits' signature blend of mythology and pathos is perfectly captured in this release.

3. Lyle Lovett, "Olive Tree" (MCA). Lovett's versatile voice and production expertise shine through on this folk-country hit.

4. Rosanne Cash, "Ring of Fire" (MCA). Cash's cover of Johnny Cash's classic is both respectful and fresh.

5. The Belief, "Happiness" (Atlantic). This melancholy ballad showcases the band's ability to create a powerful emotional experience.


8. Madonna, "Rescue Me" (Sire album cut). A powerful anthem with a powerful message.

9. Anything Box, "Peace" (Epic). A thought-provoking track with a strong social message.


MARGARET GILLEN
Senior Copy Editor


2. Los Lobos, "The Neighborhood" ( Slash). A tribute to the band's roots.


5. Celin James, "Sudden Stop" (Virgin). A heartfelt, emotional ballad.

6. Rosanne Cash, "Interiors" (Columbia). She holds nothing back—and the impact is powerful.

7. Faith No More, "Epic" (Slash/Reprise). Grand; the single of the year.


10. CONTROVERSY. Issues aside, it was nice to see popular music making headlines.

PAUL GREIN
Music Research/Analysis Editor

1. Frank Sinatra, "The Capitol Years" (Capitol). First class—all the way.

2. Lina Stansfield, "Affection" (Arista). Endearing, a quality in short supply recently.

3. Sinéad O'Conner, "I Do Not Want What I Haven't Got" (Ensign/Chrysalis). Includes the most riveting, haunting single of the year.

4. Paul Simon, "The Rhythm Of The Saints" (Warner Bros.) He's one of the few artists who keeps challenging himself—and his audience.

5. Whitney Houston, "I'm Your Baby Tonight" (Arista). Frisky, fresh, and right on target.


7. Various Artists, "Rubaiyat: Elektra's 40th Anniversary" (Elektra). Every other record company wishes it had thought of this concept first.


DEBBIE HOLLEY
Assistant Country Music Editor

1. Best Single: Bette Midler, "From A Distance"—a crystalline experience, but let's not forget Nanci Griffith's charming fol
1. Family Stand, "Chain" (Atlantic). Funk, rock, pop, and jazz with intelligent lyrics and superior production.
2. L.L. Cool J, "Mama Said Knock You Out" (Def Jam). This rap superstar still packs a punch.
4. Tony! Toni! Toné!, "Reveling" (Wing/PolyGram). Young '90s-era bulls in the '70s china closet.
5. Poh Hie Enemy, "Welcome To The Terrordome" (Def Jam). Chuck & Flav's assault of rage and rhythm.
7. Bernadette Cooper, "The Drama According To Bernadette Cooper" (MCA). Every girl has a vice that she hates to cop to, and mine is the outrageous Bernadette.
8. Tribe Called Quest, "People's Instinctive Travels And The Paths Of Rhythm" (Jive). Good Applehead, I gotta get me some.
9. Miki House, "At (Atlantic). She could lead a horse to water and make him drink with a voice like that.
10. Bell Biv Devoe, "Poison" (MCA). The phrase "hip-hop smoothed out on an R&B tip" is born as the boys gleefully breakfast their new Edition image. Lyrically inferior, rhythmically indigestible.
11. Johnny Gill (Motown); Peabody, "Always" (MCA); Janet Jackson, "Rhythm Nation 1814" (A&M); L.A. & Face and Jimmy Jam, "Just doin'" what they do best with artists who know how to put it over.

17. Ferron, "Phantom Center" (Chesky). Brilliant songwriter keeps growing.
18. Lou Reed/John Cale, "Songs For Drella" (Vesuvius). Greatness.

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.
4. Best Awards Show "The International Bluegrass Music Assn.'s first annual love feast. Proof that talent is better than lighting.
5. Best Geographer Of The Heart: Mary Chapin Carpenter. A spy satellite circling emotional landscapes.
7. Best Evangelist Of Tributes: 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."
10. Worst News: That Naomi Judd must quit singing. The fields have turned brown.

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" (L.A. & Face). And reason.
8. Black Box, "Dreamland" (RCA).
9. Dee-Lite, "World Clique" (Elektra).

CRAG ROSEN

1. The Replacements, "All Shook Down" (Sire/Reprise). Though currently 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.
5. Jellyfish, "Bellybutton" (Charisma) and live at the Wadsworth Theatre. The best pure pop record since Crowded House's debut.
6. Egg Pop, "Brick By Brick" (Virgin). Ig's back with Guns.
7. Concrete Blonde, "Bloodletting" (I.R.S.). For the top 40 hit "Dozer" and the haunting "Tomorrow, Wendy" alone.
10. Angelo Badalamenti, "Soundtrack From Twin Peaks" (Warner Bros.). The best soundtrack from a TV show.

SEAN ROSS

Radio Editor
1. The Replacements, "All Shook Down" (Sire/Reprise). Who cares if it's a "Paul Westerberg solo album"? I love Paul Westerberg.
4. Traveling Wilburys, "Vol. 3" (Wilton/Warner Bros.). Rock on.
5. Iggy Pop, "Brick By Brick" (Virgin). "Home" is the ultimate anthem for these troubled times.
7. Freddie Redd, "Live At The Studio Grill" (Triola). This guy is so cool, a piano master of effortless, improvised perfection.
8. Lonesome Val, "Lonesome Val" (Bar None-Respectful). "To Be Young" has the best pop chorus of the year.
10. Crazy 8's, "Doggapotamus World" (Red Rum). Funky jazz/R&B/rock from a band that doesn't take itself too seriously.

**Deborah Russell**

Grass Route Columnist

**Ken Schlager**

Managing Editor

1. Best Rock Album: Los Lobos, "The Neighborhood" (Slash).
2. Best Related Soundtrack To A Woody Allen Movie: Rosanne Cash, "Interiors" (Columbia).
3. Best Dance Album: "Texas Tornados" (Reprise).
5. Most Confusing Politics: Sinead O'Connor, "I Don't Want What I Haven't Got" (Chrysalis).
6. You-Make-Feel-So-Young Award: Neil Young & Crazy Horse, "Ragged Glory" (Reprise).
7. Favorite Song: Geordi Daddies, "Boys Will Be Boys" (PolyGram).

**Phyllis Stark**

Reporter

1. John Wesley Harding, "Here Comes The Groom" (Sire/Reprise).
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).

**Paul Verna**

Reportor

1. Trip Shakespeare, "Across The Universe" (A&M). Love that stuff about the pizzas 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—which brings us to another, a sly 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 Don't 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.
7. Neil Young & Crazy Horse, "Ragged Glory" (Reprise). Why does he keep feeding back? I don't know, but it never sounded so good.

**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. Neil Lan Doy, "Dreams" (Milestone). But then most Vietnamese-Japanese jazz pianists are brilliant.
6. Youssou 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.

---

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 KYHS

THE PROGRAMMING DEALS between separately owned stations continued in the 5th week of June, as page 9 just kept coming: WSIX-AM Nashville is selling its AM to Bible Broadcasting Network which will the sale. Golden West Broadcasting, which will then be heard on area FM WNTS (currently WMSR). WSIX PD Duncan Stewart will be one of two P-B O"tude, and owner KPRC. WLAC will do mornings. Overnight will be a "Midnight Caller" type host called the Prince of Darkness.

In another real deal, the people who bring you KNUE Tyler, Texas, have taken crosstown oldies KISX to the top 40 as Kiss 107.3. Randy Ricci from crosstown KPXJ is PD/afternoons. KNUE's Rick Evans will be PD of mornings. Joe St. James stays for middays. Will Wood from crosstown KTYL joins for nights. Michael Kelly of KPXJ does overnights.

ETC. "SUNNY" SAYS ...

Arbitron has not announced it will change its method of dealing with the controversial "survey" direct mail pieces used by many stations (Billboard, Dec. 8). But Mel Goldstein, the chairman and chief executive officer of the Electronic Media Ratings Council, has decided that he considers the sweepstakes approach "unethical," 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 with the "sweepstakes" concept of confusing slogans to Arbitron for diary credit and are not necessarily policing. Some consultants suggest a move toward an electronic file update system with Arbitronds.

A Dayton advertising agency owner is suing WHIO/WKBO, two of its sales clients, for $250,000 for promises for defamation, libel, slander, malicious and unfair competition, as well as sanctions. Jean DeWitt, owner of The Agency, seeks $25,000 punitive damages and $250,000 plus in compensatory damages. She claims the station repeatedly tried to "buily" 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 packages beginning in 1991. The upcoming NFL playoffs and Super Bowl will not be affected. CBS's Jim Lax said that "individual market affiliate says are $15,000 for baseball or football, or $25,000 for both — will be the paying the cost of broadcast rights, as is the case with coverage. The news surprised some affiliates. "I wish them a lot of luck," said KYCA Prescott, Ariz., PD. Louis Silverstein is a director for Skywest. CBS president Hugo Paspate noted that CBS "already makes considerable de-" and says he and to double his commitment to reg-ular-season baseball games to receive

by Sean Ross with Craig Rosen & Phyllis Stark

ADIUS, and World Series coverage. In network news, ABC com-mentator Paul Harvey took a ton for a racist remark made, inadvertently he says, as part of his "Bumper Sticker" series. The comment was be-livers if they understood a bumper sticker seen around Dallas saying, "If I knew then what I know now, I would have picked my own cactus." The NAACP and other listeners called to explain it. He apologized.

Top 40 WVNZ (Z104) Norfolk, Va., PD Chris Bailey denies any "pay-for-play" inproprieties in its recent proposal that some record label go half-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-terial coverage. The news

Even more FM-FM Deals Are Announced; Taylor To Q105; Snowden Official At KYHS

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</table>
CHAMELEON CUTS
(Continued from page 12)

Lee Hooker's Grammy-winning "The Hooker," which Powers says is close to gold certification.

The Chameleon roster also includes Precious Metal, Mary's Danish, Ferron, Drumarama, 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 Yola 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 13)

for a production assistant and you get 80 respondents, all of whom are white, what are you supposed to do?"

What they 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, 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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11 "I'M YOUR BABY TONIGHT" 10
12 "LOVE WILL NEVER DO (WITHOUT YOU)" 10
13 "THE FIRST TIME" 10
14 "MIRACLE (FROM "YOUNG GUNS II")" 10
15 "ONE AND ONLY MAN" 10
16 "WINTER'S LOVE" 10
17 "SENSITIVITY" 10
18 "I'M NOT IN LOVE" 10
19 "TO THE OUTDOOR" 10
20 "ANYTHING IS POSSIBLE" 10
21 "MORE THAN WORDS CAN SAY" 10
22 "THE WAY YOUR WAY GOES" 10
23 "YOU'RE NOT IN LOVE" 10
24 "PRAY" 10
25 "GENTLE" 10
26 "YOU'RE AMAZING" 10
27 "HIPHICKPICK" 10
28 "MANN IN LONG ENOUGH" 10
29 "IT NEVER RAINS" 10
30 "TONY TONE" 10
31 "CLARKY" 10
### Billboard Awards (Continued from page 11)

Paul McCartney, Eric Clapton, and New Kids On the Block shared their awards via taped speeches. “It was a ball winning this,” said McCartney, who won for the No. 1 Concert, “Give My Regards to Broad Street” (Epic/Columbia) and a Top Artist award. Clapton got Best Artist Award for his comeback album, “Journeyman.”

### HOT 100 SINGLES ACTION

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Radio Most Added is a weekly national compilation of the ten most-added records 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.

### HARDWARE SALES

(Continued from page 13)

search analyst with Gerard Klauser Mattison in New York. “All you need to know is that the buyer is an eccentric 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.

“Audios sales have doubled 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 was all we 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 North West, 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 that impact,” says Paul Foshino, assistant GM with Technics. “At the same time, there are dealers in the same market that are doing well. We see businesses there is and capturing it.”

Wayne Inouye, VP and 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 Christian.
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| | 55 | 56 | 65 | 24 | MERRY CHRISTMAS

**O** Albums with the greatest sales gain this week. **R** Recording Industry Association of America (RIAA) certification for sales of 500,000 units. **L** 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. **A** 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® Communications, Inc.
TWO GROUPS THAT BREAK WITH TRADITION!

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.

ARISTA. WE'RE BREAKING THROUGH IN MORE DIRECTIONS THAN EVER!
FIRST QUARTER BOASTS FEW SELLS-THRU TITLES
(Continued from preceding page)

Aside from the MCA promotion, distributors also point to RCA/Columbia Pictures' success with the release of five Studio C titles at $14.95, Media Home Entertainment's new Kathy Smith workout tape, and Columbia Video's "Midnight Fox" as likely to benefit from the popularity of compact disc sales.

Uslan, marketing VP for Baker & Taylor, believes the deteriorating state of the general economy is a factor influencing studio thinking on the release of new product.

The recession could have an impact on the sell-through market, particularly at the retail level, Uslan says. "That's when the difference between $18.95 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 $18.95 and you don't pull the numbers? From you stand you're not in trouble. That has to be a factor for Paramount to consider with 'Ghost.'

Another factor is median retail price. For performance of sell-through titles in the first quarter of 1990, according to Paramount sales VP Jack Kanne. "We pulled a lot of money," Kanne says. "We weren't as successful as we had hoped last year with "Indiana Jones." When you look at that, as well as the economy, it just has us totally frustrated on 'Ghost.'

Like any studio, Paramount is also concerned about the impact of direct-to-sell-through releases on the later rental market. "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.

That amount of time for a movie to decide to go rental with "Ghost" in March, it will join a crowded field in the latter part of the first quarter.

For 1990, there also 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 "Beverly Unleashed" and/or "Exorcist III" from CBS/Fox.

March will include "Narrow Margin" and "Hansel & Gretel," the sequels. "Our performance of sell-through titles in the first quarter of 1990, according to Paramount sales VP Jack Kanne. "We pulled a lot of money," Kanne says. "We weren't as successful as we had hoped last year with "Indiana Jones." When you look at that, as well as the economy, it just has us totally frustrated on 'Ghost.'

LADEY 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. That's about 35 people, including a VP of sales and a national sales director. Both pop promotion and sales will report to John Barbi, senior VP of PLG.

"Our promotion staffs are in pretty good shape," says Dobbs. "We brought over six people from the labels." "Because we're in the 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 some significant volume, particularly from the pop staff—a couple of local and a couple of national positions—but we're off and running."

PLG will continue to be larger than PLG, at least for the next year or two. Says Dobbs, Over the coming 12 months, he says 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, Dobbs 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," Dobbs adds, "at PLG, we are developing direct relationships with the management groups of all the artists who will 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 Barbi [VP of communications] Dennis Finney.

"I envision 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 Eckstein as the label's other co-head.

The first project to be released jointly by Island and PLG is the new Dino album. Other top priorities for PLG, according to Dobbs, include Kathy Denver, whose debut album has sold more than 100,000 copies, and the Trash Can Sinatras (London), which is working on a single in the alternate market.

PLG will also focus on the Gear Daddies (Polydor), whose album is being released in January, the Dirty White Boys (Polydor), the Buckets (Island), D'Vine N' Cryin' (Island), and Marva Hicks (Polydor). The first Steel Pulse release will be from an "industrial rock" band called COLUMBIA.

Dobbs feels the structure of PLG will help new talent by giving it more creative freedom and a home away from home. "There's no A&R portfolio. At companies where a dominant personality signs artists and assigns marketing priorities, he claims, acts that are not in keeping with that executive often get lost in the shuffle. "Here we purposely set out to avoid that trend," he says. "We've got the creative sovereignty in a very positive way."

In addition, Bone points out, the amalgamation of Island in PLG will be a huge benefit in the field force that none could afford individually. But ultimately, Dobbs says, "what really sets one company apart from another is the quality of the music and the dedication the people who manage that company bringing to break that music and make it to the largest possible audience. Good music and hard work make the difference.

EURO COMMISSION TO STUDY MCA/MATSUSHITA DEAL
(Continued from page 13)

An article in The Wall Street Journal, was filed to spark an early takeover 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 Yosemites asset to the National Park Service. That request was refused by MCA. But 1991 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
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, the lead singer of 2 Live Crew, 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 a copy of the “Nasty” album in Broward, Dade, and Palm Beach counties. The fines assessed in the arrest and subsequent conviction of record retailer Charles Freeman on a charge of selling the album include a $25 fine for the 2 Live Crew album to an under-21-year-old county deputy.

(However, three members of 2 Live Crew, Campbell, Adrian “Freemans” and Michael “Backyard” Fans, have been acquitted of 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 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 John 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 who need to feel constitutionally protected rights to freedom of musical expression.”

The ACLU motion, filed on its behalf by the Washington, D.C., law firm of Covington & Burling, argues the view that “As Nasty As They Wanna Be” has no 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 to support the court’s decision 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 degrading 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 explicit 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 for a recent fight that left him hospitalized 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 seeking the closure of the Campbell-owned Strawberry’s Too was filed on Dec. 11 in Dade Circuit Court by Hialeah City Attorney Alex Vilariello, after an emergency-city council meeting on Dec. 4. At that meeting the three councils of Dade Circuit Court had not set a hearing date at press time.

The action against Strawberry’s Too was prompted by a gunshot 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 Topkis — who of Campbell personally, but owned by Campbell’s bodyguard. He had been shot in the left cheek and was shot in the head by a bullet.

Another person allegedly involved in the Dec. 8 shoot was Robert Mulkey. Vilariello would not confirm reports that Mulkey is Campbell’s bodyguard. He says only that Mulkey is “allegedly an employee of Strawberry’s Too.”

According to Vilariello, 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 first floor of the establishment was feeling the heat. “We are having trouble right now,” she says. According to Tracey, Miami Beach Police informed them that they would be closing the club with police security, “for no apparent reason,” she says.

LICENSE-FEE DISPUTE

(Continued from page 13)

specify the level of fees ASCAP is seeking.

In February 1987, a district court magistrate ordered a flat, interim blanket license fee of $80 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 a subsequent hearing, opening statements were given by Jay Topkis of Paul, Weiss, Rifkind, Wharton & Garrison, ASCAP’s attorney; and R. Bruce Reh of Gotshai & Manges, the law firm representing the television committee, says, “ASCAP’s position is that it wants to return to the old Shenedoah [method] where a station pays a percentage of adjusted gross to ASCAP. That old formula would yield about $86 million this year.”

We propose a continuance of the judge’s $80 million interim fee, and we are arguing to go 207-405 percent of that [blanket fee].

“On per-program fees, [in 1987] this magistrate gave us an 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 for stations.”

Zwanzys says this 405% figure is based on “the 1985-1985 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.

Both sides say the case 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 self-viewing titles, is selling “Justify My Love” for $1 less than list price and is advertising the clip on its TV spots as a sale item. The Immaculate Collection, the video of the greatest hits album, on which “Justify My Love” appears, has sold to the top of the Wiz music sales chart this week.

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 Toe, VP at HMV’s West Side store.

“Anything with Madonna is real hot,” says James. “Who’s That Girl?...well, just like her music. 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 the ASCAP license fee. The Top 20 of the video, according to Topkis in his brief states.

Some artists now want to sell the video single at all, according to Arrow president Don Weiss. Executives at the nation’s largest racetrack, the Handleman Co., could not be reached for comment.

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INSIDE TRACK

Edited by Irv Lichtman

ASCAP HAS WON a major concession from its Ger-
man membership rights’ negotiating team, GEMA, to its
benevolent heart. 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 no
more than a credit on songbook formed in translation.
ASCAP hopes this precedent will lead to similarly suc-
cessful negotiations in other markets.

BOB BUZIKA 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 sev-
eral major A&R and sales execs also coming on board
(see earlier story, page 15).

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 gener-
ated annual worldwide revenues of $15 million, earning
EMI about $1 million in administration fees. The gross-
revenue figure is said to represent. About a 35% increase
since the EMI association started. Also, some expect
surprise that the catalog would move over to MCA in
view of its limited foreign structure. But others believe
the new agreement EMI has sold his label set MCA
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 Rodri-
gez’s return with Elektra Entertainment will be
called Marathon Records. Rodriguez, Elektra’s new se-
ior VP of black music, is said to have signed several acts already. Expect an official announcement, includ-
ing roster, staff, and logo, in February.

ROB, FAB & JAY: Fab (Morvan) and Rob (Pilatus) of
Milly Vanilli fame has a new deal on 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-pro-
ducing 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 Che-
hov’s “Three Sisters,” marking the label’s first interest
in a play. Chairman Paul Russell says, “We are no long-
er 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 Rich-
ard Marx, EMI Records nevertheless expects to show
a banner year in fiscal 1991, ending March 30. The Sep-
tember-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 Palm-
er, 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 (Jan-
uary), George Thorogood (February), Huey Lewis &
the News (March), and Roxette (March).

ON ANOTHER EMI FRONT, the seven-year associa-
tion between David Bowie and EMI has ended. Bowie
and the label started off in 1983 with a hit album, “Let’s
Dance,” which was followed with such other successes as “Tonight,” “Never Let Me
Down,” and “Thin Machine.”

TRACK HEARS THAT Chuck Gullo, A&M’s VP of
sales, will start the new year as Scotti Bros. Records,
and will likely hold the title of senior VP/GM. Also, A&M’s
Vice President of corporate 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 950 stores, of which about 150 will be Sun-
coast Motion Picture Co. stores and the remainder mu-
sic outlets.

H IGH 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 unre-
leased films, has reportedly been held up by clearance
problems.

IN OTHER ORION NEWS, the company was expected to
press time to announce that it is discontinuing the use
of list prices on rental product. The change is being
made because a typical price on front-line, product, making it the only stu-
dio to use that price point. The change will not affect
any other aspect of the rental product. Distributors will con-
inue to pay $5.25 for front-line titles. Sell-through prod-
uct 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 de-
eted (Billboard, Dec. 15), despite threats of a lawsuit
from BWP publisher Sexx.

BREAKING WITH TRADITION: The Country Music
Assn. has scheduled its 1991 awards show for Wednes-
day, Oct. 2. The two-hour presentation has traditionally
aired on a Monday night during CMA Week, which gen-
erally falls during the second week of October. The
change was initiated mainly by the CBS network, which
carry the show. Also affected: the BMI, ASCAP, and
SESAC awards ceremonies, which typically follow the
CMA show on consecutive nights. BMI plans to move
its show to Tuesday, Oct. 1. But the move is more com-
plex: as the opposite of the ASCAP, because of advance lookings at the
Oppyland Hotel. Connie Bradley, the organization’s
Southern executive director, says ASCAP may choose
a “totally different date,” perhaps in June. SESAC is ex-
pected to move its ceremony to Thursday, Oct. 3.

HAPPY 80TH! Leonard Feist, longtime member of the
music publishing community, celebrated his 80th birth-
day 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 au-

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
will continue personal management services
out of his New York offices at 17 Cadman Plaza West.

THE MAN: Charles Koppelman, chairman and CEO
of SBI Records Group Publishing, will receive the
1991 Humanitarian Award from the T.J. Martell Foun-
dation 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!
Motown In The 90's

This is a sneak preview of how the 90's are going to look

A. Train & G. Man • Another Bad Creation • Gerald Alston • Karen Anderson • A.R.B. • Dallas Austin • Baby Doll • Anthony Bailey • Basic Black • Blaze • The Boys • Boyz II Men • Crystal Penny • Curio • Lateasha • Doc Box & B. Fresh • Ada Dyer • Colin England • Final Mixx • Johnny Gill • The Good Girls • Dee Harvey • Hightower and High Tower • Joyce Irby • Rebbie Jackson • La La • Milira • Rene Moore • Rich Nice • The Pointer Sisters • Pretty In Pink • Louis Price • Red Bandit • Lionel Richie • Smokey Robinson • Billy Robinson • Diana Ross • Shanice • Temptations • Today • M.C. Trouble • Jesse West • Stevie Wonder • Yours Truly

Happy New Year from the Motown Revue.
Four out of five Santas surveyed prefer a not-so-silent night.